

***A Selected Annotated
Bibliography of William
Blake and His Circle:
A Guide to Further Research***

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with Contributions by
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2025

Including Material
through *Blake* <2025>

| | |
|--|-----|
| Contents¹ | |
| <u>User Note</u> | 5 |
| <u>Abbreviations</u> | 6 |
| <u>Acknowledgements</u> | 9 |
| <u>Introduction</u> | 12 |
| <u>Citations, Annotations, and Links</u> | 19 |
| <u>A Note on Specialized Terms for Researchers New to William Blake</u> | 21 |
| <u>Different Blake Journals</u> | 23 |
| <u>PART I. TEACHING WILLIAM BLAKE</u> | 24 |
| <u>PART II. GENERAL INTRODUCTIONS, HANDBOOKS, GLOSSARIES, AND CLASSIC STUDIES</u> | 32 |
| <u>General Introductions, Handbooks, and Glossaries</u> | 32 |
| <u>Classic Studies Published Before 2000</u> | 34 |
| <u>PART III. EDITIONS OF BLAKE'S WRITING</u> | 42 |
| <u>Standard Editions</u> | 42 |
| <u>Annotated Editions of Collected or Selected Writings</u> | 46 |
| <u>PART IV. BIOGRAPHIES</u> | 48 |
| <u>Brief Introductions</u> | 48 |
| <u>Portraits</u> | 49 |
| <u>Standard Biographies</u> | 53 |
| <u>Books, Chapters, and Articles with Substantial Biographical Information</u> | 55 |
| <u>Historic Biographies</u> | 67 |
| <u>Popular Biographies</u> | 70 |
| <u>Catherine Blake</u> | 72 |
| <u>On Writing Blake's Biography</u> | 75 |
| <u>Blake and Members of His Circle</u> | 76 |
| <u>PART V. BIBLIOGRAPHIES</u> | 261 |

¹ For a complete table of contents with all the subheadings, open the bookmarks sidebar.

| | |
|---|-----|
| <u>Standard Bibliographies</u> | 261 |
| <u>Books and Essays with Substantial Bibliographic Content</u> | 264 |
| <u>Bibliographies of Exhibitions</u> | 266 |
| <u>Bibliographies of Musical Settings</u> | 267 |
| <u>Annotated Bibliographies</u> | 268 |
| <u>Historic Bibliographies</u> | 269 |
| PART VI. CATALOGUES | 270 |
| <u>Standard Catalogues</u> | 270 |
| <u>Historic Standard Catalogues</u> | 277 |
| <u>Current Collections: Digital Collections, Collection Catalogues, Collections Guides, and Scholarship</u> | 279 |
| <u>Major Exhibition and Sale Catalogues</u> | 290 |
| PART VII. STUDIES OF BLAKE ARRANGED BY SUBJECT | 306 |
| <u>Affect, Body, Disability, Neurodivergence, Object, and Trauma</u> | 306 |
| <u>Antiquarianism and Druids</u> | 318 |
| <u>Appreciations and Applications of Blake</u> | 323 |
| <u>Art</u> | 328 |
| <u>Blake's Collectors and Collections</u> | 385 |
| <u>Comics, Graphic Novels, and Video Games</u> | 424 |
| <u>Composite Art, Editorial Theory, Print Culture, and Media Studies</u> | 427 |
| <u>Digital Humanities</u> | 444 |
| <u>Ecological Studies</u> | 450 |
| <u>Film, Television, and Video Studies</u> | 459 |
| <u>Gender and Sexuality Studies</u> | 464 |
| <u>Literature and Language</u> | 484 |
| <u>Music</u> | 663 |
| <u>Political and Historical Criticism</u> | 672 |
| <u>Psychology and Psychoanalytic Criticism</u> | 691 |

| | |
|---|------|
| <u>Race, Slavery, (Post-)Colonialism, and Orientalism</u> | 699 |
| <u>Reception Studies</u> | 708 |
| <u>Religion</u> | 726 |
| <u>Science, Enlightenment, and the Industrial Revolution</u> | 788 |
| <u>Studies of Blake Criticism (as such), of Blake Scholars, and of Institutions and Projects Devoted to Blake</u> | 805 |
| <u>Theater, Dance, and Performance</u> | 860 |
| <u>Translating Blake</u> | 864 |
| PART VIII. SPECIFIC WORKS BY BLAKE | 867 |
| <u>Illuminated Books</u> | 867 |
| <u>Commercial Book Illustrations</u> | 1203 |
| <u>Separate Prints and Prints in a Series</u> | 1297 |
| <u>Drawings and Paintings</u> | 1413 |
| <u>Manuscripts and Typographic Works</u> | 1486 |
| PART IX. COLLECTIONS OF ESSAYS ON BLAKE PUBLISHED SINCE 1957 (SINCE <i>BLAKE</i> [2018] FOR NON-ENGLISH COLLECTIONS) | 1569 |
| PART X. APPENDICES | 1728 |
| A. <u>Non-English Scholarship since <i>Blake</i> (2018)</u> | 1728 |
| B. <u>Major Sources Not Recorded in BB, BBS, WBHC, or <i>Blake</i></u> | 1767 |
| C. <u>Useful Websites</u> | 1782 |

User Note

To best utilize this bibliography, open the bookmarks sidebar and split the viewing window.

The bookmarks sidebar (click the bookmarks icon) provides a complete table of contents that links to the relevant sections. (A shorter table of contents can be found on pages 2 to 4.)

The split window option (Menu→Window→Split) will create an anchor to the user's present location in the document when clicking an interior link.

Abbreviations

William Blake's Works

| | |
|------------------|--|
| <i>AM</i> | <i>America a Prophecy</i> |
| <i>ARO</i> | <i>All Religions are One</i> |
| <i>BA</i> | <i>The Book of Ahania</i> |
| <i>BL</i> | <i>The Book of Los</i> |
| <i>BU</i> | <i>The Book of Urizen</i> |
| <i>BT</i> | <i>The Book of Thel</i> |
| <i>DC</i> | <i>A Descriptive Catalogue</i> |
| <i>EU</i> | <i>Europe a Prophecy</i> |
| <i>FBU</i> | <i>The [First] Book of Urizen</i> |
| <i>FCGP</i> | <i>For Children: The Gates of Paradise</i> |
| <i>FSGP</i> | <i>For the Sexes: The Gates of Paradise</i> |
| <i>GA</i> | <i>The Ghost of Abel</i> |
| <i>GP</i> | <i>The Gates of Paradise</i> (Encompassing both <i>For Children</i> and <i>For the Sexes</i>) |
| <i>Innocence</i> | <i>Songs of Innocence</i> |
| <i>J</i> | <i>Jerusalem The Emanation of the Giant Albion</i> |
| <i>L</i> | <i>Laocoön</i> |
| <i>MHH</i> | <i>The Marriage of Heaven and Hell</i> |
| <i>M</i> | <i>Milton a Poem</i> |
| <i>PA</i> | <i>Public Address</i> |
| <i>PS</i> | <i>Poetical Sketches</i> |
| <i>SI</i> | <i>Songs of Innocence</i> |
| <i>SIE</i> | <i>Songs of Innocence and of Experience</i> |
| <i>SL</i> | <i>The Song of Los</i> |
| <i>Songs</i> | <i>Songs of Innocence and of Experience</i> |
| <i>TNNR</i> | <i>There is No Natural Religion</i> |
| <i>VDA</i> | <i>Visions of the Daughters of Albion</i> |

Secondary Texts and Notes

| | |
|--------------|--|
| § | Works preceded by a section mark are reported on secondhand authority |
| App. | Appendix |
| BA | <i>William Blake Archive</i> |
| BIB | Joseph Visconti, <i>Blake and the Idea of the Book</i> (1993) |
| BB | G.E. Bentley, Jr., <i>Blake Books</i> (1977) (<BB #> refers to the item number; BB p. refers to the page number) |
| BBS | G.E. Bentley, Jr., <i>Blake Books Supplement</i> (1995) |
| Blake | <i>Blake/An Illustrated Quarterly</i> (<Blake ([year])> indicates the year of <i>Blake</i> that a work was recorded in “William Blake and His Circle” and not the year the list purports to cover. Hence, < <i>Blake</i> (2025)> refers to <i>Blake</i> 59.1 (summer 2025), which covers material either published or recorded in 2024.) |
| BM | British Museum |
| BR | G.E. Bentley, Jr., <i>Blake Records</i> , 2nd ed. (2004) |
| BSJ | G.E. Bentley, Jr., with Keiko Aoyama, <i>Blake Studies in Japan</i> (1994) |
| Butlin | Martin Butlin, <i>The Paintings and Drawings of William Blake</i> , 2 vols. (1981) (Butlin # refers to the catalogue numbers in volume 1.) Works not in Butlin are designated BUTWBA at the Blake Archive. |
| CGW | David Bindman, assisted by Deirdre Toomey. <i>The Complete Graphic Works of William Blake</i> (1978) |
| Diss. | Dissertation |
| E | David V. Erdman, <i>The Complete Poetry and Prose of William Blake</i> (rev. ed., 1988) |
| ed. | edition |
| EBSP | Geoffrey Keynes, <i>Engravings by William Blake. The Separate Plates. A Catalogue Raisonné</i> (1956) |
| ELH | <i>English Literary History</i> |
| Essick, Comm | Robert N. Essick, <i>William Blake’s Commercial Book Illustrations</i> (1991) |
| Essick, SP | Robert N. Essick, <i>The Separate Plates of William Blake: A Catalogue</i> (1983) |
| Essick, WBP | Robert N. Essick, <i>William Blake Printmaker</i> (1980) |
| K | Geoffrey Keynes and Edwin Wolf 2nd, <i>William Blake’s Illuminated Books: A Census</i> (1953) |
| Keynes, EBSP | Geoffrey Keynes, <i>Engravings by William Blake: The Separate Plates</i> (1956) |
| MPI | Miscellaneous prints and impressions |

| | |
|-------------|--|
| n.d. | no date |
| no. | number |
| n.p. | no pages |
| <i>ODNB</i> | <i>Oxford Dictionary of National Biography</i> |
| Omnibus | Encompassing all the different states and versions of a work |
| <i>PMLA</i> | <i>Publications of the Modern Language Association</i> |
| pl(s). | plate(s) |
| RA | Royal Academy of Arts |
| rpt. | reprint |
| rev. | revised |
| <i>SC</i> | G.E. Bentley, Jr., <i>Sale Catalogues of Blake's Works: 1791–2017</i> (2017) |
| <i>SEL</i> | <i>Studies in English Literature</i> |
| <i>TLS</i> | <i>Times Literary Supplement</i> |
| <i>WBHC</i> | G.E. Bentley, Jr., <i>William Blake and His Circle</i> (2017) |
| <i>WBP</i> | Robert N. Essick, <i>William Blake Printmaker</i> (1980) |

Acknowledgments

I owe my deep appreciation to the editors and staff of the *William Blake Archive* for the opportunity to create this annotated bibliography and their kind patience while I completed it. My gratitude particularly extends to the late Morris Eaves who offered me many kind words of encouragement and support, beginning as my dissertation director and lasting through his final months.

Mark Crosby's "Guide to Further Reading" served as the initial basis for this bibliography, and I hope that I have developed, rather than disfigured, his work.

Sources recorded since <*Blake* (2018)> have been drawn from the annual checklist on scholarship published every summer by *Blake: An Illustrated Quarterly*, though there are occasional corrections and elaborations. Since 2017, I have compiled this annual list with my collaborators for non-English sources: Fernando Castanedo, Hikari Sato, Hüseyin Alhas, and Vera Serdechnaia. I am indebted to their efforts. The citations, annotations, and translations in such sources are theirs, but the errors and other infelicities are mine.

For material drawn from the *Blake* checklists, I am thankful to Sarah Jones, the managing editor of *Blake* for her generous assistance, editorial guidance, and delightful good humor, and to Morton D. Paley and the late Morris Eaves, the editors of *Blake*, for their support, encouragement, and assistance.

Thomas Minnick's and D.W. Dörrbecker's *Blake* checklists also provided useful information about many sources, and I remain indebted to Professor Dörrbecker's generous words of encouragement at the beginning of my own tenure on the checklist. The annotated bibliography of Mary Lynn Johnson served as an important model for how to introduce new researchers to Blake, and I hope this bibliography is a step toward fulfilling John E. Grant's prophecy regarding editions that present previous commentary at the touch of a button.²

Like all Blake scholars, I am indebted to the catalogues of Martin Butlin and Robert N. Essick and the bibliographies of G.E. Bentley, Jr., not only for the information they provide in this bibliography, but also for their model scholarship.

This bibliography would not have been possible without the diligent efforts of the Winona State University Interlibrary Loan Librarian, Susan Byom, and her staff, who worked through both a global pandemic and chronic budget shortfalls. I am grateful to them and to all the faculty and staff librarians who have diligently argued for the importance of library resources.

Additional research was conducted at the Wilson Library at the University of Minnesota, the Memorial Library at the University of Wisconsin at Madison, and the Beinecke Rare Book and Manuscript Library at Yale University. I also received kind assistance via email from librarians and staff members at the Philadelphia Museum of Art, La Venaria Reale (Turin, Italy), the Houghton Library at Harvard University, the Tate Britain Prints and Drawings Room, the British Museum Prints and Drawing Room, the Library of Congress Rare Books and Special Collections, the Watkinson Library at Trinity College (Hartford, Connecticut), and the John Hay Library at Brown University.

² See Grant's "[Blake in the Future](#)," *Studies in Romanticism* 42.1 (fall 1982), 436-43, <BBS 649-50>.

Many of my colleagues at Winona State University provided their encouragement for this work, particularly Andrew Higl, Chris Buttram, Gretchen Michlitsch, and Matt Lungerhausen. I am also grateful to Leigh Marks and Alex Peachey, students at Winona State University, who assisted me with previous checklists.

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Preface

This 2025 edition of the bibliography includes material from the *Blake* 2025 checklist of scholarship, with the exception of sources in Russian and the content of *Blake* 58.4 (spring 2025). These will be included in the subsequent edition.

I have recorded any uncertain or unascertained facts in red font.

Corrections of any errors can be emailed to Wayne C. Ripley at wripley@winona.edu.

A pdf version of the bibliography that allows for slightly different functionality is also available upon request from Ripley.

Introduction

As for any major writer and artist, there is a substantial critical tradition on William Blake that can be overwhelming for new researchers. Hence, the primary goal of this Guide for Further Research is to highlight standard and significant works within this critical tradition and to orientate readers through brief introductions, an accessible structure, and annotations.

The purpose of the Guide is not to present a comprehensive bibliography. This can be found in G.E. Bentley's [standard bibliographies](#) (for works through 2017) and [the annual checklists](#) published by *Blake: An Illustrated Quarterly*.³

That said, this Guide does consolidate important primary information about Blake's works and the scholarship on them that had hitherto been dispersed in numerous books and articles. The information presented here includes all known copies of the illuminated books; all recorded states and impressions of the separate plates; and all editions or copies of the commercial book illustrations.

Organization

In the [standard bibliographies](#) of Bentley and the annual [Blake checklist](#), scholarship is compiled into one list alphabetized by the author, editor, or journal title. This Guide, in contrast, has ten major categories, which are described below. Most of these categories have multiple subsections specified in the header, and these subsections are enumerated both in the list below and in the bibliography proper. In the headers for the categories and subsections, I also refer users to related categories and subsections with internal links. Most categories and many subsections include "Introductions" and/or "General Studies," with a few sections also including "Useful Contextual Information," which lists works not about Blake specifically.

Given my use of multiple categories, I have cross-listed sources in different categories and subsections. While this practice results in redundancy, my hope is that the more targeted categories and subsections will be easier to navigate than the standard bibliographies and help researchers find sources relevant to their interests.

[I. Teaching William Blake](#)

The first category draws together work focused on teaching Blake, recognizing that many users of the *Blake Archive* are teachers. The essays are largely on teaching Blake in a undergraduate college setting, but there are also sources on teaching Blake in a high school or an AS/A-Level setting, teaching works with Blake's illustrations, and the social and political implications of teaching Blake. I have also included here editions and collections of critical essays particularly aimed at students.

[II. General Introductions, Handbooks, Glossaries, and Classic Studies](#) (Including [General Introductions, Handbooks, and Glossaries](#) and [Classic Studies Published Before 2000](#))

The second category details useful material for beginning researchers. [Classic Studies Published Before 2000](#) records both works that remain influential (e.g., [Fearful](#)

³ Bentley's *William Blake and His Circle* (2017) largely consolidated the bibliographies he wrote for the annual *Blake* checklist from 1994 to 2017, so I have only cited Bentley's checklists if the information was not available in *William Blake and His Circle*. Since *Blake* 2018, there have been three checklists, one devoted to scholarship, one to exhibitions, and one to musical settings.

[Symmetry](#)) and works whose once sizable influence has waned (e.g., [Blake's Apocalypse](#)).

[III. Editions of Blake's Writing](#) (Including [Standard Editions](#) and [Annotated Editions of Collected or Selected Writings](#))

This category records both standard editions and major annotated editions. I have also included the different updates and corrections to David V. Erdman's [The Complete Poetry and Prose of William Blake](#) in all its versions (originally titled, *The Poetry and Prose of William Blake*).

Not included in this category are facsimiles, reproductions, and typographic editions of individual works. These are listed with the relevant titles under [Category VIII: Specific Works by Blake](#).

[IV. Biographies](#) (Including [Brief Introductions](#), [Portraits](#); [Standard Biographies](#); [Books, Chapters, and Articles with Substantial Biographical Information](#); [Historic Biographies](#); [Popular Biographies](#); [Catherine Blake](#); [On Writing Blake's Biography](#); and [Blake and Members of His Circle](#))

This category draws together materials focused on Blake's biography variously conceived. [Portraits](#) includes links to digitizations and major catalogue listings as well as studies.

I have limited [Standard Biographies](#) to a few books, but I have cast a wide net with [Books, Chapters, and Articles with Substantial Biographical Information](#). This subsection is arranged by the major stages of Blake's life. It includes work on his family and contextual information about the Moravian Church during the time of Blake's mother's known involvement with it, and it closes with links to obituaries of Blake. (For work on Blake's reception, see [Reception Studies](#) under [Category VII: Studies of Blake Arranged by Subject](#).)

[Historic Biographies](#) encompasses nineteenth-century biographies from Benjamin Heath Malkin to Alexander Gilchrist, including those by John Thomas Smith, Allan Cunningham, and Henry Crabb Robinson. I document and provide links to different historic and modern editions of these works.

[Popular Biographies](#) include books aimed at a general audience that offer little new information.

[Catherine Blake](#) contains biographical work and scholarship highlighting Blake's wife Catherine (born Boucher) specifically.

[Blake and Members of His Circle](#) includes those figures, institutions, and topics found in Division II of the [Blake checklist](#). The entries contain subsections on biographies; bibliographies; writings by the person; sale catalogues with substantial Blake holdings; standard, collection, and exhibition catalogues; scholarly work on the person and Blake; and scholarly work on the person without substantial reference to Blake. (For figures not listed here, see [Blake and Artists](#); [Blake, Writers and Publishers](#); or [Blake and Musicians](#).)

[V. Bibliographies](#) (Including [Standard Bibliographies](#); [Books and Essays with Substantial Bibliographic Content](#); [Bibliographies of Exhibitions](#); [Bibliographies of Musical Settings](#); [Annotated Bibliographies](#); and [Historic Bibliographies](#))

[Standard Bibliographies](#) focuses largely on Bentley's bibliographic work, the annual [Blake checklists](#), and Essick's, and now, Crosby's "[Blake in the Marketplace](#)."

I have separated out the [bibliographies of exhibitions](#) and the [bibliographies of musical settings](#) for the unique interest they pose.

[Historic Bibliographies](#) include bibliographies that were once important and that may still contain useful information to some researchers, particularly Geoffrey Keynes's [A Blake Bibliography](#) (1921) and Keynes and Edwin Wolf's [William Blake's Illuminated Books: A Census](#) (1953).

[VI. Catalogues](#) (Including [Standard Catalogues](#); [Historic Standard Catalogues](#); [Collections: Digital Collections, Collection Catalogues, Collections Guides, and Scholarship](#); and [Major Exhibition and Sale Catalogues](#))

[Standard Catalogues](#) includes Butlin's [The Paintings and Drawings of William Blake](#) (1981), Essick's [The Separate Plates of William Blake](#) (1983) and [William Blake's Commercial Book Illustrations](#) (1991), and the updates to these works.

[Historic Standard Catalogues](#) includes works such as David Bindman's [The Complete Graphic Works of William Blake](#) (1978) and the catalogues of Archibald G.B. Russell, Geoffrey Keynes, and Laurence Binyon.

[Collection Catalogues, Collections Guides, and Scholarship](#) provides links to a holding institution's digital collections (if available) and documents catalogues, finding aids, and scholarship about the specific collection. (For a list of items held by specific collections, see the [Collections Lists](#) at the *Blake Archive*, though I record collections not recorded on this list as of January 2025.)

[Major Exhibition and Sale Catalogues](#) lists the major catalogues descending by year. For a complete list of sale catalogues, see Bentley's [Sale Catalogues](#) (2017).

[VII. Studies of Blake Arranged by Subject](#) (Including [Affect, Body, Disability, Neurodivergence, Object, and Trauma Studies](#); [Antiquarianism and Druids](#); [Appreciations and Applications of Blake](#); [Art](#); [Blake's Collectors and Collections](#); [Comics, Graphic Novels, and Video Games](#); [Composite Art, Editorial Theory, Print Culture, and Media Studies](#); [Digital Humanities](#); [Ecological Studies](#); [Film, Television, and Video Studies](#); [Gender and Sexuality Studies](#); [Literature and Language](#); [Music](#); [Political and Historical Criticism](#); [Psychology and Psychoanalytic Criticism](#); [Race, Slavery, \(Post-\)Colonialism, and Orientalism](#); [Reception Studies](#); [Religion](#); [Science, Enlightenment, and the Industrial Revolution](#); [Studies of Blake Criticism \(as such\), of Blake Scholars, and of Institutions and Projects Devoted to Blake](#); [Theater, Dance, and Performance](#); and [Translating Blake](#))

This is a large category of major topics within Blake studies. Most of these topics include Introductions and General Studies, and several of them include more specific subsections.

Two of the broadest topics are [Art](#) and [Literature and Language](#). Given the nature of Blake's work, the General Studies under [Art](#) and [Literature and Language](#) are naturally quite extensive, but if an interpretation stresses the intersection of writing and visual art, I have listed or cross-listed it under the topic of [Composite Art, Editorial Theory, Print Culture, and Media Studies](#).

In addition to General Studies, [Art](#) contains scholarship concerned with [Aesthetic Theory](#) (with subsections for the [Gothic](#) and [Sublime](#)); [Materials, Media, and Methods](#) (focusing on painting, printmaking, and paper); and [Blake and Artists](#) (detailing work on Blake and specific artists, institutions, and movements).

[General Studies](#) in [Literature and Language](#) includes scholarship on Blake's poetry and prose in general, meaning there is a great deal of overlap between it and [the General Studies under Illuminated Books](#) in [Category VIII](#). But [General Studies](#) in [Literature and Language](#) also includes scholarship that addresses [manuscripts](#) like [Tiriel](#), [An Island in the Moon](#), or [The Four Zoas](#) or [typographic editions](#) like [Poetical Sketches](#) or [The French Revolution](#).

The other sections in [Literature and Language](#) are [Handwriting, Prosody, Style, and Diction](#); [Myth and Symbolism](#); and [Blake, Writers, and Publishers](#). [Prosody, Style, and Diction](#) covers studies of poetic structures, rhythms, rhymes, and word choices. [Myth and Symbolism](#) contains work on Blake's characters, particularly that which highlights their origins or function, Blake's own myth, or his use of symbols. [Blake, Writers, and Publishers](#) includes both primary work on Blake by a writer and scholarship on Blake and the writer or publisher.

The subsections in Art, Literature, and Music that consider Blake in relationship to specific artists, writers, and musicians are arranged by historical periods (as determined by the date of the figure's death) and their last name. A major figure in the Victorian Blake Renaissance, [William Michael Rossetti](#) (1829-1919), for example, is listed among [Twentieth-Century Writers and Publishers](#) because of the date of his death, but, as I do for comparable figures, I have also provided an internal link to him in [Nineteenth-Century Writers and Publishers](#).

[Appreciations and Applications of Blake](#) consists of books and essays that recognize Blake in relationship to their times, apply Blake's thought to contemporary issues, or draw on him for inspiration. The works listed in [Reception Studies](#) differs from this subsection in their concern for how others employed Blake.

Blake's relationship to Protestant Dissent, Anglicanism, and Catholicism is found in the [General Studies in Religion](#). Other religions ([Buddhism](#), [Hinduism](#), [Islam](#), and [Judaism \[and the Kabbalah\]](#)); topics (the [Bible](#) and [Norse Mythology](#)), and aspects of religion particularly important to Blake and his milieu ([Antinomianism and Popular Millenarianism](#), [Methodism](#), [Moravianism](#), [Mysticism, Occult, and Alchemy](#), [\(Neo\)Platonism](#), and [Swedenborg and Swedenborgianism](#)) have their own subsections. Studies of both [Atheism, Secularization, and Post-Secularization](#) and [Satan and Satanism](#) can be found here as well.

[Blake's Collectors and Collections](#) highlights studies of major Blake collectors from Blake's own period to the twenty-first century and entries include major sale, exhibition,

and collection catalogues. (This section differs from [Collections: Digital Collections](#), [Collection Catalogues](#), [Collections Guides](#), and [Scholarship](#) in [Catalogues](#), which is focused on current collections of Blake.) [Blake's Collectors and Collections](#) should not be taken as an exhaustive list of Blake collectors.

[Studies of Blake Criticism](#) concerns itself with both Blake scholars who have themselves been the subject of study (e.g., [Northop Frye](#)) or projects or organizations devoted to Blake (e.g., the [William Blake Archive](#)). For scholars, I have noted any Festschriften, books, or conferences dedicated to them, lists of their works, and notable obituaries.

[VIII. Specific Works by Blake](#) (Including [Illuminated Books](#), [Commercial Book Illustrations](#), [Separate Prints and Prints in a Series](#), [Drawings and Paintings](#), and [Manuscripts and Typographic Works](#))

This category arranges Blake's works using the classification schema of the *Blake Archive*. The "General Studies" in each of these subsections examines the media of the classification or multiple works within the classification. Scholarship that examines works from multiple classification areas are either cross-listed in the different sections or found under the [Art, Literature and Language](#), or [Composite Art, Editorial Theory, Print Culture, and Media Studies](#) subsections in [Category VII](#).

For most works of Blake's, with the exception of many paintings and drawings, I list studies and then the known copies, impressions, or editions, including digitizations and print facsimiles and reproductions. If a copy of an illuminated book or the impression or state of separate plates or plates in a series is available at the *Blake Archive*, I provide links to the specific work's digitization by the *Blake Archive* and its holding institution and/or its catalogue description (if separate from its digitization); b) print facsimiles and reproductions; and c) translations.

For material not yet available at the *Blake Archive*, I also give bibliographic data (plate arrangements and bindings) and contemporary or notable owners. For each of the illuminated books, I provide a combined list of print facsimiles and reproductions in a list descending from the most recent to the earliest.

[Illuminated Books](#) also includes the subsections: [General Facsimiles, Catalogues, and Bibliographies](#); [Studies of Facsimiles of Illuminated Books](#); [On the Production of the Illuminated Books](#); [Introductions to Works in Illuminated Printing](#); and [General Studies of More than One Work in Illuminated Printing](#).

Some illuminated books include additional subsections. [Milton a Poem](#) has a section on [the "Jerusalem" Hymn](#). [Songs of Innocence and of Experience](#) includes [General Studies on More than One Song](#), [Studies on Individual Poems](#) (following the arrangement of the *Songs* in David V. Erdman's [The Complete Poetry and Prose of William Blake](#)), and [Electrotypes](#). [There is No Natural Religion](#) has a section on the [Bogus Copies](#) that were long believed to be originals (i.e., copies E, F, H, I, J, and K).

For digitizations of Blake's works, I describe the different viewing options available and the kind of physical content visible, especially if this content differs from that available at the *Blake Archive* (e.g., uncropped pages, versos, facing leaves, covers, spines, endpapers, flypapers, and bookplates). If there is one item or one interface for digitally

collated objects available at the holding institution's webpage, the link is available in the name of the institution. If each object has its own page, I enumerate the items using Bentley's or Butlin's standard numbers and give each number or set of numbers its own link to the proper page. I include the holding institution's accession number, call number, or museum number, and if the institution has a catalogue listing of the item that exists apart from or in lieu of its digitization, I provide the link to the catalogue in the number.

For digitized copies of Blake's [Commercial Book Illustrations](#), I reference the owner of the physical book; the site with the digitization (typically, the Internet Archive, Hathi, or Google Books); and the institution responsible for digitization (typically, Google Books).

[IX. Collections of Essays on Blake Published Since 1957 \(Since *Blake* \[2018\] for Non-English Collections\)](#)

This category includes collections on Blake that contain three or more essays, with each essay listed and annotated. Books are arranged by the last name of the first editor, while journals are arranged by title. (If the editor of a collection that appeared in a journal is known, I have provided a link to the title under the editor's name.) For journals that have had more than one issue devoted to essays on Blake, I have included the volume and issue number in the internal link to distinguish it from the others.

In the other categories of this bibliography, the title of a collection (whether a book, journal, or webpage) contains an internal link to the collection's listing here, so that users can see the context in which an essay appeared. For a collection on a specific topic, the book is listed without the individual chapters, but the annotation notifies the user of the title's status as a collection, with its title linking to its entry in [Category IX](#) where the individual essays are listed and annotated. For example, Mark Greenberg's collection, [Speak Silence: Rhetoric and Culture in Blake's Poetical Sketches](#) (1996), is listed under [Poetical Sketches](#), and users can access the citations and annotations of the individual essays by clicking on the link in the title.

For collections of previously printed essays, I have tried using the information available in Bentley or in the collection itself to record where the essay originally appeared, adding a link in the note that may help users access the essay if the collection is not readily available.

[X. Appendices \(Including A. Non-English Scholarship since *Blake* \[2018\]; B. Major Sources Not Recorded in BB, BBS, WBHC, or *Blake*; and C. Useful Websites\)](#)

[A. Non-English Scholarship since *Blake* \[2018\]](#): The limitations of time prevented me from including non-English sources except for those recorded during my tenure on the annual *Blake* checklist for scholarship. For the most part, these have been contributed by my colleagues on the checklist, Fernando Castanedo, Hikari Sato, Hüseyin Alhas, and Vera Serdechnaia. These sources have been listed in the appropriate categories throughout the bibliography, but they are also compiled here according to their language group.

B. Major Sources Not Recorded in BB, BBS, WBHC, or Blake: This is a list of scholarly sources recorded here for the first time that were not documented in the standard bibliographies of Bentley and the annual *Blake* checklists.

C. Useful Websites: The sites here are devoted to Blake, consistently produce high quality postings regarding Blake, or offer useful contextual resources. For other digital resources and references to Blake, see Part V of the [annual Blake checklist](#) since 2018.

Citations, Annotations, and Links

The citation of scholarship in this Guide follows a simplified version of the entries in [the Blake annual checklist](#) for scholarship, with the ISBNs and physical descriptions removed. American spelling, punctuation, and grammar have been used, though I have retained non-American spellings in titles and quotations.

Angle brackets (<>) at the end of an entry indicate where the source has been previously recorded in the standard bibliographies or catalogues (e.g., [BB](#), [BBS](#), [WBHC](#), or [Blake](#)). (Sources not recorded in these bibliographies have footnotes recording this fact, and the sources are compiled in [Appendix B](#).) Multiple citations (or, in the case of *Blake*, years) in angle brackets indicate new editions, reprints, or the documentation of reviews. Bentley did not record reviews before his tenure on the [Blake checklist](#), at which time he provided reviews for both new material and for all the material that had been previously recorded in [Blake Books](#) and [Blake Books Supplement](#). These reviews were incorporated into [William Blake and His Circle](#). I cite this work rather than individual checklists unless a checklist contains information that was not transferred to [William Blake and His Circle](#).

The annotations of scholarship are meant to be descriptive rather than evaluative, though I call attention to crucial studies and explain why once crucial studies no longer remain so. Where possible, I try to allow the authors to represent their own arguments in their own words, but I endeavor to identify which of Blake's works are discussed. While most of my annotations are original, I cite Bentley's or Dörrbecker's annotations if I could not access a source directly, if their annotation seemed to capture the argument better than my own. When I cite Bentley's annotations, I put any page numbers from the source inside of my quotation marks in parentheses, removing the "p" before the page number. The concluding parenthetical citation includes the standard abbreviation of the bibliography cited (i.e., [BB](#), [BBS](#), or [WBHC](#)) and the appropriate item number (for [BB](#)) or page number (for [BBS](#) and [WBHC](#)). Any emendation within a quotation can be assumed to be Bentley's unless stated otherwise. Dörrbecker's annotations are cited with issue of the *Blake* checklist in parentheses.

When available, links to both scholarship and different digitizations of Blake's work are provided. Recognizing the difficulty of maintaining live-links, I have made every effort to use permalinks and DOIs.⁴ Dead-links are, unfortunately, inevitable. I have strived to provide enough information for sources to be found without a direct link and will update dead-links in subsequent editions.

For scholarship, I have tried to follow Bentley in providing information about previous or subsequent publications and different versions in notes, providing links wherever I can. Many scholarly books published before 2000 are available at the [Internet Archive](#), which can be accessed with a free account. (I have also included links to books only available to users with disabilities at the [Internet Archive](#) because the search function for these books provides large excerpts.) When I could not find a source at the [Internet Archive](#), I utilized either [HathiTrust](#) or [Google Books](#). [HathiTrust](#) has a much better catalogue system than the Internet Archive, but it

⁴ As of February 2025, much digitized material at the British Library remains offline due to a cyberattack. Praxis volumes published before 2016 are now available at the updated site for Romantic Circles only as pdfs.

does not allow copyrighted material to be viewed. I use [Google Books](#) for the majority of books published after 2010.

For all books of scholarship, I have made every effort to list any previously published articles incorporated into the book and to provide links. For undigitized books, this means that versions of chapters published elsewhere may be digitally available. The majority of scholarly articles link to either the stable link or the DOI at J-STOR, and for journals not available at J-STOR, I have typically linked directly to the article's DOI. When no other option was available, I have included general URLs.

Entries for essays that appeared in collections with at least three essays on Blake, the journal or book title contains an internal link to a list of collections on Blake published since 1957 (see [Category X](#)).

A Note on Specialized Terms for Researchers New to William Blake

Study of Blake is made more complicated by the various media in which Blake worked and, in some cases, invented. To understand these categories some basic vocabulary is necessary. (For more advanced discussions, see [Materials, Media, and Methods in Art.](#))

Engraving—Engraving is a broad category that includes intaglio and relief. In **intaglio engraving**, a tool known as a burin is used to incise the surface of a metal plate, thus creating the lines of the design in the metal itself. When the surface of the plate is inked, the ink will rest in these lines when the plate is run through a printing press. In **relief engraving**, the spaces on the plate that are not part of the design are cut away.

Etching—Etching uses acid to cut into the metal plate covered with an acid-resistant ground instead of a burin. The artist can work with finer tools to create the design in the ground, and the acid does the work. In practice, especially in Blake's lifetime, many engravers used both engraving and etching together.

Relief Etching—Relief etching removes the metal of a plate from around a design using acid as in etching. This method results in a design that is elevated above the rest of the plate, rather than being cut or burned into the plate as in traditional forms of engraving and etching.

Illuminated Printing—Illuminated Printing describes Blake's own method of relief etching, which he developed in the late 1780s after his brother Robert died. Most, but not all, of the illuminated books were executed in illuminated printing.⁵

Other methods of production Blake used include **lithography** (see [Enoch](#)), **wood engraving** (see [The Pastorals of Virgil](#)), and **printed paintings** (also known as “color printed drawings” or “monoprints”) (see [Large Color Printed Drawings](#)).

Illuminated Books are usually understood to comprise those works executed in illuminated printing. But “Illuminated Books” has also been associated with the works in which Blake employed his own mythological characters, symbols, and iconography. (Introductions to this mythic system can be found in [General Introductions, Handbooks, and Glossaries](#) and studies of it in [Myth and Symbolism](#).)

Early scholarship (see Frye's [Fearful Symmetry](#)) considered the works in illuminated printing as a canon, but this clear distinction between the illuminated books and other material that employs Blake's mythology has been widely rejected. Blake used elements of his mythological system in the manuscripts, [Tiriel](#) and [Vala or The Four Zoas](#) (with the latter being indispensable to understanding *Milton* and *Jerusalem*), but the importance of Blake's myth in illuminated books like [Songs of Innocence and of Experience](#), [The Gates of Paradise](#), [The Ghost of Abel](#), or [On Homers \[and\] On Virgil](#) remains subject to scholarly debate.

⁵ For *Children: The Gates of Paradise* and *For the Sexes: The Gates of Paradise* were done in intaglio engraving and etching. The text for *The Book of Ahania* and *The Book of Los* is in intaglio, and the designs for the works were done in planographic color printing. Both *Tiriel* and *Vala or The Four Zoas* are in manuscript. *Tiriel* has monochrome wash designs separate from the manuscript, while the first 43 pages of *Vala or The Four Zoas* utilized proofs from Blake's *Night Thoughts* engravings (writing the text in the blank spaces) before switching to blank paper that follows a similar layout of text and image. *The French Revolution* exists as a unique typeset proof.

Similarly debated is the degree to which Blake's mythology is necessary for understanding his paintings and drawings, his separate prints or prints in a series, his printed paintings, and his commercial illustrations and engravings.

Blake's mythic system today is largely understood to be more fluid and ad hoc than earlier archetypal accounts argued (again, see Frye's *Fearful Symmetry*), but the idea that Blake's mythic system is an expression of an established system of hermetic philosophy has been recently reasserted (see Sheila Spector's *The Evolution of Blake's Myth*).

Sometimes "Prophetic Books" is used to designate the works using Blake's mythic system, but only *America a Prophecy* and *Europe a Prophecy* were called prophecies by Blake himself.

Different Blake Journals

Bentley's standard bibliographies and the *Blake* checklist enumerate the content of these journals.

Blake: An Illustrated Quarterly (1967-Present). Ed. Morton D. Paley and Morris Eaves.

For the first ten volumes, the journal was titled, *Blake Newsletter*. For these issues, I have used “*Blake: An Illustrated Quarterly*” to avoid ambiguity regarding the source.

The website for *Blake: An Illustrated Quarterly* offers an [index](#) of all the articles and reviews published. Material more than five years old is available without a subscription.

The Blake Journal: The Journal of the Blake Society of St. James's (2000-2006/07)⁶ <WBHC 1746-59>

Numbers 1-4 were titled, [Journal of the Blake Society at St. James](#), before being changed to *The Blake Journal*. The last issue was number 10. The current (2020-present) journal of the Blake Society is titled [Vala](#). All issues are available as a pdf at the Blake Society webpage.

Blake Newsletter. This is the original title of what became *Blake: An Illustrated Quarterly* for its first ten volumes (Jun. 1967-Spring 1977). I have referred to these volumes by the current title to avoid confusion.

Blake Studies (1968-1981). Ed. Kay Parkhurst Easson (born Long) and Roger K. Easson. <BB #1218 (Vols. 1-6.1, 1968-75); BBS 410-13 (Vols. 2.1, 4.2, 6.1-9; 1970, 1972, 1976-81); WBHC 1759>

An [index](#) by Detlef W. Dörrbecker is available at the webpage of [Blake: An Illustrated Quarterly](#).

⁶ Bentley notes “copyright 2006, received 3 December 2007” (WBHC 1757).

I. Teaching William Blake

Adams, Hazard. "The Dizziness of Freedom; or, Why I Read Blake." 3-17.⁷ *Antithetical Essays in Literary Criticism and Liberal Education*. Ed. Hazard Adams. Tallahassee: Florida State University Press, 1990. <BBS 330, WBHC 1489>

"I shall [...] try to show through Blake what I think my pedagogical enterprise is finally all about" (3).

Bennett, Alma. "[Teaching Blake](#)." *Blake: An Illustrated Quarterly* 28.3 (winter 1994-95): 115. <WBHC 1656>

A poem on the topic.

Berger, Richard. "[Never Seek to Tell Thy Love': E-Adapting Blake in the Classroom](#)." *Redefining Adaptation Studies*. Ed. Dennis Cutchins, Laurence Raw, and James M. Welsh. Lanham: Scarecrow Press, 2010. 31-43. <WBHC 1624-25>

On using Blake to teach adaptations across different media platforms and cultural contexts.

Burkett, Andrew, and Roger Whitson, ed. [William Blake and Pedagogy](#). Pedagogies Edition. Romantic Circles. 2016.⁸

An important collection of essays on teaching Blake in the twenty-first century: "The present volume intervenes in the notion that pedagogy is of a secondary concern to Blake scholars by showing how William Blake's work can invigorate the classroom. Contributors use Blake's inspiration to create new teaching methodologies, propose new assignments, engage new public audiences, and critically explore the emergence of new technological modalities" (abstract).

Bygrave, Stephen. "Romantic Poems and Contexts." [Approaching Literature: Romantic Writings](#). Ed. Stephen Bygrave. London: Routledge, 1996. 3-46. <WBHC 1820>

The chapter offers examples of Romantic poems, discusses them briefly, and poses questions for students to consider. Among the poems are *Innocence*'s "The Chimney's Sweeper," "Nurse's Song," and "Introduction" and *Experience*'s "A Poison Tree."

Collver, Edward, et al. "[Responding to Pupil Led Tangential Thinking: A Case Study of Teaching Romantic Poetry in a Post-16 Setting](#)." *English in Education* 56.1 (2020): 47-58. <Blake (2025)>

"This paper considers alternative ways of teaching Romantic poetry to post-sixteen English Literature pupils in England. It explores how practitioners can value tangents developed by pupils' independent thinking when pupils are given the freedom to develop their own ideas. It reflects on a lesson planned to respond to a tangent developed by the class in a previous session; that William Blake's "The Tyger", to a contemporary reader, explores the 21st century preoccupation of climate change" (abstract).

⁷ Rpt. of [essay](#) originally published in *College English* 38 (1986), 431-43, <BBS 332>.

⁸ Not recorded in WBHC.

Cook, Daniel, ed. "[Teaching Romanticism VI: William Blake](#)." *Romantic Textualities: Literature and Print Culture, 1780-1840*. 30 May 2014.⁹

A blog with a description of teaching Blake by Richard C. Sha, Małgorzata Łuczyńska-Hołdys, Stephen Behrendt, and Stephanie Codsi.

Davies, Peter. [William Blake](#). London: Greenwich Exchange, 1996. <WBHC 1928>

A solid overview of Blake's life and work aimed at students.

Diggory, Terence. "[Allen Ginsberg's Urban Pastoral](#)." *College Literature* 27.1 (2000): 103-18. <WBHC 1940>

Highlights Blake's influence on Ginsberg's sense of the urban pastoral in a special issue on teaching Beat Literature.

Eaves, Morris. "[Teaching Blake's Relief Etching](#)." *Blake: An Illustrated Quarterly* 13.3 (winter 1979-80): 140-47.¹⁰ <BBS 389>

A lesson plan on teaching Blake's illuminated printing method.

Edmundson, Mark. "Under the Sign of Satan: William Blake in the Corporate University." *Hedgehog Review* 14.2 (2012): 8-16. <WBHC 1977-78>

Reads the corporate university through Hayley, Satan, and Palamabron.

Faller, Francis. "[How Long is the Present? Reflections on Teaching William Blake's Songs, and Our Measure\(s\) of Time](#)." *English Academy Review* 20.1 (2007): 115-36. <WBHC 2010>

On "exploring what these verses have to offer, in an educational context, to the development of poetic sensibility" (115).

Ferguson, J. "'The voices of children': William Blake's *Songs of Innocence and of Experience*." *Use of English* 51.3 (summer 2000): 207-18. <WBHC 2017>

"The Songs are useful in the classroom" (WBHC 2017).

Freed, Eugenie R. "Blake's Golden Chapel: The Serpent Within and Those Who Stood Without." [Women Reading Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2006. 53-61. <WBHC 1795-1800>

Reads the Notebook poem, "I saw a chapel all of gold," against the backdrop of teaching Blake during anti-apartheid protests in the 1970s and 1980s.

Furman-Adams, Wendy. "Visualizing *Paradise Lost*: Artists Teaching Milton." [Approaches to Teaching Milton's Paradise Lost](#). 2nd ed. New York: Modern Language Association, 2012. 136-46.¹¹

⁹ Not recorded in WBHC.

¹⁰ Rpt. in [sparks of fire](#), ed. James Bogan and Frederick Goss (1982), 127-40, <BBS 418-19, WBHC 1773>.

¹¹ Not recorded in WBHC.

On using artists, including Blake, when teaching *Paradise Lost*. See also Virginia Tufte's "[Visualizing Paradise Lost: Classroom Use of Illustrations by Medina, Blake, and Doré](#)" in the first edition of the book.

Gaspaire, Shawn C. "[William Blake: An Integrated Teaching Approach](#)." Graduate Student Projects. Central Washington University. Aug. 2003.

A graduate student's project for implementing the teaching of Blake's *Songs of Innocence and of Experience* "as part of the high school curriculum for tenth-twelfth grade students" (4) according to the Washington State Curriculum Standards.

Gleckner, Robert F. "[‘The Lamb’ and ‘The Tyger’—How Far with Blake?](#)" *The English Journal* 51.8 (1962): 536-43. <BB #1701>

On teaching Blake's poetry in high school: "It is that kind of poetry which ought to be taught in high school because it is impossible to remain neutral in the face of its onslaught on our cherished values" (540).

Gleckner, Robert F., and Mark L. Greenberg, ed. [Approaches to Teaching Blake's Songs of Innocence and of Experience](#). New York: Modern Language Association, 1989. <BBS 488-89, WBHC 2083-84>

Remains the key collection of essays on teaching Blake's *Songs*, with its suggestions for using visual media made immensely easier with the *Blake Archive*.

Gross, David. "[Infinite Indication: Teaching Dialectical Vision and Blake’s *The Marriage of Heaven and Hell*.](#)" *College English* 48.2 (1986): 175-86. <BBS 495>

On using Blake to teach Marxist dialectic.

Hecimovich, Gregg. "Technologizing the Word: William Blake and the Composition of Hypertext." [Language and Image in the Reading-Writing Classroom](#). Ed. Kristie S. Fleckenstein, Linda T. Calendrillo, and Demetrice A. Worley. Mahwah, NJ: Lawrence Erlbaum Associates, 2002. 135-49. <WBHC 2139>

An early look at Blake's method as analogous to digital composition.

Hilton, Nelson. "Blake Rouses the Faculties." *Teaching the Eighteenth Century: Three Courses [by] Cynthia L. Caywood, Nelson Hilton, [and] Lance E. Wilcox*. ASECS Executive Board Seminar, 1987.¹² <BBS 507>

"Apparently a course" (BBS 507).

J. Paul Getty Museum Education Staff. "[William Blake: Imagery, Allusions, and Opposites](#)." J. Paul Getty Museum. 2014.

A lesson plan for teaching Blake to high school students (grades 9-12), using "A Poison Tree" and *Satan Exulting over Eve*, "analyzing the symbolism, metaphors, and imagery used."

¹² Bentley's emendation.

Kim, Joey S. “[A Series of Research Discoveries](#).” *Eighteenth-Century Fiction* 33.1 (fall 2020): 107-09. <*Blake* (2024)>

Describes encountering *Blake Archive* as an undergraduate and how the experience with digital resources like it affected teaching during the COVID-19 pandemic.

Kirschenbaum, Matthew G. “How Things Work: Teaching the Technologies of Literature.” *Teaching Bibliography, Textual Criticism, and Book History*. Ed. Ann R. Hawkins. London: Pickering & Chatto, 2006. 155-60.¹³

Uses Blake as an example in his class on “the technologies of literature”: “Understanding how things work is, I believe, one of the best ways finally to come to terms with the important changes now well underway in media and technology, and their impact on literary studies” (160).

Kucich, Greg. “Blake’s Eighteenth-Century and the Shaping of Prophetic Consciousness in *The Marriage of Heaven and Hell*.” [Teaching Eighteenth-Century Poetry](#). Ed. Christopher Fox. New York, 1990. 331-48. 409-12. <*BBS* 542>¹⁴

“Instead of pretending to know how to read *The Marriage*, therefore, we may do our students a better service by focusing their attention on its problematics” (332).

La Belle, Jenijoy. “[The Piper and the Physicist](#).” *Engineering and Science* 53.1 (1989): 25-28. <*WBHC* 2299>

On teaching Blake to students training to be scientists and engineers.

Leporati, Matthew. “[New Formalism in the Classroom: Re-Forming Epic Poetry in Wordsworth and Blake](#).” *Humanities* 8.2 (2019): 16 pp. <*Blake* (2020)>

“[T]he article applies New Formalist techniques to William Wordsworth’s *Prelude* and William Blake’s *Milton: a Poem*. Often read as poems seeking to escape the dispiriting failure of the French Revolution, these texts, I argue, engage the formal strategies of epic poetry to enter the discourse of the period, offering competing ways to conceive of the self in relation to history. [...] These readings are intertwined with my experiences of teaching” (abstract).

Leporati, Matthew. “[William Blake’s Perspectives: Teaching British Romanticism in the Community College Classroom](#).” *CEA Critic* 78.1 (2016): 90-105. <*Blake* (2017)>

Proposes to have students engage with how a work like the *Songs* “presents multiple and shifting perspectives” (90).

Lindsay, David W., ed. [Blake: Songs of Innocence and \[of\] Experience](#). The Critics Debate Series. Basingstoke: Macmillan, 1989. <*BBS* 551, *WBHC* 2332>

Aimed at students; contains an overview of different issues facing readers of the *Songs* and readings of “Holy Thursday” (*Innocence*), “The Echoing Green,” “The Little Girl

¹³ Not recorded in *WBHC*.

¹⁴ *BBS* mistakenly lists the chapter under “Gucich, Greb” (*BBS* 496).

Lost” and “The Little Girl Found,” “The Tyger” and “The Fly,” “The Human Abstract,” and “To Tizrah.”

Lucas, John, ed. [William Blake](#). Longman Critical Readers. 1998. New York: Routledge, 2013. <WBHC 2349-50, *Blake* (2020)>

A collection of previously printed essays on Blake aimed at a critical theory course as envisioned in the 1990s. The 2013 edition has no updates.

Marsh, Nicholas. [William Blake: The Poems](#). 2001. Basingstoke and New York: Palgrave, 2012. <WBHC 2374>

A student guide with “poem by poem analyses of the *Songs*” and excerpts of other works and criticism (WBHC 2374).

McCarthy, B. Eugene. “[Reading Blake: A Case for Memorization.](#)” [Interfaces 30](#) (2010): 85-90. <WBHC 2190-91>

On having student memorize Blake.

McCord, James. “‘If Thought is Life and Strength & Breath’: Learning Through Eye and Ear from William Blake’s *Songs of Innocence and of Experience*.” *Humanities Education* 6.3 (1989): 19-26. <BBS 567>

“Starts with a pleading for ‘learning’ instead of ‘teaching’ the *Songs* (19), and then argues that the *Songs* demonstrate ‘Blake’s conviction that education involves the complete reexamination of our ideas about the value of learning and the methods we use to learn’ (20)” (*Blake* [1989-90]).

McLaughlin, Jeff. “The Crooked Roads of Genius: William Blake and Educational Psychology.” [Literary Imagination and Professional Knowledge: Using Literature in Teacher Education](#). Ed. Jeff McLaughlin. Gorham, ME: Myers Education Press, 2023. <*Blake* (2024)>

“The writings of William Blake contain many examples of poetry and prose that could connected to concepts of educational psychology.”

Mertz, J.B. “Teaching the Revolution Debate: Edmund Burke, His Radical Respondents, and William Blake.” [Teaching Representations of the French Revolution](#). Ed. Julia Douthwaite Viglione, Antoinette Sol, and Catriona Seth. New York: MLA, 2019. <*Blake* 2020>

Describes teaching *The French Revolution* as a response to Edmund Burke.

Natarajan, Uttara. “William Blake (1757-1827).” [The Romantic Poets: A Guide to Criticism](#). Malden, MA: Blackwell, 2007. 4-62. <WBHC 2452>

A survey of criticism with excerpts from three previously published books, followed by an annotated list of further reading.

O’Flinn, Paul. “Studying a Blake Poem.” [How to Study Romantic Poetry](#). Basingstoke and London: Macmillan, 1988. 12-30. New York: St. Martin’s Press, 2001. 11-28. <WBHC 2475>

Analyzes “The Nurse’s Song” from *Innocence* and “The Clod & the Pebble” from *Experience* to offer models for students’ own writing on Romantic poetry.

Punter, David. [Songs of Innocence and of Experience: William Blake](#). London: Longman, 1998.
[New rev. ed. Pearson, 2003.](#) <WBHC 2551>

In many ways, a teacher's edition of Blake's *Songs*, with commentary and questions for each poem, a guide for studying poems, an overview of critical approaches, examples of textual analysis, contextual information, and a reception history of the *Songs*.

Punter, David. "William Blake." [Literature in Context](#). Ed. Rick Rylance and Judy Simons. Basingstoke and New York: Macmillan, 2001. 79-90. <WBHC 2553>

An overview for students, with a discussion of "The Chimney Sweeper" from *Innocence* and its critical interpretations.

Punter, David, ed. [William Blake: Contemporary Critical Essays](#). New Casebooks. Basingstoke and London: Macmillan Press Ltd., 1996. <WBHC 2551-53>

A collection of previously printed essays, with a new introduction by Punter. Aimed at students.

Rawlinson, D.H. "An Early Draft of Blake's 'London.'" and "Relevance and Irrelevance in Response: Another Blake Poem." [The Practice of Criticism](#). Cambridge: Cambridge University Press, 1968. 45-51 and 52-61. <BB #B2496 and #C2496>

Readings of the "London" draft and "The Human Abstract" using New Criticism in a text designed for students.

Reynolds, Mark. "Writings to Read Poetry: Teaching Blake's *Songs of Innocence and [of] Experience*." *Alabama English* 4 (1993): 21-28. <WBHC 2580>

Reubart, A. et al., ed. *Blake through Student Eyes*. Oakland, 1971. <BB #A2510>

"Student papers and poems on Blake for courses taught at Mills College, 1970 and 1971" (BB #A2510).

Simmons, Robert E. "A Way of Teaching Job." [Approaches to Teaching the Hebrew Bible as Literature in Translation](#). Ed. Barry N. Olshen and Yael S. Feldman. New York: Modern Language Association, 1989. 124-26. <WBHC 2676>

"My suggestion for teaching Job is to use William Blake as a guest instructor' with his Job engravings (124)" (WBHC 2676).

Simons, Joan O. "[Teaching Symbolism in Poetry](#)." *College English* 23.4 (1962): 301-02.
<BB#2705>

A New Critical reading of "Ah Sun-flower": "Because this poem is brief and because the entire poem presents a single symbol, I have found it a very effective tool in teaching symbolism to college freshmen" (302).

Stevens, David J. "[William Blake in Education: A Poet for Our Times?](#)" *Changing English* 7.1 (2000): 55-63. <WBHC 2706>

Blake "seems to me a valid antidote to the systems-orientated, target-setting, managerial skills-based context of contemporary education" (55).

Stevens, David. "Teaching and Learning from William Blake through the Lens of Critical Literacy." *International Perspectives on the Teaching of Literature in Schools: Global Principles and Practices*. Ed. Andrew Goodwyn et al. Abingdon: Routledge, 2018. 153-63. <Blake (2019)>

Swann, Karen. "[Teaching Jerusalem](#)." *European Romantic Review* 25.3 (2014): 397-402.¹⁵ <WBHC 2732>

"Recounting the interpretive struggles that undergraduates have when encountering Blake's famously opaque epic, the essay speculates on the ways in which those struggles can serve as the basis for a new understanding of reading as an intellectual and affective practice" (abstract).

"[Teaching Romanticism XVIII: Miltonic Legacies](#)." *Romantic Textualities: Literature and Print Culture, 1780–1840*.

It includes:

Brian Bates. "Milton's Satan, Sin, Death, and Gothic Romanticism." 6 pars.

Katherine Fender. "Milton, Blake, and the Sublime." 4 pars.

W. Scott Howard. "Milton and Blake—The Poetics and Praxis of Adaptation." 6 pars.

Thistle, Louise. "William Blake." [Dramatizing Classic Poetry](#). Lyme, New Hampshire: Smith and Kraus, 1999. 83-88. <WBHC 2759>

Offers ways for students to perform "The Lamb" and "The Tyger" and provides questions and prompts about the poems.

Tomlinson, Alan. [Blake: Songs of Innocence and of Experience](#). Macmillan Master Guides. London: Red Globe Press / Macmillan Education, 1987. <BBS 663>

A guide for students with questions.

Trawick, Leonard. "Teaching Blake's *Songs of Innocence and of Experience*." [Teaching Eighteenth-Century Poetry](#). Ed. Christopher Fox. New York: AMS Press, 1990. 319-29, 407-08. <BBS 663>

"A useful account" (BBS 663).

Tufte, Virginia. "Visualizing *Paradise Lost*: Classroom Use of Illustrations by Medina, Blake, and Doré." [Approaches to Teaching Milton's Paradise Lost](#). 1st ed. Ed. Galbraith M. Crump. New York: Modern Language Association, 1986. 112-25. <BBS 665>

On using illustrations to teach *Paradise Lost*. Also see Wendy Furman-Adams's "[Visualizing Paradise Lost: Artists Teaching Milton](#)" in the second edition of the book.

¹⁵ See also Swann's workshop, "[Learning to Teach by Teaching Jerusalem](#)," held at the 21st Annual Conference of The North American Society for the Study of Romanticism: "Romantic Movements." Boston, MA. 9 Aug. 2013.

Udowiczenko, Rebecca O. "The Symmetrical Tyger: The Issues and Tensions of Teaching Romantic poetry at A-level." Canterbury Christ Church University, PhD diss. in Education. 2018.¹⁶

Using "The Tyger" and poetry by John Keats as primary examples, "I explore what poetry experiences students have at A-level, consider the attitude of teachers to Romantic poetry and explore the impact that this has on their students. Working from a constructivist grounded theory perspective, this study considers the attitudes and experiences of a group of year 12 and 13 students in Somerset, England, towards Romantic poetry" (abstract).

Updates, Phillip Allan. *Songs of Innocence and of Experience: William Blake*. AS/A-Level Student Text Guide. Deddington: Market Place, 2004.

A preparation guide for students.

Warner, Janet. "[A Videotape of America Produced at York University](#)." *Blake: An Illustrated Quarterly* 4.3 (winter 1971): 65-66.¹⁷

Details the making of *Blake's America*, a videotape produced at York University by Warner, John Sutherland, and Robert Wallace, which would allow to students "to see all the plates of *America*, hear the whole poem read dramatically, and at the same time interpret the poem for them in a way that would link it to past and present historical events" (65). "We [...] used pictures of modern student riots and other political events which bore out the themes of political and psychological revolution" (65-66).

Weather, Winston, ed. *William Blake: The Tyger*. Columbus, OH: C.E. Merrill, 1969. <BB #2937>

Though the essays are dated, it includes "Suggestions for Papers" (pp. 122-24).

Welch, Dennis M. "[Romanticism and Revolution: Teaching Blake's Songs](#)." *CEA Critic* 48.4/49.1 (summer-fall 1986): 101-03, 108-13. <BBS 434>

On teaching the *Songs* in "an introductory and interdisciplinary humanities course": "These songs suggest not only the dangers of oppression but also some liberating strategies of response to it" (108).

Willmott, Richard, ed. *William Blake: Songs of Innocence and of Experience*. 1990. Oxford: Oxford University Press, 2011. <BBS 136, WBHC 412>

A letterpress edition with explanatory notes aimed at advanced undergraduate students.

Woods, Jeanine. "[Teaching Blake's Poetry with Paintings](#)." *English Journal* 72.3 (Mar. 1983): 38-40. <WBHC 2880>

Though slightly dated, it offers suggestions about incorporating visual art in the classroom experience of Blake.

¹⁶ Not recorded in *Blake*.

¹⁷ Not recorded in BB.

II. General Introductions, Handbooks, Glossaries, and Classic Studies (Including [General Introductions, Handbooks, and Glossaries](#) and [Classic Studies Published Before 2000](#)) (See also [Annotated Bibliographies](#) and [Myth and Symbolism](#))

[Introductions, Handbooks, and Glossaries](#)

Behrendt, Stephen C. [*Reading William Blake*](#). London: Macmillan Press, 1992. <BBS 364, WBHC 1596>

An overview of the issues confronting readers of Blake, with a survey of his works in illuminated printing.

Damon, S. Foster. [*A Blake Dictionary: The Ideas and Symbols of William Blake*](#). 1965. 1988. Rev. ed. with a new foreword and annotated bibliography by Morris Eaves. Hanover, NH: Dartmouth College Press, 2013. <BB #1445, BBS 447, WBHC 1915-17>

Despite its age, remedied somewhat by Eaves's foreword, bibliography, and index, an indispensable reference for a basic understanding of Blake's obscure myth and symbolism.

Eaves, Morris, ed. [*The Cambridge Companion to William Blake*](#). Cambridge: Cambridge University Press, 2003. <WBHC 1969-72>

A very readable collection aimed at introducing new researchers to Blake. Some of its chapters were developed into content for the *William Blake Archive*.

Ferber, Michael. [*The Poetry of William Blake*](#). New York: Penguin, 1991. <BBS 470, WBHC 2015>

A well-received introduction to Blake's poetry aimed at an undergraduate audience, highlighting mostly the early illuminated books.

Freeman, Kathryn S. [*A Guide to the Cosmology of William Blake*](#). New York: Routledge, 2017. <Blake (2017, 2019, 2020)>

A reference book on Blake's mythic system more recent than Damon's [*Blake Dictionary*](#), which also includes useful information about Blake's circle and more contemporary bibliographical resources.

Gourlay, Alexander S. “[Glossary](#).” The *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

A concise list defining key words in Blake's mythology and symbolism. Adapted from Gourlay's “A Glossary of Terms, Names, and Concepts in Blake,” published in Eaves's [*Cambridge Companion to William Blake*](#).

Haggerty, Sarah, ed. [*William Blake in Context*](#). Cambridge: Cambridge University Press, 2019. <Blake (2020, 2021, 2022, 2025)>

A very useful collection of nearly forty short essays on Blake's relationship to various contexts and topics. Each chapter includes a list of further readings. A great starting point.

Johnson, Mary Lynn. "[Mapping Blake's London](#)," *Blake: An Illustrated Quarterly* 10.4 (spring 1977): 117-22. <BBS 381>

The maps of Britain, the Holy Land, and London in the article, which were published in [Blake's Poetry and Designs](#) (1979, 2008), are very useful for visualizing Blake's syncretic fusion of biblical and British geography.

Makdisi, Saree. [Reading William Blake](#). Cambridge: Cambridge University Press, 2015. <WBHC 2364>

A short, but compelling, analysis of some of the different dimensions at play in reading Blake.

Natarajan, Uttara. "William Blake (1757-1827)." [The Romantic Poets: A Guide to Criticism](#). Malden, MA: Blackwell, 2007. 4-62. <WBHC 2452>

A survey of criticism with excerpts from three previously published books and an annotated list of further reading.

Pinheiro de Sousa, Alcinda, and Jason Whittaker. "Urizen Now: Reading Anew William Blake's Response to his Times." [Weaving Tales: Anglo-Iberian Encounters on Literatures in English](#). Ed. Paula García-Ramírez, Beatriz Valverde, Angélica Varandas, and Jason Whittaker. New York and Abingdon: Routledge, 2023. 1-17. <Blake (2024, 2025)>

On how to read Blake's works: "Blake himself seems very strongly as an author to invite engaged and dialectical readings of his works" (13).

Roberts, Jonathan. [William Blake's Poetry: A Reader's Guide](#). London: Continuum, 2007. <WBHC 2596-97>

Aimed at advanced undergraduates. Includes an overview of Blake's context, expression, thought, and reception history, with study questions and a guide to further reading.

Summerfield, Henry. *A Guide to the Books of William Blake for Innocent and Experienced Readers*. Gerrards Cross: Colin Smythe, 1998. <WBHC 2717-18>

An extensive overview of Blake's poetic works, with comprehensive annotations that synthesize important critical commentaries.

Williams, Nicholas M., ed. [Palgrave Advances in William Blake Studies](#). Basingstoke: Palgrave Macmillan, 2006. <WBHC 2867-68>

A collection of introductory essays that consider Blake from critical, historical, and cultural perspectives as might be presented in a critical theory course. Complements Eaves's [Cambridge Companion](#) well.

Classic Studies Published Before 2000

Ault, Donald D. [*Visionary Physics: Blake's Response to Newton*](#). Chicago: University of Chicago Press, 1974. <BBS 356, WBHC 1571-72>

A very important study of how Blake incorporated the language of Newtonian science into his own symbolism.

Bindman, David. [*Blake as an Artist*](#). Oxford: Phaidon, 1977. <BBS 373, WBHC 1631-32>

A substantial introduction to Blake's work as an artist.

Bloom, Harold. [*Blake's Apocalypse: A Study in Poetic Argument*](#). New York: Anchor Books, 1963. Ithaca: Cornell University Press, 1970. <BB #1227, BBS 414, WBHC 1761-62>

A one-time influential study of Blake's poetic career. The book's argument shaped Bloom's commentary to David V. Erdman's [*The Complete Poetry and Prose of William Blake*](#) (1965, 1982, 1988).

Blunt, Anthony. [*The Art of William Blake*](#). New York: Columbia University Press, 1959. [Rpt. 1969](#). <BB #1235, WBHC 1771-72>.

Although dated in its understanding of Blake's artistic techniques and technologies, a still useful study of Blake as an artist and his relationship to the world of eighteenth-century art.

Bronowski, Jacob. [*William Blake and the Age of Revolution*](#). New York: Harper & Row, 1965. <BB #1288, BBS 426, WBHC 1790-91>

First published as [*William Blake, 1757-1827: A Man without a Mask*](#) in 1943 [i.e., 1944] (BB p. 771). Revised and reissued by Penguin in 1954. Furter revised and reissued under the new title in 1965.

Along with David V. Erdman's [*Blake: Prophet Against Empire*](#), an early and important examination of Blake within his historical and political context.

Bruder, Helen P. [*William Blake and the Daughters of Albion*](#). New York: St. Martin's Press, 1997. <WBHC 1795-96>

An important feminist critique of both Blake and Blake criticism, focused primarily on the early illuminated books. Bruder reflected on the book in [*Vala*](#) issue 3 and was interviewed about the book and its legacy by Elizabeth Effinger in "[*A Conversation with Helen Bruder*](#)."

Bruder's work continued in her collection, [*Women Reading Blake*](#) (2007), and a series of collected essays, co-edited with Tristanne J. Connolly, which highlight issues of gender, sexuality, animal studies, and posthuman studies ([*Queer Blake*](#) [2010], [*Blake, Gender and Culture*](#) [2012], [*Sexy Blake*](#) [2013], and [*Beastly Blake*](#) [2018]).

Damon, S. Foster. [*A Blake Dictionary: The Ideas and Symbols of William Blake*](#). Brown University Press, Providence, 1965. 1988. Rev. ed. with a new foreword and annotated bibliography by Morris Eaves. [*Hanover, NH: Dartmouth College Press, 2013*](#). <BB #1445, BBS 447, WBHC 1915-17>

Despite its age, remedied somewhat by Eaves's foreword and bibliography, an indispensable reference for a basic understanding of Blake's obscure myth and symbolism.

Damon, S. Foster. *William Blake, His Philosophy and Symbols*. Boston and New York: Houghton Mifflin Company, 1924. London, Bombay, Sydney: Constable and Co. Ltd., 1924. New York: Houghton Mifflin, 1947. Gloucester, MA: Peter Smith, 1958. 1969 <BB #1455, BBS 447, WBHC 1917-18>

"*William Blake, His Philosophy and Symbols* is the first thoroughly scholarly book about Blake, and as such it is of great importance. It is particularly valuable for the parallels it draws between Blake's works and an immense variety of recondite mythologies, and for the careful, book-by-book explication of Blake's works" (BB #1455).

Davies, J. G. *The Theology of William Blake*. Oxford: Clarendon Press, 1948. Hamden, CT, 1965. Rpt. Archon Books, 1966. <BB #1466, BBS 448, WBHC 1924-25>

"Davies attempts to assert Blake's religious orthodoxy, but he is illuminating on Blake's relations with the Swedenborgians, particularly in demonstrating the impossibility of the legend that Blake's father and family belonged to the New Church" (BB #1466).

De Luca, Vincent Arthur. Words of Eternity: Blake and the Poetics of the Sublime. Princeton: Princeton University Press, 1991. Princeton Legacy Library. Rpt. 2014.¹⁸ <BBS 450, WBHC 1932-34>

An important study of how Blake's poetics invoked the sublime, both in terms of content and materially. De Luca coins the phrase, "wall of words," to describe pages of the illuminated books full of text.

Eaves, Morris. The Counter-Arts Conspiracy: Art and Industry in the Age of Blake. Ithaca: Cornell University Press, 1992. <WBHC 1972-74>

An illuminating study that positions Blake within several artistic traditions and controversies, including the development of the English School of Art between the seventeenth and nineteenth centuries and the aesthetic issues created by new technologies of mechanical reproduction.

Eaves, Morris. William Blake's Theory of Art. Princeton: Princeton University Press, 1982. <BBS 459, WBHC 1974-75>

An influential articulation of Blake's theory of art in relationship to Neoclassicism and Romanticism, with a consideration of Blake's notion of audience.

¹⁸ Incorporates his "Ariston's Immortal Palace: Icon and Allegory in Blake's Prophecies," *Criticism* 12.1 (1970), 1-19, <BB #1475>; "Blake and the Two Sublimes," *Studies in Eighteenth-Century Culture* 11 (1982), 93-105, <BB #1475>; "Proper Names in the Structural Design of Blake's Myth-Making," *Blake Studies* 8.1 (1978), 5-22, <BBS 411-12>; "Blake's Wall of Words: The Sublime of the Text" from *Unnam'd Forms: Blake and Textuality*, ed. Nelson Hilton and Thomas A. Vogler (1986), 49-68, <BBS 508-09, WBHC 2148-49>; and "Blake and Burke in Astonishment." *Blake: An Illustrated Quarterly* 23.2 (fall 1989), 100-04, <BBS 405>. The first chapter, "Blake's Concept of the Sublime," is reprinted in *Romanticism: A Critical Reader*, ed. Duncan Wu (1995), 17-54, <WBHC 2888>.

Erdman, David V. [*Blake: Prophet Against Empire. A Poet's Interpretation of the History of His Own Times*](#). 1954. Rev. ed. Princeton: Princeton University Press, 1969. 3rd ed. Princeton: Princeton University Press, 1977.¹⁹ <BB #1561, BBS 463, WBHC 1990-93>

A key study that examines Blake within his historical context. Erdman's approach was so influential that historicist readings of Blake are sometimes categorized as "The School of Erdman."

The book and Erdman's legacy in historical scholarship on Blake is considered in the special issue of [*Studies in Romanticism*](#), ed. Morris Eaves (1982), dedicated to Erdman; in Steven Clark and David Worrall's introduction to their [*Historicizing Blake*](#) (1994); and in Eric K.W. Yu's "Blake as Prophet Against Empire: Erdman's Interpretive Legacy Reexamined," *The International Blake Conference: "Blake in the Orient" Conference Programme* (2003).

Essick, Robert N. [*William Blake and the Language of Adam*](#). Oxford: Clarendon Press, 1989. <BBS 465, WBHC 1999-2000>

A study of Blake's conception of language with an analysis of the paintings, *Adam Naming the Beasts* and *Eve Naming the Birds*, and most of the poetry. Includes a discussion of the Kabbalah and Hebrew, Blake's notion of the linguistic sign, his notion of the Fall, and Blake and other Romantic-era writers on language.

Essick, Robert N. [*William Blake Printmaker*](#). Princeton: Princeton University Press, 1980. <BBS 465, WBHC 2001-02>

A very important study of Blake's career as a printmaker, which traces his training and his work in various forms of printing (intaglio, relief, etc.).

Essick's account of Blake's method of illuminated printing has been superseded on several points by Visconti's [*Blake and the Idea of the Book*](#). See also Mei-Ying Sung's [*William Blake and the Art of Engraving*](#) for a detailed consideration of Blake's practices as a commercial engraver.

Ferber, Michael. [*The Social Vision of William Blake*](#). Princeton: Princeton University Press, 1985.²⁰ [*Rpt. Princeton Legacy Library, 2014*](#). <BBS 471, WBHC 2016-17>

Focusing on the illuminated books, an examination of Blake's thought about the individual and society, influenced by Marxism (the first two chapters are concerned with ideology), but the study also engages deeply with Christian and especially antinomian thought. Ferber builds to Blake's notion of "apocatastasis, or the restoration of all things" (xi).

Frye, Northrop. [*Fearful Symmetry: A Study of William Blake*](#). Princeton, NJ: Princeton University Press, 1947. [*Princeton, NJ: Princeton University Press, 1969*](#). [*Northrop Frye's Fearful Symmetry: A Study of William Blake*](#). Ed. Nicholas Halmi. Toronto: University of

¹⁹ Incorporates Erdman's "Blake's Vision of Slavery," *Journal of the Warburg and Courtauld Institutes* 15.3/4 (1952), 242-52, <BB #1569, WBHC 1993>.

²⁰ Incorporates Ferber's "Blake's Idea of Brotherhood," *PMLA* 93.3 (1978), 438-47, <BBS 471>.

Toronto Press, 2004. Vol. 14 of the Collected Works of Northrop Frye.²¹ <BB #1646, BBS 478, WBHC 2037-39>

A profoundly influential study, which dominated twentieth-century Blake scholarship. Frye considered Blake primarily as a poet and artist (rather than a mystic), and his work led to Blake's canonization as a Romantic poet as well as shaping Frye's own Archetypal Criticism. Frye's positioning of Blake in terms of British Empiricism (primarily John Locke and George Berkeley) remains key, and his reading of the prophetic works showed the profundity of what previous generations had dismissed as evidence of Blake's madness.

Several important concepts about Blake originated in *Fearful Symmetry*. "The Orc Cycle" is the idea that political revolution was condemned to fail, with revolutionaries destined to become themselves, in end, the type of tyrants they sought to overthrow. In the language of Blake's mythology, the fiery Orc would transform into the oppressive Urizen. "The Illuminated Canon" gave a privileged status to Blake's work in illuminated printing, considering his manuscript works failures to one degree or another. While Frye makes essential interpretations of *Tiriel* and *The Four Zoas*, Frye's reading highlights what dissatisfied Blake in them. Frye's focus on Blake's poetry also marginalized Blake's work as a visual artist, which only began to be a major interest of scholarship beginning in the early 1970s. Frye's staunch identification of Blake as a poet and artist (rather than a mystic or visionary) distanced Blake from many of his religious and esoteric contexts.

Even today, *Fearful Symmetry* remains an essential starting point of many studies, though recent critics of Frye have argued that his interpretations of Blake are more about his own thought than Blake's. Christopher Z. Hobson, for example, critiques the "Orc Cycle" in his *Chained Boy* (1999), and Sheila A. Spector aims to undo Frye's marginalization of the esoteric tradition in *The Evolution of Blake's Myth* (2021).

The 1969 edition includes a new preface. The 2004 edition includes this preface; an introduction by the editor; and three appendices containing other introductions and a list of "Frye's Shorter Writings on Blake."

Hagstrum, Jean H. *William Blake, Poet and Painter: An Introduction to the Illuminated Verse*. Chicago: University of Chicago Press, 1964. 1978. <BB #1770, BBS 498, WBHC 2117-18>

A classic study of the poetry and the designs of the illuminated books. See Hagstrum's defense of associating Blake with the Sister-Arts Tradition in his "[Blake and the Sister-Arts Tradition](#)."

²¹ Chapter 2, "The Rising God," 30-54, is rpt. as "The Religious Vision of William Blake," in [Toward a New Christianity: Readings in the Death of God Theology](#), ed. Thomas J. J. Altizer (1967), 19-42; Chapter 1, "The Case Against Locke," 14-29, is rpt. as "Blake's Case Against Locke," in [English Literature and British Philosophy: A Collection of Essays](#), ed. S.P. Rosenbaum (1971), 119-35, <BB #973>; Chapters 5 and 12, 189-91, 418-28, are excerpted in [Modern Literary Criticism](#), ed. Lawrence I Lipking and A. Walton Litz (1972), 189-91 and 191-97; excerpts are rpt. in [William Blake's The Marriage of Heaven and Hell](#), ed. Harold Bloom (1987), 23-35, <BBS 416, WBHC 1770>.

Hilton, Nelson. [*Literal Imagination: Blake's Vision of Words*](#). Berkeley: University of California Press, 1983.²² <BBS 507, WBHC 2147-48>

A major study of how Blake used and envisioned words, with many ingenious readings of Blake's word play.

Keynes, Geoffrey. [*Blake Studies: Essays on his Life and Work*](#). 2nd ed. Oxford: Clarendon Press, 1971. <BB #2010, WBHC 2249-50>

A collection of some of Keynes's most important essays on Blake, all of which were published elsewhere but which were revised for both editions of the collection. The first edition (1949) had 17 essays, and the second edition (1971) had 29 (see BB #2010).

Mee, Jon. [*Dangerous Enthusiasm: William Blake and the Culture of Radicalism in the 1790s*](#). Oxford: Clarendon Press, 1992. <BBS 571, WBHC 2392-94>

Focused on Blake's early illuminated books, a key study of Blake's relationship to religious enthusiasts of the era who shared his suspicion of Enlightenment-grounded radicalism. The study recasts Blake's relationship to millenarianism and to the polite circle of Joseph Johnson. There is also an important chapter on Norse mythology, druids, and British Antiquities, with discussions of Ossian. Mee was the first to associate Blake with Claude Levi Strauss's notion of the *bricoleur*.

Mitchell, W.J.T. [*Blake's Composite Art*](#). Princeton: Princeton University Press, 1978. [Princeton Legacy Library](#). Rpt. 2019.²³ <BBS 575-76, WBHC 2420-22>

A key study on the interplay of the visual and verbal in Blake's works. The phrase, "composite art," while popularized by Mitchell, was coined by Jean Hagstrum.

Ostriker, Alicia S. [*Vision and Verse in William Blake*](#). Madison and Milwaukee: University of Wisconsin Press, 1965. <BB #2335, WBHC 2485-86>

"A sensitive and responsible commentary on Blake's prosody" (BB #2335). Remains the best study of Blake's versification.

Paley, Morton D. [*Energy and the Imagination: A Study in the Development of Blake's Thought*](#). Oxford: Clarendon Press, 1970.²⁴ <BB #2347, WBHC 2497-98>

²² Incorporates Hilton's "Blake in the Chains of Being," *Eighteenth Century* 21.3 (1980), 212-35, <BBS 507>, and "Spears, Spheres, and Spiritual Tears: Blake's Poetry as 'The Tyger' ll. 17-20," *Philological Quarterly* 59.4 (1980), 515-29, <BBS 507>.

²³ Incorporates Mitchell's "Blake's Composite Art," *Visionary Forms Dramatic*, ed. David V. Erdman and John E. Grant (1970), 57-81, <BB #1580, BBS 464, WBHC 1994-95>; "Style as Epistemology: Blake and the Movement toward Abstraction in Romantic Art," *Studies in Romanticism* 16.2 (1977), 145-64, <BBS 649>; and "Poetic and Pictorial Imagination in Blake's *The Book of Urizen*," *Eighteenth-Century Studies* 3.1 (1969), 83-107, <BB #2233>. Rpt. in *Critical Essays on William Blake*, ed. Hazard Adams (1991), 111-34, <BBS 331, WBHC 1472>.

²⁴ Incorporates Paley's "The Female Babe and 'The Mental Traveller,'" *Studies in Romanticism* 1.2 (1962), 97-104, <BB #2348>; "Method and Meaning in Blake's *Book of Ahania*," *Bulletin of the New York Public Library* 70 (1966), 27-33, <BB #2649>; "The Tygers of Wrath," *PMLA* 81.7 (1966), 540-51, <BB #2350>.

An essential study of Blake's poetry between the *Songs* and *Jerusalem*; eminently readable.

Percival, Milton. [*William Blake's Circle of Destiny*](#). New York: Columbia University Press, 1938. 1964. [*New York: Octagon Books, 1970*](#). <BB #2379, WBHC 2511-12>

A classic study of Blake's myth, which highlights esoteric and Kabbalistic elements.

Price, Martin. "Blake: Vision and Satire." [*To the Palace of Wisdom: Studies in Order and Energy from Dryden to Blake*](#). New York: Doubleday, 1964. 390-445. Carbondale, IL: Southern Illinois University Press, 1970.²⁵ <BB #2461, WBHC 2545>

"A responsible survey, dealing particularly with the problem of order" (BB #2461).

Raine, Kathleen. *Blake and Tradition*. 2 vols. ([*Vol. 1*](#). [*Vol. 2*](#).) Princeton: Princeton University Press, 1968. London: Routledge, 2002.²⁶ ([*Vol. 1*](#). [*Vol. 2*](#)) <BB #2478, BBS 613, WBHC 2560-63>

A once very influential study on Blake's thought, literature, and art largely in relationship to Platonism, Hermeticism, and Gnosticism that collects much of Raine's work on Blake delivered or published elsewhere in the 1950 and 1960s. Raine's insistence that Blake's work could be decoded through the lens of these sources has been largely rejected, but the question of Blake's relationship to these sources remains open.

The Routledge edition of 2002 is a facsimile (WBHC 2560). A shorter version of the book was published as [*Blake and Antiquity*](#) (Princeton: Princeton University Press, 1977; London and New York: Routledge, 2002. [*Paperback*](#). Princeton: Princeton University Press, 2023), <WBHC 2563>.

Richey, William. [*Blake's Altering Aesthetic*](#). Columbia and London: University of Missouri Press, 1996.²⁷ <WBHC 2583-84>

An important study of the changes in Blake's mythic systems and aesthetic beliefs in the poetry between *Songs* and *Jerusalem*.

²⁵ Rpt. in part as "The Vision of Innocence" in [*Twentieth-Century Interpretations of Songs of Innocence and of Experience: A Collection of Critical Essays*](#), ed. Morton D. Paley (1969), 36-48, <BB #A2349, WBHC 2501>; "The Standard of Energy" in [*Romanticism and Consciousness: Essays in Criticism*](#), ed. Harold Bloom (1970), 255-73; and as "The Vision of Innocence" in [*Critics on Blake: Readings in Literary Criticism*](#), ed. Judith O'Neill (1970), 98-115, <BB #2327>; and as "Terror and Symmetry in 'The Tyger'" in [*William Blake: Comprehensive Research and Study Guide*](#), ed. Harold Bloom (2003), 38-40, <WBHC 1766-70>.

²⁶ Incorporates Raine's "Blake's 'Cupid and Psyche,'" *Listener* 58 (1957), 832-35, <BB #2481>; "[*Blake's Debt to Antiquity*](#)," *Sewanee Review* 75 (1963), 352-450, <BB #2482>; "[*The Sea of Time and Space*](#)," *Journal of the Warburg and Courtauld Institutes* 20.3/4 (1957), 318-37, <BB #2486>; "[*Some Sources of Tiriël*](#)," *Huntington Library Quarterly* 21.1 (1957), 1-36, <BB #2487>; and "Who Made the Tyger?" *Encounter* 2.9 (Jun. 1954), 43-50, <BB #2490>.

²⁷ Incorporates Richey's "[*The Neoclassical Gothicism of Blake's Early Poetry and Art*](#)," *Poetica* 39-40 (1994), 73-91, <WBHC 2584>, and "[*The French Revolution: Blake's Epic Dialogue with Edmund Burke*](#)," *ELH* 59.4 (1992), 817-37, <WBHC 2584>.

Rothenberg, Molly Anne. [*Rethinking Blake's Textuality*](#). Columbia and London: University of Missouri Press, 1993.²⁸ <WBHC 2613-14>

The first part considers Blake's problematizing of authority, with references to Immanuel Kant and Blake's knowledge of Higher Criticism, while the second part focuses on *Jerusalem* "within a philosophical context informed by skepticism, associationism, and Kant's transcendentalism" (6).

Swinburne, Algernon Charles. "William Blake: A Critical Essay." 1st ed. London, 1868. ([University of Michigan copy](#); [University of California Libraries copy](#).) 2nd ed. London 1868. ([University of Toronto copy](#); [Oxford University copy](#); [Harvard University copy](#); [University of Illinois at Urbana-Champaign copy](#)) London, 1925. Rpt. of 1st ed. New York: Benjamin Blom, 1967. Ed. with an introduction by Hugh J. Luke. Lincoln: University of Nebraska Press, 1970. <BB #2795, BBS 652, WBHC 2734-36>

An important early critical reassessment of Blake.

Tannenbaum, Leslie. [*Biblical Tradition in Blake's Early Prophecies: The Great Code of Art*](#). Princeton: Princeton University Press, 1982. [Princeton Legacy Library](#). Rpt. 2017. <BBS 657, WBHC 2750-51, Blake (2020)>

Remains a key study of Blake's relationship to late eighteenth-century discourses surrounding the Bible for the illuminated books through 1795.

Viscomi, Joseph. [*Blake and the Idea of the Book*](#). Princeton: Princeton University Press, 1993. <WBHC 2805-08>

The definitive study of Blake's method of illuminated printing. It elucidates Blake's studio practices, describing in detail Blake's use of artistic materials and the production of the illuminated books, touching on their relationship to Blake's other projects. The appendix dates the printing sessions for all known copies of the illuminated books and supersedes all previous efforts at dating them.

Viscomi greatly abridged the book's argument for Morris Eaves's [*Cambridge Companion to William Blake*](#). This served as the basis for Viscomi's "Illuminated Printing," which is found in the *Blake Archive*'s exhibition section.²⁹

Warner, Janet. [*Blake and the Language of Art*](#). Kingston and Montreal: McGill-Queen's University Press, 1984.³⁰ <BBS 672, WBHC 2835-36>

²⁸ Incorporates Rothenberg's "The Provisional Vision of Blake's *Jerusalem*," *Word and Image* 3.4 (1987), 305-11, <BBS 628, WBHC 2612-13>; "Jerusalem's 'Forgotten Remembrances': A Blakean Analytic of Narrativity and Ideology," *Genre* 23 (1990), 205-26, <BBS 628, WBHC 2612>; and "Blake Reads 'The Bard': Contextual Displacement and Conditions of Readability in *Jerusalem*," *Studies in English Literature, 1500-1900* 27.3 (1987), 489-502, <BBS 628, WBHC 2611-12>.

²⁹ See also Bentley's summary "of some of [Viscomi's] more important findings" (146) in "William Blake and His Circle: A Checklist of Publications and Discoveries in 1994," *Blake: An Illustrated Quarterly* 28.4 (spring 1995), 145-56.

³⁰ Incorporates her "Blake and the Language of Art: From Copy to Vision," *Colby Library Quarterly* 13.2 (1977), 99-114, <BBS 439, WBHC 1877>; "Blake and English Printed Textiles," *Blake: An Illustrated Quarterly* 6.4 (spring 1973), 84-92, <BB #1217.118>; "Blake's Use of Gesture," *Blake's Visionary Forms*

An important study of Blake's designs in the illuminated books and his illustrations for Young, Milton, and Gray that argues Blake had a set "visual language" (185). Warner treats Blake's use of iconography and offers many probable sources for the designs.

Dramatic, ed. David V. Erdman and John E. Grant (1970), 174-95, <BB #1580, BBS 464, WBHC 1994-95>; and "Blake's Figures of Despair: Man in his Spectre's Power." William Blake: Essays in Honour of Sir Geoffrey Keynes, ed. Morton D. Paley and Michael Phillips (Oxford: Clarendon Press, 1973), 208-24, <BB #A2350, BBS 598-99, WBHC 2503-05>.

III. Editions of Blake's Writings

Standard Editions

Bentley, G.E., Jr., ed. *William Blake's Writings*. 2 vols. (Vol. 1. [Vol. 2.](#)) Oxford: Clarendon Press, 1978.³¹ <BBS 169, WBHC 608-09>

The first volume includes Blake's engraved and etched writing, and the second, the writing in manuscript (including the letters) and letterpress. It includes bibliographical information not available in the editions of either Keynes or Erdman. Abbreviated in scholarship as *B*.

Bentley, G.E., Jr., ed. *William Blake's Conversations: A Compilation, Concordance, and Rhetorical Analysis*. Foreword. Mary Lynn Johnson. Lewiston: Edwin Mellen Press, 2008. <WBHC 1622>

A collection of William and Catherine's reported conversations from various sources, with analysis of the speech, rhymes, and vocabulary.

Bentley, G.E., Jr., ed. [*William Blake's Works in Conventional Typography*](#). Delmar, NY: Scholars' Facsimiles & Reprints, 1984. Volume 388 of Scholars' Facsimiles & Reprints. <BBS 168, WBHC 608>

Provides facsimiles of *Poetical Sketches* copy F, *The French Revolution* copy A [the only copy], the biographical sketch from Malkin's *A Father's Memoirs of His Child*, "To the Queen" from *The Grave*, "Exhibition of Paintings in Fresco" copy A, "Blake's Chaucer: The Canterbury Pilgrims" copy A, *A Descriptive Catalogue* advertisement copy A, *A Description Catalogue* copy O, and "Blake's Chaucer: An Original Engraving" copy C. The notes are bibliographical.

Bentley, G.E., Jr. "[*Inscriptions by Blake for His Designs*](#)." *Blake: An Illustrated Quarterly* 48.1 (summer 2014): 18 pars. + listings. <WBHC 1740>

Transcriptions and, where necessary, translations of the inscriptions for Blake's designs.

Butlin, Martin. "[*A New Color Print from the Small Book of Designs*](#)." *Blake: An Illustrated Quarterly* 26.1 (summer 1992): 19. <BBS 409>

On the discovery of a new copy of *Marriage* pl. 20 <Butlin #260.6>, inscribed with the lines: "O revolving serpent / O the Ocean of Time and Space" (19). It is here Butlin also concedes that "my suggestion that the two Small Books of Designs were printed in 1794 and 1796 respectively [is] invalid" (19).

Cardinale, Philip J., and Joseph R. Cardinale. "[*A Newly Discovered Blake Book: William Blake's Copy of Thomas Taylor's The Mystical Initiations; or, Hymns of Orpheus \(1787\)*](#)." *Blake: An Illustrated Quarterly* 44.3 (winter 2010-11): 84-102. <WBHC 1726>

Argues that the copy of Thomas Taylor's *The Mystical Initiation* held by Bodleian was annotated by Blake. Widely accepted.

³¹ See Bentley's "Blake's Loose Canons," *Language. Philology. Culture* 1 (2013), 20-45, <WBHC 2306>.

Cole, William. “[An Unknown Fragment by William Blake: Text, Discovery, and Interpretation](#).” *Modern Philology* 96 (1999): 485-91. <WBHC 157-58>

Details the discovery of copy E of “Albion Rose,” which was found in Ezekiel Baker’s book, *Thirty-Three Years Practice and Observations with Rifle Guns* (London, 1813) and which contains new writing by Blake.

Erdman, David V., with John E. Thiesmeyer, Richard J. Wolfe, et al. *A Concordance to the Writings of William Blake*. 2 vols. Ithaca: Cornell University Press, 1967. ([Vol. I](#), [Vol. II](#)) <BB #1579, WBHC 1993>

Based on Keynes’s [The Complete Writings of William Blake](#) (1957), with corrections of Keynes’s readings and lists of frequently used words. Provides alternative forms of words that may not be obvious, which is useful if searching the digital editions of Erdman’s [The Complete Poetry and Prose of William Blake](#), which grew out of this work.

See Erdman’s “[A Temporary Report on the Texts of Blake](#)” for a discussion of the implications of the *Census* for Blake’s texts.

Erdman, David V., ed. With Commentary by Harold Bloom. *The Complete Poetry and Prose of William Blake*. [New York: Doubleday, 1965 \(Fourth Printing with Revisions\)](#). Newly rev. ed. [Berkeley: University of California Press, 1982](#). Newly rev. ed. [New York: Doubleday, 1988](#). <BB #304, BBS 162-63, WBHC 553-55>

The preferred standard letterpress edition. Erdman’s textual notes remain informative, though Bloom’s commentary is very dated. Abbreviated in scholarship as *E*. Digital editions are available at both the [William Blake Archive](#) and [Arizona State University](#) (that latter was originally created by Nelson Hilton at the University Georgia). The original title of the 1965 edition was [The Poetry and Prose of William Blake](#).

Keynes, Geoffrey, ed. *The Complete Writings of William Blake with All the Variant Readings*. 1957. [Blake: Complete Writings with Variant Readings. 1966](#). Oxford: Oxford University Press, [1970](#). Oxford: Oxford University Press, 1979. <BB #303, 370; BBS 162, 170; WBHC 614-17>

The standard edition until supplanted by Erdman’s [The Complete Poetry and Prose of William Blake](#). Abbreviated in scholarship as *K*. The original title was *The Writings of William Blake* (London, 1925) (Vol. I. Vol. II. [Vol. III](#)). The one-volume edition was titled [Poetry and Prose of William Blake](#) (1927).³² The changes to the different editions (including title changes) and their various dates are described in Bentley’s bibliographies.

Keynes, Geoffrey, ed. [The Letters of William Blake](#). New York: Macmillan, 1956. 3rd ed. [Oxford: Oxford University Press, 1980](#). <BB #92, WBHC 274-76>

The standard letterpress edition of Blake’s then-known letters and receipts. It also includes letters to Blake and useful notes.

Sloss, D. J., and J. P. R. Wallis, ed. *The Prophetic Writings of William Blake*. 2 vols. ([Vol. 1](#). Vol. 2.) Oxford: Clarendon Press, 1926. Rpt. 1957. 1964. (Vol. 1. [Vol. 2](#)) <BB #309, WBHC 557-58>

³² The 1923 on the title page of this digital edition is a bibliographic mystery.

The first responsible editing of the prophetic poetry, including *The Four Zoas*. The textual notes and the “Index of Symbols” in vol. 2 remain useful.

Corrections to or Commentary on Erdman’s *Complete Poetry and Prose of William Blake*³³
Erdman, David V. “[Improving the Text of *The Complete Poetry & Prose of William Blake*](#).” *Blake: An Illustrated Quarterly* 20.2 (fall 1986): 49-52.³⁴ <BBS 400>

Provides a list of the errata in the 1982 edition *The Complete Poetry and Prose of William Blake*, some of which were corrected (with the exception of reverse printing of the *Laocoön*) in the edition’s second printing, with other errors found after the fact also listed.

Erdman, David V. “Redefining the Texts of Blake (Another Temporary Report).” *Blake: An Illustrated Quarterly* 17.1 (summer 1983): 4-15. <BBS 395>

An attempt, after the 1982 edition of *The Complete Poetry and Prose of William Blake*, to further clarify Blake’s texts, with useful references to other editions and their readings. Organized chronologically by work in the categories used in *The Complete Poetry and Prose of William Blake*.

Erdman, David V.; Alistair Fowler; David V. Erdman. “A Blake Epigram.” *TLS* ([24 Feb., 3 Mar.](#), and [7 Apr.](#) 1978): 234, 256, and 393. <BBS 464>

Different transcriptions by Erdman, Fowler, and Erdman again of the manuscript epigram, “Her whole Life” (E 516). See BBS 464 for Bentley’s reading.

Livingston, Ira. “[An Emendation to Erdman’s Edition of Blake’s ‘Auguries of Innocence’](#).” *Notes and Queries* 63.2 (Jun. 2016): 223-24. <*Blake* (2017)>

Suggests that the second line of, “We are led to Believe a Lie / When we see not Thro the Eye” (E 492), should be: “When we see With not Thro the Eye.”

Metcalf, Francis Wood. “[Tiriel: Two Corrected First Readings](#).” *Blake: An Illustrated Quarterly* 9.2 (fall 1975): 40-41. <BBS 377>

Corrects reading of the manuscript.

Ripley, Wayne C. “[Erdman’s Pagination of *The Four Zoas*](#).” *Blake: An Illustrated Quarterly* 36.4 (spring 2003): 140-43. <WBHC 1694>

Corrects the pagination of *The Four Zoas* in the Newly Revised 1988 edition of *The Complete Poetry and Prose of William Blake* to align the page numbers completely with the 1987 [Erdman and Magno reproduction](#) of *The Four Zoas* manuscript.

³³ For corrections to Erdman’s *Poetry and Prose of William Blake* (1965), see his “[Errata Emendata: Second Printing: Erdman-Bloom P\[oetry\] & P\[rose\] of W\[illiam\] B\[lake\]](#),” *Blake: An Illustrated Quarterly* 1.3 (Dec. 1967), 11-13, <BB #1217.8>, and “[Blake’s Terrible Easel](#)” *Blake: An Illustrated Quarterly* 1.4 (Mar. 1968), 11-13, <BB #1217.13>.

³⁴ See also “[Errata’s Errata](#),” *Blake: An Illustrated Quarterly* 20.3 (winter 1986-87), 110, <BBS 400>.

Santa Cruz Study Group. [Rev. of The Complete Poetry and Prose of William Blake](#). *Blake: An Illustrated Quarterly* 18.1 (summer 1984): 4-28.³⁵ <BBS 396>

A review that examines the ability of letterpress to represent Blake's visual text.

³⁵ Rpt. in [Essential Articles for the Study of William Blake, 1970-1984](#), ed. Nelson Hilton (1986), 301-33, <BBS 507-08, WBHC 2146-47>.

Annotated Editions of Collected or Selected Writings³⁶

Bentley, G.E., Jr., ed. *Selected Poems*. London: Penguin Books, 2005. <WBHC 566>

Contains useful notes and bibliographical information. Includes a list of institutions with major Blake collections.

Fuller, David, ed. *William Blake: Selected Poetry and Prose*. 2000. Rev. ed. Harlow: Pearson, Longman, 2008.³⁷ <WBHC 605-06>

The introduction includes a section on “Modernizing Blake’s Text.” There is also a commentary on each work, original annotations, and a chronology with contextual information.

Johnson, Mary Lynn, and John E. Grant, ed. *Blake’s Poetry and Designs*. Norton Critical Edition. 1979. 2nd Rev. ed. New York: W. W. Norton, 2008.³⁸ <BBS 149-50, WBHC 472-74>

A very useful annotated edition, with many inlaid illustrations, a chronology, maps, a bibliography, and select critical essays that were updated in the 2008 edition.

Otto, Peter, ed. *William Blake: Selected Works*. Oxford: Oxford University Press, 2018. <Blake (2019, 2021, 2022, 2025)>

As of 2024, the edition offers the most up-to-date annotations and notes to Blake’s selected works. The introduction is a masterful survey of Blake’s reception and the efforts to edit and represent his works.

Ostriker, Alicia, ed. *William Blake: The Complete Poems*. London: Penguin, 1977. New York: Penguin, 2004. <BBS 151, WBHC 486>

Though slightly dated, a still important set of annotations. The 2004 edition includes an updated “Further Reading.”

Shrimpton, Nicholas, ed. *William Blake: Selected Poems*. Oxford: Oxford University Press, 2019. <Blake 2020>

An interesting arrangement of the poems based on genre. The collection includes a biographical introduction examining Blake as a poet, a selected bibliography, a chronology, and explanatory notes.

³⁶ Not included in this list are facsimile editions with annotations, such as the individual volumes of the Blake Trust/Princeton University editions or Bentley’s facsimile of *Vala*. These can be found under their respective title or category (e.g., Illuminated Printing).

³⁷ For an explication of Fuller’s editorial theory and practice, see his “Modernizing Blake’s Text: Syntax, Rhythm, Rhetoric,” *Editing and Reading Blake*, ed. Wayne C. Ripley and Justin Van Kleeck (2010), 25 pars., <WBHC 2587-89>.

³⁸ Regarding the first edition, see Johnson and Grant’s “*The Norton Critical Edition of Blake: Addenda and Corrigenda*,” *Blake: An Illustrated Quarterly* 16.2 (fall 1982), 107-10, <BBS 394>, and Johnson’s “*Mapping Blake’s London*,” *Blake: An Illustrated Quarterly* 10.4 (spring 1977), 117-22, <BBS 381>, which details preparing the maps for the edition. Johnson describes the process and problems of revising the Norton Blake for the 2008 edition in her “Contingencies, Exigencies, and Editorial Praxis: The Case of the 2008 Norton Blake,” *Editing and Reading Blake*, ed. Wayne C. Ripley and Justin Van Kleeck (2010), 23 pars., <WBHC 2587-89>.

Stevenson, W.H., ed. *Blake: The Complete Poems*. 1971. 2nd ed. [London and New York: Longman, 1989](#). 3rd ed. Longman Annotated English Poets. Harlow: Pearson Education Limited, 2007.³⁹ <BBS 149, 161, WBHC 486>

Arguably, the standard annotated edition, especially given Stevenson's updating of the annotations in successive editions. The original edition of 1971 was titled, *The Poems of William Blake* (Longman, 1971).

³⁹ Stevenson describes how he dealt with the problems facing an editor of Blake in his “[The Ends of Editing](#),” [Editing and Reading Blake](#), ed. Wayne C. Ripley and Justin Van Kleeck (2010), 48 pars, <WBHC 2587-89>.

IV. Biographies⁴⁰ (Including Brief Introductions, Portraits; Standard Biographies; Books, Chapters, and Articles with Substantial Biographical Information; Historic Biographies; Popular Biographies; Catherine Blake; On Writing Blake's Biography; and Blake and Members of His Circle)

Brief Introductions

Damrosch, Leo. "Life." *William Blake in Context*. Ed. Susan Haggerty. Cambridge: Cambridge University Press, 2019. 7-14. <Blake (2020, 2021, 2022, 2025)>

Vultee, Denise. "Biography by Denise Vultee with the Editors." *William Blake Archive* (April 2019).

A biography supplemented by many images.

Ward, Aileen. "William Blake and His Circle." *The Cambridge Companion to William Blake*. Ed. Morris Eaves. Cambridge: Cambridge University Press, 2003. 19-36. <WBHC 1969-72>

An overview of Blake's life.

⁴⁰ Note also Bentley's compendium of London directory listings for William and his family, William Standen or W.S. Blake, Thomas Butts, and Rev. Mr. Mathew in *WBHC* 1941-49.

Portraits (Arranged from Earliest to Latest)

Digital

William Blake

Thomas Stothard. "Portrait of William Blake." (c. 1780). <Keynes, *Complete Portraiture*, pl. 3>
Collection of Robert N. Essick. Reproduced in Essick, "[Marketplace, 2005](#)," illus. 10.

Thomas Stothard. "A Scene on the Medway." (c. 1780-1781). <Keynes, *Complete Portraiture*, pl. 2> [Tate Collection](#). Reference no. T07042. [British Museum](#). Museum no. 1946,0413.173.

Catherine Blake. "William Blake as a Young Man" or "Portrait of the Young William Blake." (c. 1828)⁴¹ <Keynes, *Complete Portraiture*, pl. 4; Butlin #C3> [Fitzwilliam Museum](#). Accession no. PD.14-1953.

William Blake. "[Self Portrait in Profile](#)." (Before 1810) *Notebook*, pg. 69. British Library.
<Keynes, *Complete Portraiture*, pl. 19; Butlin #201.67>⁴² (Image from BA)

William Blake. "[Self-] Portrait of William Blake." (c. 1802). <Keynes, *Complete Portraiture*, pl. 35>⁴³ Collection of Robert N. Essick.

John Flaxman. "Portrait of William Blake." (c. 1804). <Keynes, *Complete Portraiture*, pl. 5> [Yale Center for British Art](#). Accession no. B1992.8.11(59).⁴⁴

John Flaxman. "Portrait of William Blake, seen full face." <Keynes, *Complete Portraiture*, pl. 6> [Fitzwilliam Museum](#). (1804) Accession no. 828.f.37.

Thomas Phillips. "William Blake." (1807). <Keynes, *Complete Portraiture*, pl. 7> [National Portrait Gallery](#). Museum no. NPG 212.⁴⁵

William Blake. "Cancer." Or "William Blake: Self-caricature as 'Cancer.'" (c. 1819). <Keynes, *Complete Portraiture*, pls.20a-b; Butlin #692c>⁴⁶ Collection of F. Bailey Vanderhoef, Jr.

William Blake. "The Man Who Taught Blake Painting in His Dreams." (c. 1819-20). <Keynes, *Complete Portraiture*, pls. 22a-c> [Fitzwilliam Museum](#). Accession no. PD.166-1985. <Butlin #753>

John Linnell. "Portrait of William Blake." (1820). <Keynes, *Complete Portraiture*, pl. 24> [Fitzwilliam Museum](#). Accession no. PD.57-1950.

⁴¹ Keynes believes the work was done by memory after Blake's death rather than shortly after William and Catherine's 1785 marriage: "Mrs. Blake was at that time illiterate and it is impossible to believe that she could then have made so competent a drawing" (*Complete Portraiture* 119).

⁴² See Keynes, *Complete Portraiture*, pls. v and vi for F.J. Shield's reproduction of the portraits of William and Catherine in the *Notebook*.

⁴³ See Essick's "[A \(Self?\) Portrait of William Blake](#)" for his argument, contra Keynes, that the drawing is a self portrait and not by Linnell.

⁴⁴ See [the blog of the Princeton University Library](#) for a description of the collotype of the drawing that accompanied Milford's 1922 facsimile of Blake's illustrations of Gray.

⁴⁵ A [watercolor copy](#) dated 1807 is held by the Morgan Library and Museum, accession no. [2004.33](#). This portrait was etched by Louis Schiavonetti for the frontispiece of [Robert Blair's The Grave](#) that contained Blake's designs. For this and designs after Schiavonetti, see Keynes, *Complete Portraiture* pls. 8-18.

⁴⁶ See Keynes, *Complete Portraiture*, pls. 20b, 21, and 40a-b for engravings and copies by Linnell and Varley.

Frederick Tatham. "Portrait of William Blake." (c. 1820s). Harry Ransom Center, University of Texas. Accession no. [2002.5](#).

John Linnell. "William Blake." (1821). <Keynes, *Complete Portraiture*, pl. 26>⁴⁷ [Fitzwilliam Museum](#). Accession no. PD.61-1950.

James Linnell. "Half-length of William Blake, Full Face, Arms Crossed." (1821). <Keynes, *Complete Portraiture*, pl. 29> [Fitzwilliam Museum](#). Accession no. PD.60-1950.

James Linnell. "William Blake with John Varley" or "Blake in Conversation with John Varley, Half-Length Figures Seated by a Table (1821). <Keynes, *Complete Portraiture*, pl. 30> [Fitzwilliam Museum](#). Accession no. PD.59-1950.

John Linnell. "William Blake" or "Profile Head of William Blake, Facing Right." (c. 1821). <Keynes, *Complete Portraiture*, pl. 31> [Fitzwilliam Museum](#). Accession no. PD.55-1950.

John Linnell. "William Blake" or "Two Heads of William Blake in Profile, the Lower One Cut Off Below the Mouth." (c. 1821). <Keynes, *Complete Portraiture*, pl. 32> [Fitzwilliam Museum](#). Accession no. PD.56-1950.

John Linnell. "William Blake at Hampstead" or "William Blake, Wearing Hat, Three-Quarter View, Half-Length with Hands." (c. 1825). <Keynes, *Complete Portraiture*, pl. 33> [Fitzwilliam Museum](#). Accession no. PD.58-1950.

George Richmond. "William Blake" or "William Blake Walking." (1827). <Keynes, *Complete Portraiture*, pl. 36> [Fitzwilliam Museum](#). Accession no. PD.180-1975.

George Richmond. "William Blake with Fuseli" or "Portraits of William Blake and Henry Fuseli over Studies of a Rabbit and a Copy after Durer's 'Fortuna.'" (c. 1825). <Keynes, *Complete Portraiture*, pl. 37> [Fitzwilliam Museum](#). Accession no. PD.207-1985.f1.

George Richmond. "William Blake (from Memory)." (c. 1857-59). <Keynes, *Complete Portraiture*, pl. 38> [Fitzwilliam Museum](#). Accession no. Page 40 of 91: 2784.f40.a.

George Richmond. "William Blake (from Memory)." (c. 1857-59). <Keynes, *Complete Portraiture*, pl. 39> [Fitzwilliam Museum](#). Accession no. Page 41 of 91: 2784.f41.a.

James S. Deville. "Life Mask of William Blake." (1 Aug. 1823). <Keynes, *Complete Portraiture*, pls. 23a-d> Collection of Robert N. Essick. (Sep. 1823). [Fitzwilliam Museum](#). Accession no. M.7.-1947.

"Copy of Michaelangelo's 'Adam.'" William Blake. (c. 1824-27). George Hooper, Esq. <Butlin #814 verso>

⁴⁷ See Keynes, *Complete Portraiture*, pls. 27 and 28 for the engraving after Linnell by Jeens and Linnell's copy of his own watercolor.

Frederick Tatham. “Portraits of Willm Blake| at the ages of 28 & 69 years.| Born November 20th 1757. Died August 12 1827| Aetat: 69.” (c. 1830). <Keynes, *Complete Portraiture*, pl. 41>⁴⁸ [Yale Center for British Art](#). Accession no. B1992.8.1(101).

Frederick Tatham. “Mrs. Wilson of Epping” or “Portrait of Mrs Wilson, who Lived in Epping Forest and Resembled William Blake; Head in Profile to Left and Looking.” (1867) <Keynes, *Complete Portraiture*, pls. 43a-b> [British Museum](#). Museum no. 1867,1012.240.

Catherine Blake

George Cumberland. “Portrait of Catherine Blake(?).” (c. 1783-1785?). Blue wash, black chalk. [Fitzwilliam Museum](#). Accession no. PD.189-1985.⁴⁹

William Blake. “[William and Catherine in Bed](#).” (c. 1790). *Notebook*, pg. 4. <Keynes, *Complete Portraiture*, pl. i> British Library. (Image from BA)

George Cumberland. “Catherine Blake” or “Catherine, Wife of William Blake, Seated by the Fire.” (c. 1785). <Keynes, *Complete Portraiture*, pl. ii> [Fitzwilliam Museum](#). Accession no. PD.189-1985.

William Blake. “[Catherine Blake](#).” (c. 1793). *Notebook*, pg. 84. <Keynes, *Complete Portraiture*, pl. iii>⁵⁰ (Image from BA)

William Blake. “Catherine Blake.” (c. 1803-1805). <Keynes, *Complete Portraiture*, pl. iv>⁵¹ [Tate Collection](#). Reference no. N 05188.

Frederick Tatham. “Catherine Blake.” (1828). <Keynes, *Complete Portraiture*, pl. v>⁵² [British Museum](#). Museum no. 1894,0612.19.

Print

Keynes, Geoffrey. *The Complete Portraiture of William & Catherine Blake*. London: Trianon Press for the William Blake Trust, 1977. <BBS 181, WBHC 681>

Includes reproductions of all then known portraits, catalogue descriptions, and an introduction by Keynes.

William Blake. “Copy of Michaelangelo’s ‘Adam.’” (c. 1824-27). George Hooper, Esq. <Butlin #814 verso>

Reputedly has Blake-like features.

⁴⁸ This was once bound with *Jerusalem* copy E and Tatham’s “Life of Blake.” A brown chalk drawing based on Tatham’s original (which was owned by the Butts family, the Denver Museum of Art, and now Robert N. Essick), has traditionally been attributed to Tatham, but Essick believes it could possibly be by George Richmond. Similarly, two impressions of lithographs of Tatham’s portraits owned by the Yale Center for British Art, Accession no. B1992.8.1(103 and 104), are attributed to Richmond, but Essick considers it possible that Tatham produced them. See Essick, “[Marketplace, 2017](#),” illus. 9 and 10.

⁴⁹ First recorded in Robert N. Essick, “[Blake in the Marketplace, 2005](#),” *Blake: An Illustrated Quarterly* 39.4 (2006), illus. 6, <WBHC 1701>.

⁵⁰ See Keynes, *Complete Portraiture*, pls. v and vi for F.J. Shield’s reproduction of the portraits of William and Catherine.

⁵¹ See Keynes, *Complete Portraiture*, pls. v and vi for F.J. Shield’s reproduction of the portraits of William and Catherine. [Yale Center for British Art](#). Call no. B1992.8.1(102).

⁵² For the copy by Richmond, Keynes, *Complete Portraiture*, pl. viii..

Standard Biographies

Bentley, G.E., Jr. *Blake Records*. Oxford: Clarendon Press, 1969. 2nd ed. New Haven: Yale University Press, 2004.⁵³ <BB #1158, WBHC 1600-04>

The authoritative source for most of the known, historical facts about Blake's life. It also includes genealogies, maps, all the pre-1863 biographies of Blake, a description of the residences associated with Blake, Blake's accounts, a list of the engravings by and after Blake, a list of where Blake's poetry was reprinted between 1806 and 1849, and list of other William Blakes living in London between 1740 and 1830.

Abbreviated in scholarship as *BR* or *BR* (2), to indicate the second edition.

Updates and corrections can be found both in Bentley's *Addenda* (2004-2017) at *Blake: An Illustrated Quarterly* and in *WBHC* pp. 3075-3281.

Bentley, G.E., Jr. *Blake Records Supplement*. Oxford: Clarendon Press, 1988. <BBS 366, WBHC 1604-05>

Updates the 1968 edition of *Blake Records* by providing all the newly discovered information. Its updates would be incorporated into the second edition of *Blake Records*, but Bentley's framing of the information or his notes regarding it in this particular work can still be useful.

Abbreviated in scholarship as *BRS*.

Bentley, G.E., Jr. *William Blake in the Desolate Market*. Montreal: McGill-Queen's University Press, 2014. <WBHC 1620-21>

The most comprehensive study of Blake's economic situation. Includes lists of his known sources of income, patrons, and subscribers to his works. It illustrates that Blake relied on teaching to supplement his income more than is typically recognized.

Bentley, G.E., Jr. *The Stranger from Paradise: A Biography of William Blake*. New Haven: Yale University Press, 2001. <WBHC 1609-18>

The standard biography that relies heavily on *Blake Records*, but still offers new contextual information. Its account of Blake's family and its religious affiliations has been supplanted by the research of Kari Davies and Marsha Keith Schuchard (see [Books, Chapters, and Articles with Substantial Biographical Information](#)). This and other new material are synthesized concisely in Jason Whittaker's popular biography, *Divine Images: The Life and Times of William Blake*.

Essick, Robert N. *William Blake Printmaker*. Princeton: Princeton University Press, 1980. <BBS 465, WBHC 2001-02>

A very important study of Blake's career as a printmaker, which traces his training and his work in various forms of printing (intaglio, relief, etc.).

Essick's account of Blake's method of illuminated printing has been superseded on several points by Visconti's *Blake and the Idea of the Book*. See also Mei-Ying Sung's *William Blake and the Art of Engraving* for a detailed consideration of Blake's practices as a commercial engraver.

⁵³ Unless otherwise noted, references to *Blake Records* in this bibliography are to the 2nd edition.

Gilchrist, Alexander. *Life of William Blake, Pictor Ignotus*. (See Gilchrist, [Life of William Blake](#) in [Historic Biographies](#))

Schuchard, Marsha Keith. *Why Mrs. Blake Cried: William Blake and the Sexual Basis of Spiritual Vision*. London: Random House, 2006. <WBHC 2657-58>

An important biography of Blake within the context of religious radicalism and esoteric traditions, often highlighting their sexual practices.

Wilson, Mona. *The Life of William Blake*. [1927](#). [1932](#) [notes and appendices removed]. [1948](#) [notes and appendices restored]. [4th] Rev. and emended edition. Ed. Geoffrey Keynes. London: Oxford University Press, 1971. <BB #2981, BBS 680-81, WBHC 2871-73>

Before Bentley's [Stranger in Paradise](#), the standard biography. Though dated, a responsible, well-documented work based on original research and a better understanding of Blake and his work than was available to [Gilchrist](#). See Angus Whitehead's "[“New matter”: Mona Wilson’s The Life of William Blake 85 Years On](#)" for an overdue biographical sketch of Wilson, which also contains information about the different editions of the *Life*.

Wright, Thomas. *The Life of William Blake*. 2 vols. 1929. ([Vol. 1](#). [Vol. 2](#).) New York: Burt Franklin, 1969. (In [1 Vol.](#)) Newport Pagnell, 1972. <BB #2017, WBHC 2887-88>

Offers new information after Gilchrist, but not always reliable in its claims.

Books, Chapters, and Articles with Substantial Biographical Information (Arranged by Period of Blake's Life)

General

Ankarsjö, Magnus. “‘Abstinence sows sand all over’: William Lost in Paradise.” *Sexy Blake*. Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2013. 99-112. <WBHC 1803-04>

Addressing Tracy Chevalier’s depiction of William and Catherine’s sexuality in her novel *Burning Bright*, uses poems from the *Notebook* “to explore the intriguing tension between abstinence and what Blake called ‘free love’ in his poetry of the 1790s” (100).

Davies, Keri. “All pleasant prospect at North End”: William Blake and Hampstead.” *Journal of the Blake Society at St. James* [1] (spring 1995):10-22. <WBHC 2219>

On Blake and Hampstead, “[a] useful factual account” (WBHC 2219).

Davies, Alan Philip Keri. “[William Blake in Contexts: Family, Friendships, and Some Intellectual Microcultures of Eighteenth- and Nineteenth-Century England](#).” PhD diss. University of Surrey, 2003. <WBHC 1921-23>

A dissertation bursting with new information about William and Catherine Blake, their families, and their circle (James Parker, Rebekah Bliss, Richard Twiss, Alexander Tilloch, Samuel Varley, and William Muir), some of which has been published in articles.

Hagstrum, Jean H. “Blake’s Blake.” *Essays in History and Literature Presented by Fellows of the Newberry Library to Stanley Pargellis*. Ed. Heinz Bluhm. Chicago: Newberry Library, 1963. 169-78. <BB #1768>

Considers Blake’s representation of himself in his works.

Miner, Paul. “[Blake’s London: Times & Spaces](#).” *Studies in Romanticism* 41.2 (summer 2002): 279-316. Special Issue: “The Once and Future Blake.” <WBHC 2715>

On Blake’s depictions of London and its various locales.

Miner, Paul. “[William Blake’s London Residences](#).” *Bulletin of the New York Public Library* 62.11 (1958): 535-50. <BB #869>

Uses parish rate books to establish when Blake lived where. Consult, however, the corrections in [Blake Records](#).

Whitehead, Angus. “My Fingers Emit Sparks of Fire”: William Blake, Letter Writer.” *William Blake’s Manuscripts: Praxis, Puzzles, and Palimpsests*. Ed. Mark Crosby and Josephine A. McQuail. Switzerland: Palgrave Macmillan, 2024. 47-69. <Blake (2025)>

“This chapter reviews the business, as well as the homosocial sympathy, affection, and enthusiasms spiritual and otherwise of these seemingly rapidly composed letters stretching from the final days at Hercules Buildings to the equally busy last days at Fountain Court. Consulting manuscripts, considering the considerably wider body of letters (punctuated by considerable silences) with a nuanced biographical, historicist lens, Blake as letter-writer emerges in unprecedently sharper focus” (abstract).

Blake and His Family, Including Connections to the Moravians (See also [Moravianism](#))

Atwood, Craig D. "Christ and the Bridal Bed: Eighteenth-Century Moravian Erotic Spirituality as a Possible Influence on Blake." [*Re-envisioning Blake*](#). Ed. Mark Crosby, Troy Patenaude, and Angus Whitehead. Basingstoke: Palgrave Macmillan, 2012. 160-79. <WBHC 1899-1900>

An overview of the Moravian congregation around the time Blake's mother joined and a description of its sexual practices and beliefs.

Bentley, G.E., Jr. "The St. James Parish Charities to Children and the Blake Family." *Aligarh Journal of English Studies* 13.1 (1988): 79-102. <BBS 368>

Builds on the discoveries of Stanley Gardner regarding the relationship the Blake family hosier business had with the parish of St. James.

Bentley, G.E. Jr. "[William Blake of the Woolpack & Peacock](#)." *Blake: An Illustrated Quarterly* 50.2 (fall 2016): 10 pars. <*Blake* (2017)>

On a 1772 receipt issued to Joseph Banks from the hosiery and haberdashery shop ran by Blake's father.

Castanedo, Fernando. "[On Blinks and Kisses, Monkeys and Bears: Dating William Blake's *An Island in the Moon*](#)." [*Huntington Library Quarterly* 80.3](#) (autumn 2017): 437-52. <*Blake* (2018)>

Considers the allusions to Samuel Johnson for dating *Island* and suggests the possibility that it was written for Blake's dying brother, Robert.

Davies, Keri. "Bridal Mysticism and 'sifting Time': The Lost Moravian History of Blake's Family." [*Blake, Gender and Culture*](#). Ed. Helen P. Bruder and Tristanne J. Connolly. London: Pickering and Chatto, 2012. 57-70, 186-89. <WBHC 1800-01>

Considers the Moravian concept of "bridal mysticism" (57) and how it might have influenced Blake's mother and her first husband as well as Blake's own ideas of gender, marriage, and sexuality.

Davies, Keri. "[The Lost Moravian History of William Blake's Family: Snapshots from an Archive](#)." *Literature Compass* 3.6 (Nov. 2006): 1297-1319. Wiley Online Library. <WBHC 1927-28>

Summarizes his and Schuchard's discoveries regarding the Blakes, the Armitages, and the Moravians.

Davies, Keri. "[William Blake's Mother: A New Identification](#)." *Blake: An Illustrated Quarterly* 33.2 (fall 1999): 36-50. <WBHC 1680>

A ground-breaking article that corrects E.P. Thompson's claim in [*Witness Against the Beast*](#) that associated Blake's family with the Muggletonians and properly identifies Blake's mother as Catherine Wright and her first husband as Thomas Armitage.

Davies, Keri, and Marsha Keith Schuchard. "[Recovering the Lost Moravian History of William Blake's Family](#)." *Blake: An Illustrated Quarterly* 38.1 (summer 2004): 36-43. <WBHC 1698>

An essential article tracing the relationship of Blake's mother, Catherine, and her first husband, Thomas Armitage, to the Moravian Congregation. It includes letters by both Catherine and Thomas.

Davies, Keri, and David Worrall. "Inconvenient Truths: Re-historicizing the Politics of Dissent and Antinomianism." [Re-envisioning Blake](#). Ed. Mark Crosby, Troy Patenaude, and Angus Whitehead. Basingstoke: Palgrave Macmillan, 2012. 30-47. <WBHC 1899-1900>

A key essay that rejects many long-standing biographical claims of Blake criticism, especially the idea of Blake's relationship to Dissent and Antinomianism, in light of his mother's membership in the Moravian Church.

Essick, Robert N. "[Blake in the Marketplace, 1992](#)." *Blake: An Illustrated Quarterly* 26.4 (spring 1993): 140-59. <WBHC 1643>

Describes and reproduces a new Robert Blake drawing, *Deathbed Scene(?)* on the verso of *Study of Dancing Figures by a Tree* (Butlin # R10).

Essick, Robert N., and Jenijoy La Belle. "[A Sketch by Robert Blake Revealed](#)." *Blake: An Illustrated Quarterly* 50.2 (fall 2016): 8 pars. <*Blake* (2016)>

Details a sketch by Robert Blake, *Figure Studies (A Supplication?)*, which was found on the verso of Blake's *Joseph Ordering Simeon to Be Bound* (Butlin# 158).

Gardner, Stanley. [Blake's Innocence and Experience Retraced](#). London: The Athlone Press, 1986. <BBS 482, WBHC 2053>

Examines Blake's *Songs* in the context of how Blake's parish (the Parish of St. James, Westminster) treated the poor, especially in light of Gardner's discovery that the Blake family hosiery shop supplied clothing to the St. James Workhouse and Schoolhouse.

Gardner, Stanley. [The Tyger, the Lamb, and the Terrible Desart: Songs of Innocence and of Experience in its Times and Circumstance](#). London: Cygnus Arts, 1998. <WBHC 2054>

Develops the argument of his [Blake's Innocence and Experience Retraced](#) regarding the *Songs* and Blake's depiction of children and charity in the Parish of St. James. Includes a color reproduction of *Songs* copy I and posthumously printed copy b in monochrome.

Glausser, Wayne Edward. "A Note on the Twenty Years of Blake's Spectre." *English Language Notes* 24.2 (1986): 43-44. <BBS 485-86>

"In his letters of 26 Aug. 1799 and 23 Oct. 1804 'Blake may be using twenty years as much figuratively as literally,' especially because Robert Blake died in his twentieth year" (BBS 485-86).

Greer, Germaine. "'No Earthly Parents I confess': the Clod, the Pebble and Catherine Blake." [Women Reading William Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2007. 78-90. <WBHC 1795-1800>

On William and Catherine's infertility, with biographical readings of *The Book of Thel* and "The Clod and the Pebble." See also Connolly's [William Blake and the Body](#).

Henning, C.M. “[Blake's Baptismal Font](#).” *Blake: An Illustrated Quarterly* 11.1 (summer 1977): 37. <BBS 383>

Provides a picture of the font and mentions that Pitt was baptized in it as well.

Keynes, Geoffrey. “William Blake and Robert.” [Blake Studies: Essays on his Life and Work](#). 2nd ed. Oxford: Clarendon Press, 1971. 1-7.⁵⁴ <BB #2010, WBHC 2249-50>

Biographical information on Robert and a description of his *Notebook*.

Margoliouth, H.H. “[The Marriage of Blake's Parents](#).” *Notes and Queries* (old series) 192 (1947): 380-81. <BB #2182>

“Record for the first time the marriage of Blake's parents in St. George's Chapel on 15 Oct. 1752” (BB #2182). See Keri Davies's description of the clandestine marriage in “[Two Newly Discovered Advertisements': A Response to Wayne C. Ripley](#).”

Ripley, Wayne C. “[James Blake of Rotherhithe, Timber Merchant](#).” *Blake: An Illustrated Quarterly* 54.2 (fall 2020): 4 par. <*Blake* (2021)>

Presents the admission paper that granted Blake's father the Freedom of the City of London and that identified Blake's grandfather as a timber merchant.

Ripley, Wayne C. “[Two Newly Discovered Advertisements Posted by William Blake's Father](#).” *Blake: An Illustrated Quarterly* 51.1 (summer 2017): 8 pars. <*Blake* (2018)>

Records two advertisements that use James Blake's shop as a receiving address. See Keri Davies's “[Two Newly Discovered Advertisements': A Response to Wayne C. Ripley](#)” for a response to Ripley's wider claims.

Schuchard, Marsha Keith. “The ‘secret’ and the ‘Gift’: Recovering the Suppressed Religious Heritage of William Blake and Hilda Doolittle.” [Women Reading William Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2007. 209-18. <WBHC 1795-1800>

Compares the Moravian background of Blake and the Modernist poet, Hilda Doolittle (H.D.).

Schuchard, Marsha Keith. “Text Books for Innocence: Moravian-Swedenborg Infant Education and William Blake's *Songs of Innocence and Experience*.” *Studies in Romanticism* 62.3 (fall 2023): 405-34. <*Blake* (2024)>

An important recontextualization of the *Songs*: “In the 1780s and 90s, William Blake and his wife Catherine shared the radical, often esoteric theories of Moravian-Swedenborgian pedagogy with an international network of mystical Freemasons, and he produced illustrated (illuminated) songs and poems to express their notions of infant education” (406).

Ward, Aileen. “[Who was Robert Blake?](#)” *Blake an Illustrated Quarterly* 28.3 (winter 1994-95): 84-89. <BBP 36>

⁵⁴ A revised version of “[William Blake's Brother](#),” *TLS* (13 Feb. 1943), <BB #2046>.

Examines the biographical record surrounding Blake's beloved younger brother, Robert Blake, including the fact he was baptized "Richard Blake" in 1762.

Blake's Youth, Apprenticeship, Marriage, and Time as a Student at the Royal Academy (See also [Blake's Apprentice Engravings](#), [James Basire](#), [James Parker](#), [Catherine Blake](#), [the Royal Academy](#), and [Joshua Reynolds](#))

Baird, John. "[Blake's Painting at the Royal Academy, 1784: A Reference](#)." *Notes and Queries* 40.4 (1993): 458. <WBHC 1577>

Records a previously unnoticed review of Blake's "War Unchained by an Angel, Fire, Pestilence and Famine Following" in the *Morning Chronicle* on 17 May 1784.

Bentley, G.E., Jr. "[Blake's First Arrest, at Upnor Castle](#)." *Blake: An Illustrated Quarterly* 31.3 (winter 1997-98): 82-84. <WBHC 1671>

Reexamines Blake's first arrest with Thomas Stothard and (most likely) James Parker in 1780 in light of Thomas Stothard's etching, "[A Scene on the Medway](#)" (c. 1780-81).

Crosby, Mark. "[Unentangled in the intricate windings of modern practice': William Blake's Apprentice Copperplates and Engravings](#)." *Blake: An Illustrated Quarterly* 58.3 (winter 2024-25): 20 pars. <*Blake* (2025)>

On the discovery of drypoint, etched, and engraved marks and designs found on the verso of the copperplates for Richard Gough's *Sepulchral Monuments*. "The evidence presented above encourages the tentative attribution of the markings on the versos to Blake" (par. 19). There is much on James Basire's engraving studio and Blake's time there as an apprentice.

Crosby, Mark. "William Blake in Westminster Abbey, 1774-1777." [Bodleian Library Record](#) 22.2 (Oct. 2009): 162-80. <WBHC 1898>

Positions Blake's time in the Abbey as a student and considers its impact on his conception of Gothic art.

Keynes, Geoffrey. "The Engraver's Apprentice." [Blake Studies: Essays on his Life and Work](#). 2nd ed. Oxford: Clarendon Press, 1971. 14-30. <BB #2010, WBHC 2249-50>

An account of Blake's apprenticeship and descriptions of his Westminster drawings, an identification of the symbols Blake borrowed from Jacob Bryant's *New System, or An Analysis of Ancient Mythology* (1774-76), the engraving of Joseph of Arimathea, and his signature in a copy of Fuseli's translation of Winkelmann's *Reflections on the Painting and Sculpture of the Greeks* (1765).

Myrone, Martin. "[William Blake as a Student of the Royal Academy: A Prosopographical Perspective](#)." *Blake: An Illustrated Quarterly* 52.1 (summer 2018): 18 par. + Biographical Dictionary. <*Blake* (2018)>

Considers Blake's time as a student and includes a very useful "Biographical Dictionary of Students of Painting, Sculpture, and Engraving Who Attended the Royal Academy Schools, 1774-85."

Paley, Morton D. “[The Man Who Married the Blakes](#).” *Blake: An Illustrated Quarterly* 42.4 (spring 2009): 153-55. <WBHC 1720>

Discovers that the man who married the Blakes, the Reverend John Gardnor (b. 1728/29), was also a practicing artist.

Phillips, Michael. [William Blake: Apprentice & Master](#). Oxford: Ashmolean, 2014. Exhibition held at the Ashmolean Museum, Oxford, from 4 Dec. 2014 to 1 Mar. 2015. <WBHC 1413-20>

Phillips's catalogue for the 2014-15 Ashmolean exhibition is particularly rich regarding Blake's early and late years in two sections titled, “Education” and “Innovation.” In addition to these sections by Phillips, the third section, “Inspiration,” contains essays by others on the Ancients.

Postle, Martin. “[‘sir Joshua and his Gang’: Blake, Reynolds and the Royal Academy](#).” *Interfaces* 30 (2010): 111-22. <WBHC 2190-91>

A detailed discussion on Blake and Reynolds, including Blake's time as a student at the Royal Academy, Reynolds's *Discourses*, and Blake's annotations to it.

Reisner, M.E. “[William Blake and Westminster Abbey](#).” *Man and Nature: Proceedings of the Canadian Society for Eighteenth-Century Studies / L'homme et la Nature: Actes de la Société Canadienne d'étude du Dix huitième siècle* 1 (1982): 185-98. <BBS 620>

On Blake's time as an apprentice in Westminster Abbey and its influence on his *Canterbury Pilgrims*.

Wilson, David. “[An idle speculation by Samuel Palmer: William Blake's involvement in Cipriani's portrait of John Milton](#).” *British Art Journal* 6.1 (spring/summer 2005): 31-36. <WBHC 2870-71>

A detailed correction of both Samuel Palmer's and G.E. Bentley, Jr.'s speculation⁵⁵ that Blake may have had some involvement in the engraved and etched portraits of Milton in Francis Blackburne's *Memoir of Thomas Hollis* (1780). As Wilson demonstrates, the portraits were identical to those issued in 1762 and 1765, well before Blake's apprenticeship with James Basire began.

Useful Contextual Studies

Ayres, James. *Art, Artisans & Apprentices: Apprentice Painters & Sculptors in the Early Modern British Tradition*. Oxford and Philadelphia: Oxbow Books, 2014.

Blake is mentioned slightly, but a good study of artistic apprenticeships in general.

⁵⁵ See G.E. Bentley, Jr. “[A Portrait of Milton Engraved by William Blake ‘When Three years of Age’? A Speculation by Samuel Palmer](#).” *University of Toronto Quarterly* 51 (1981), 28-55, <BBS 368>.

Blake's Time at 23 Green Street (1782-1784), 27 Broad Street (1784-1785), and 28 Poland Street (1785-1790) (See also [James Parker](#))

Alexander, David. "William Blake, graveur d'interprétation." *William Blake (1757-1827): Le Génie Visionnaire du Romantisme Anglais*. Ed. Michael Phillips. Paris: Petit Palais, 2009. 79-81, 210-211. <WBHC 3105>

The first reference to Blake's previously unknown apprentice, Thomas Owen. For more on Owen, see *WBHC* 3105-06 and Robert N. Essick, "[Blake in the Marketplace 2010](#)," pp. 141-42.

Bentley, G.E., Jr. "[The Journeyman and the Genius: James Parker and His Partner William Blake with a List of Parker's Engravings](#)." *Studies in Bibliography* 49 (1996): 208-31. <WBHC 1607>

An account of Blake's fellow apprentice and business partner, but see Keri Davies's [dissertation](#) for important corrections, particularly about Parker's marital status.

Davies, Keri. "[Good morning, Doctor Haydn](#)." *Index Rerum*. 29 Nov. 2024. <*Blake* (2025)>

Sketches the many overlapping locales and circles of Blake and Haydn without suggesting "a direct link between the poet and the composer" (par. 3). Among the places and figures mentioned are the Swedenborgian composer, François-Hippolyte Barthélemon, John and Ann Hunter, and 28 Leicester Square.

Essick, Robert N. "[Blake in the Marketplace, 2011](#)." *Blake: An Illustrated Quarterly* 45.4 (spring 2012): 108-43. <WBHC 1731>

Includes a description of the newly discovered copy Y of *Poetical Sketches*, including details on Blake's Green Street residence.

Greer, Germaine. "'No Earthly Parents I confess': the Clod, the Pebble and Catherine Blake." [Women Reading William Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2007. 78-90. <WBHC 1795-1800>

On William and Catherine's infertility, with biographical readings of *The Book of Thel* and "The Clod and the Pebble."

Whitehead, Angus. "[A Reference to William Blake and James Parker, Printellers, in Bailey's British Directory \(1785\)](#)." *Notes and Queries* 52.1 (2005): 32, 35. <WBHC 2850>

Notes the reference to Blake and Parker's printshop.

Blake's Time at 13 Hercules Buildings, Lambeth (1790-1800)

Arnaud, Danielle, Jordan Kaplan, and Philip Norman. *Cloud & Vision: William Blake in Lambeth, 2005*. London: Parabola, 2005. <WBHC 1326-28>

The catalogue for the exhibition held at the Museum of Garden History, London, from 4 Jul. to 4 Sep. 2005 on Blake's time in Lambeth.

Connolly, Tristanne J. [William Blake and the Body](#). Hounds mills and New York: Palgrave, 2002.⁵⁶ <WBHC 1881-82>

An influential book on Blake's various notions of and representations of the body, addressing the influence of anatomical art, physical bodies and birth (including miscarriages and abortions), parent and child relationships, and resurrected bodies. She suggests that Catherine Blake was listed as a patient on 26 August 1796 at the Lambeth lying-in hospital and posits it as likely that Catherine experienced many miscarriages.

Phillips, Michael. "[Flames in the Night Sky: Blake, Paine and the Meeting of the Society of Loyal Britons, October 10th, 1793](#)." *Bulletin de la Société d'Etudes Anglo-Américaines des XVII et XVIII Siècles* 44 (1997): 93-110. <WBHC 2520-21>

A detailed examination of the Loyalists in Lambeth who were active at the same time Blake printed his 1793 Prospectus.

Phillips, Michael. "[No. 13 Hercules Buildings, Lambeth: William Blake's Printmaking Workshop and Etching-Painting Studio Recovered](#)." *British Art Journal* 5.1 (2004): 15-21. ⁵⁷ <WBHC 2522-23>

A detailed reconstruction of Blake's studio and home in Lambeth.

Whitehead, Angus. "[Mr. CLAY of Hercules Buildings](#)." *Blake: An Illustrated Quarterly* 45.4 (spring 2012): 143-44. <WBHC 1731>

Dates Blake's move to 13 Hercules Buildings to sometime between 24 Jan. 1791 and 9 Mar. 1791.

Whitehead, Angus. "'William Blocke': New References to Blake in *Boyle's City Guide* (1797) and *Boyle's City Companion* (1798)." [Blake Journal](#) 8 (2004): 30-46. <WBHC 1753>

Discovers listings for Blake's in directories during his time in Lambeth.

Blake's Time in Felpham (1800-1803), Including His Trial (1804)

Bentley, G.E., Jr. "[Blake's Trial Documents](#)." *Blake: An Illustrated Quarterly* 14.1 (summer 1980): 37-39. <BBS 389>

Offers additional documents tied to Blake's trial.

Bentley, G.E., Jr. "[The Felpham Rummer: A New Angel and 'Immoral Drink' Attributed to Blake](#)." *Blake: An Illustrated Quarterly* 18.2 (fall 1984): 94-99. <BBS 397>

Argues that Blake made the inscriptions in the drinking glass while in Felpham.

⁵⁶ Incorporates Connolly's "[Miscarriage Imagery in Blake](#)," *Romanticism* 7.2 (2001), 145-62, not recorded in WBHC; "William Blake and the Spectre of Anatomy," *Spectres of Romanticism: The Influence and Anxiety of the British Romantics*, ed. Sarah Ruston with assistance by Lidia Garbin. (Lewiston, NY, Queenston, ON, Lampeter, Wales: Edwin Mellen University Press, 1999), 19-42, <WBHC 1882>.

⁵⁷ Earlier versions of this essay include: "Blake's House in Lambeth," *London Topographical Society Newsletter* 39 (1994), 2-6, <WBHC 2520>, and "[Reconstructing William Blake's Lost Studio: No. 13 Hercules Buildings, Lambeth](#)," *British Art Journal* 2.1 (2000), 43-48, <WBHC 2520-21>.

Bentley, G.E., Jr. "[A Footnote to Blake's Treason Trial](#)." *Notes and Queries* 200 (old series) (1955): 118-19. <BB #1169>

Documents that Hayley paid the fee of Samuel Rose, Blake's lawyer.

Bentley, G.E., Jr. "[Rex v. Blake: Sussex Attitudes toward the Military and Blake's Trial for Sedition in 1804](#)." *Huntington Library Quarterly* 56.1 (1993): 83-89. <WBHC 1609>

Considers how Sussex's hostility to the British military made the residents sympathetic to Blake.

Crosby, Mark. "[A Fabricated Perjury': The \[Mis\]Trial of William Blake](#)." *Huntington Library Quarterly* 72.1 (2009): 29-47. <WBHC 1897-98>

An important examination of the legal framing of Blake's trial, providing evidence that the Chichester Quarter Sessions overstepped its jurisdiction in Blake's trial.

Crosby, M[ark]. "[The sweetest spot on earth': Reconstructing Blake's Cottage at Felpham, Sussex](#)." *British Art Journal* 7.3 (winter 2006-07): 46-53. <WBHC 1898>

A detailed historical reconstruction of Blake's cottage at Felpham.

Crosby, Mark. "'Three years Herculean Labours at Felpham': Blake's Sussex Experience." *William Blake in Sussex: Visions of Albion*. Ed. Andrew Loukes. London: Paul Holberton Publishing, 2018. 20-31. <Blake (2019)>

A useful summary of Blake's time in Felpham.

Hawkins, John. *I am, my dear sir . . . A Selection of Letters Written Mainly to and by John Hawkins*. Ed. Francis W. Steer. [Chichester: Moore and Tillyer,] 1959. <BB #1811>

"A reference to Blake in a letter from Hayley to Hawkins of 11 Aug. 1800" (BB #1811).

Keynes, Geoffrey. "Blake's Trial at Chichester." *Blake Studies: Essays on his Life and Work*. 2nd ed. Oxford: Clarendon Press, 1971. 113-14.⁵⁸ <BB #2010, WBHC 2249-50>

Offers two new documents tied to Blake's trial, suggesting that "the 'Hutton' of Blake's later Prophecies is the Lt. George Hulton who was responsible for the appearance of the two privates" (BB# 2010).

Loukes, Andrew, ed. *William Blake in Sussex: Visions of Albion*. London: Paul Holberton Publishing, 2018. <Blake (2019, 2020)>

The catalogue for the exhibition held at the Petworth House from 13 Jan. to 25 Mar. 2018. The essays consider the work produced in or influenced by his time in Felpham.

Mee, Jon, and Mark Crosby. "'This Soldierlike Danger': The Trial of William Blake for Sedition." *Resisting Napoleon: The British Response to the Threat of Invasion, 1797-1815*. Ed. Mark Philp. Aldershot: Ashgate, 2006. 111-24. <WBHC 2395>

⁵⁸ Revised version of essay of [the same title](#), *Notes and Queries* 4 (1957), 484-85, <BB #2024>.

A detailed account.

Owens, Norah. *William Blake and Felpham 1800-1803*. Bognor Regis, West Sussex: Bognor Regis Local History Society, 1986. <BBS 597, WBHC 2492>

“A responsible 22-page account of Blake at Felpham, with some useful local minute particulars” (BBS 597).

Whitehead, Angus. “[‘M^{rs} Chetwynd & her Brother’ and ‘M^r. Chetwynd.’](#)” *Blake: An Illustrated Quarterly* 42.2 (fall 2008): 75-78. <WBHC 1718>

A biographical account of the figures Blake mentioned in his 30 Jan. 1803 letter to his brother James and his 28 Sep. 1804 letter to William Hayley.

Worrall, David. “William Blake’s Indictment for Sedition, 1803.” *Radical Culture: Discourse, Resistance and Surveillance, 1790-1820*. Hemel Hempstead, Herts.: Harvester Wheatsheaf / Simon and Schuster, 1992. 67-75, 211-12. <BBS 685, WBHC 2882>

Considers Blake’s trial in a wider chapter titled, “Resistance and the Conditions of Discourse in the Early 1800s.”

Blake’s Time at 17 South Molton Street (1803-1821) (See also [A Descriptive Catalogue](#))
Ripley, Wayne C. “[An Unrecorded Attack on Blake](#).” *Notes and Queries* 55.4 (Dec. 2008): 418-20.

Documents that Blake was attacked in John Britton’s *The Pleasure of Human Life* (1807) for defending Fuseli.

Whitehead, Angus. “[‘I write in South Molton Street, what I both see and hear’: Reconstructing William and Catherine Blake’s Residence and Studio at 17 South Molton Street, Oxford Street.](#)” *The British Art Journal* 11.2 (2010): 62-75. <WBHC 2849>

A detailed reconstruction of Blake’s home and studio on South Molton Street.

Whitehead, Angus. “[Mark and Eleanor Martin, the Blakes’ French Fellow Inhabitants at 17 South Molton Street, 1805-21.](#)” *Blake: An Illustrated Quarterly* 43.3 (winter 2009-10): 84-95. <WBHC 1722>

A full account of Blake’s landlord at 17 South Molton Street.

Whitehead, Angus. “[New Information Concerning Mrs Enoch, William and Catherine Blake’s ‘Fellow Inhabitant’ at 17 South Molton Street.](#)” *Notes and Queries* 52.4 (2005): 460-63. <WBHC 2849>

Identifies the “Mrs. Enoch” who cared for Catherine during William’s trial as Mary Enoch, the wife of Blake’s landlord at the time, William Enoch.

Whitehead, Angus, and Catherine Kelly. “William Blake’s Last Surviving London Residence.” *VaLa* 4 (2023): 105-09.

A concise history of 17 South Molton Street and its present state.

Blake's Last Years at 3 Fountain Court (1821-1827) and Death and Catherine Blake's Widowhood (1827-1831)

Bindman, David. "J.S. "[Deville's Life Mask of William Blake](#)." *Blake: An Illustrated Quarterly* 3.3 (Dec. 1969): 55-57. <BB #1217.48>

A history of the mask dated 1 Aug. 1823.

Deck, Raymond H., Jr. "[Mr. Rudall, The Flautist: An Authentic Blake Anecdote](#)." *Blake: An Illustrated Quarterly* 11.2 (fall 1977): 123. <BBS 383>

On an anecdote about Blake during his time living at 3 Fountain Court when he was visited by "Mr. Rudall, the flautist" (123), which was published by the Swedenborgian James Spilling in "Blake the Visionary," *New Church Magazine*, 6 (1887), 209. Deck suggests the anecdote came down to Spilling from Charles Augustus Tulk to J.J. Garth Wilkinson.

Keynes, Geoffrey. "John Linnell and Mrs. Blake." [Blake Studies: Essays on his Life and Work](#). 2nd ed. Oxford: Oxford University Press, 1971. 221-29.⁵⁹ <BB #2010, WBHC 2249-50>

About Linnell's actions after Blake's death (including details of Blake's funeral), Linnell's and Frederick Tatham's relationship to Catherine Blake, disputes between Linnell and Tatham over Blake's property, and a note on posthumous Dante engravings.

Robson, Lane, and Joseph Visconti. "[Blake's Death](#)." *Blake: An Illustrated Quarterly* 30.2 (fall 1996): 36-49. <WBHC 1665>

The most persuasive account of Blake's terminal illness and death.

Whitehead, Angus. "['humble but respectable': Recovering the Neighbourhood Surrounding William and Catherine Blake's Last Residence, No. 3 Fountain Court, Strand, c. 1820-27](#)."

Special Issue: The William Blake Project. [University of Toronto Quarterly 80.4](#) (2011): 858-79. <WBHC 2790>

"I present a detailed reconstruction of Fountain Court and its residents, William and Catherine Blake during the period William and Catherine Blake were resident at No. 3 Fountain Court (c. 1820-27)" (abstract).

Whitehead, Angus. "['I also beg Mr Blakes acceptance of my wearing apparel': The William of Henry Banes, Landlord of 3 Fountain Court, Strand, the Last Residence of William and Catherine Blake](#)." *Blake: An Illustrated Quarterly* 39.2 (fall 2005): 78-99. <WBHC 1703-04>

New details about Henry Banes, who was married to Catherine's sister and who refers to Blake in his will, and about James Barrow, their Fountain Court neighbor, witness to Banes's will, and publisher of the Blake's engraving, "Mrs. Q."

Whitehead, Angus. "[William Blake's Last Residence: No. 3 Fountain Court, Strand. George Richmond's Plan and An Unrecorded Letter to John Linnell](#)." *The British Art Journal* 6.1 (2005): 21-30.⁶⁰ <WBHC 2850>

⁵⁹ Revised version of essay of [the same title](#), *TLS* (20 Jun. 1958), <BB #2032>.

⁶⁰ See also Whitehead's "Correction," *British Art Journal* 6.2 (2005), 88, <WBHC 2850>.

A detailed reconstruction of Blake's home and studio at 3 Fountain Court, which includes a new letter from Blake to Linnell postmarked 25 Nov. 1825.

Worrall, David. "Blake in Theatreland: Fountain Court and its Environs." *Blake, Modernity and Popular Culture*. Ed. Steve Clark and Jason Whittaker. Basingstoke: Palgrave, 2007. 26-38.
<WBHC 2862-63>

Sketches the importance of "[t]he Blakes' location at Fountain Court in the heart of the theatre district" (28).

Obituaries (From Earliest to Latest)

"[William Blake: The Illustrator of The Grave &c.](#)" *Literary Gazette* 551 (18 Aug. 1827): 540-41. Rpt. in *BR* 465-67.

"[William Blake](#)." *The Literary Chronicle* (1 Sept. 1827): 557-58. Rpt. in *BR* 468-70.

"[William Blake](#)." *Monthly Magazine* (Oct. 1827): 435. Rpt. in *BR* 471-72.

"[Mr. William Blake](#)" *The Gentleman's Magazine* (Oct. 1827 [Published 1 Nov. 1827]): Rpt. in *BR* 473-74.

"[D]erived largely from the account in *The Literary Gazette* but with some added bibliographical information" (*BR* 473).

"[Mr. William Blake](#)." *New Monthly Magazine* 21 (1 Dec. 1827): 535-36.

"[S]ilently copied from *The Gentleman's Magazine*" (*BR* 477).

The Annual Biography and Obituary for the Year 1828. 12 (1828): 417-18.

See *BR* 479n* for a description of the sources from which the article was cribbed.

The Annual Register 69 (1827): 253-54.

From *The Gentleman's Magazine*, but see *BR* 479-80n† for a description of the changes.

"[Scientific Obituary for 1827](#)." *Arcana of Science and Art*. 3rd ed. 1828. 240. <WBHC 3181>

Lists, among others, "Mr. William Blake, an eminent engraver." Beethoven is also mentioned.

Historic Biographies from Benjamin Malkin (1806) to Alexander Gilchrist (1863 and subsequent editions)

Cunningham, Allan. "[William Blake](#)." *The Lives of the Most Eminent British Painters, Sculptors, and Architects*. Vol. 2. London: John Murray, 1830. 140-79. <BB #1433, BBS 445, WBHC 1904-12> (See also [Allan Cunningham](#) in [Blake and Members of His Circle](#))

Cunningham's life was the most popular account of Blake until Alexander Gilchrist's 1863 *Life*. The [second edition](#) contains a more sympathetic view of Blake's poetry, adding "The Chimney Sweeper," "Holy Thursday," "Laughing Song," and "The Lamb" from *The Songs of Innocence* and "I Love the Jocund Dance" from *Poetical Sketches* as well as an excerpt of Charles Lamb's letter on Blake to the Quaker poet, Bernard Barton.

The standard edition of Cunningham is in [Blake Records](#), which reprints the second edition, noting the differences from the first edition. See *BR* 503-44 and Whitehead's "[another, but far more amiable enthusiast': References to Catherine and William Blake in the Literary Gazette and La Belle Assemblée \(1830\)](#)" and "[Visions of Blake, the Artist': An Early Reference to William Blake in the Times](#)" for reviews of Cunningham's life and accounts of its influence.

Gilchrist, Alexander. *Life of William Blake, Pictor Ignotus*. 2 vols. London: Macmillan, 1863. ([Vol. 1](#). [Vol. 2](#)).⁶¹ <BB #1680, BBS 484, WBHC 2061-72> (See also [Alexander Gilchrist](#) in [Studies of Blake Criticism](#))

- 2nd ed., 2 vols. 1880. ([Vol. 1](#). [Vol. 2](#)).
- 3rd ed. Ed. William Graham Robertson, London: John Lane Company, 1907. ([Combined Vols.](#)) Mineola, NY: Dover, 1998. Rpt. Mineola, NY: Dover, 2017.
- Ed. Ruthven Todd. 1942. Rev. ed. London: J. M. Dent, 1945. <BB #1680, BBS 484, WBHC 2061-72>

Gilchrist's *Life* remains the primary source for much of our information about Blake's life, and for that reason, it could still be considered a standard biography in many ways despite the host of discoveries since its publication. The second volumes of the 1863 and 1880 editions are each important for their early efforts to document and catalogue Blake's work.

[Blake Books](#) describes well the completion of the 1863 edition after the death of Alexander Gilchrist and the changes to made in the 1880s edition and subsequent editions. Robertson's 1907 edition (still in print through Dover) is a one-volume reprint of the 1880 edition, with additional material described by [Blake Books](#).

Todd's 1942 edition (rev. ed. 1945) reprints the first volume of the 1880 edition, but it is useful for its corrections to Gilchrist (according to the knowledge of the time). [Blake Books](#) calls the 1945 edition "certainly the cheapest and probably the best biography of Blake which has appeared" (816). *WBHC* details these various editions and all known reviews.⁶²

⁶¹ *Gilchrist on Blake: Life of William Blake Pictor Ignotus*, ed. and intro. Richard Holmes (London: Harper Perennial, 2005) features the text of the first volume of the 1863 edition without any of the illustrations, but Holmes's introduction on Gilchrist is worthwhile (*Blake* [2007], 29).

⁶² See also Todd's "An Accidental Scholar," *London Magazine* 8 (Jan. 1969), 42-51, <BB #2848>.

The [Rossetti Archive](#) has a [digital collection](#) tied to Gabrielle Dante Rossetti's contributions to the different editions of the *Life*, including, notably, digital editions of [vol. 2](#) of the 1863 edition and [vol. 1](#) and [vol. 2](#) of the 1880 edition. The collection also contains digital editions of Rossetti's manuscripts and notebooks related to the *Life* and his other writings on Blake in his own published works. Shirley Dent's chapter in [Women Reading Blake](#) highlights Anne Gilchrist's editorial work.

“[The Inventions of William Blake, Painter and Poet](#).” *London University Magazine*, vol. 2 (1830). Rpt. in [BR](#) 510-17.

An extensive answer to Cunningham's [Life](#) that offers its own account of Blake.

Malkin, Benjamin Heath. [A Father's Memoirs of His Child](#). London, 1806. xviii-xli. <BB #482, WBHC 873-77> (See [Benjamin Heath Malkin](#) in [Blake and Members of His Circle](#))

The earliest substantial biographical sketch of Blake, who designed the frontispiece to Malkin's memoir of his son. It is the first to reprint some of Blake's poems from *Poetical Sketches* and *The Songs of Innocence and of Experience*. The standard edition is found in [Blake Records](#).

Myrone, Martin, ed. and intro. [Lives of William Blake: Henry Crabb Robinson, John Thomas Smith, and Alexander Gilchrist](#). London: Pallas Athene, 2019. <[Blake](#) (2020, 2021, 2022)>

An accessible reprint of many of the early lives of Blake, with a useful introduction aimed at the general reader.

Robinson, Henry Crabb. “William Blake, Künstler, Dichter un religiöser Schwärmer.” [“William Blake: Artist, Poet, and Religious Mystic.”] Trans. Nikolaus Heinrich Julius. *Vaterlandisches Museum I* (Jan. 1811): 107-31. <BB #2538, WBHC 2598-99> (See also [Henry Crabb Robinson](#) in [Blake and Members in His Circle](#))

Robinson's article on Blake was written in English and translated into Germany by Nikolaus Heinrich Julius, though the original English manuscript is lost.⁶³ The standard edition is in [Blake Records](#).

Robinson, Henry Crabb. “Reminiscences.” Manuscript 1852. Based on diary accounts 1809-27. ⁶⁴ <BB #2533-2537, WBHC 2597-98> (See also [Henry Crabb Robinson](#) in [Blake and Members in His Circle](#))

Robinson kept a diary that recorded his multiple meetings with Blake and references to him in conversation. The diary was revised slightly into the manuscript of his “Reminiscences,” which first appeared in print in *Diary, Reminiscences, and Correspondence of Henry Crabb Robinson, Barrister-at-Law, F.S.A.* 3 vols. (London, 1869), with references to Blake occurring in all three volumes ([vol. 1](#), [vol. 2](#), and [vol. 3](#)).

⁶³ The first English translation of the work appeared in Katharine Ada Esaile's [“An Early Appreciation of William Blake,”](#) *The Library* Vol. 5, Ser. 3 (Jul. 1914), 229-56.

⁶⁴ The manuscripts for the diaries and “Reminiscences” are held by the Dr. Williams's Library, [reference code DWL/HCR](#).

The standard edition of the references to Blake in the manuscript is found in [Blake Records](#), where Bentley notes the differences between manuscript and the diary.

Smith, John Thomas. "Blake." [Nollekens and His Times](#). Vol. 2. London: Henry Colburn, 1828. [2nd ed. Vol. 2. 1829.](#) <BB #2723, WBHC 2686-87> (See [John Thomas Smith](#) in [Blake and Members of His Circle](#))

Smith knew both Blake and his brother Robert, and the essay is the source for much of our information about Blake's early life. The standard edition is in [Blake Records](#). See [BR](#) 490-92 for reviews of Smith and an account of his influence.

Strange, John Clark. "Journal." Manuscript held by the University of Brighton.⁶⁵ <WBHC 2712>

Strange, a nineteenth-century Quaker, considered writing a biography of Blake in 1850s, but when he learned of Gilchrist's efforts, he abandoned the project. Most of his information is similar to what is found in Gilchrist. The journal only came to light in 1980s and was first published in full in the second edition of [Blake Records](#), which is the standard edition.

Tatham, Frederick. "Life of Blake." Manuscript in Yale Center for British Art. c. 1832. <BB #2823, WBHC 2753>

As a young man, Tatham knew Blake, but the facts in his "Life" can be surprisingly unreliable. The manuscript of Tatham's "Life" was once bound with *Jerusalem* Copy E. The manuscript was first published in Archibald G. B. Russell's [The Letters of William Blake Together with a Life by Frederic Tatham](#) (New York: Charles Scribner's Sons, 1906. London: Methuen and Co., 1906.) <BB #88>. The standard edition is found in [Blake Records](#).

[Watkins, John, and Frederick Shoberl.] [A Biographical Diction of the Living Authors of Great Britain and Ireland](#). London, 1816. <BB #2929>

References to Blake are found under "Blake, W."; "Blake, William"; and "Hayley, William."

⁶⁵ For an initial account of the manuscript, see Ray Watkinson, "[A Meeting with Mr. Rossetti](#)," *Journal of Pre-Raphaelite Studies* 4 (1983), 136-39, <BBS 674>.

Popular Biographies

Ackroyd, Peter. [Blake](#). London: Sinclair-Stevenson, 1995. I. <WBHC 117, 1459-68, Blake (2024)>

Widely read and reviewed, offers a few original findings.

Bedard, Michael. [William Blake: The Gates of Paradise](#). Toronto: Tundra Books, 2006. <WBHC 1589-90>

A well-received biography aimed at a young adult audience. *For Children: The Gates of Paradise* copy D is reproduced.

Beer, John. [William Blake: A Literary Life](#). Basingstoke: Palgrave Macmillan, 2005. <WBHC 1594>

A good overview of Blake's life and his literary works.

Cox, Judy. *William Blake: The Scourge of Tyrants*. London: Redwords, 2004. Revolutionary Portraits 6.⁶⁶

A short survey of the life and works, highlighting his political views.

Damrosch, Leo. [Eternity's Sunrise: The Imaginative World of William Blake](#). New Haven: Yale University Press, 2015. <WBHC 1918>

A biography and critical account of Blake writings. A very accessible introduction to his life and works, although some reviewers complained that it oversimplified Blake.

Davis, Michael. [William Blake: A New Kind of Man](#). Berkeley: University of California Press, 1977. UC Press's Voices Revived Series. University of California Press, 2023. <BBS 449, WBHC 1929-30, Blake (2024)>

A very readable synthesis of the biographical work on Blake to that date.

Lindsay, Jack. *William Blake: His Life and Work*. London: Constable, 1978. <BBS 552>

A popular biography of Blake.

Whittaker, Jason. [Divine Images: The Life and Work of William Blake](#). London: Reaktionbooks, 2021. <Blake (2022, 2023, 2024)>

The most up-to-date account of Blake's life that offers insightful readings of Blake's writings and art that is rooted in twenty-first century scholarship.

Studies⁶⁷

Butlin, Martin. "A New Portrait of William Blake." *Blake Studies* 7.2 (1975): 101-03. <BBS 411>

First description of the portrait of Blake that emerged in 1974. Butlin attributes the painting to John Linnell and dates it to c. 1819-25. Essick challenges Butlin's attribution and dating in "[A \(Self?\) Portrait of William Blake](#)".

⁶⁶ WBHC records Angus Whitehead's review in *Blake Journal* 9 (p. 1756) but not the book itself.

⁶⁷ A "Portrait of W. Blake, R.A. in pen and ink" by William Ensom was recorded in the sale catalogue, *Catalogue of the Select and Choice Collection of Engravings, Water-Colour Drawings, Picture-Books, and Books of Prints and Other Effects, of the late William Ensom, Esq.* (London, 1832), lot 86, <BB #543>. The drawing is untraced.

Crosby, Mark. “[The Sketch on the Verso of Blake’s Self-Portrait: An Identification.](#)” *Blake: An Illustrated Quarterly* 41.2 (fall 2007): 92-95. <WBHC 1714>

Identifies the sketch on the verso as “the colonnade of Hayley’s Turret House” (WBHC 1714), buttressing Essick argument for the painting’s date in “[A \(Self?\) Portrait of William Blake.](#)”

Essick, Robert N. “[Blake in the Marketplace, 2005.](#)” *Blake: An Illustrated Quarterly* 39.4 (spring 2006): 178-79. <WBHC 1705, 3052>

Describes and reproduces Cumberland’s “Portrait of Catherine Blake(?)” (c. 1783-85[?]) and Stothard’s pencil sketch, “Mr Blake Engraver by | Stothard” (c. 1780).

Essick, Robert N. “[A \(Self?\) Portrait of William Blake.](#)” *Blake: An Illustrated Quarterly* 39.3 (winter 2005-06): 126-39. <WBHC 1705>

Argues that the painting is a self-portrait by Blake, composed not long after 1802—the date of the paper’s watermark.

Thompson, Raymond E. “[The ‘Double’ of the Double Portrait of Blake: A Description of Tatham’s Replica Portrait.](#)” *Blake: An Illustrated Quarterly* 13.1 (summer 1979): 29-32. <BBS 388>

On copy of the portrait of the young and old Blake made by Frederick Tatham for the Butts family.

Catherine Blake (1762-1831) <Butlin #C1-3>

Bentley, G.E., Jr. “[Blake's shadow](#).” *Times Literary Supplement* (17 Mar. 1978): 320.⁶⁸ <BBS 366>

Prints Catherine’s 1 Aug. and 4 Aug. 1829 letters to Lord Egremont.

Bentley, G.E., Jr. “[Blake's Shadow at Work. Catherine Blake's Assistance to Her Husband.](#)” *Notes and Queries* 64.1 (Mar. 2017): 38-46. <*Blake* (2018)>

Includes a list of works “possibly” or ‘probably’ colored by Catherine Blake.

Connolly, Tristanne J. [William Blake and the Body](#). Hounds mills and New York: Palgrave, 2002.⁶⁹ <WBHC 1881-82>

An influential book on Blake’s various notions of and representations of the body, addressing the influence of anatomical art, physical bodies and birth (including miscarriages and abortions), parent and child relationships, and resurrected bodies. She suggests that Catherine Blake was listed as a patient on 26 August 1796 at the Lambeth lying-in hospital and posits it as likely that Catherine experienced many miscarriages.

Crosby, Mark, and Angus Whitehead. “Georgian Superwoman or ‘the maddest of the two?’ Recovering the Historical Catherine Blake, 1762-1831.” [Re-envisioning Blake](#). Ed. Mark Crosby, Troy Patenaude, and Angus Whitehead. Basingstoke: Palgrave Macmillan, 2012. 83-107. <WBHC 1899-1900>

An important reconsideration of Catherine, but some of their conclusions were questioned in Joseph Visconti’s article, “[Posthumous Blake](#).”

Essick, Robert N. “[William Blake's 'Female Will' and Its Biographical Context](#).” *Studies in English Literature 1500-1900* 31 (1991): 615-30. <BBS 466, WBHC 2003>

Important essay that examines Blake’s relationship to Catherine Blake, Elizabeth Butts, Mary Wollstonecraft, and the engraver Caroline Watson in order “[t]o understand how Blake’s interactions with them influenced his poetic representations of women” (615).

Essick, Robert N., and Jenijoy La Belle. “[The Blakes at Their Press](#).” *Blake: An Illustrated Quarterly* 49.3 (winter 2015-16): 8 pars. <WBHC 1746>

Reexamines the pencil sketch in Blake’s *Dante in the Empyrean, Drinking at the River of Light* (Butlin 812.98) as a portrait of William and Catherine at their press.

Greer, Germaine. “‘No Earthly Parents I confess’: the Clod, the Pebble and Catherine Blake.” [Women Reading Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2006. 78-90. <WBHC 1795-1800>

⁶⁸ See Geoffrey Keynes [response](#), *TLS* (Apr. 1978), 393.

⁶⁹ Incorporates Connolly’s “[Miscarriage Imagery in Blake](#),” *Romanticism* 7.2 (2001), 145-62, not recorded in WBHC; “William Blake and the Spectre of Anatomy,” *Spectres of Romanticism: The Influence and Anxiety of the British Romantics*, ed. Sarah Ruston with assistance by Lidia Garbin. (Lewiston, NY, Queenston, ON, Lampeter, Wales: Edwin Mellen University Press, 1999), 19-42, <WBHC 1882>.

On William's and Catherine's infertility, with biographical readings of *The Book of Thel* and "The Clod & the Pebble."

Michael, Jennifer Davis. "Behn, Bysshe, and the Blakes: Bibliomancy and the Joys of Unbinding." [William Blake's Manuscripts: Praxis, Puzzles, and Palimpsests](#). Ed. Mark Crosby and Josephine A. McQuail. Switzerland: Palgrave Macmillan, 2024. 89-109. <*Blake* (2025)>

Considers Catherine Blake's practice of bibliomancy recorded in the *Notebook* in order to examine it as a "space containing several genres" and as "thus record[ing] a palimpsest of acts of excision which are also acts of pleasure" (abstract).

Otto, Peter. "'second Birth' and Gothic Fictions in Matthew Lewis's *The Monk*, Catherine Blake's 'Agnes,' and William Blake's *Vala, or The Four Zoas*." [William Blake: Modernity and Disaster](#). Ed. Tilottama Rajan and Joel Faflak. Toronto: University of Toronto Press, 2020. 77-102. <*Blake* (2021, 2022, 2023, 2024)>

With substantial analysis of Catherine's painting of Agnes from *The Monk*, Otto reads *The Four Zoas* "as a Gothic fiction that takes ruin [...] and the dynamics of ruination [...] as its primary themes" (77).

Paley, Morton D., and Mark Crosby. [Catherine Blake and Her Marriage: Two Notes](#)." *Huntington Library Quarterly* 78.3 (2015): 479-91. <*WBHC* 2503>

Two shorter pieces published together: Paley, "The Torments of Love and Jealousy in William and Catherine Blake" (479-85) and Crosby, "The Lamentations of Catherine Blake" (485-91). Paley focuses on 1790s, and Crosby, on William Hayley's references to Catherine, Blake's and Hayley's comparison of her to Margaret Klopstock, and the underlining in Hayley's *Triumph of Temper* (British Library, General Reference Collection 11656.g.8), which Crosby argues was done by her.

Read, Dennis M. "'An Eminent but Neglected Genius': An Early Frederick Tatham Letter about William Blake." *English Language Notes* 19.1 (1981): 29-33. <*BBS* 618>

Transcribes a 11 Apr. 1829 letter sent to John Pye, the engraver, by Frederick Tatham on behalf of Catherine Blake in response to a letter Pye evidently sent to Blake's old address 3 Fountain Court, which inquired after works for sale.

Reed, Ashley. [Craft and Care: The Maker Movement, Catherine Blake, and the Digital Humanities](#)." *Essays in Romanticism* 23.1 (Apr. 2016): 23-38. <*Blake* (2016)>

Examines the rhetoric around the Maker movement to suggest it "obscured and even denigrates the care work that stand behind and enables Making" and applies "this insight to a discussion of Catherine Blake," underscoring "the difficulty of uncovering and representing this work within current academic frameworks [including the *Blake Archive*]" (25).

Stevenson, W. "William Blake's Ladder." [The Blake Journal](#) 5 (2000): 23-32. <*WBHC* 1747>

Suggests that evidence of tension between William and Catherine can be found in *Vala* and *Jerusalem*.

Whitehead, Angus. “[an excellent saleswoman](#): The Last Years of Catherine Blake.” *Blake: An Illustrated Quarterly* 45.3 (winter 2011-12): 76-90. <WBHC 2009>

Corrects [Blake Records](#) on Catherine’s residences, though some of Whitehead’s claims are disputed by Viscomi’s article, “[Posthumous Blake](#).”

Whitehead, Angus. “[another, but far more amiable enthusiast](#): References to Catherine and William Blake in the *Literary Gazette* and *La Belle Assemblée* (1830).” *Blake: An Illustrated Quarterly* 46.4 (spring 2013): 4 par. <WBHC 1735>

Considers unrecorded reviews of Cunningham’s “[Life of Blake](#)” that elicited concern for Catherine, and raises the possibility that William had friendly connections to *La Belle Assemblée*.

Whitehead, Angus. “*But, Kitty, I better love thee*: George Richmond’s Annotations to ‘song [I love the jocund dance]’ in Volume II of Gilchrist’s *Life of William Blake* (1863).” [Blake Journal](#) 9 (2005): 87-97. <WBHC 1756>

Makes the case that Richmond’s reference to Catherine in the annotations indicates that the “Song” was written after 1777.

Whitehead, Angus, and Joel Gwynne. “The Sexual Life of Catherine B.: Women Novelists, Blake Scholars and Contemporary Fabulations of Catherine Blake.” [Sexy Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2013.⁷⁰ 193-210. <WBHC 1803-04>

Uses depictions of Catherine Blake in the novels of Barbara Lachman, Janet Warner, Beryl Kingston, and Tracy Chevalier to explore “the possibilities of Catherine’s sexual life” (208).

Viscomi, Joseph. “[Posthumous Blake: The Roles of Catherine Blake, C.H. Tatham, and Frederick Tatham in Blake's Afterlife](#).” *Blake: An Illustrated Quarterly* 53.2 (fall 2019): 141 par. <*Blake* (2020)>

The definitive account of Catherine Blake after William’s death and of the posthumous printings of Blake’s works.

⁷⁰ Many papers were delivered at the conference “*Blake, Gender and Sexuality in the Twenty-First Century*, aka The Sexy Blake Conference, 15-16 July 2010, St Aldate’s, Oxford” (17n1).

[On Writing Blake's Biography](#)

Bentley, G.E., Jr. "[All the Evidence That's Fit to Print](#)." *Blake: An Illustrated Quarterly* 2.1 (Jun. 1968): 11-13. <BB #1217.19>

On biographical claims regarding Blake by R.C. Jackson (BB #1934-41) and which are credible.

Dent, Shirley. "The right stuff in the right hands": Anne Gilchrist and *The Life of William Blake*." [Women Reading Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2006. 35-43. <WBHC 1800-01>

An appreciation and analysis of Anne Gilchrist's role in editing and publishing her husband's manuscript.

Ward, Aileen. "William Blake and the Hagiographers." *Biography and Source Studies*. Ed. Frederick R. Karl. New York: AMS Press, 1997. 1-24. <WBHC 2834>

"‘Blake’s early biographers’, and presumably all biographers of all individuals, wrote on the basis of distorting ‘biographical formulae’; ‘we must see Blake’s biography as a castle built on sand’ (pp. 12, 14)" (WBHC 2834).

Whitehead, Angus. "‘New matter’: Mona Wilson’s *The Life of William Blake 85 Years On*." [Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture](#). Ed. Steve Clark, Tristanne Connolly, and Jason Whittaker. Hounds mills, Basingstoke, Hampshire: Palgrave Macmillan, 2012. 69-88. <WBHC 1871-73>

An important (and overdue) biographical account of Wilson and a description of her [Life of William Blake](#), including details about the different editions.

Blake and Members of His Circle (See also [Collectors Contemporary with Blake](#))

Introductions

Mee, Jon. "Networks." [*William Blake in Context*](#). Ed. Susan Haggerty. Cambridge: Cambridge University Press, 2019. 15-22. <*Blake* (2020, 2021, 2022, 2025)>

General (Work on Multiple Members of Blake's Circle)

Asleson, Robyn. [*The British Paintings at the Huntington*](#). [San Marino:]: The Huntington Library, Art Collections, and Botanical Gardens in association with Yale University Press, New Haven and London, 2001.

Includes paintings by members of Blake's circle: Richard Cosway, Thomas Lawrence, John Linnell, John Hamilton Mortimer, Joshua Reynolds, and George Romney.

Alexander, David, ed. [*Affecting Moments: Prints of English Literature Made in the Age of Romantic Sensibility 1775-1800*](#). York: University of York, 1993. <WBHC 2930-31>

The catalogue for the exhibition held in 1993 at the University of York. The catalogue contains prints "from David Alexander's collection" (WBHC 2931), and includes engravings by Francesco Bartolozzi, James Parker, William Wynne Ryland, Louis Schiavonetti, Robert Thew, and Caroline Watson.

Alexander, David. *A Biographical Dictionary of British and Irish Engravers, 1714–1820*. New Haven: Yale University Press, 2022. <*Blake* (2023, 2024)>

An exceedingly useful resource that, in addition to its biographies of engravers contemporary with Blake (including most members of his circle), contains a historical overview of the profession and a list of apprentices.

Baker, Christopher. *English Drawings and Watercolours 1600-1900. National Gallery of Scotland*. Edinburgh: Trustees of the National Gallery of Scotland, 2011. <WBHC 1391-92>

"The Blakes in the National Gallery of Scotland (pp. 42-49) include Blake's 'Hecate' <Butlin #317>, 'God Writing on the Tables of the Covenant' <#448>, and 'Job Confessing his Presumption to God Who Answers from the Whirlwind' <#461>. There are also sections on John Flaxman (pp. 114- 16), Samuel Palmer (pp. 234-40), and Thomas Stothard (pp. 333-38)" (WBHC 1391-92).

Baskett, John. [*English Drawings and Watercolors 1550-1850 In the Collection of Mr. and Mrs. Paul Mellon*](#). New York: Harper and Row, 1972. <WBHC 1177-78>

The catalogue for the exhibition held at the Morgan Library and Museum from 13 Apr. to 28 Jul 1972. Includes works by Blake and many members of his circle.

Canon-Brookes, Peter, ed. [*The Painted Word: British History Painting, 1750-1830*](#). Woodbridge, Suffolk, and Rochester, NY: Boydell Press, 1991. <WBHC 2929>

A catalogue with collection of essays on painting from Hogarth to Reynolds; Benjamin West; Print Makers and Sellers; Patriotism; and the Boydell Shakespeare gallery.

Chadwick, Esther. *The Radical Print*. New Haven and London: Yale University Press, 2024. <*Blake* (2025)>

“Across five chapters, this book brings printmakers James Barry, John Hamilton Mortimer, James Gillray, Thomas Bewick, and William Blake together as artists of the ‘Paper Age’ for the first time. From Barry’s experiments in aquatint at the time of the American Revolution to Blake’s visionary engravings of the post-Napoleonic period, Chadwick shows how the print medium provided artists with special purchase on the major political issues of their age” (Publisher’s description).

Clinton, Daniel. “[Line and Lineage: Visual Form in Herman Melville’s *Pierre* and *Timoleon*.](#)” *Nineteenth-Century Literature* 73.1 (2018): 1-29. <Blake (2019)>

Considers Melville’s idea of form and outline in relationship to Blake, George Cumberland, John Flaxman, and John Ruskin.

Dias, Rosie. *Exhibiting Englishness: John Boydell’s Shakespeare Gallery and the Formation of a National Aesthetic*. New Haven: Yale University Press, 2013. <WBHC 2940>

Argues that the Boydell Shakespeare gallery was instrumental in shaping a new idea of English art, and considers many of the painters and engravers who contributed to the project (especially Reynolds, Northcott, and Fuseli); the Royal Academy’s exhibition practices; and other gallery projects.

Eaves, Morris. [The Counter-Arts Conspiracy: Art and Industry in the Age of Blake](#). Ithaca: Cornell University Press, 1992. <WBHC 1972-74>

An illuminating study that positions Blake within several artistic traditions and controversies, including the development of the English School of Art between the seventeenth and nineteenth centuries and the aesthetic issues created by new technologies of mechanical reproduction.

[Eccentric Visions: Drawings by Henry Fuseli, William Blake, and Their Contemporaries](#). <WBHC 1413>

An exhibition of “drawings and watercolors by Fuseli, William Blake, and the artists most closely associated with them, including George Romney, John Flaxman, Joseph Wright of Derby, James Barry, John Brown, and Richard Cosway.” Held at the Huntington Art Gallery from 22 Nov. 2014 to 17 Mar. 2015. No catalogue was produced, but see the link in the title for a description of the exhibition.

Firestone, Evan R. “Mist and Gothicism in British Painting.” *Mist and Fog in British and European Painting: Fuseli, Friedrich, Turner, Monet and Their Contemporaries*. London: Lund Humphries Publishers Ltd., 2023. 19-57. <Blake (2024)>

In a chapter on mist, obscurity, the supernatural, and the Gothic in the Romantic era, reproduces Blake’s *The Ghost of Samuel Appearing to Saul* (c. 1800) <Butlin #458>; *The Temptation and Fall of Eve* (1808) <Butlin #536.9>; and *Milton’s Mysterious Dream* (c. 1816-20) <Butlin #543.11> (titled *Mysterious Dream* in the catalogue). The chapter also discusses many members of Blake’s circle, most prominently Fuseli, but also Mortimer, Stothard, Romney, and Maria Cosway. Blake’s annotations to Reynolds are discussed briefly in the chapter, “Conclusion: Another Look at the Sublime,” on p. 148.

Garlick, Kenneth, Angus Macintyre, Kathryn Cave, and Evelyn Newby, ed. *The Diary of Joseph Farington*. 15 vols. New Haven and London: Yale University Press, 1978-1998. <WBHC 2012-13>

Farington records much important news, gossip, and happenings in the artistic circles of Romantic-era London. “The important references to Blake of 19 February, 24 June 1796, 12 January 1797, 30 November 1805” are found in volumes “II, 497, 588-89[;] III, 456-57[; and] VII, 2652” (WBHC 2012-13).

Gilroy-Ware, Cora. *The Classical Body in Romantic Britain*. New Haven: Yale University Press, 2020. <Blake (2022)>

An important reexamination of notions and displays of the classical body that engages with religion and race. Blake and many members of his artistic milieu (George Cumberland, Joseph Farington, Henry Fuseli, John Gibson, Thomas Lawrence, Joshua Reynolds, William Sharp, Benjamin West, and Johann Joachim Winckelmann) are referenced throughout, but Thomas Banks (“Hidden Dreams,” 31-67) and John Flaxman (“Poetic Departures,” 69-113) receive extended, detailed analysis.

Green, Matthew. “[Outlining the ‘Human Form Divine’: Reading Blake’s Thoughts on Outline and Response to Locke alongside Lavater and Cumberland](#).” *European Romantic Review* 15 (2004): 511-32. <WBHC 2103>

“[O]ur understanding of Blake’s thoughts on redemptive form, both human and artistic, can benefit from a consideration of Lavater’s *Aphorisms* (1788) and *Essays on Physiognomy* (1789–98),² as well as George Cumberland’s *Thoughts on Outline* (1796)” (512).

Hagstrum Jean H. “Blake and British Art: The Gifts of Grace and Terror.” [Images of Romanticism: Verbal and Visual Affinities](#). Ed. Karl Kroeber and William Ealling. New Haven and London: Yale University Press, 1978. 61-80. <BBS 498>

A good overview of Blake in relationship to the art of Barry, Fuseli, Romney, Flaxman, Stothard, Mortimer, and Banks.

Hammelmann, Hanns. [Book Illustrators in Eighteenth-Century England](#). Ed. and Completed by T.S.R. Boase. New Haven and London: Yale University Press, 1975.

A useful listing of illustrators and the works they illustrated. It includes Blake and many members of his circle.

Hay, Daisy. *Dinner with Joseph Johnson: Books and Friendship in a Revolutionary Age*. Princeton: Princeton University Press, 2022. <Blake (2023-2025)>

An engaging and detailed book on Joseph Johnson and his circle. Blake is a minor but recurrent player. There are well-told accounts regarding the many members of Blake’s circle with ties to Johnson. These include Erasmus Darwin, John Gabriel Stedman, and William Cowper (and William Hayley’s relationship to him), with Henry Fuseli and Mary Wollstonecraft given extensive attention.

Herrmann, Luke. [Nineteenth Century British Painting](#). London: DLM (Giles de la Mare Publishers Limited), 2000. <WBHC 2144>

A very useful discussions of British painting in Blake's era. In additions to its chapter, "William Blake (1757-1827) and Samuel Palmer (1805-81)" (66-83), there are also chapters on many members of Blake's circle, including Henry Fuseli, Thomas Lawrence, and John Varley.

Hooze, Robert, ed. *[British Vision: Observation and Imagination in British Art](#)*. Brussels: Mercatorfonds, 2007. 314-17. <WBHC 1362>

The catalogue for the exhibition held at Museum voor Schone Kunsten, Ghent, from 6 Oct. 2007 to 13 Jan. 2008. Includes the Arlington Court Picture, Dante watercolors, and selections from *Innocence*, *Urizen*, and *Jerusalem*, along with work by members of Blake's circle.

Ibata, Hélène. "The Sublime Contained: Academic Compromises." *The Challenge of the Sublime: From Burke's "Philosophical Enquiry" to British Romantic Art*. Manchester: Manchester University Press, 2018. 109-43. <*Blake* (2020)>

The chapter discusses Barry, West, and Fuseli.

Irwin, David. "William Blake and His Circle." *[English Neoclassical Art](#)*. London: Faber and Faber, 1966. 81-86. <BB #1920, WBHC 2196>

On Blake's artistic circle (particularly Fuseli and Romney), with subsequent references to Blake's view of the Venetian and Florentine and his relationship to Flaxman .

Jenkins, Susan. "[The Politics of Public Monuments: Parliamentary Commissions of Monuments for Westminster Abbey in 1798](#)." *Sculpture Journal* 30.1 (2021): 9-29. <*Blake* (2022)>

Considers John Flaxman's monument (1798–1804) to Captain James Montagu and John Bacon's monument (1798–1804) to Captains John Harvey and John Hutt "as case studies in the politics of commissioning and installation" (11). The appendix includes "unpublished documents relating to the commissioning of the monument to Captain James Montagu at Westminster Abbey" (26) that relate to Flaxman. There are also passing references to Allan Cunningham, Joseph Farington, Thomas Banks, Joseph Nollekens, and Prince Hoare, but none to Flaxman's [Letter to the Committee for Raising the Naval Pillar](#) (1799) and Blake's engravings for it.

Lee, T. C. "[Anatomy and Academies of Art II—A Tale of Two Cities](#)." *Journal of Anatomy* 236.4 (2020): 577-87. <*Blake* (2022)>

On the teaching of anatomy at both the [Royal Academy of Arts](#) (London) and the Royal Hibernian Academy of Arts (Dublin), with substantial discussion of William Hunter, the first professor of anatomy at the Royal Academy.

Lenihan, Liam. "Wollstonecraft's Reading of Milton and the Sublime of Barry, Fuseli and Blake." *The Writings of James Barry and the Genre of History Painting, 1775-1809*. Farnham: Ashgate, 2014. 127-52. <WBHC 2318>

Considers the responses to Milton by Wollstonecraft, Barry, Fuseli, and Blake, with references to *Visions of the Daughters of Albion*, Edmund Burke, and William Godwin.

Lukacher, Brian. "Visionary History Painting: Blake and His Contemporaries." *Nineteenth-Century Art: A Critical History*. Ed. Stephen F. Eisenman. London: Thames & Hudson, 1994. 2nd ed. 2004. 3rd ed. 2007. 102-18. <WBHC 2351>

A good overview, with references to James Barry, Henry Fuseli, and the sublime.

McCue, Maureen, and Sophie Thomas, ed. *The Edinburgh Companion to Romanticism and the Arts*. Edinburgh: Edinburgh University Press, 2023. <Blake (2024)>

A collection of essays that examines British Romanticism and the visual arts, frequently touching on Blake, members of his circle, or practices associated with them.

McNeil, Peter. "Sir Joseph Banks: 'the Fly Catching Macaroni'" and "Richard Cosway: 'the Macaroni Painter.'" *Pretty Gentlemen: Macaroni Men and the Eighteenth-Century Fashion World*. New Haven: Yale University Press, 2018. 101-05 and 105-14. <Blake (2022)>

Sections on depictions of Banks and Cosway as Macaronis. The book contains passing references to Angelica Kauffman and John Caspar Lavater.

Myrone, Martin. *Bodybuilding: Reforming Masculinities in British Art 1750-1810*. New Haven: Yale University Press, 2006. <WBHC 2446>

In addition to its chapters on Barry, Banks, Mortimer, Fuseli, and Blake, offers a wealth of information on Blake's circle, including Romney and Flaxman.

Paley, Morton D. "'Wonderful Originals'—Blake and Ancient Sculpture." *Blake in His Time*. Ed. Robert N. Essick and Donald Pearce. Bloomington: Indiana University Press, 1978. 170-97. <BBS 466-68, WBHC 2003-04>

Considers the sources from which Blake would have learned about classical sculpture and his references to it in his works and in the works of his circle.

Pressly, William L. *The Artist as Original Genius: Shakespeare's "Fine Frenzy" in Late-Eighteenth-Century British Art*. Newark: University of Delaware Press, 2007. <WBHC 2998>

On illustrations of Shakespeare by many members of Blake's artistic circle, with a discussion of Blake's *Albion rose* in relationship to Chatterton.

Spies-Gans, Paris Amanda. "[Exceptional, but Not Exceptions: Public Exhibitions and the Rise of the Woman Artist in London and Paris, 1760–1830](#)." *Eighteenth-Century Studies* 51.4 (2018): 393-416. <Blake (2022)>

Documents women who exhibited their art in London and Paris, with references to individual artists, such as Mary Moser (1744–1819), Angelica Kauffman (1741–1807), and Mary Ann Flaxman (1768–1833), and to the practices of the Royal Academy, Associated Artists in Water-Colours, and the Society of British Artists regarding female artists.

Spies-Gans, Paris A. *A Revolution on Canvas: The Rise of Women Artists in Britain and France, 1760–1830*. New Haven and London: Yale University Press, 2022.⁷¹ <Blake (2024)>

An important discussion of women artists in Blake's period, with quantitative analyses of their work, their presence in exhibitions, and the genres in which they worked. The female artists considered who were in or near Blake's circle include Maria Cosway, Angelica Kauffman, Mary Moser, Mary Ann Flaxman, Maria Denman, Mary Hoare, Maria Spilsbury, Anne Seymour Damer, and Anne Mee, and Frances Reynolds. The Royal Academy, the Free Society of Artists, and the Society of Artists of Great Britain, and male artists, including Fuseli, Richard Cosway, John Flaxman, George Romney, and Joshua Reynolds are also referenced.

Spies-Gans, Paris A. "Why Do We Think There Have Been No Great Women Artists? Revisiting Linda Nochlin and the Archive." *Art Bulletin* 104.4 (2022): 70–94.⁷² <Blake (2024)>

Engages with Nochlin's influential feminist essay, "Why Have There Been No Great Women Artists?"⁷³ and considers the response of feminist art historians since, before highlighting the impediments women artists faced and overcame in late eighteenth and early nineteenth centuries. Touches on Maria Cosway, Angelica Kauffman, Mary Moser, Maria Denman, and Mary Ann Flaxman.

Stephens, Richard. "[The Minute Books of the Royal Academy Under Sir Joshua Reynolds, 1768–92](#)." *Volume of the Walpole Society* 81 (2019): 1–454.

Detailed transcriptions with references to many members of Blake's circle involved with the Royal Academy.

Wilton, Andrew, and Anne Lyles. *The Great Age of British Watercolours 1750–1880*. Munich: Prestel-Verlag, 1993. <WBHC 2930>

The catalogue for the exhibition held at the Royal Academy of Arts from 15 Jan. to 12 April and at The National Gallery of Art from 9 May to 25 July 1993. Includes watercolors by Blake, John Linnell, Samuel Palmer, George Richmond, Cornelius Varley, John Varley, and James Ward.

The Ancients (See also [Edward Calvert](#), [John Linnell](#), [Samuel Palmer](#), [George Richmond](#), and [John Varley](#))

Barush, Kathryn R. "Pilgrimage and the Art of 'The Ancients.'" *Art and the Sacred Journey in Britain, 1790–1850*. Abingdon: Routledge, 2016. 147–99. <Blake (2019)>

Considers their depictions of pilgrimage.

Bentley, G.E., Jr. "William Blake, Samuel Palmer, and George Richmond." *Blake Studies* 2.2 (spring 1970): 43–50. <BB #1218.30>

⁷¹ Incorporates Spies-Gans's article, "[Exceptional, but Not Exceptions: Public Exhibitions and the Rise of the Woman Artist in London and Paris, 1760–1830](#)," *Eighteenth-Century Studies* 51.4 (2018), 393–416, <Blake (2022)>.

⁷² As Spies-Gans notes, "Parts of this and the prior paragraph overlap with Spies-Gans, *Revolution on Canvas*, 293–94, 299" (94, n118).

⁷³ Nochlin, "Why Have There Been No Great Women Artists?" *ARTnews* 69.9 (Jan. 1971), 22–39, 67–71. Spies-Gans records other scholarly engagement with Nochlin's essay, including Nochlin's own, published in *Why Have There Been No Great Women Artists?* (New York: Thames and Hudson, 2021).

Records George Richmond's annotations to his edition of Gilchrist, including his sketch of 3 Fountain Court. There are also other references to Blake by Palmer and others—now all in *BR*.

Binyon, Laurence. [The Followers of William Blake: Edward Calvert, Samuel Palmer, George Richmond and their Circle](#). New York: Balch and Company, 1925. Reissued ed. New York and London: Benjamin Blom, 1968. <BB #1201, WBHC 1633>

A black and white catalogue featuring Blake's Virgil woodcuts and work by Edward Calvert, Samuel Palmer, John Linnell, George Richmond, and others.

Butlin, Martin. “[Blake, Linnell and Varley and A Treatise on Zodiacial Physiognomy.](#)” [Burning Bright: Essays in Honour of David Bindman](#). Ed. Diana Dethloff, et al. London: UCL Press, 2015. 126-35. <WBHC 1817-18>

A description of the drawings for *Zodiacial Physiognomy* and what they suggest about Blake, Linnell, and Varley.

Butlin, Martin. “Blake, the Varleys, and the Patent Graphic Telescope.” [William Blake: Essays in Honour of Sir Geoffrey Keynes](#). Ed. Morton D. Paley and Michael Phillips. Oxford: Clarendon Press, 1973. 294-304. <BB #A2350, BBS 598-99, WBHC 2503-05>

Argues that John Linnell and John Varley used the “Graphic Telescope” invented by Cornelius Varley to copy Blake’s *Visionary Heads* and *The Man who taught Blake painting in his Dreams*.

Cooke, Gordon. *Samuel Palmer, His Friends and His Followers: Edward Calvert, George Richmond, Frederick Griggs, Paul Drury, Graham Sutherland, Robin Tanner*. London: The Fine Arts Society, 2012.

The catalogue for the exhibition held at the Fine Arts Society from 30 May to 22 Jun. 2012.

Davidson, Peter. “[The Music of the Ancients](#).” *Blake: An Illustrated Quarterly* 15.2 (fall 1981): 98-100. <BBS 392>

On the songs and poems sung by the Ancients.

[William Weston Gallery.] *The English Vision: An Exhibition of Original Prints by William Blake 1757-1827, Samuel Palmer 1805-1881, Edward Calvert 1799-1883*. London: William Weston Gallery, 1985. <BBS 303>

“There are some sixty unnumbered pages in this small, but illustrated catalogue of a sale exhibition. The forty-seven items offered included sets of Blake’s Virgil wood-engravings, his *Job* prints, as well as some of the rarer Calvert engravings” (*Blake* <1986-87>).

Evans, Mark. “[Blake, Calvert—and Palmer? The Album of Alexander Constantine Ionides](#).” *Burlington Magazine* 144.1194 (2002): 539-49.⁷⁴

⁷⁴ Not recorded in *WBHC*.

On the album of Alexander Constantine Ionides (1833-1900), an associate of Edward Calvert, that contains Blake's Virgil woodcuts, and works by other Ancients, including Calvert and, as argued, Samuel Palmer.

Huntington Library Quarterly 46.1 (1983). Special issue: "Essays on Blake and His Followers." Also published separately as a collection titled, Essays on the Blake Followers (1983).⁷⁵ <BBS 517, WBHC 2175>

An important set of essays exploring Blake's relationship with the Ancients and his influence on them.

Linnell, David. *Blake, Palmer, Linnell and Co.: The Life of John Linnell*. Sussex, England: The BookGuild Ltd, 1994. <WBHC 2334-35>

Important recent biography of John Linnell, with original information based on Linnell-family sources, including references to William and Catherine Blake.

Lister, Raymond. Beulah to Byzantium: A Study of Parallels in the Works of W.B. Yeats, William Blake, Samuel Palmer, and Edward Calvert. Dublin: Dolmen Press, 1965. <BB #2134>

Points to parallels in theme and motifs.

Lister, Raymond. "The Followers of William Blake." *With My Own Wings: The Memoirs of Raymond Lister*. Cambridge, England: The Oleander Press, 1994. 145-52. <WBHC 2336>

"An autobiographical account of his work particularly on Calvert, Palmer, and Richmond" (WBHC 2336).

Lister, Raymond. "The National Gallery & Blake's 'spiritual Form of Pitt Guiding Behemoth.'" *Blake: An Illustrated Quarterly* 17.3 (winter 1983-84): 105-06. <BBS 396>

On the 1870 attempt to sell the painting to the National Gallery by George Richmond and Samuel Palmer.

Paley, Morton D. "The Art of 'The Ancients.'" Huntington Library Quarterly 52.1 (1989): 97-124. <BSS 517-18, WBHC 2175-76>

A key essay on Blake's influence on the works of Samuel Palmer, Edward Calvert, and George Richmond.

Phillips, Michael. William Blake: Apprentice & Master. Oxford: Ashmolean, 2014. Exhibition held at the Ashmolean Museum, Oxford, from 4 Dec. 2014 to 1 Mar. 2015. <WBHC 1413-20>

Phillips's catalogue for the 2014-15 Ashmolean exhibition is particularly rich regarding Blake's early and late years in two sections titled, "Education" and "Innovation." In addition to these sections by Phillips, the third section, "Inspiration," contains essays by others on the Ancients.

Visconti, Joseph. *William Blake and His Followers*. Ithaca, NY: Cornell University, 1983. <BBS 299>

⁷⁵ The papers were delivered at the Huntington Library and Art Gallery symposium, "Prints by the Blake Followers," held on 13 Feb. 1982.

The catalogue for the exhibition held at the Herbert E. Johnson Museum of Art from 15 Mar. to 17 Apr. 1983.

Wilcox, Timoth. [*The Triumph of Watercolour: The Early Years of the Royal Watercolour Society 1805-55*](#). London: Philip Wilson Publishers, 2005.

The catalogue for the exhibition held at the Dulwich Picture Gallery from 2 Feb. to 24 Apr. and at the Whitworth Art Gallery, Manchester, from 13 May to 7 Aug. 2005.

Highlights the place of John and Cornelius Varley, with references to the other Ancients and some to Blake.

Wilson, Louise. “[Printing Imperfections in William Blake’s Virgil Wood Engravings and What They Reveal](#).” *Blake: An Illustrated Quarterly* 56.2 (fall 2022): 20 pars. <*Blake* (2023)>

A technical examination of the posthumous prints produced by John Linnell, Edward Calvert, and possibly Catherine Blake from Blake’s Virgil woodblocks that “provide a tangible commentary on the complex history of Blake’s Virgil woodblocks and the various artists who printed from them” (par. 1).

Wilson, Simon. “[Blake and his Followers](#).” *Tate Gallery: An Illustrated Companion*. London: Tate Publishing, 1987. 29-32. Rpt. 1990. 65-73. <BBS 681, WBHC 2873>

A short overview.

Wilton, Andrew, and Anne Lyles. *The Great Age of British Watercolours 1750-1880*. Munich: Prestel-Verlag, 1993. <WBHC 2930>

A catalogue for the exhibition at the National Gallery, UK, featuring work by Blake and by most of the Ancients.

Banks, Thomas (1735–1805), Sculptor

Introductions and Biographies ([ODNB](#), Julius Bryant)

Cunningham, Allan. “[Thomas Banks](#).” *The Lives of the Most Eminent British Painters, Sculptors, and Architects*. Vol. 3. London: John Murray, 1830.

Cunningham, Peter. “New Materials for the Life of Thomas Banks, R.A.” *The Builder* 21 (3 Jan. 1863): 3-5, (17 Jan. 1863): 45.

European Magazine. “[An Account of Mr. Thomas Banks](#).” 18 (Jul. 1790): 23-24.

Flaxman, John. “[An Address to the President and members of the Royal Academy on the Death of Thomas Banks, Sculptor](#).” *Lectures on Sculpture*. 2nd and rev. ed. London, 1838.

Sullivan, M.G. “Banks, Thomas RA 1735-1805.” *A Biographical Dictionary of Sculptors in Britain 1660-1851*. Ed. Ingrid Roscoe, Emma Hard, and M.G. Sullivan. New Haven and London: Yale University Press, 2009. 66-74.

A substantial biographical sketch with a list of his works (Funeral Monuments, Chimneypieces, Architectural Sculpture, Reliefs, and Miscellaneous) with locations and associated literature.

The same volume contains an entry on Banks’s brother, Charles Banks (c. 1754-92).

Writing

Bell, C.F. *Annals of Thomas Banks: Sculptor Royal Academician, With Some Letters from Sir Thomas Lawrence, P.R.A., to Banks's Daughter*. Cambridge: Cambridge University Press, 1938.

Includes Banks's letters, with references to many in Blake's circle.

Catalogues

Bryant, Julius. *Thomas Banks, 1735-1805: Britain's First Modern Sculpture*. London: Soane Gallery, 2005.⁷⁶

The catalogue for the exhibition held at Sir John Soane's Museum from 21 Jan to 9 Apr. 2005.

Studies

Blake and Banks

O'Rourke, Stephanie. “[Art after Self Evidence: Fuseli, Blake, and Banks](#).” *European Romantic Review* 33.4 (2022): 497-513. <*Blake* (2023)>

“[C]onsiders how models of artistic neoclassicism and scientific experimental procedures shared an investment in the evidentiary authority of an idealized male body” (abstract).

Banks without Blake

Barrell, John. “Thomas Banks and the Society for Constitutional Information.” [Living with the Royal Academy: Artistic Ideals and Experiences in England, 1768-1848](#). Ed. Sarah Monks, John Barrell, and Mark Hallett. Farnham, Surrey, and Burlington, VT: Ashgate, 2013. 131-52.

On Banks's radicalism, arguing that he was more radical than James Barry.

Bindman, David. “[Thomas Banks's ‘Caractacus before Claudius’: New Letters to and from Ozias Humphrey](#).” *Burlington Magazine* 142.1173 (2000): 769-71.

Newly discovered letters and a draft between Thomas and Elizabeth Banks and Humphry regarding George Grenville of Stowe's refusal to pay for Banks's bas-relief. Other letters from the correspondence can be found in Bell's [Annals of Thomas Bank](#).

Bryant, Julius. “The Church Memorials of Thomas Banks.” *Church Monuments* 1.1 (1985): 49-64.

Bryant, Julius. “[Mourning Achilles: A Missing Sculpture by Thomas Banks](#).” *Burlington Magazine* 125 (1983): 742-45.

On the lost sculpture.

Bryant, Julius. “[The Royal Academy's ‘violent democrat’: Thomas Banks](#).” *British Art Journal* 6.3 (2005): 51-58.

Provides an account of Flaxman's [Address](#) to the Royal Academy on Banks and explores “Banks's sculptures and correspondence in this light the political outlook [political radicalism] with which he is identified” (51).

Bryant, Julius. “Thomas Banks's Anatomical Crucifixion: A Tale of Death and Dissection.” *Apollo* 133 (1991): 409-11.

⁷⁶ Not recorded in *WBHC*.

About Banks's study of anatomy that included using skinned cadavers to correctly model the crucifixion. References to Benjamin West, Richard Cosway, John Hunter, and John Flaxman.

Gilroy-Ware, Cora. *The Classical Body in Romantic Britain*. New Haven: Yale University Press, 2020. <[Blake \(2022\)](#)>

An important reexamination of notions and displays of the classical body that engages with religion and race. Blake and many members of his artistic milieu (George Cumberland, Joseph Farington, Henry Fuseli, John Gibson, Thomas Lawrence, Joshua Reynolds, William Sharp, Benjamin West, and Johann Joachim Winckelmann) are referenced throughout, but Thomas Banks ("Hidden Dreams," 31-67) and John Flaxman ("Poetic Departures," 69-113) receive extended, detailed analysis.

Hughes, Eleanor. "Smoke and Marble: Thomas Banks' Monument to Captain George Blagdon Westcott." [*The British School of Sculpture, c. 1760-1832*](#). Ed. Jason Edwards and Sarah Burnage. London: Routledge, 2017. 163-87.

On the tension between Banks's political beliefs and his commission for the monument of a naval hero, with many excerpts from Banks's correspondence with George Cumberland.

Monks, Sarah. "[*Making Love: Thomas Banks' Camadeva and the Discourses of British India c. 1790*](#)." *Visual Culture in Britain* 11.2 (2010): 195-218.

Sullivan, M[atthew] G[reg]. "Cunningham, Chantrey, and the British School of Sculpture." [*The British School of Sculpture, c. 1760-1832*](#). Ed. Jason Edwards and Sarah Burnage. London and New York: Routledge, 2017. 210-32.

"I seek to understand Cunningham's conception of a national school of sculpture within the parameters of his broader literary oeuvre" (210). Highlights Cunningham's relationship to the sculptor Francis Chantrey, his literary work, and his lives of Banks and Flaxman.

Stainton, L. "[*A Re-discovered Bas-relief by Thomas Banks*](#)." *Burlington Magazine* 116 (1974): 327-29.

Barry, James (1741-1806), Painter

Introductions and Biographies ([ODNB](#), William L. Pressly)

Allan, David G.C. "James Barry (1741-1806): A Biographical Outline." [*Cultivating the Human Faculties: James Barry \(1741-1806\) and the Society of Arts*](#). Ed. Susan Bennett. Bethlehem, PA: Lehigh University Press, 2008. 23-25. <[WBHC 2933-36](#)>

See [Bennett](#) in Barry, Secondary, Barry without Blake, for a complete list of essays.

Cunningham, Allan. "[*James Barry*](#)." *The Lives of the Most Eminent British Painters, Sculptors, and Architects*. [Vol. 2](#). London: John Murray, 1830.

[Fryer, Edward.] *Works of James Barry, Esq. Historical Painter [. . .] To Which is Prefixed, Some Account of the Life and Writings of the Author*. 2 vols. ([Vol. 1](#), [Vol. 2](#)) London: T. Cadell and W. Davies, 1809.

Lukacher, Brian. "Visionary History Painting: Blake and His Contemporaries." *Nineteenth Century Art: A Critical History*. Ed. Stephen F. Eisenman. London: Thames & Hudson, 1994. 2nd ed. 2004. 3rd ed. 2007. 102-18. <WBHC 2351>

A good overview, with references to James Barry, Henry Fuseli, and the sublime.

Pressly, William L. "Foreword: Barry Studies from a Bicentennial Perspective." *James Barry 1741-1806: "The Great Historical Painter"*. Ed. Tom Dunne and William L. Pressley. Cork: Crawford Art Gallery and Gandon Editions, 2005. <WBHC 2936-38>⁷⁷

An overview.

Pressly, William L. *The Life and Art of James Barry*. New Haven and London: Yale University Press, 1981.

A key biography, referencing Blake and his circle.

Smith, John Thomas. "[Barry](#)." *Nollekens and His Times*. Vol. 2. London: Henry Colburn, 1828. ([2nd ed. Vol. 2. 1829](#))

Writing

Historic

Barry, James. *An Account of a Series of Pictures in the Great Room*. London, 1783.

Barry, James. *Catalogue of a Series of Pictures upon the Subject of Human Culture*. [1784.]

Includes "Proposals For Publishing by Subscription Six Engraved Prints from the above-mentioned Series."

Barry, James. *A Letter to the Dilettanti Society*. 2nd ed. London, 1799.

Barry, James. *A Letter to the Right Honourable the President, Vice-Presidents, and the Rest of the Noblemen and Gentlemen, of the Society for the Encouragement of Arts, Manufactures, and Commerce*. London, 1793.

Barry, James. *The Works of James Barry, Esq. Historical Painter*. Vol. 1. London, 1809.

[Fryer, Edward.] *Works of James Barry, Esq. Historical Painter [. . .] To Which is Prefixed, Some Account of the Life and Writings of the Author*. 2 vols. ([Vol. 1](#). [Vol. 2](#).) London: T. Cadell and W. Davies, 1809.

Modern

Allan, David G.C., ed. and intro. *The Progress of Human Knowledge and Culture: A Description of the Paintings by James Barry in the Lecture Hall or "Great Room" of the RSA in London*. London: Calder Walker Associates, 2005. <WBHC 2934>

A very useful edition of Barry's *Progress* (1783, 1784). In addition to providing the context and an overview, the introduction has color reproductions of the paintings and a key to the figures.

⁷⁷ WBHC erroneously lists Dunne and Pressley's collection twice, including it in the list of chapters for Bennet's collection beginning on 2935 and then again beginning on 2936.

Barry, James. [*An Inquiry into the Real and Imaginary Obstructions to the Acquisition of the Arts in England*](#). 1775. New York: Garland, 1972.

Lenihan, Liam. [*The Writings of James Barry and the Genre of History Painting, 1775-1809*](#). Farnham: Ashgate, 2014. <WBHC 2318, Blake (2015, 2018)>⁷⁸

A study of Barry's ideas of History Painting, with many references to Blake, Fuseli, and Reynolds.

Wornum, Ralph N. [*Lectures on Painting, by the Royal Academicians. Barry, Opie, and Fuseli*](#). London: Henry G. Bohn, 1848.

Contains Barry's six lectures, Opie's four, and Fuseli's twelve.

Catalogues

Exhibition

Dunne, Tom, and William L. Pressley, ed. *James Barry 1741-1806: "The Great Historical Painter."* Cork: Crawford Art Gallery and Gandon Editions, 2005. <WBHC 2936-38>⁷⁹

The catalogue for the [exhibition](#) at the Crawford Art Gallery held from 22 Oct. 2005 to 4 Mar. 2006.

Bindman, Catherine. "A genius of first rank, lost to the world": Prints by James Barry from the Collection of William L. Pressly. [New York]: C.G. Boerner, 2014. <WBHC 2936>

Bindman, Catherine, with William L. Pressly and Armin Kunz, ed. [*No Cross, No Crown: Prints by James Barry from the Collection of William L. and Nancy Pressly*](#). University of Notre Dame: Snite Museum of Art, 2016.⁸⁰

The catalogue for the exhibition held 24 Jan. 2016 to 17 Apr. 2016 at the Snite Museum of Art at the University of Notre Dame.

"[*In Elysium: Prints by James Barry*](#)." University of Kent.

An exhibition of Barry's prints held at the University of Kent from 4 Oct. to 17 Dec. 2010. There was no catalogue, but the exhibition is described in the link found in the title.

Studies

Blake and Barry

Barrell, John. "A Blake Dictionary." [*The Political Theory of Painting From Reynolds To Hazlitt: "The Body of the Public."*](#) London and New Haven: Yale University Press, 1986. 222-57. <BBS 360, WBHC 1583>⁸¹

An important explication of Blake's artistic theory around the terms originality, character, individuality, and public, with references to Reynolds, Barry, Fuseli, and Milton.

⁷⁸ WBHC notes the chapter on Blake without comment.

⁷⁹ WBHC erroneously lists Dunne and Pressley's collection twice, including it in the list of chapters for Bennet's collection beginning on 2935 and then again beginning on 2936.

⁸⁰ Not recorded in WBHC.

⁸¹ The beginning page number in WBHC misstated as "22."

Behrendt, Stephen. “[‘A Defect in their Education’: Blake, Haydon, and the Misguided British Audience](#).” *Keats-Shelley Review* 24.1 (Oct. 2010): 53-65. <WBHC 1595>

Positions Keats’s painter friend, Benjamin Robert Haydon, in artistic debates over “the demise of grand-style history painting” (abstract) that also engaged artists like Blake and James Barry.

Bindman, David. “The Politics of Envy: Blake and Barry.” [James Barry, 1741–1806: History Painter](#). Ed. Tom Dunne and William L. Pressley. Farnham: Ashgate, 2010. <WBHC 2936-38>⁸²

On Blake’s ideas of jealousy and envy in *Europe* and *Malevolence*, his references to Barry, and Barry’s own sense of his contemporaries’ jealousy and envy.

Gage, John. “[Blake’s Newton](#).” *Journal of the Warburg and Courtauld Institutes* 37 (1971): 372-77. <BB #A1658>

On the print’s relationship to Newton’s theory of the rainbow, with references to the rainbow in Blake’s poetry, Joseph Priestley’s account of Newton’s *Optics*, James Barry on Newton’s idea of the rainbow, and Henry Fuseli on Michelangelo’s Sistine Chapel.

Hagstrum, Jean H. “William Blake: ‘Arrows of Desire’ and ‘Chariots of Fire.’” [The Romantic Body: Love and Sexuality in Keats, Wordsworth, and Blake](#). Knoxville: University of Tennessee Press, 1985. 109-45. <BBS 498, WBHC 2116-17>

Considers gender, desire, and sexual love in Blake’s poetry, moving from *Poetical Sketches* to a discussion of Beulah and Eden in the later epics. In addition to the chapter, Blake is addressed in the introduction, along with the artists Fuseli, James Barry, and William Etty.

For a more contemporary approach to similar issues, see the Bruder and Connolly’s collection, [Sexy Blake](#), or the recent Fuseli catalogue, [Fuseli and the Modern Woman: Fashion, Fantasy, Fetishism](#).

Hults, Linda C. “England: Barry, Stubbs, and Blake.” [The Print in the Western World: An Introductory History](#). Madison: University of Wisconsin Press, 1996. 358-79. <WBHC 2173>

“Both as a poet and as a printmaker, Blake was a curious and grand anomaly’ (375)” (WBHC 2173).

Ibata, Hélène. [The Challenge of the Sublime: From Burke’s “Philosophical Enquiry” to British Romantic Art](#). Manchester: Manchester University Press, 2018. <Blake (2020)>

On Burke’s notion of the sublime and its reception in artistic circles. There are many relevant chapters on Blake and his circle, including Reynolds, Barry, West, and Fuseli. The chapter on Blake is titled “Against and beyond Burke: Blake’s ‘sublime Labours’” (235-66).

⁸² WBHC erroneously lists Dunne and Pressley’s collection twice, including it in the list of chapters for Bennet’s collection beginning on 2935 and then again beginning on 2936.

Lenihan, Liam. "Wollstonecraft's Reading of Milton and the Sublime of Barry, Fuseli and Blake." *The Writings of James Barry and the Genre of History Painting, 1775-1809*. Farnham: Ashgate, 2014. 127-52. <WBHC 2318>

Considers the response to Milton by Wollstonecraft, James Barry, Henry Fuseli, and Blake, with references to *Visions of the Daughters of Albion*, Edmund Burke, and William Godwin.

Matthews, Susan. "An Alternative National Gallery: Blake's 1809 Exhibition and the Attack on Evangelical Culture." *Tate Papers 14* (autumn 2010): 28 par. <WBHC 2752>

"This essay suggests that Blake's 1809 exhibition was haunted by the memory of the Irish painter James Barry (1741–1806) and his concerns about the nation's visual culture" (abstract).

Mulhallen, Karen G. "[William Blake's Milton Portraiture and Eighteen Century Milton Iconography](#)." *Colby Library Quarterly* 14.3 (1978): 7-21. <BBS 580>

Examines "the Milton iconographic tradition [i.e., William Faithorne, George Vertue, Jonathan Richardson, Giovani Battista Cipriani, and James Barry] as it is reflected in three portraits by William Blake" (7).

Paley, Morton D. "[James Barry as Rintrah in William Blake's Milton](#)." *Notes and Queries* 61.4 (Dec. 2014): 494-97. <WBHC 2498-99>

Suggests that the judgment of Rintrah is an allegory of James Barry's expulsion from the Royal Academy.

Pressly, William L. "William Blake and James Barry as Prophetic Painters: 'would, God, that all the Lord's people were prophets.'" *James Barry's Murals at the Royal Society of Arts: Envisioning a New Public Art*. Togher: Cork University Press, 2014. 283-90. <WBHC 2544>

The first part of the conclusion (283-90) is devoted to Blake and Barry, with Pressly writing: "Their similarity in outlook and purpose and the likelihood of a close personal relationship suggest that Blake was aware of the Adelphi series' secret wisdom" (290).

Pressly, William, L. *James Barry's Murals at the Royal Society of Arts: Envisioning a New Public Art*. Togher [Ireland]: Cork University Press, 2014. <WBHC 2938>

Later chapters consider Blake and Barry.

Richey, William. "[Not Angles but Angels': Blake's Pictorial Defense of English Art](#)." *European Romantic Review* 7.1 (1996): 49-60. <WBHC 2584>

"Blake's design of 'Non Angeli Sed Angli,' based on James Barry's *Inquiry* (1775), refutes the idea that 'British artists were incapable of artistic excellence' (49)" (WBHC 2584).

Siegel, Jonah. "'United, Completer Knowledge': Barry, Blake, and the Search for the Artist." *Desire and Excess: The Nineteenth-Century Culture of Art*. Princeton and Oxford: Princeton University Press, 2000. 30-89. <WBHC 2675>

On Barry's and Blake's engagement with antiquity, with discussions of *Joseph of Arimathea* and *Laocoön*.

Ward, Aileen. “[‘sr Joshua and His Gang’: William Blake and the Royal Academy.](#)” [Huntington Library Quarterly](#) 52.1 (1989): 75-95. <BSS 517-18, WBHC 2175-76>

A useful account of Blake’s relationship to Joshua Reynolds and the Royal Academy, particularly in regard to his time as a student at the Academy and his favorable view of James Barry.

Wardle, J. “[Europe and America.](#)” *Notes and Queries* 15.1 (1968): 20-21. <BB #2922>

Suggests that the frontispiece to *Europe* relates to James Barry’s painting of King Lear, and that “the *America* plates ‘bear a contrapuntal relation to the text’” (BB #2922).

[Barry without Blake](#)

Allan, D.G.C. “Barry and Johnson.” *RSA Journal* 133 (1985): 628.

Allan, D.G.C. “The Chronology of James Barry’s Work for the Society’s Great Room.” [The Virtuoso Tribe of Arts & Sciences: Studies in the Eighteenth-Century Work and Membership of the London Society of Arts.](#) Ed. D.G.C. Allan and John L. Abbott. Athens and London: University of Georgia Press, 1992. 336-58.

A very useful account for understanding Barry’s project.

Allan, D.G.C. “[Elysium: James Barry’s 1798 Additions to His Six Painting for the Society’s Great Room.](#)” *RSA Journal* 146.5486 (119-21).

Allan, D.G.C. “[James Barry and British History.](#)” *RSA Journal* 136.5386 (1988): 727-31.

Barrell, John. “Thomas Banks and the Society for Constitutional Information.” [Living with the Royal Academy: Artistic Ideals and Experiences in England, 1768-1848.](#) Ed. Sarah Monks, John Barrell, and Mark Hallett. Farnham, Surrey, and Burlington, VT: Ashgate, 2013. 131-52.

On Banks’s radicalism, arguing that he was more radical than James Barry.

Barush, Kathryn R. “The Catholic Case for Art and Religion: James Barry, David Wilkie, and Ann Agnes Trail.” *Art and the Sacred Journey in Britain, 1790–1850.* Abingdon: Routledge, 2016. 62-77. <Blake (2019)>

Considers ideas of Catholic pilgrimage.

Bennett, Susan, ed. [Cultivating the Human Faculties: James Barry \(1741-1806\) and the Society of Arts.](#) Bethlehem, PA: Lehigh University Press, 2008. <WBHC 2933-36>

A collection of essays.

Susan Bennett, “Prologue.” 11.

Helen Clifford, “Introduction.” 19-21.

Allan, David G.C. “James Barry (1741-1806): A Biographical Outline.” 23-25.

Puetz, Anne. “The Society and the ‘Polite Arts’ 1754-1778: ‘best drawings’, ‘High’ Art and the Design for the Manufactures.” 26-49.

Myrone, Martin. “Patriotism, Virtue, and the Problem of the Hero: The Society’s Promotion of High Art in the 1760s.” 50-63.

Grant, Charlotte. "Arts and Commerce Promoted: 'female excellence' and the Society of Arts' 'patriotic and truly noble purposes.'" 64-75.

MacKean, Andrea. "Making a Place for Ornament: The Social Spaces of the Society of Arts." 76-87.

Allan, David G.C. "The Olympic Victors: The Third Painting in Barry's Series, *The Progress of Human Knowledge and Culture*." 88-97.

Pressly, William L. "Elysium's Elite: Barry's Continuing Meditations on the Society of Arts Murals." 98-109.

Manning, John "This Slip of Copper": Barry's Engraved Detail of Queen Isabella, Las Casas and Magellan." 110-118.

Pressly, William L. "A Preparatory Drawing for Barry's Glorious Sextumvirate Rediscovered: The Search for the Seventh Man." 119-130.

Pressly, William L. "Barry's Medal for the Society of Arts: A Celebration of the Three Kingdoms." 131-141.

Allan, David G.C. "Epilogue: Barry's Death and Funeral." 142-44.

Appendix. Susan Burney's 1 Nov. 1779 Letter-Journal Entry Describing a Visit to the Society of Arts on 26 Oct. 1779. 145-50.

Brooks, Hero Boothroyd. "[The Progress of Human Knowledge After Barry: A History of Restorations of the Great Room Paintings](#)." *RSA Journal* 146.5486 (1998): 114-15.

On nineteenth-century restorations.

Chadwick, Esther. "Barry's Contemporaneity." *The Radical Print*. New Haven and London: Yale University Press, 2024. 9-49. <*Blake* (2025)>

On Barry's prints of the 1770s, especially *The Phoenix, or the Resurrection of Freedom* (1776), and his use of aquatint.

Dunne, Tom, and William L. Pressley, ed. *James Barry 1741-1806: History Painter*. Ashgate, 2010. [London and New York: Routledge, 2016](#). <*WBHC* 2936-38>⁸³

Pressly, William L. "Foreword: Barry Studies from a Bicentennial Perspective." xv-xviii.

Dunne, Tom. "Introduction: James Barry's 'Moral Art' and the Fate of History Painting in Britain." 1-10.

Solkin, David H. "From Oddity to Odd Man Out: James Barry's Critical Legacy, 1806-66." 11-22.

Myrone, Martin. "James Barry's 'Hairbreath Niceties': Risk, Reward, and the Reform of Culture Around 1770." 23-42.

⁸³ *WBHC* erroneously lists Dunne and Pressley's collection twice, including it in the list of chapters for Bennet's collection beginning on 2935 and then again beginning on 2936.

- McManamon, Fionnuala. "James Barry: A History Painter in Paris in the 1760s." 43-59.
- Lind, Margaret W. "'Glowing Thoughts on Glowing Canvas': James Barry's *Venus Rising from the Sea*." 59-76.
- Postle Martin. "Barry, Reynolds, and the British School." 77-94.
- Haut, Asia. "Barry and Fuseli: Exile and Expulsion." 95-114.
- Bindman, David. "The Politics of Envy: Blake and Barry." 115-26.
- Barrell, John. "Reform and Revolution: James Barry's Writings in the 1790s." 127-44.
- Lenihan, Liam. "History Painting and Aesthetics: Barry and the Politics of Friendship." 145-60.
- Phillips, Michael. "No 36 Castle Street East: A Reconstruction of James Barry's House, Painting and Printmaking Studio, and the Making of *The Birth of Pandora*." 161-88.
- Pressly, William L. "Crowning the Victors at Olympia: The Great Room's Primary Focus." 189-210.
- Guernsey Daniel R. "Barry's Bosseut in *Elysium*: Catholicism and Counter-Revolution in the 1790s." 211-32.
- Allan, David G.C. "'A Monument to Perpetuate His Memory': James Barry's Adelphi Cycle Revisited." 233-46.
- Gordon, Scott Paul. "[Reading Patriot Art: James Barr's King Lear](#)." *Eighteenth-Century Studies* 36.4 (2003): 491-509.
- Guernsey, Daniel R. "Universal History and Protestant Dissent in Eighteenth-Century England: James Barry's *The Progress of Human Knowledge and Culture*, 1777-84." [The Artist and the State, 1777-1855: The Politics of Universal History in British and French Painting](#). Aldershot, UK, and Burlington, VT: Ashgate, 2007.
- "[A]lthough he was an Irish Catholic, Barry associated with Protestant Dissenters in the 1770s to advance, pictorially, their progressive views that linked Christian humanism, free trade, Anglo-American fellowship and universal benevolence as an ensemble of humanistic values."
- Hanson, Craig Ashley. "[James Barry on Art, Freedom, and History Painting](#)." *Eighteenth Century* 58.2 (2017): 259-63.
- Howard, Jeremy. "'Into the Cyclops Eye'—James Barry, Historical Portraiture and Colonial Ireland." *A Shared Legacy: Essays in Irish and Scottish Art and Visual Culture*. Ed. Frinten Cullen and John Morrison. Aldershot and Burlington, Vermont: Ashgate, 2005. <Blake (2020)>
- Lenihan, Liam. "[Arguing for Art: James Barry's Cultural Strategy](#)." *Eighteenth-Century Ireland / Iris an dá chultúr* 29 (2014): 85-107.

Lenihan, Liam. [*The Writings of James Barry and the Genre of History Painting, 1775-1809*](#). Farnham: Ashgate, 2014. 127-52. <WBHC 2318>

Myrone, Martin. "James Barry in France and Italy." [*Bodybuilding: Reforming Masculinities in British Art 1750-1810*](#). New Haven: Yale University Press, 2006. 75-94. <WBHC 2446>

Barry "was ultimately to imply that the present-day reformation of art would necessarily be led by Catholic artists" (81).

Pollitt, Ben. "[*Sympathy, Magnetism, and Immoderate Laughter: The Feather in Cook's Last Voyage*](#)." *Art Bulletin* 101.4 (2019): 70-94. <Blake (2020)>

Discussion of Barry's *The Thames, or the Triumph of Navigation* panel in his *Progress of Human Knowledge and Culture* (1777–1801).

Pressley, William L. "[*A Chapel of Natural and Revealed Religion: James Barry's Series for the Society's Great Room Reinterpreted \(Part i\)*](#)." *Journal of the Royal Society of Arts* 132.5336 (1984): 543-46.

Pressley, William L. "[*A Chapel of Natural and Revealed Religion: James Barry's Series for the Society's Great Room Reinterpreted \(Part ii\)*](#)." *Journal of the Royal Society of Arts* 132.5337 (1984): 634-37.

Pressley, William L. "[*A Chapel of Natural and Revealed Religion: James Barry's Series for the Society's Great Room Reinterpreted \(Part iii\)*](#)." *Journal of the Royal Society of Arts* 132.5338 (1984): 693-95.

Pressley, William L. "[*The Chronology of James Barry's Work for the Society's Great Room. Part \(i\)*](#)." *Journal of the Royal Society for Arts* 131.5320 (1983): 214-24.

Pressley, William L. "[*The Chronology of James Barry's Work for the Society's Great Room. Part \(ii\)*](#)." *Journal of the Royal Society for Arts* 131.5321 (1983): 283-89.

Pressly, William L. [*James Barry: The Artist as Hero*](#). London: The Tate Gallery, 1983.

A catalogue for the 1983 exhibition held at the Tate Gallery. It includes a very useful overview of Barry's career and his work in different media.

Pressley, William L. "James Barry and the Print Market: A Painter-Etcher avant la lettre." [*Art and Culture in the Eighteenth Century: New Dimensions and Multiple Perspectives*](#). Ed. Elise Goodman. Newark: University of Delaware Press, 2001. 142-55. <WBHC 2938>⁸⁴

"For Barry, printmaking was about more than promotion and the expansion of markets in that it also involved at a visceral level of exploration of new aesthetic possibilities" (144).

Pressley, William L. "[*James Barry's Proposed Extensions for his Adelphi Series \(Part i\)*](#)." *Journal of RSA* 126.5260 (1978): 233-39.

Pressley, William L. "[*James Barry's Proposed Extensions for his Adelphi Series \(Part ii\)*](#)." *Journal of RSA* 126.5261 (1978): 296-301.

⁸⁴ WBHC mistakenly titles the book, *Art and Collecting in the Eighteenth Century*.

Pressley, William L. “[Scientists and Philosophers. A Rediscovered Print by James Barry](#).” *Journal of RSA* 129 (1981): 510-15.

Taylor, David Francis. “Picturing Ekphrasis: Image and Text in Shakespeare Painting.” [European Romantic Review 33.4](#) (2022): 461-78. <Blake (2023)>

On William Martin’s and James Barry’s paintings of Shakespeare’s *Cymbeline*: “Martin and Barry, I wish to suggest, show ekphrasis in order to interrogate and eschew both its rhetorical imperative (image as word) and its iconophobic implication (image as less than word)” (464).

Bartolozzi, Francesco (1727-1815), Engraver

Introductions and Biographies ([ODNB](#), Timothy Clayton and Anita McConnell)

Alexander, David. *A Biographical Dictionary of British and Irish Engravers, 1714–1820*. New Haven: Yale University Press, 2022. <Blake (2023, 2024)>

Brinton, Selwyn. [Bartolozzi and His Pupils in England](#). New York: Frederick A. Stokes company, 1903.

Tuer, Andrew W. *Bartolozzi and His Works. A Biographical and Descriptive Account of The Life and Career of Francesco Bartolozzi, R.A.* London: Field & Tuer and New York Scribner and Welford, 1881. ([Vol.1](#). [Vol. 2](#).)

Some reproductions.

Catalogues

Baily, J.T. Herbert. [Francesco Bartolozzi, R.A.](#) London: Otto Limited, 1907.

Calabi, Augusto. *Francesco Bartolozzi: Catalogue des Estampes et Notice Biographique d'après les manuscrits de A. de Vesme, entièrement réformés et complétés d'une Étude Critique*. Milano: Guido Modiano, 1928. In French.

Remains the standard catalogue.

Hind, Arthur M. [Bartolozzi and Other Stipple engravings Working in England at the end of the Eighteenth Century](#). New York: Fred K.A. Stokes, 1912.

Jatta, Barbara, ed. *Francesco Bartolozzi: Incisore delle Grazie*. Rome: Artemide Edizioni, 1995.

Studies

[Blake and Bartolozzi](#)

Smith, Bernard. [European Vision and the South Pacific](#). 2nd ed. New Haven and London: Yale University Press, 1985. 173-75.⁸⁵ <BB 641-42>

A brief but important examination of Blake’s commercial engraving, *A Family of New South Wales*, in the context of European depictions of Pacific Islanders, with references to James Basire, John Hunter, Giovani Battista Cipriani, and Francesco Bartolozzi.

⁸⁵ Developed from Smith’s essay with [the same title](#) in *Journal of the Warburg and Courtauld Institute* 13.1-2 (1950), 65-100, <BB #2717, BBS 641-42>.

Wood, Marcus. [*Slavery, Empathy and Pornography*](#). Oxford: Oxford University Press, 2002.⁸⁶

An influential reading of the fusion of sentimentality and pornography in depictions of slavery and Blackness. There are chapters on Stedman's *Narrative* and the illustrations (with a comparison of Blake's and Bartolozzi's engravings) and on Romantic poets and slavery, including Blake, John Newton, and William Cowper.

Bartolozzi without Blake

Alexander, David. "[A Cosmopolitan Engraver in London: Francesco Bartolozzi's Studio 1763-1802](#)." *Print Quarterly* 35.1 (2018): 6-26.

Bergquist, Stephen A. "[Francesco Bartolozzi's Musical Prints](#)." *Music in Art* 32.1-2. (2007): 177-87.

Jatta, Barbara. "[Drawings by Francesco Bartolozzi in Lisbon](#)." *Master Drawings* 32.2 (1994): 99-128.

Murgia, Camilla. "[The Artistic Trade and Networks of the Italian Community in London Around 1800](#)." *Crossing Borders: The Internationalisation of the Art Market in the Age of Nation States, 1750-1914*. Ed. Jan Kirk Baetens and Dries Lyna. Brill, 2019.

On the Italian artistic and commercial networks in London, with a large focus on Bartolozzi: "Bartolozzi developed a set of collaborations which, originating from engraving, affected the whole of the London art market and its internationalization" (174).

Barton, Bernard (1784-1849), Poet

Introductions and Biographies ([ODNB](#), A.H. Bullen, rev. by James Edgar Barcus, Jr.)
Studies

Gedge, Samuel. *Catalogue XX*. Norwich, England, 2015. <WBHC 1424>

Offers the 12 Feb. 1830 letter from John Martin to Bernard Barton, which mentions reading Cunningham's [The Lives of the Most Eminent British Painters, Sculptors and Architects](#) and gives his opinion of Blake, including the *Night Thoughts* engravings. See "[Bernard Barton's Contribution to Cunningham's 'Life of Blake': A New Letter](#)."

Riehl, Joe. "[Bernard Barton's Contribution to Cunningham's 'Life of Blake': A New Letter](#)." *Blake: An Illustrated Quarterly* 33.1 (summer 1999): 16-20. <WBHC 1689>

Publishes a newly recovered 24 Feb. 1830 letter from Bernard Barton to Allan Cunningham regarding Blake and particularly the comments of Charles Lamb on Blake. These had been sent to Barton, and Barton would forward them to Cunningham for publication in the 2nd edition of Cunningham's "Life of Blake." The letter also mentions Dawson Turner, John Martin, and Edward Moor as sources for information about Blake. Not in [BR](#).

⁸⁶ Incorporates Wood's "John Gabriel Stedman, William Blake, Francesco Bartolozzi and Empathetic Pornography in the *Narrative of a Five Years Expedition against the Revolted Negroes of Surinam*," [An Economy of Colour: Visual Culture and the Atlantic World 1660-1830](#), ed. Geoff Quilley and Kay Dian Kriz (Manchester: Manchester University Press.; N.Y.: Palgrave, 2003), 129-49, <WBHC 2878>. The book is not recorded in WBHC.

Wittreich, Joseph Anthony, Jr. "William Blake and Bernard Barton: Addendum to [A *Blake Bibliography*]—Entry No. a852." *Blake Studies* 1.1 (autumn 1968): 91-94. <BB #1218.4>

Synthesizes details about Barton, adding to Keynes's [*A Blake Bibliography*](#) (1921).

Basire, James, Sr. (1730–1802) and His Family, Engraver (See also [Biographies](#), [Antiquarianism](#), and [Printmaking](#))

Introductions and Biographies ([ODNB](#)⁸⁷, Lucy Peltz)

Goddard, Richard. "[*Drawing on Copper*](#): The Basire Family of Copper-Plate Engravers and their Works." [Maastricht] Datawyse / Universitaire Pers Maastricht, 2016.

The most extensive study of the Basire family, considering their lives and works.

Studies

[Blake and Basire](#)

Bogen, Nancy. "[*William Blake, the Pars Brothers, and James Basire*](#)." *Notes and Queries* 17.8 (1970): 313-14. <BB #1251>

"Pars may perhaps have recommended Basire as a master to Blake" (BB #1251).

Crosby, Mark. "[*Unentangled in the intricate windings of modern practice': William Blake's Apprentice Copperplates and Engravings*](#)." *Blake: An Illustrated Quarterly* 58.3 (winter 2024-25): 20 pars. <*Blake* (2025)>

On the discovery of drypoint, etched, and engraved marks and designs found on the verso of the copperplates for Richard Gough's *Sepulchral Monuments*. "The evidence presented above encourages the tentative attribution of the markings on the versos to Blake" (par. 19). There is much on James Basire's engraving studio and Blake's time there as an apprentice.

Doxey, William S. "[*William Blake, James Basire, and the Philosophical Transactions: An Unexplored Source of Blake's Scientific Thought?*](#)" *Bulletin of the New York Public Library* 72 (1968): 252-60. <BB #1516>

Lists the engravings Basire did for the Royal Society's *Philosophical Transactions* for which Blake may have assisted as an apprentice.

Essick, Robert N. [*William Blake Printmaker*](#). Princeton: Princeton University Press, 1980. <BBS 465, WBHC 2001-02>

A very important study of Blake's career as a printmaker, which traces his training and his work in various forms of printing (intaglio, relief, etc.).

Essick's account of Blake's method of illuminated printing has been superseded on several points by Visconti's [*Blake and the Idea of the Book*](#). See also Mei-Ying Sung's

⁸⁷ Article includes James Basire (bap. 1730, d. 1802), James Basire (1769-1822), and James Basire (1796-1869).

[William Blake and the Art of Engraving](#) for a detailed consideration of Blake's practices as a commercial engraver.

Heringman, Noah, Crystal B. Lake, and Katharina Boehm, ed. [Vetusta Monumenta: Ancient Monuments, a Digital Edition](#). 2017–22 (last update 18 June 2022). <Blake (2023)>

Includes biographical note on Basire and his place in the publication, both on his own and in relationship to Blake.

Keynes, Geoffrey. "The Engraver's Apprentice." *Blake Studies: Essays on his Life and Work*. 2nd ed. [Oxford: Clarendon Press, 1971](#). 14-30. <BB #2010, WBHC 2249-50>

An account of Blake's apprenticeship and descriptions of his Westminster drawings, an identification of the symbols Blake borrowed from Jacob Bryant's *New System, or An Analysis of Ancient Mythology* (1774-76), the engraving of Joseph of Arimathea, and his signature in a copy of Fuseli's translation of Winkelmann's *Reflections on the Painting and Sculpture of the Greeks* (1765).

Smith, Bernard. [European Vision and the South Pacific](#). 2nd ed. New Haven and London: Yale University Press, 1985. 173-75.⁸⁸ <BBS 641-42>

A brief but important examination of Blake's commercial engraving, *A Family of New South Wales*, in the context of European depictions of Pacific Islanders, with references to James Basire, John Hunter, Giovani Battista Cipriani, and Francesco Bartolozzi.

Wilson, David. "[An idle speculation by Samuel Palmer: William Blake's involvement in Cipriani's portrait of John Milton](#)." *British Art Journal* 6.1 (spring/summer 2005): 31-36. <WBHC 2870-71>

A detailed correction of both Samuel Palmer's and G.E. Bentley, Jr.'s speculation⁸⁹ that Blake may have had some involvement in the engraved and etched portraits of Milton in Francis Blackburne's *Memoir of Thomas Hollis* (1780). As Wilson demonstrates, the portraits were identical to those issued in 1762 and 1765, well before Blake's apprenticeship with James Basire began.

Basire without Blake

Boehm, Katharina. "'The happiest vehicles of antiquarian knowledge': The Visual Arts and Romantic Antiquarianism." [The Edinburgh Companion to Romanticism and the Arts](#). Ed. Sophie Thomas and Maureen McCue. Edinburgh: Edinburgh University Press, 2023. 23-39. <Blake (2024)>

Considers engraving's importance for the work of the Society of Antiquaries, highlighting the work of Basire and George Vertue.

⁸⁸ Developed from Smith's essay with [the same title](#) in *Journal of the Warburg and Courtauld Institute* 13.1-2 (1950), 65-100, <BB #2717, BBS 641-42>.

⁸⁹ See G.E. Bentley, Jr. "[A Portrait of Milton Engraved by William Blake 'When Three years of Age'? A Speculation by Samuel Palmer](#)," *University of Toronto Quarterly* 51 (1981), 28-55, <BBS 368>.

Bowyer, Robert (1758-1834), Bookseller, artist

Introductions and Biographies ([ODNB](#), Deborah Graham-Vernon)

Studies

Billingsley, Naomi. “[‘The Great Bowyer Bible’: Robert Bowyer and the Macklin Bible](#).” *Journal of Illustration* 8.1 (2021): 51-80. <Blake (2023)>

“This article examines an iconic example of grangerizing: the Macklin Bible extra-illustrated in 45 volumes by London artist and bookseller Robert Bowyer (1758–1834) in the first quarter of the nineteenth century (Bolton Libraries and Museums, Bolton, United Kingdom)” (abstract).

Boase, T.S.R. “[Macklin and Bowyer](#).” *Journal of the Warburg and Courtauld Institutes* 26.1-2 (1963): 148-77.

An important description of their different illustrated book projects and galleries, with references to Boydell and Fuseli. Slight mention of Blake.

Hutton, Richard Wetherill. “Robert Bowyer and the Historic Gallery: A Study of the Creation of a Magnificent Work to Promote the Arts in England.” 6 vols. PhD diss. University of Chicago, 1978.

A massive study and catalogue of Bowyer’s gallery.

Myrone, Martin. “Exhibitions Culture, Consumerism and the Romantic Artist.” [The Edinburgh Companion to Romanticism and the Arts](#). Ed. Sophie Thomas and Maureen McCue. Edinburgh: Edinburgh University Press, 2023. 184-200. <Blake (2024)>

“I would propose that the phenomenon of exhibitions culture helped institute a structurally precarious, inherently competitive and individualist artistic field, revealing a still larger set of transformations accompanying social, economic and political modernization” (189). Positions Blake in this context (pp. 197-98), with references to Royal Academy, Reynolds, Fuseli, Boydell, Macklin, Bowyer, Romney, and Barry.

Peltz, Lucy. *Facing the Text: Extra-Illustration, Print Culture, and Society in Britain, 1769–1840*. San Marino, CA: Huntington Library, 2017. 1-4. <Blake (2020)>

Takes Bowyer’s extra-illustrated Bible as its point of departure. Passing references to Macklin, Boydell, Blake, and Lavater throughout.

Roman, Cynthia Ellen. “Pictures for Private Purses: Robert Bowyer’s Historic Gallery and Illustrated Edition of David Hume’s *History of England*.” PhD diss. Brown University, 1997.

The most comprehensive study of Bowyer’s gallery. It includes a checklist of the engravings for Hume’s *History*, pp. 255-93.

Boydell, John (1720-1804) and Josiah (1752-1817) and the Shakespeare Project, engravers, print sellers, entrepreneurs

Introductions and Biographies ([ODNB](#), Timothy Clayton)

Catalogues

Hutton, Richard Wetherill. *Alderman Boydell’s Shakespeare Gallery: An Exhibition of Engravings*. Chicago: University of Chicago Press, 1978.

The catalogue for the exhibition held at the David and Alfred Smart Gallery, Chicago, from 4 Oct. to 26 Nov. 1978.

Studies

Blake and Boydell

Carlson, Marvin A. "[A Fresh Look at Hogarth's Beggar's Opera](#)." *Educational Theatre Journal* 27.1 (1975): 30-39. <BBS 432>

A still useful essay that gives an account of Blake's engraving in relationship John Boydell's Shakespeare Project (including a reproduction of Boydell's "Key to the Engraving" [1790]) and emphasizes that Hogarth's painting was "pointed satire" (34) and not a neutral representation of a stage performance.

Brylowe, Thora. [Romantic Art in Practice: Cultural Work and the Sister Arts, 1760–1820](#). Cambridge: Cambridge University Press, 2019. <Blake (2019)>

An important study of the Sister Arts in the Romantic era. It includes discussions of Blake and Antiquarianism, the Portland Vase (including Blake's engravings), the Hunts, John Landseer, and the Boydell Shakespeare Gallery.

Eaves, Morris. [The Counter-Arts Conspiracy: Art and Industry in the Age of Blake](#). Ithaca: Cornell University Press, 1992. <WBHC 1972-74>

An illuminating study that positions Blake within several artistic traditions and controversies, including the development of the English School of Art between the seventeenth and nineteenth centuries and the aesthetic issues created by new technologies of mechanical reproduction.

Eaves, Morris. "National Arts and Disruptive Technologies in Blake's Prospectus of 1793." [Blake, Nation and Empire](#). Ed. Steve Clark and David Worrall. London: Palgrave, 2006. 119-35. <WBHC 1866-69>

Compares Blake's 1793 Prospectus with the pronouncements of Joshua Reynolds on the foundation of the Royal Academy and John Boydell on the Shakespeare project.

Matthews, Susan. "Illustrated Poetry in the Romantic Period." [The Edinburgh Companion to Romanticism and the Arts](#). Ed. Sophie Thomas and Maureen McCue. Edinburgh: Edinburgh University Press, 2023. 356-73. <Blake (2024)>

On the relative novelty of the idea of "illustrations" in the Romantic period, with references to Blake's illustrations to Gray and Young and to Stothard, Fuseli, Boydell, and Charlotte Malkin.

Myrone, Martin. "Exhibitions Culture, Consumerism and the Romantic Artist." [The Edinburgh Companion to Romanticism and the Arts](#). Ed. Sophie Thomas and Maureen McCue. Edinburgh: Edinburgh University Press, 2023. 184-200. <Blake (2024)>

"I would propose that the phenomenon of exhibitions culture helped institute a structurally precarious, inherently competitive and individualist artistic field, revealing a still larger set of transformations accompanying social, economic and political modernization" (189). Positions Blake in this context (pp. 197-98), with references to the Royal Academy, Reynolds, Fuseli, Boydell, Macklin, Bowyer, Romney, and Barry.

Szwydky, Lissette Lopez. "Visual and Textual Adaptation in Literature and Fine Art Forms." *Transmedia Adaptation in the Nineteenth Century*. Columbus: Ohio State University Press, 2020. 97-137. <Blake (2024)>

Discusses Blake's engravings to Stedman and his illustrations to other authors (Young, Gray, Milton, and Dante). Also addresses the literary galleries of Boydell and Macklin, with a few comments on Fuseli's illustration of Shakespeare.

Boydell without Blake

"[The Signatures to the Subscribers to the Shakespeare](#)." c. 1789-1804. Boston Public Library.

Manuscript recording the signatures of subscribers to Boydell's edition of Shakespeare.

Burwick, Frederick. "[The Boydell Shakespeare Gallery: The American Artists, The American Edition](#)." *Anglistik: International Journal of English Studies* 25.1 (2014): 61-76.

Details the contribution of the American artists, Benjamin West and Mather Brown, to the Boydell Shakespeare (also touching on William Woollet's engraving of West's painting *The Death of General Wolfe*) and the 1852 American edition of Boydell's Shakespeare by Shearjashub Spooner who brought the plates to America.

Burwick, Frederick. "John Boydell's *Shakespeare Gallery* and the Stage." *Shakespeare Jahrbuch* 133 (1997): 54-76.

Bruntjen, Sven H. A. *John Boydell, 1719-1804: A Study of Patronage and Publishing in Georgian London*. New York: Garland, 1985.

Bryllo, Thora. "Angelica Kauffman and the Sister Arts." [The Edinburgh Companion to Romanticism and the Arts](#). Ed. Sophie Thomas and Maureen McCue. Edinburgh: Edinburgh University Press, 2023. 391-407. <Blake (2024)>

An overview of Kauffman's life, stressing the misogyny she faced and how her self-portraits invoked the themes of the Sister Arts. Considers Kauffman's relationship to the Royal Academy, the engraving of her designs by William Wynne Ryland and Thomas Burke, and her relationship to the Boydell and Macklin galleries.

Dias, Rosie. *Exhibiting Englishness: John Boydell's Shakespeare Gallery and the Formation of a National Aesthetic*. New Haven: Yale University Press, 2013. <WBHC 2940>

Argues that the Boydell Shakespeare gallery was instrumental in shaping a new idea of English art, and considers many of the painters and engravers who contributed to the project (especially Reynolds, Northcote, and Fuseli); the Royal Academy's exhibition practices; and other gallery projects.

Friedman, Winifred H. *Boydell's Shakespeare Gallery*. New York: Garland, 1976.

Goring, Paul. "[John Opie's Portrait of Charles Macklin and the Shakespeare Gallery](#)." *Source: Notes in the History of Art* 39.3 (2020): 184-93. <Blake (2022)>

On Opie's portrait of the actor that was exhibited at Boydell's Shakespeare Gallery.

Gourlay, Alexander, and Robin Simon. "[Not William Hogarth but John Boydell: Attributing and Elucidating Two Leaves from an 18th-century Account Book](#)." *The British Art Journal* 15.1 (2014): 35-46.

Attributes two leaves of an account book now held by the Yale Center for British Art to John Boydell, analyzing what they suggest about his print business.

Mitchell, James. “[Julius Caesar Ibbetson \(1759–1817\) and Boydell’s Shakespeare Gallery](#).” *British Art Journal* 20.3 (2019–20): 116–18. <Blake (2022)>

On two rediscovered paintings by Ibbetson from *The Taming of the Shrew* for Boydell’s Shakespeare Gallery.

Pape, Walter, and Frederick Burwick, ed. [The Boydell Shakespeare Gallery](#). Bottrop: Peter Pomp, 1996.

A very informative collection. In addition to the catalogue of plates, includes the following essays and biographical entries for all the artists involved (including Blake and members of his circle):

Burwick, Frederick. “Introduction: Gallery, Artists, and Engravers.” 9–23.

Engraving and History Painting

Gage, John. “Boydell’s Shakespeare and the Redemption of British Engraving.” 27–31. Includes reference to Blake’s *Public Address to the Chalcographic Society*.

Hammerschmidt-Hummel, Hildegard. “Boydell’s Shakespeare Gallery and its Role in Promoting English History Painting.” 33–44. Includes discussions of Barry, Fuseli, and Kauffman.

Lennox-Boyd, Christopher. “The Prints Themselves: Production, Marketing, and their Survival.” 45–53. On the different sizes and marketing of the prints; what subscribers received; and why the project failed.

The Artists—the Themes

Maisak, Petra. “Henry Fuseli (Johann Heinrich Füssli)—‘shakespeare’s Painter.’” 57–74. A survey of his career and analysis of his Shakespeare paintings.

Shaffer, Elinor S. “Shakespeare between Dramatic Muse and the Genius of Painting’: From Boydell Façade to Shakespeare Shrine.” 75–87. Highlights Boydell’s impact on Shakespeare illustrations, with references to Banks and Flaxman.

Ziegler, Georgianna. “Suppliant Women and Monumental Maidens: Shakespeare’s Heroines in the Boydell Gallery.” 89–102. On the depictions of women.

Pointon, Marcia. “Representing *The Tempest* in the Boydell Gallery.” 103–11. Examines the illustrations of *The Tempest* in light of visual depictions of actors.

Scott, Grant F. “To Pla the King: Illustrations of the *Tempest* in the Boydell Shakespeare Gallery.” 113–22. Argues that *The Tempest* illustrations by “Romney, Fuseli, Wright, [and] Wheatley” “subtly undermine Prospero’s power” (114).

The Literary Reception

Pape, Walter. “‘An Adopted Daughter of Luxury’: Georg Forster’s Aesthetics and Boydell’s Shakespeare Gallery.” 125–34.

Hölter, Achim. "Ludwig Tieck's Commentary on the Copperplate Engravings of Boydell's Shakespeare Gallery." 135-41.

Burwick, Frederick. "The Romantic Reception of the Boydell Shakespeare Gallery: Lamb, Coleridge, Hazlitt." 143-57.

The Artistic Reception

Unverfahrt, Gerd. "Shakespeare Sacrificed: Boydell's Shakespeare Gallery in Gillray's Caricatures." 161-74. Positions Gillray's satires of Boydell in relationship to print iconography.

Vaughan, W.H.T. "Shakespeare Compared: Boydell and Retzsch." 175-83. On their Shakespeare projects.

The Artists: Biographical Sketches

The Sculptures 187

The Painters 187

The Engravers 195

Taylor, David Francis. "Picturing Ekphrasis: Image and Text in Shakespeare Painting." *European Romantic Review* 33.4 (2022): 461-78. <Blake (2023)>

On William Martin's and James Barry's paintings of Shakespeare's *Cymbeline*: "Martin and Barry, I wish to suggest, show ekphrasis in order to interrogate and eschew both its rhetorical imperative (image as word) and its iconophobic implication (image as less than word)" (464).

Butts Family⁹⁰ (See also [Biographies](#), [Methodism](#), [Water Color Drawings Illustrating the Bible](#), and [Letters](#))

Major Members of the Butts Family (Arranged by Generation)

Thomas Witham [Thomas Butts's maternal grandfather] (d. 1743); Elizabeth Harrison [Thomas Butts's maternal grandmother] (d. 1746).

Thomas Butts, Sr. (1719-1778) [Thomas Butts's father]; Hannah Witham [Thomas Butts's mother] (1720-1762).

Thomas Butts [Blake's patron] (1759-1845); Elisabeth Mary Cooper [Thomas Butts's first wife] (1754-1826); Elizabeth Butts [Thomas Butts's second wife] (1770-1851).

Joseph Edward Butts (1784-1827); Thomas Butts, Jr. (1788-1862); Mary Ann Barrow [The Wife of Thomas Butts, Jr.] (c. 1802-?after 1881).

Frederick John Butts [Known as Captain Butts; son of Thomas Butts, Jr.] (1833-1905); Eleanor Violet Stanbridge [Frederick John Butt's first wife] (1831-1888); Mary Jane Briggs [Frederick

⁹⁰ For a summary of recent information about the Butts family, see *WBHC* 2941-45. The information below on the Butts's is drawn from the research of Mary Lynn Johnson. See her "[Catalogue of Some of Blake's Pictures at "The Salterns": Captain Butts as Exhibitor, Litigator, and Co-Heir \(With His Sister Blanche\)](#)" for a family tree (Appendix 2).

John Butts's second wife] (1863-1944); Mary Anne Blanche Pigott [Daughter of Thomas Butts, Jr.] (1844-1924); Aubrey Thomas Butts [Son of Thomas Butts, Jr.] (1837-1861).

Cecil Aubrey Tillbrook Butts [son of Frederick John Butts] (1861-1885); Mary Franies Butts [Daughter of Frederick John Butts and Novelist] (1890-1937); George Edward Piggott [Son of Anne Blanche Piggot] (1863-1937); Mary Graham Foster Pigott [Daughter of Anne Blanche Piggot] (1867-1907).

[Sale Catalogues Associated with the Butts Family](#)

A Catalogue of the Fifth Annual Exhibition by the Associated Painters in Water Colours.
London: J. Moyes, 1812. <BB #531, WBHC 980-81>

Messrs. Christie & Manson. *A Catalogue of the collection of Books on Art, Antique Bronzes, Terra Cottas and Coins, the property of George Cumberland, Esq.; Comprising the Works of Bartoli, Vasari, Winkelmann, and other Italian Works on Art; a few Books of Prints and Engravings; Some Silver and Brass coins of Greek Cities; small bronzes of antique and early Italian work, A Few Fragments of Terra Cotta and Marbles; and a Cabinet of Tassie's casts from Gems* [...] 2 May 1835. London, 1835. <SC>

Butts was a purchaser.

S. Leigh Sotheby & John Wilkinson. *Catalogue of a Valuable Collection of Engravings & Drawings, from the portfolio of an Amateur, comprising . . . works of that able but eccentric artist, William Blake, with many of his best drawings* [...]. 26 March 1852. <BB #559>

"Lots 50-61 are Blake books and lots 174-67 are Blake water-colours. The anonymous owner was Thomas Butts" (BB #559).

Messrs. S. Leigh Sotheby and John Wilkinson. *Catalogue of the Valuable Collection of Water-Colour Drawings The Property of Charles Ford, Esq. of Bath, Comprising . . . Fine Characteristic Drawings by William Blake, Together with A Few Paintings &c. The Property of an Amateur* [i.e., Thomas Butts, Jr.]. 26 June 1852. London, 1852. <WBHC 995-98, SC>

Sotheby. *Catalogue of a Valuable Assemblage of Choice and Fine Books: including Some Rare Old English Poetry, and other interesting works, from the Library of an Eminent Collector, omitted in the Previous Sale.* 5-8 July 1852. London, 1852.

Butts, Jr. was a purchaser.

Messrs. Foster and Son. *Catalogue of a Collection of Pictures, Drawing and Works of Art, The Property of Thomas Butts, Esq. Removing from his Residence, Graft Street; including . . . A Collection of Pictures and Drawings, By the late William Blake* [...]. 29 June 1853. <BB #560>

Messrs. Foster and Son. *Ancient and Modern Pictures, Part by direction of the Executors: Catalogue of A Collection of Italian, Dutch, Flemish & English Pictures, . . . including . . . A Few Drawings by the late Mr. W. Blake.* 8 March 1854. London, 1854. <BB #561>

Bernard Quaritch. *No. 350 Catalogue of Some More Works on the Fine Arts, Painting, Sculpture, Architecture, Miniatures, and Fine Specimens of Bookbinding Chiefly Obtained from Private Sources.* 10 August 1883. <WBHC 1031-33>

Catalogue of Works on the Fine Arts . . . On Sale by Bernard Quaritch. October 1883. <WBHC 1033-34>

Bernard Quaritch. *William Blake's Original Drawings Finished in Colours; Choice Early Copies of his Engraved Works; Books Illustrated by Blake; and Mr. William Muir's Admirable Facsimiles of Blake's Works, Offered for Sale.* London, 1885.

Sotheby, Wilkinson and Hodge. *Catalogue of an important and very interesting collection of Autograph Letters And Historical Documents, the Property of Various Private Collectors, comprising Autograph Letters, &c. Of T. Bewick, William Blake . . . , a very interesting series of autograph letters and portraits relating to Wesleyism, Interesting Letters by Lord Strafford, And a Valuable Autograph Manuscript of E.A. Poe.* London, 1888. <WBHC 1040-41>

Contains an excerpt from what may be a letter from Blake to Butts from "autumn 1800" (WBHC 1041n803).

Bernard Quaritch. *A Hand-List of a Peerless Collection of Books and Manuscripts exhibited to the Bibliophiles of America.* 1890.

Catalogue of Some of Blake's Pictures at "The Salterns, Parkstone. [Parkstone, Dorset, 1 June 1898]. <WBHC 1052-53>

"The catalogue of 35 pictures (34 belonging to Captain Frederick John Butts, the grandson of Blake's patron Thomas Butts" (WBHC 1053).

Sotheby, Wilkinson, and Hodge. *Catalogue of Drawings by William Blake the Property of Captain Butts, Grandson of Thomas Butts, Muster Master General, the Friend and Patron of Blake . . . [and of a descendant of Alexander Gilchrist].*⁹¹ London, 1903. 24 June 1903. <BB #597>

Sotheby. *Catalogue.* London, 1906.

Sotheby. Catalogue. London, 1910. 22 March 1910 <BB pp. 106, 349; WBHC 1063-64>

Sale of Blake's "Working Cabinet" and the fragment of *America* plate a.

Sotheby. *Catalogue of Anthony Bacon Drury Butts [grandson of Thomas Butts].* 19 December 1912. London, 1912.

Sotheby. *Catalogue of Valuable Printed Books, Illuminated & Other Manuscripts, Autograph Letters and Historical Documents . . . Relics of William Blake, The Property of Anthony Bacon Drury Butts, Esq., Great - grandson of Thomas Butts, Blake's friend and patron, including the well -known Miniatures painted by Blake of Thomas Butts, his wife and his son . . .* London, 1932. 19 December 1932. <BB pp. 111, 355; WBHC 1111>

Messrs. Sotheby & Co. *Catalogue of Valuable Printed Books, Illuminated and Other Manuscripts, Autograph Letters, Topographical Drawings of American Interest, etc.: Comprising the Library of Sir Algernon Methuen, Bt. (Decd.) . . . Including: the Magnificent Butts-Crewe Copy of Songs of Innocence and Experience (the [of] Second Largest Known, and the Only One with Tinted Wash orders); the Famous Copy of Young's Night Thoughts Coloured*

⁹¹ Brackets in the original title.

Throughout by Blake, also from the Butts-Crewe Collections; Very Fine Copies of Thel and Visions of the Daughters of Albion . . . London, 1936.

Papers

“[Mary Butts Papers](#).” Yale University. Call no. GEN MSS 487.

Studies

Bentley, G.E., Jr. “[A Blake Letter Found](#).” *Yale University Library Gazette* 68 (1993): 60-64. <WBHC 258, 1600>

On a newly discovered letter likely dated autumn of 1800 to Thomas Butts.

Bentley, G.E., Jr. “[The Daughters of Albion and the Butts Household](#).” *Blake: An Illustrated Quarterly* 18.2 (1984): 116.

A reference to an 1801 census recording “19’ females” living with the Butts, which led to the discovery of Elizabeth Butts’s school.

Bentley, G.E., Jr. “[Thomas Butts, White Collar Maecenas](#).” *PMLA* 71 (1956): 1052-66. <BB #1175>

An important early article about Butts and his relationship with Blake.

Briggs, Ada. “Mr. Butts, the Friend and Patron of Blake.” *Connoisseur* 19 (1907): 92–96. <BB #1280>

“A biographical account” (BB #1280).

Crosby, Mark. “[William Blake’s Miniature Portraits of the Butts Family](#).” *Blake: An Illustrated Quarterly* 42.4 (spring 2009): 147-52. <WBHC 1720>

Analyzes the context of the miniatures of the Butts family and suggests that they were painted after Blake “returned to the capital in 1803” (152).

Essick, Robert N. “[William Blake’s ‘Female Will’ and Its Biographical Context](#).” *Studies in English Literature 1500-1900* 31.4 (1991): 615-30. <BBS 466, WBHC 2003>

Important essay that examines Blake’s relationship to Catherine Blake, Elizabeth Butts, Mary Wollstonecraft, and the engraver Caroline Watson in order “[t]o understand how Blake’s interactions with them influenced his poetic representations of women” (615).

Essick, Robert N. “William Blake’s ‘The Phoenix’: A Problem in Attribution.” *Philological Quarterly* 67.3 (1988): 365-84. <BBS 466>

Argues that “The Phoenix” is by Blake, but see Viscomi’s “[William Blake’s ‘The Phoenix / to Mrs. Butts’ Redux](#).”

“Gifts to the British Museum: Miniature Portraits by Blake.” *The Times* (12 Oct. 1942), 6. <BB #949>

“Of the Butts family” (BB #949).

Gourlay, Alexander. “[“Man on a Drinking Horse”: A Print by Thomas Butts, Jr.](#)” *Blake: An Illustrated Quarterly* 37.1 (summer 2003): 35-36. <WBHC 1695>

A description of a newly discovered print dated 22 Jan. 1806, which is likely by Thomas Butts, Jr. (who was a student of Blake's at the time) but possibly by Thomas Butts, Sr. The plate was once owned by the Blake collector Lt. Col. W.E. Moss, and it was printed in the 1940s. See Robert N. Essick's description of the print in “*Blake in the Marketplace*,” *Blake: An Illustrated Quarterly* 36.4 (spring 2003), 127.

Johnson, Mary Lynn. “[Catalogue of Some of Blake's Pictures at 'The Salterns'": Captain Butts as Exhibitor, Litigator, and Co-Heir \(With His Sister Blanche\).](#)” *University of Toronto Quarterly* 80.4 (fall 2011): 893-917. <WBHC 2788-91>

A key reexamination of the Blake collection of Frederick John Butts [i.e., Captain Butts] (1833-1905) and his sister, Mary Anne Blanche.

Johnson, Mary Lynn. “The Death and Assumption of Blake's Mary: Anomalous Subjects in the Biblical Watercolour Series for Thomas Butts.” [Re-envisioning Blake](#). Ed. Mark Crosby, Troy Patenaude, and Angus Whitehead. Basingstoke: Palgrave Macmillan, 2012. 144-59. <WBHC 1899-1900>

Beginning with an important examination of Blake and Butts's relationship (including a reading of Butts's only surviving letter to Blake) and of Butts's religious views, considers the biblical watercolors, “The Death of the Virgin” and “The Assumption of the Virgin.”

Johnson, Mary Lynn. “More on Blake's (and Bentley's) ‘White Collar Maecenas’: Thomas Butts, His Wife's Family of Artisans, and the Methodist Withams of St. Bartholomew the Great.” [Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.](#) Ed. Karen Mulhallen. University of Toronto Press: Toronto, 2010. 131-64. <WBHC 2436-40>

A key biographical essay on Thomas and Elizabeth Mary Butts, highlighting the Butts's family relationship to Methodism and other new details.

Johnson, Mary Lynn. “[Newfound Particulars of Blake's Patrons, Thomas and Elizabeth Butts, 1767–1806.](#)” *Blake: An Illustrated Quarterly* 47.4 (spring 2014): 12 pars. <WBHC 1739>

Offers detailed information about the apprenticeship Elizabeth Mary Cooper Butts (1767-1806) and her school and about Thomas Butts's loss of a promissory note, his insurance policy for 9 Great Marlborough Street and work as a coal merchant, and the suicide of his employer, George Hesse, in 1788.

Keynes, Geoffrey. “[An Unpublished Poem by William Blake.](#)” *TLS* (14 Sep. 1984): 1021-22. <BBS 535>

“Transcript and analysis of the ‘fully authentic’ newly discovered poem to Mrs Butts, ‘The Phoenix’” (BBS 535). See Visconti's correction of the poem's provenance in his “[William Blake's ‘The Phoenix / to Mrs. Butts' Redux.](#)”

Read, Dennis M. “[Blake's Hervey, Thomas Butts, and Methodism.](#)” *Blake: An Illustrated Quarterly* 57.3 (winter 2023-24): 32 pars. <Blake (2024)>

On the painting, *Epitome of James Hervey's “Meditations Among the Tombs”* (c. 1820), Hervey, and Butts's Methodism.

Richey, William. “[One must be master’: Patronage in Blake’s Vala](#).” *Studies in English Literature 1500-1900* 33 (1993): 705-24.⁹² <WBHC 2584-85>

Suggests that *Vala or The Four Zoas* shows that Blake felt torn between his two patrons, Thomas Butts and William Hayley.

Roberts, Jonathan. *Blake, Wordsworth, Religion*. London and N.Y.: Continuum, 2010. <WBHC 2596>

Examines the 2 Oct. 1800 letter poem to Thomas Butts and the vision of the Solitary in Book 2 of *The Excursion*.

Schuchard, Marsha Keith. “‘A Secret Common to our Blood’: The Visionary Erotic Heritage of Blake, Thomas Butts and Mary Butts.” [Blake, Gender and Culture](#). Ed. Helen P. Bruder and Tristanne J. Connolly. London: Pickering & Chatto, 2012. 71-82. <WBHC 1800-01>

Examines the religious and erotic ideas of Mary Butts (the great-granddaughter of Thomas Butts) in light of Swedenborg, Moravianism, and Blake.

Thompson, Raymond E. “[The ‘Double’ of the Double Portrait of Blake: A Description of Tatham’s Replica Portrait](#).” *Blake: An Illustrated Quarterly* 13.1 (summer 1979): 29-32. <BBS 388>

On copy of the portrait of the young and old Blake made by Frederick Tatham for the Butts family. In “[Blake in the Marketplace, 2017](#),” Essick suggests the possibility it was by George Richmond but holds that “the traditional ascription of the large drawing to Tatham carries the most weight” (description to illustration 8).

Visconti, Joseph. “[Blake in the Marketplace 1852: Thomas Butts Jr. and Other Unknown Blake Collectors](#).” *Blake: An Illustrated Quarterly* 29 (fall 1995): 40-67. <WBHC 1659>

An important article that provides additional information about the Butts collection, its sale through auctions, and its transmission to family members: “the March and June 1852 auctions are not the first dispersal of the Butts collection; rather, they are the traces of earlier dispersals made by other members of Butts family” (45).

Visconti, Joseph. “[A ‘Green house’ for Butts? New Information on Thomas Butts, His Residences, and His Family](#).” *Blake: An Illustrated Quarterly* 30.1 (summer 1996): 4-21. <WBHC 1664>

Important information on Thomas Butts, including the school at No. 9 Great Marlborough Street run by his wife, Elizabeth.

Visconti, Joseph. “[William Blake’s ‘The Phoenix / to Mrs. Butts’ Redux](#).” *Blake: An Illustrated Quarterly* 29.1 (summer 1995): 12-15. <WBHC 1657>

An important article that corrects previous scholarship on “The Phoenix” and provides new information on the Butts family, especially regarding Thomas Butts’s second wife. “‘The Phoenix’ was probably written c. 1800-03 to Mrs. Cooper Butts. After she died, the poem appears to have come into the possession of Butts’s second wife” (15).

⁹² Rpt. in [William Blake: A Critical Study](#), ed. T. Joseph and S. Francis (2005).

Wittreich, Joseph Anthony, Jr. “[A Note on Blake and Fuseli](#).” *Blake: An Illustrated Quarterly* 3.1 (Jun. 1969): 3-4. <BB #1217.38>

Notes that Fuseli’s fourth lecture on painting in “the Spring of 1803” (3) anticipates Blake’s use of the phrase “sublime allegory” to describe epic poetry in his 6 Jul. letter to Thomas Butts.

Calvert, Edward (1799-1883), Artist (See also [The Ancients](#))

[Introductions and Biographies \(ODNB\)](#), Raymond Lister)

Calvert, Samuel. *A Memoir of Edward Calvert, Artist*. London: Sampson Low, 1893.

Dörrbecker, D.W. “Calvert, Edward.” *Allgemeines Künstler Lexikon: Die Bildenden Künstler aller Zeiten und Völke*. Vol. 15. München-Leipzig: K.G. Saur, 1997. 623-25. In German. <WBHC 2945>.

Lister, Raymond. [Edward Calvert](#). London: G. Bell and Sons, Ltd., 1962.

Many references to Blake.

[Catalogues, and Facsimile](#)

Calvert, Edward. [Ten Spiritual Designs Enlarged from Proofs of the Originals on Copper, Wood and Stone MDCCXXVII-MDCCXXXI](#). Thomas Bird Mosher: Portland, ME: 1913.

Produced by Thomas Bird Mosher. Includes “A Brief Notice of Edward Calvert, Painter and Engraver” by Herbert P. Horne, which addresses Blake.

Paintings and Sketches by Edward Calvert. London: Carfax Gallery, 1904.

A catalogue for the 1904 exhibition.

[Studies](#)

[Blake and Calvert](#)

Binyon, Laurence. “[The Engravings of William Blake and Edward Calvert](#),” *The Print Collector’s Quarterly* 7 (1917), 305-32.⁹³ <BB # 1200>

A comparison, suggesting of Calvert “in some ways the pupil surpasses the master” (324).

Selborne, Joanna. “William Blake and Edward Calvert.” *British Wood-Engraved Book Illustration, 1904-1940: A Break with Tradition*. Oxford: Clarendon Press, 1998. 25-26. <WBHC 2664>

A short section regarding Blake’s and Calvert’s influence on wood-engraving.

[Calvert without Blake](#)

Finberg, A.J. “Edward Calvert’s Engravings.” [Print-Collector’s Quarterly](#) 17 (1930): 139-53.

Includes a catalogue of fifteen items.

⁹³ Rpt. in [The Visionary Hand: Essays for the Study of William Blake’s Art and Aesthetics](#), ed. Robert N. Essick (1973), 47-70, <BB #A1583, WBHC 1998>.

Harrison, Colin. "Edward Calvert 1799-1883." [*William Blake: Apprentice & Master*](#). Ed. Michael Phillips. Oxford: Ashmolean, 2014. 232-35. <WBHC 1413-20>

Phillips's catalogue for the 2014-15 Ashmolean exhibition is particularly rich regarding Blake's early and late years in two sections titled, "Education" and "Innovation." In addition to these sections by Phillips, the third section, "Inspiration," contains essays by others on the Ancients.

Cosway, Richard (1742-1821) and Maria Cosway (born Hadfield) (1760-1838), Artists Introductions and Biographies (Richard-[ODNB](#), Stephen Lloyd)
Barnett, Gerald. *Richard and Maria Cosway: A Biography*. Tiverton: Lutterworth Press, 1995.

Burnell, Carol. *Divided Affections: The Extraordinary Life of Maria Cosway: Celebrity Artist and Thomas Jefferson's Impossible Love*. Lausanne: Column House and Lancaster: Gazelle Drake Academic, 2007.

Cazzulani, Elena, and Angelo Stroppa. *Maria Hadfield Cosway: Biografia, Diari e Scritti della Fondatrice del Collegio delle Dame Inglesi in Lodi*. Orio Litta: L'Immagine, 1989. In Italian.

Cunningham, Allan. "[Cosway](#)." *The Lives of the Most Eminent British Painters, Sculptors, and Architects*. Vol. 6. London: John Murray, 1833.

[Diana Wilson Collection of Richard and Maria Cosway Materials: Finding Aid](#). Huntington Library. Online Archive of California.

"[Recollections of Richard Cosway, Esq. R.A.](#)." *Library of the Fine Arts*. London, 1832. 184-91.

Smith, John Thomas. "[Cosway](#)." *Nollekens and His Times*. Vol. 2. London: Henry Colburn, 1828. ([2nd ed. Vol. 2. 1829.](#))

Writing

Beretti, Francis. *Pascal Paoli à Maria Cosway: Lettres et Documents, 1782-1803*. Oxford: Voltaire Foundation, 2003. In French and Italian.

Letters and documents related to the correspondence of Maria Cosway and Pascal Paoli, the president of Corsica.

Catalogues

Historic

[Cosway, Richard.] *A Catalogue of the Entire Collection of Pictures of Richard Cosway, Esq. R.A. Principal Painter to His Royal Highness The Prince of Wales, in the Great Saloon, and Eight Other Apartments, of his House in Pall Mall*. London, 1791.

[A Catalogue of the Pictures of Richard Cosway, Esq. R.A.: Being the Choice Part of the Very Numerous Collection Made by him During the Last Fifty Years \[...\] to be sold by auction, by Mr. Stanley, at Mr. Cosway's late residence, no. 20, Stratford Place, Oxford Street, \[...\] the 17th of May 1821, and Two Following Days](#). London, 1821.

[A Catalogue of the Very Curious and Valuable Assemblage of Miscellaneous Articles of taste and Virtu, the Property of that Distinguished Artist and Virtuoso, Richard Cosway \[...\] London, 1821.](#)

[Standard and Collection](#)

Daniell, Frederick B. [*A Catalogue Raisonné of the Engraved Works of Richard Cosway, R.A.*](#). London: Frederick B. Daniell, 1890.

Faraoni, Monja. *La Collezione Maria e Richard Cosway e gli Inventari*. Lodi: Quaderni di Studi Lodigiani, 2011. In Italian.

A catalogue for the Cosway collection held by Collegio della Beata Vergine Delle Grazie in Lodi, Italy, (founded by Maria Cosway). See Stephen Lloyd's [review](#) in English for a further description.⁹⁴

Joseph, Edward. [*A Catalogue of a Collection of Miniatures by Richard Cosway*](#). 1883.

Williamson, George C. *Catalogue of Miniatures, Oil Paintings, Drawing and Engravings by Richard Cosway, R.A. (1740-1821) and Maria Cosway his Wife*. London, 1895.

[Exhibition](#)

Faraoni, Monja, and Laura Facchin, Massimiliano Ferrario, and Maria Cristina Loi, ed. *Maria Hadfield Cosway*. Lodi: Fondazione Maria Cosway, 2022. In Italian and English. <*Blake* (2024)>

The catalogue for the exhibition held at the Fondazione Maria Cosway in Lodi, Italy, from 23 Sep. to 27 Nov. 2022. Stephen Lloyd's [presentation](#) in English for Thomas Jefferson's Monticello provides an overview of the exhibition. Essays in the catalogue include:

Riberi, Mario. "L'educazione in età napoleonica."

Lloyd, Stephen. "Maria Cosway in London, 1780–1790 and 1794–1801."

Ferrario, Massimiliano. "I am susceptible and everything that surrounds me has great power to magnetise me': Maria Cosway e l'ambiente romantic."

Facchin, Laura. "Maria Cosway et l'ambiente artistico-letterario femminile fra la fine dell'Antico Regime e la Restaurazione."

Antonelli, Rosalba. "Maria Cosway, Leonardo e Giuseppe Bossi: fra teorie artistiche e appunti figurative."

Fiorio, Patrizia. "La musica nella vita e nel progetto educativo di Maria Cosway."

Laghezza, Francesco, and Beatrice Porchera. "Una storia ancora da raccontare: la biblioteca della Fondazione Maria Cosway."

Mira, Silvia. "La moda nella Parigi et nella Milano di Maria Cosway."

Facchin, Laura, and Massimiliano Ferrario. "La vita di Blevio."

Marcarini, Luca. "Un titolo nobitare per Maria Cosway."

Bolandrini, Beatrice. "Gaetano Manfredini: 'volente scultore pei quale l'ingiusta sorte non ha benigni sorris!' e l'eterno volto di Maria Cosway."

⁹⁴ *Burlington Magazine*, 155.1324 (2013), 497.

Loi, Maria Cristina. “But that immense sea, makes it a great distance’: Note sui Carteggio Maria Cosway–Thomas Jefferson.”

Stein, Susan. “Thomas Jefferson and Maria Cosway in Paris: Art and Affection.”

Amoriello, Elena, et al. “L’allestimento della mostra *Maria Hadfield Cosway*.”

Lloyd, Stephen, ed. *Richard and Maria Cosway: Regency Artists of Taste and Fashion*. 1995. <WBHC 2946>

The catalogue for the exhibition held at the Scottish National Portrait Gallery, Edinburgh, and at the National Portrait Gallery, London.

Rabier, Amandine, ed. *Maria Cosway, 1760-1838: l’itinéraire singulier d’une artiste—a strada eccezzionale di un’artista*. Gand: Snoeck Gent, 2024. In French. <Blake (2025)>

The catalogue for the exhibition held at the Museu Pasquale Paoli, Merusaglia (Corsica) from 18 May to 30 Oct. 2024.

Studies

Cosway(s) and Blake

Castanedo, Fernando. “[‘Mr Jacko’: Prince-Riding in Blake’s ‘An Island in the Moon.’](#)” *Notes and Queries* 64.1 (Mar. 2017): 27-29. <Blake (2018)>

Reexamines the “Mr. Jacko” passage in *Island*, suggesting a reference to Richard Cosway and the Prince of Wales.

Hazlitt, William. [The Plain Speaker: Opinion on Books, Men, and Things](#). 2 vols. London, 1826. I.223-24. <BB #1817, WBHC 2134>

“In ‘Essay IX. On the Old Age of the Artist,’ Blake is mentioned in a list including Flaxman, Cosway, and other artists as ‘a profound mystic’” (BB #1817).

Schuchard, Marsha Keith. “[Blake’s Healing Trio: Magnetism, Medicine, and Mania](#).” *Blake: An Illustrated Quarterly* 23.1 (summer 1989): 20-31. <BBS 404>

Reads the *Notebook* poem, “Cosway, Frazer & Baldwin of Egypt’s Lake,” and traces links Richard Cosway and George Baldwin and their associates had with Franz Anton Mesmer, Masons, and Swedenborgians.

Schuchard’s arguments are developed in her books, [Why Mrs. Blake Cried: William Blake and the Sexual Basis of Spiritual Vision](#) (2006) and [A Concatenation of Conspiracies: “Irish” William Blake and Illuminist Freemasonry in 1798](#) (2021), and commented upon by Bentley’s [Mainaduc, Magic, and Madness: George Cumberland and the Blake Connection](#).

Cosway(s) without Blake

Boucher, Diane. “Maria Cosway (1760–1838): A Commentator on Modern Life.” *British Art Journal* 18.3 (winter 2017–18): 78-86. <Blake (2020)>

Largely a biographical sketch.

Boucher, Diane. “Maria Cosway’s *A Persian Going to Adore the Sun*.” *Burlington Magazine* 162. 1405 (2020): 300-05. <Blake (2023)>

“This article will set out what is known about the painting’s history and suggest a possible source for its unusual subject” (abstract).

Calè, Luisa. “Maria Cosway’s *Hours*: Cosmopolitan and Classical Visual Culture in Thomas Macklin’s Poets Gallery.” [Romanticism and Illustration](#). Ed. Ian Haywood, Susan Matthews, and Mary L. Shannon. Cambridge: Cambridge University Press, 2019. 221-42. <*Blake* (2020)>

On Cosway’s painting, *The Hours*, and its place in Macklin’s Gallery.

Coltman, Viccy. “‘The lecture on Venus’s arse’: Richard Cosway’s *Charles Townley with a Group of Connoisseurs*, c. 1771-5.” [Classical Sculpture and the Culture of Collecting in Britain Since 1760](#). Oxford: Oxford University Press, 2009. 159-90.

“I want to demonstrate how the art historical conception of the conversation piece and the deciphering of the conversation imaged has been highly idealized. As I will argue, in the case of Cosway’s painting, they are conceptually much more subversive than has hitherto been recognized” (16).

Lloyd, Stephen. “[The Cosway Inventory of 1820: Listing Unpaid Commissions and the Contents of 20 Stratford Place, Oxford Street, London](#).” *Volume of the Walpole Society* 66 (2004): 163-217. <*WBHC* 2946>

Lloyd, Stephen. “Fashioning the Image of the Prince: Richard Cosway and George IV.” “*Squanderous and Lavish Profusion*”: *George IV, His Image and Patronage of the Arts*. Ed. Dana Arnold. London, 1995. 5-14.

Lloyd, Stephen. “Forming the Taste of a Prince: Richard Cosway and George IV’s Early Collecting.” *Apollo* 138.379 (1993): 192.

Lloyd, Stephen. [Richard Cosway](#). London: Unicorn Press, 2005.

An overview of Cosway’s life and career, with a catalogue of his miniatures.

Lloyd, Stephen. “Richard Cosway, RA: The Artist as Collector, Connoisseur and *Virtuoso*.” *Apollo* 133.352 (1991): 398-405.

Millar, Oliver. “George IV When Prince of Wales: His Debts to Artists and Craftsmen.” *Burlington Magazine* 138.1001 (1986): 586-92.

Reynolds, Graham. [English Portrait Miniatures](#). London, 1952. [Rev. ed. Cambridge: Cambridge University Press, 1988](#).

Reynolds, Graham. “Late Eighteenth-Century Miniatures by Richard Cosway and Andrew Plimer.” *British Art 1740-1820: Essays in Honor of Robert R. Wark*. Ed. Guillard Sutherland. San Marino, 1992. <*WBHC* 2947>

Sandover, Cherry. “Let us go forward: The Soul, Spiritualism, and the Funerary Commemoration of Richard Cosway, Dante Gabriel Rossetti, and Evelyn De Morgan.” [The Persistence of the Soul in Literature, Art and Politics](#). Ed. Delphine Louis-Dimitrov and Estelle Murail. Cham: Palgrave Macmillan, 2024. <*Blake* (2025)>

Spies-Gans, Paris A. “Maria Hadfield Cosway’s ‘Genius’ for Print: A Didactic, Commercial, and Professional Path.” [Female Printmakers, Printsellers, and Print Publishers in the Eighteenth](#)

[Century: The Imprint of Women c. 1700-1830](#). Ed. Cristine S. Martinez and Cynthia E. Roman. Cambridge: Cambridge University Press, 2024. 25-39. <Blake (2025)>

Williamson, George C. [Richard Cosway, R.A.](#) London, 1905.

Williamson, George C. [Richard Cosway, R.A. and his Wife and Pupils: Miniaturists of the Eighteenth Century](#). London 1897.

Cromek, Robert Hartley (1770-1812), *Engraver, editor, entrepreneur* (See also [Thomas Stothard, Chaucer's Canterbury Pilgrims](#), the Illustrations for [Robert Blair's The Grave](#))

Introduction and Biographies ([ODNB](#), Dennis M. Read)

Cromek, Thomas H. "Memorials of the Life of R. H. Cromek. Engraver. F[ellow] A[ntiquaries] S[ociety] Edinb^r. Editor of the 'Reliques of Burns'; 'Remains of Nithsdale and Galloway Song' &c with the unpublished correspondence on those works; and other papers relative to his professional and literary career. Collected and Edited by his son." 23 Dec. 1864 and 27 Jul. 1865.

A memoir of Robert Cromek by his son, which exists in two manuscripts. The 23 Dec. 1864 manuscript is held by the [Princeton University Library](#) along with many other items related to Cromek and his son.

Read, Dennis M. *R.H. Cromek, Engraver, Editor, and Entrepreneur*. Farnham: Ashgate Publishing, 2011.⁹⁵ <WBHC 2573-75>

Key biography of Robert Harley Cromek who was Blake's friend and later enemy. Cromek published Blake's designs for *The Grave*, published the engraving of Stothard's *Canterbury Pilgrims*, and was close to the Hunt Circle. The book incorporates much of Read's extensive work on the illustrations to *The Grave*, the painting and engraving of "The Canterbury Pilgrims," and Blake's relationship to Thomas Stothard.

"[Robert and Thomas Hartley Cromek Papers, 1792-1872](#)." Princeton University. Special Collections Library. Call no. c1313.

Studies

Blake and Cromek

Bentley, G.E., Jr. "[Blake and Cromek: The Wheat and the Tares](#)." *Modern Philology* 71.4 (1974): 366-79. <BB #A1152>

Reexamines the Blake-Cromek relationship in light of the then newly discovered prospectus for *The Grave* (Nov. 1805) and an April 1807 letter from Cromek to James Montgomery that includes a transcription of Blake's poem, "To the Queen."

⁹⁵ Incorporates Read's "[A New Blake Engraving: Gilchrist and the Cromek Connection](#)," *Blake: An Illustrated Quarterly* 14.2 (1980), 60-64, <BBS 390>; "[The Rival Canterbury Pilgrims of Blake and Cromek: Herculean Figures in the Carpet](#)," *Modern Philology* 86.2 (1988), 171-90, <BBS 619, WBHC 2575>; "Thomas Stothard's *The Pilgrimage to Canterbury* (1806): A Study in Promotion and Popular Taste," *Chaucer Illustrated: Five Hundred Years of The Canterbury Tales in Pictures*, ed. William K. Finley and Joseph Rosenblum (2003), 211-31; "[The Context of Blake's 'Public Address': Cromek and The Chalcographic Society](#)," *Philological Quarterly* 60.1 (1981), 69-86, <BBS 618>; "[Practicing 'The Necessity of Purification': Cromek, Roscoe, and Reliques of Burns](#)," *Studies in Bibliography* 35 (1982), 306-19; and "[Cromek, Cunningham, and Remains of Nithsdale and Galloway Song: A Case of Literary Duplicity](#)," *Studies in Bibliography* 40 (1987), 171-90.

Bentley, G.E., Jr. “[The Promotion of Blake's Grave Designs](#).” *University of Toronto Quarterly* 31 (1962): 340-53. <BB #1174>

An account of Blake and Cromeck in light of the then recently discovered Nov. 1805 Prospectus for *The Grave* that indicated for the first time, and without Blake's knowledge, that Schiavonetti would be the engraver of twelve of Blake's designs. See Bentley's “[A Unique Prospectus for Blake's Grave Designs](#)” for a discussion of the Nov. 1805 Prospectus that mentions fifteen designs.

Bentley, G.E., Jr. “[Thomas Sivright and the Lost Designs for Blair's Grave](#).” *Blake: An Illustrated Quarterly* 19.3 (winter 1985-86): 103-06. <BBS 399>

Traces the then lost designs for *The Grave* to the 1835 sale catalogue of Thomas Sivright's collection, in which the designs are referred to as “Black Spirits and White, Blue Spirits and Grey.” There is also a discussion of the designs in terms of the original project and the likely provenance after Cromeck's death. See *WBHC* 638-40.

Gourlay, Alexander S. “‘Idolatry or Politics’: Blake's Chaucer, the Gods of Priam, and the Powers of 1809.” [Prophetic Character: Essays on William Blake in Honor of John E. Grant](#). Ed. Alexander S. Gourlay. West Cornwall, CT: Locust Hill Press, 2002. 97-147. <WBHC 2095-98>

Argues that “Blake illustrated Chaucer not as an original project inspired entirely by the genius of a predecessor poet, or as a way to cheat Cromeck or Stothard, but as an overt response to Cromeck's challenge, and as a way to do battle with him and all he represented in the world of art and society at large” (102).

Groves, David. “[‘great and singular genius’: Further References to Blake \(and Cromeck\) in the Scots Magazine](#).” *Blake: An Illustrated Quarterly* 39.1 (summer 2005): 47-48. <WBHC 1702>

Describes a July 1807 puff for an exhibition of Blake's designs for *The Grave* by Cromeck in Edinburgh.

Groves, David. “[‘This Class of Imposture’: Robert Cromeck's View of London Booksellers and Engravers](#).” *Blake: An Illustrated Quarterly* 40.1 (summer 2006): 45. <WBHC 1708>⁹⁶

Recounts Cromeck's “caustic comment” in *Reliques of Robert Burns* (1808) on the ways that publishers exploited illustrators and engravers in the *Christian Family Bible* (45).

[Cromeck without Blake](#)

Dunnigan, Sarah M. “Literary Metamorphoses and the Reframing of Enchantment: the Scottish Song and Folktale Collections of R.H. Cromeck, Allan Cunningham and Robert Chambers.” *The Voice of the People: Writing the European Folk Revival, 1760-1914*. London and New York: Anthem Press, 2012. 49-63.

Examines R.H. Cromeck and Allan Cunningham's *The Remains of Nithsdale and Galloway Song* (1810).

Jung, Sandro. “James Morison, Book Illustration and *The Poems of Robert Burns* (1812).” *Scottish Literary Review* 6.2 (2014): 25-48.

⁹⁶ WBHC has “Grove” instead of “Groves” (1708).

About the competing edition of Burns's poetry published by James Morison in 1812, which unlike Cromeck's 1808 edition, *Reliques of Robert Burns*, had illustrations. There is a good amount of detail regarding Cromeck and the 1814 edition of *Reliques*, which had twelve engravings after Thomas Stothard's designs.

McKeever, Gerard Lee. *Regional Romanticism: Literature and Southwest Scotland, c. 1770-1830*. Cham: Palgrave Macmillan, 2024. <Blake (2025)>

Reads "Cunningham's contributions to R.H. Cromeck's 1810 *Remains of Nithsdale and Galloway Song*" (42).

Shannon, Mary L. "Artists' Street: Thomas Stothard, R.H. Cromeck, and Literary Illustration on London's Newman Street." *Romanticism and Illustration*. Ed. Ian Haywood, Susan Matthews, and Mary L. Shannon. Cambridge: Cambridge University Press, 2019. 243-66. <Blake (2020)>

Maps the "community of illustrators" on "London's Newman Street" (15).

Cumberland, George (1754-1848), Dilettante, polymath, friend of Blake

Biographies ([ODNB](#), [Francis Greenacre](#))

"Living Authors, Natives of Bristol, or Residing in That City and Its Vicinity." [The Bristol Memorialist](#). Bristol: William Tyson, 1823. 58-63. <WBHC 2954>

Cumberland's biography is on pp. 62-63. Bentley believes it authored by Cumberland himself (WBHC 2954).

["Cumberland Family."](#) [The MAN & Other Families](#). <WBHC 2956>

An extremely valuable article at a genealogical website detailing Cumberland's life and works. It includes pdfs of most of Cumberland's writing.

Bibliographies

Bentley, G.E., Jr. [A Bibliography of George Cumberland \(1754-1848\)](#). New York and London: Garland Publishing, Inc., 1975. <BB #A1151>

Lists Cumberland's published books and articles, unrecorded works in manuscript, works on art, and "his references to Blake" (BB #A1151). For additional material, see Bentley's "[Cumberland Bibliography Addenda](#)," the George Cumberland section in WBHC (2948-67), Heppner's "[Another Cumberland Bibliography Addendum](#)," and Whitehead's "[Went to see Blake—also to Surgeons college': Blake and George Cumberland's Pocketbooks.](#)"

Bentley, G.E., Jr. "[Cumberland Bibliography Addenda](#)." *Blake: An Illustrated Quarterly* 11.2 (fall 1977): 128. <BBS 383>

Notes the manuscript of Cumberland's "Tour of North Wales."

Heppner, Christopher. "[Another Cumberland Bibliography Addendum](#)." *Blake: An Illustrated Quarterly* 12.4 (spring 1979): 261-62. <BBS 387>

Records material as early as the 1780s and a McGill manuscript dated 1846.

Catalogues

[A Catalogue of the Collection of Books on Art, Antique Bronzes, Terra Cottas and Coins, the Property of George Cumberland, Esq.](#) <BB #549>

Available at [The MAN & Other Families](#) website. Includes Blake.

Christie's. *Fine British Drawings and Watercolours*. London: Christie's, 1989. <WBHC 2948-49>

Includes “26 watercolours (1815, 1818, 1821, 1822, and n.d.), with explanatory inscriptions on the versos, plus 12 ‘color etchings’ [. . .] from *Views in Spain and Portugal* [1818?]” (WBHC 2948).

Published Books⁹⁷

Historic Editions

Cumberland, George. *An Attempt to Describe Hafod; and the Neighbouring Scenes*. London: W. Wilson, 1796. <BB #445; BBS 204; WBHC 783; Essick, Comm XXXI>

Includes a map believed to be by Blake based on the serif of the “g.”

Cumberland, George. [The Captive of the Castle of Sennaar: An African Tale in Two Parts](#). London, 1798. <WBHC 2963> [Digitized from microfilm]

Cumberland, George. [Description of Some New Fossil Encrini and Pentacrini, Lately Discovered in the Neighborhood of Bristol](#). 1818. [Harvard University copy]

Cumberland, George. [An Essay on the Utility of Collecting the Best Works of the Ancient Engravers of the Italian School; Accompanied by A Critical Catalogue](#). London: W. Nicol, 1827. <WBHC 2964> [Princeton University copy]

Other copies from the [University of Michigan](#), [Harvard](#), and [University of Wisconsin, Madison](#).

Cumberland, George. [A Letter to Henry Griffiths, Esq. of Beaumont Lodge; from George Cumberland](#). Windsor: C. Knight, 1797.⁹⁸ [Digitized from microfilm]

Cumberland, George. [Lewina: The Maid of Snowdon. A Tale](#). London: W. Wilson, 1793. <WBHC 2949, 2964> [Digitized from microfilm]

Includes a handwritten note by Cumberland.

Cumberland, George. *Original Tales*. 2 vols. 1810. <WBHC 2965>

Includes Cumberland’s “The Captive, An African Tale” (1780), which was read to and praised by Ignatius Sancho. See [A Bibliography of George Cumberland](#), p. 3.

⁹⁷ For a list of Cumberland’s published essays, see WBHC 2958-63, and of his published books, WBHC 2963-67. Most of Cumberland’s books are available at the “Cumberland Family” at the [The MAN & Other Families](#) website.

⁹⁸ See the response: [Mr. Griffiths’s Remarks, upon the Letter, Signed George Cumberland](#). Windsor: C. Knight, 1797.

Cumberland, George. [*Outlines from the Antients*](#). London: Septimus Prowett, 1828. <BB #446, BBS 204-05, WBHC 785> [Harvard University copy. Hathi.]

Other copy from [Harvard](#), Hathi.

Cumberland, George. [*A Poem on the Landscapes of Great Britain. Dedicated to James Irvine, Esq. At Rome, by George Cumberland. Written in the Year 1780*](#). London: W. Wilson, 1793. <WBHC 2950, 2965> [Digitized from microfilm]

Cumberland, George. [*Reliquiae Conservatae from the Primitive Materials of Our Present Globe*](#). Bristol: J.M. Gutch, 1826. [Oxford University copy]

Other copy from [University of California](#).

Cumberland, George. *A Sermon for a General Fast [. . .] by a Layman*. London: Longman, Hurst, Rees, and Orme and Bristol: B. Barry, 1807. <WBHC 2965-66>

Untraced.

Cumberland, George. [*Some Anecdotes of the Life of Julio Bonasoni*](#). London: Robertson and T. Egerton, 1793. <WBHC 2966-67> [Princeton University copy]

Cumberland, George. [*Thoughts on Outline*](#). London: W. Wilson, 1796. <BB #447, 720; BBS 205-06; WBHC 786; Essick, Comm., XXXII> [Getty Research Institute copy. Internet Archive.]

Cumberland, George. *Views in Spain and Portugal take During the Campaign of his Grace the Duke of Wellington*. <WBHC 2967>

Modern Editions

Black, Clementia, ed. [*The Cumberland Letters: Being the Correspondence of Rich^d Dennison Cumberland & George Cumberland between the Years 1771 & 1784*](#). London: Martin Secker, 1912.

Cumberland, George. *An Attempt to Describe Hafod; and the Neighbouring Scenes*. Ed. and intro. Jennifer Macve and Andrew Sclater. Aberystwyth: Ymddiriedolaeth Yr Hafod –Hafod Trust, 1996. <WBHC 784>

A facsimile edition that includes “Drawings from a sketchbook of Thomas Jones of Pencerrig,” with an introduction by Donald Moore.

Cumberland, George. [*The Captive of the Castle of Sennaar: An African Tale in Two Parts \[1798\]*](#). Ed. G.E. Bentley, Jr. Montreal: McGill-Queen’s University Press, 1991. <BBS 369, WBHC 2949, 2952, 2963>

Cumberland, George. *The Emigrants or A Trip to the Ohio, A Theatrical Farce (1817): A Comedic Portrayal of English Emigrants Who Never Get to America*. Ed. Elizabeth B. Bentley. Lewiston, NY: The Edwin Mellen Press, 2013. <WBHC 2963-64>

The edition includes a preface by Angus Whitehead, a reproduction of the manuscript, and list of “Characters in the Dramatis Personae,” “The Date of the Farce,” Notes on the Manuscript,” and a bibliography.

Essick, Robert N., ed. [*The Visionary Hand: Essays for the Study of William Blake’s Art and Aesthetics*](#). Los Angeles: Hennessey and Ingalls, 1973. <BB #A1583, WBHC 1998>

Reprints Cumberland's "New Mode of Printing" (1784),⁹⁹ pp. 11-12 and his Letter to his brother (1784). 13-14.¹⁰⁰

Studies

Cumberland and Blake

Bentley, G.E., Jr. "[Mainaduc, Magic, and Madness: George Cumberland and the Blake Connection.](#)" *Notes and Queries* 38.3 (1991): 294-96. <BBS 368>

On Cumberland's skepticism regarding magic. Mainaduc's "[Syllabus of \[...\] Instruction,](#)" with Cumberland's note, referred to in the essay has been digitized by the Victoria University Library at the University of Toronto.

Bentley, G.E., Jr. "William Blake and Cumberland's *Captive Part 1.*" *The Captive of the Castle of Senaar: An African Tale in Two Parts.* Ed. G.E. Bentley, Jr. Montreal: McGill-Queen's University Press, 1991. xxxvi-xli. <BBS 369>

Bentley, G.E., Jr. "[William Blake's Techniques of Engraving and Printing.](#)" *Studies in Bibliography* 34 (1981): 241-53. <BBS 369-70>

Useful contextual information regarding Cumberland and Hayley, but refer to Essick's [William Blake Printmaker](#) and Viscomi's [Blake and the Idea of the Book](#) for more accurate accounts.

Bushell, Sally, Julia S. Carlson, and Damian Walford Davies. "Introduction: Romantic Cartographies." [Romantic Cartographies: Mapping, Literature, Culture, 1789-1832](#). Ed. Sally Bushell, Julia S. Carlson, and Damian Walford Davies. Cambridge: Cambridge University Press, 2023. 1-24. <*Blake* (2024)>

Discusses both Cumberland's *An Attempt to Describe Hafod* and Malkin's *Memoir*, with references to Blake.

Carr, Stephen Leo. "[Visionary Syntax: Nontryrannical Coherence in Blake's Visual Art.](#)" *The Eighteenth Century: Theory and Interpretation* 22.3 (1981): 222-48. <BBS 433>

"I proposed to describe his revisionary practices as a visual artist, especially the ways he organized parts into a coherent whole" (222). Considers many works, including the annotations to Reynolds, "On Homers Poetry," and several designs from *Jerusalem*, and contrasts Blake's linear aesthetics with Flaxman's and Cumberland's.

Clinton, Daniel. "[Line and Lineage: Visual Form in Herman Melville's *Pierre* and *Timoleon*.](#)" *Nineteenth-Century Literature* 73.1 (2018): 1-29. <*Blake* (2019)>

Considers Melville's idea of form and outline in relationship to Blake, George Cumberland, John Flaxman, and John Ruskin.

Heringman, Noah. "Blake, Geology, and Primordial Substance." [Romantic Rocks: Aesthetic Geology](#). Ithaca: Cornell University Press, 2004. 94-127. <WBHC 2144>

⁹⁹ From Cumberland's [essay](#) in [A New Review; with Literary Curiosities, and Literary Intelligence for the year 1784](#) (1784), VI.318-19.

¹⁰⁰ From [The Cumberland Letters](#), ed. Clementina Black (1912), 317-18.

On *The Book of Urizen*, with references to George Cumberland and James Hutton (1726-97), the geologist.

Keynes, Geoffrey. "George Cumberland and William Blake." *Blake Studies: Essays on his Life and Work*. 2nd ed. Oxford: Oxford University Press, 1971. 230-52.¹⁰¹ <BB #2010, WBHC 2249-50>

On Blake and Cumberland's relationship, with a description of Cumberland's interests.

King, James. "[The Meredith Family, Thomas Taylor, and William Blake](#)." *Studies in Romanticism* 11.2 (1972): 153-57. <BB #2052>

Documents in the commonplace books belonging to William George Meredith the story of Blake being taught geometry by Thomas Taylor. Meredith "was the son of the architect George Meredith (1762-1831)," "who was admitted to the Royal Academy Schools in 1780" and may have known Blake (154). The commonplace books contain other information about Taylor and Blake's friend, George Cumberland.

Matthews, Susan. "Africa and Utopia: Refusing a 'local habitation.'" [The Reception of Blake in the Orient](#). Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 104-20. <WBHC 1857-62>

Contrasts Blake's depictions of Africa and Africans within his poetry (including "Little Black Boy") with writers, including George Cumberland, Swedenborgians, William Hayley, John Stedman, Ottobah Cugoano, Olaudah Equiano, and others.

Mazzeo, Tilar Jenon. "[Verbal Echoes of Cumberland's Thoughts on Outline, Sculpture, and the System that Guided the Ancients \(1796\) in Jerusalem](#)." *Blake: An Illustrated Quarterly* 35.1 (summer 2001): 24-26. <WBHC 1687>

Argues for echoes of Cumberland in *Jerusalem*.

Mazzeo, Tilar J. "William Blake and the Decorative Arts." [The Regency Revisited](#). Ed. Tim Fulford and Michael E. Sinatra. New York: Palgrave Macmillan, 2016. 63-80. <WBHC 2384>

With references to Jane Austen, Thomas Phillips's portrait, and George Cumberland's *Thoughts on Outline*, asserts Blake's place among the fashionable, stressing his interest "at particular moments of his career in both portrait miniature and in interior design, especially interior design inflected by themes" and arguing "that this constellation of 'commercial' investments shaped *Jerusalem*, in particular, in significant ways" (64).

Stemmler, Joan K. "[Cennino, Cumberland, Blake and Early Painting Techniques](#)." *Blake: An Illustrated Quarterly* 17.4 (spring 1984): 145-49. <BBS 396>

Argues that Blake could have learned about "*Il Libro dell'Arte* or *The Craftsman's Handbook* by Cennino Cennini" (145), which contained information about fresco techniques, from George Cumberland, who saw the manuscript in Italy in the late 1780s. This challenges John Linnell's claim that he showed Blake Cennino's work for the first time in 1821.

¹⁰¹ Revised version of "Some Uncollected Authors XLIV: George Cumberland 1754-1848," *Book Collector* 19 (1970), 31-65, <BB #2039>. The earlier version includes a checklist of Cumberland's books.

Stemmler, Joan K. “[Undisturbed above once in a Lustre](#)” Francis Douce, George Cumberland and William Blake at the Bodleian Library and Ashmolean Museum.” *Blake: An Illustrated Quarterly* 26.1 (summer 1992): 9-18. <BBS 409>

A rich examination of the Francis Douce papers that reveals two new references to Blake as well as offering new information about Cumberland, Richard Twiss, and James and Richard Edwards.

Whitehead, Angus. “Went to see Blake—also to Surgeons college’: Blake and George Cumberland’s Pocketbooks.” [Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.](#) Ed. Karen Mulhallen. University of Toronto Press: Toronto, 2010. 165-200. <WBHC 2436-40>

Argues, based on Cumberland’s own pocketbooks, that Cumberland visited Blake more than has been noted and that their relationship remained strong to the end of Blake’s life.

Cumberland without Blake

Bentley, G.E., Jr. “[George Cumberland Sketchbook Discovered](#).” *Notes and Queries* 61.1 (2014): 39-43.¹⁰² <WBHC 2954, *Blake* (2015)>

On the sketchbook, now held by Victoria University in the University of Toronto.

Bentley, G.E., Jr. “[The Suppression of George Cumberland’s Captive of the Castle of Sennaar \(1798\): Liberty vs Commerce](#).” *Yale University Library Gazette* 71 (1997): 155-58. <WBHC 2955>

Considers Cumberland’s own annotations to the copy held by the Beinecke Library, Yale University, which mention the dangers of publishing the book under Pitt.

Bentley, G.E., Jr. “[Thomas Taylor’s Biography](#).” *Studies in Biography* 14 (1961): 234-36.

Publishes a 7 Oct. 1798 letter from Thomas Taylor to George Cumberland in which Taylor mentions he is the author of the article, “Mr. Taylor, the Platonist,” which appeared in *Public Characters of 1798* (London, 1798).

Macsotay, Tomas. “Artistic Labour and Cosmopolitan Sociability.” [The British School of Sculpture, c. 1760-1832](#). Ed. Jason Edwards and Sarah Burnage. London: Routledge, 2017. 103-25.

“This chapter examines travellers’ accounts of sculptors’ studios before the interruption of British tourism under French Occupation in 1796-8” (105). Includes a discussion of George Cumberland’s accounts of the artistic circles of Rome (including *Thoughts on Outline*) and of accounts of visits to John Flaxman’s studio and of Nancy Flaxman’s Italian journal.

Macsotay, Tomas. “Autonomy and Marginality in Foreign Artists’ Circles in Rome (c. 1760-1800).” *The Centre and the Margins in Eighteenth-Century British and Italian Cultures*. Ed. Frank O’Gorman and Lia Guerra. Newcastle upon Tyne, UK: Cambridge Scholars Publishing, 2013. 155-71.

¹⁰² An initial description is found in G.E. Bentley, Jr.’s [Blake <2013>](#) (in Division II) and in WBHC 124.

Analyzes letters to Cumberland from artists in Rome “to form an image of Rome and its market for contemporary art through rare personal accounts. Above all, these letters reveal a troubling picture of the Roman traveller market, in which Cumberland’s countrymen were heavily involved” (155-56).

Cunningham, Allan (1784–1842), Biographer (See also [Cunningham’s “William Blake”](#) in Historic Bibliographies)

[Introductions and Biographies \(ODNB, Leslie Stephen rev. by Hamish Whyte\)](#)

Greene, Richard. “Allan Cunningham (1784-1842).” *Nineteenth-Century British Literary Biographers*. Ed. Steven Serafin. Detroit, Washington, London: Gale Research, 1994. 46-52. <WBHC 2967>

Studies

Blake and Cunningham

Bentley, G.E., Jr. “[I hear a voice you cannot hear’: Madness, Blake, and the Magazin für die Literatur des Auslandes \(1833\)](#).” *Notes and Queries* 58.1 (2011): 66-73. <WBHC 1607>

On the first reprint of a German article on Blake, derived largely from [Smith](#) and [Cunningham](#), that highlights Blake’s madness and visions.

Bentley, G.E., Jr. “[The Vicissitudes of Vision: The First Account of William Blake in Russian.](#)” *Blake: An Illustrated Quarterly* 10.4 (spring 1977): 112-14. <BBS 381>

Notes the first article on Blake in Russia, which was published in 1834 and adapted Cunningham’s [Life](#): “Artist-Poet-Sumasshesii: zhizn Vil’yama Bleka [Artist-Poet-Madman: Life of William Blake],’ *Teleskop* [Telescope: A Journal of Contemporary Enlightenment], Vol.22 (Moscow: Printed by P. Stepanov, Published by Nikolai Nadezhdin, 1834), 69-97” (113).

Deck, Raymond H., Jr. “[‘Blake, William’ in the New American Cyclopedia \(1861\)](#).” *Blake: An Illustrated Quarterly* 12.1 (summer 1978): 68-69. <BBS 384>

A pre-Gilchrist biography of Blake that drew on [Cunningham](#) and that was “probably” by Charles A. Dana who “had edited the *Household Book of Poetry* [(1857, [1859](#))], in which he included four of Blake’s *Songs* and “My Silks” from *Poetical Sketches* (68).

Feldman, Paula R. “[Felicia Hemans and the Mythologizing of Blake’s Death.](#)” *Blake: An Illustrated Quarterly* 27.3 (winter 1993-94): 69-72. <WBHC 1647>

On the two versions of Hemans’ “The Painter’s Last Work,” which was inspired by Allan Cunningham’s account of Blake’s death.

Gedge, Samuel. *Catalogue XX*. Norwich, England, 2015. <WBHC 1424>

Offers the 12 Feb. 1830 letter from John Martin to Bernard Barton, which mentions reading Cunningham’s [The Lives of the Most Eminent British Painters, Sculptors and Architects](#) and giving his opinion of Blake, including the *Night Thoughts* engravings. See “[Bernard Barton’s Contribution to Cunningham’s ‘Life of Blake’: A New Letter.](#)”

Graver, Bruce E. “[New Voice on Blake.](#)” *Blake: An Illustrated Quarterly* 24.3 (winter 1990-91): 91-94. <BBS 407>

Documents the discovery an anonymous, unpublished manuscript tied to Wordsworth's contribution to *The Poems of Geoffrey Chaucer Modernized* (1840) that mentions Blake's engraving of Chaucer and details from Cunningham's *Life*.

Groves, David "Blake and the Edinburgh Literary Gazette—with a Note on Thomas De Quincey." *Blake: An Illustrated Quarterly* 25.3 (winter 1991-92): 127-31. <BBS 408>

Highlights two reviews of Allan Cunningham's *Lives of the Most Eminent British Painters* (one for each volume), and second's reference to Blake, which Groves argues could have been by De Quincey.

Groves, David. "Blake, the Edinburgh Literary Journal, and James Hogg." *Blake: An Illustrated Quarterly* 32.1 (summer 1998): 14-16. <WBHC 1674>

Highlights 1830 notices of Cunningham's "Life of Blake" in the *Edinburgh Literary Journal* and raises the possibility that they might be by James Hogg, even though "[t]he most that may safely be claimed is that Hogg probably saw, and enjoyed, those reviews, and he probably read their comments on Blake" (16).

Groves, David. "Blake and the Edinburgh Evening Post." *Blake: An Illustrated Quarterly* 26.2 (fall 1992): 51. <BBS 410>

A reference to Blake as characterized by Cunningham's *Life* in a review of John Abercrombie's *Inquiries Concerning the Intellectual Powers* (Edinburgh, 1831).

Groves, David. "Blake and the Sheffield Iris." *Blake: An Illustrated Quarterly* 39.3 (winter 2005-06): 125. <WBHC 1705>

Highlights a review of Cunningham's *Lives* with a substantial focus on Blake.

Heman, Felicia. "The Painter's Last Work.—A Scene." *Blackwood's Edinburgh Magazine* 31 (Feb. 1832): 220-21.¹⁰³ <BB #1830>

"A footnote to the first printing says that this poem was 'suggested by the closing scene in the life of the painter Blake; as beautifully related by Allan Cunningham'" (BB #1830).

Riehl, Joe. "Bernard Barton's Contribution to Cunningham's 'Life of Blake': A New Letter." *Blake: An Illustrated Quarterly* 33.1 (summer 1999): 16-20. <WBHC 1689>

Publishes a newly recovered 24 Feb. 1830 letter from Bernard Barton to Allan Cunningham regarding Blake and particularly the comments of Charles Lamb on Blake. These had been sent to Barton, and Barton would forward them to Cunningham for publication in the 2nd edition of Cunningham's "Life of Blake." The letter also mentions Dawson Turner, John Martin, and Edward Moor as sources for information about Blake.

Whitehead, Angus. "another, but far more amiable enthusiast': References to Catherine and William Blake in the *Literary Gazette* and *La Belle Assemblée* (1830)." *Blake: An Illustrated Quarterly* 46.4 (spring 2013): 4 par. <WBHC 1735>

¹⁰³ See BB #1830 for the many subsequent reprintings.

Considers unrecorded reviews of Cunningham's "[Life of Blake](#)" that elicited concern for Catherine, and raises the possibility that William had friendly connections to *La Belle Assemblée*.

Whitehead, Angus. "["Visions of Blake, the Artist": An Early Reference to William Blake in the Times](#)." *Blake: An Illustrated Quarterly* 41.1 (summer 2007): 46-47. <WBHC 1712>

Records a 27 Jan. 1830 review of Cunningham's [Lives](#) that references Blake.

Cunningham without Blake

Dunnigan, Sarah M. "Literary Metamorphoses and the Reframing of Enchantment: The Scottish Song and Folktale Collections of R.H. Cromeck, Allan Cunningham and Robert Chambers." *The Voice of the People: Writing the European Folk Revival, 1760-1914*. London and New York: Anthem Press, 2012. 49-63.

Examines R.H. Cromeck and Allan Cunningham's *The Remains of Nithsdale and Galloway Song* (1810).

McKeever, Gerard Lee. *Regional Romanticism: Literature and Southwest Scotland, c. 1770-1830*. Cham: Palgrave Macmillan, 2024. <Blake (2025)>

Reads "Cunningham's contributions to R.H. Cromeck's 1810 *Remains of Nithsdale and Galloway Song*" (42).

Read, Dennis. "[Cromeck, Cunningham, and Remains of Nithsdale and Galloway Song: A Case of Literary Duplicity](#)." *Studies in Bibliography* 40 (1987): 171-90.¹⁰⁴

On the spurious songs Cunningham sent Cromeck.

Sullivan, M[atthew] G[reg]. "Cunningham, Chantrey, and the British School of Sculpture." [The British School of Sculpture, c. 1760-1832](#). Ed. Jason Edwards and Sarah Burnage. London and New York: Routledge, 2017. 210-32.

"I seek to understand Cunningham's conception of a national school of sculpture within the parameters of his broader literary oeuvre" (210). Highlights Cunningham's relationship to the sculptor Francis Chantrey, his literary work, and his lives of Banks and Flaxman.

Sullivan, Matthew Greg. "["Vivid presentiments of action and character": Allan Cunningham's Anecdotes of British Sculptors](#)." *Journal of Art Historiography* 23 (Dec. 2020): 23 pp. <Blake (2022)>

Discusses Cunningham's use of the anecdote, touching on the "Brief Memoir" of John Flaxman by Maria Denman.

Turnbull, Michael T.R.B. "[Bishop John Geddes, Robert Burns and Dr. Alexander Geddes](#)." *Innes Review* 67.1 (2016): 55-61. <Blake (2019)>

Explores the relationship between John Geddes and Robert Burns and Cunningham's confusion of John and Alexander Geddes.

¹⁰⁴ Incorporated in Read's [R.H. Cromeck, Engraver, Editor, and Entrepreneur](#) (2011), <WBHC 2573-75>.

Yarrington, Alison. “[The Female Pygmalion: Anne Seymour Damer, Allan Cunningham and the Writing a Woman Sculptor’s Life](#).” *Sculpture Journal* 1 (1997): 32-44.

On Cunningham’s “Life” of Damer, the only woman in his *Lives*.

Edwardses of Halifax, Bookbinders, publishers, antiquarian booksellers

Introductions and Biographies ([John Edwards-ODNB](#))

Bentley, G.E., Jr. *The Edwardses of Halifax: The Making and Selling of Beautiful Books in London and Halifax, 1749-1826*. 2 vols.¹⁰⁵ Toronto, Buffalo, London: University of Toronto Press, 2015.¹⁰⁶ <WBHC 2968>

A revised version of much of Bentley’s writing on the *Night Thoughts* project, which is put in the context of the Edwards publishing family. (Richard Edwards commissioned Blake’s illustration of *Night Thoughts*; Blake had several points of contact with his brother James Edwards; the third brother, Thomas Edwards, held Blake’s watercolor designs for *Night Thoughts*. The second volume catalogues the books published by the different family members documents work about and by (including correspondence) the family.

“James Edwards (London 1784-1815).” *The British Literary Book Trade 1700-1820*. Vol. 154. Ed. James K. Bracken & Joel Silver. Detroit: Gale Research, 1995. 123-29.

Studies

Blake and the Edwardses

Bentley, G.E., Jr. “[The 1821 Edwards Catalogue](#).” *Blake: An Illustrated Quarterly* 17.4 (spring 1984): 154-56. <BBS 396>

Describes the catalogue which had been lost since T.W. Hanson cited it in his 1912-13 article, “Edwards of Halifax. Books Sellers, Collectors and Book-Binders” (*Halifax Guardian* Dec. 1912 and Jan. 1913).

Mulhallen, Karen. “[The Publisher Not Mad](#).” *Blake: An Illustrated Quarterly* 53.4 (spring 2020): 6 pars.

Corrects the claim in Myrone and Concannon’s [William Blake](#) that Richard Edwards went insane.

Stemmler, Joan K. “[Undisturbed above once in a Lustre](#)” Francis Douce, George Cumberland and William Blake at the Bodleian Library and Ashmolean Museum.” *Blake: An Illustrated Quarterly* 26.1 (summer 1992): 9-18. <BBS 409>

A rich examination of the Francis Douce papers that reveals two new references to Blake as well as offering new information about Cumberland, Richard Twiss, and James and Richard Edwards.

¹⁰⁵ The [second volume](#) is only available digitally at the University of Toronto Press’s entry for the book at its website’s catalogue.

¹⁰⁶ Incorporates Bentley’s “Richard Edwards, Publisher of Church-and-King Pamphlets and of William Blake,” *Studies in Bibliography* 41 (1988), 283-315, <BBS 368>.

[The Edwardses without Blake](#)

Bentley, G.E., Jr. "The Bookseller as Diplomat: James Edwards, Lord Grenville, and Earl Spenser in 1800." *Book Collector* 33 (1984): 471-85.

Bentley, G.E., Jr. "The Edwardses of Halifax and Bibliomania." *Bibliographical Society of Australia and New Zealand Bulletin* 11 (1989): 141-56

Bentley, G.E. Jr. "[The 'Edwardses of Halifax' as Booksellers by Catalogue 1749-1835](#)." *Studies in Bibliography* 65 (1992). 187-222.

Edwards, Rosa. "James Edwards, Giambattista Bodoni, and *Castle of Otranto*: Some Unpublished Letters." *Publishing History* 18 (1985): 5-48.

Landon, Richard. "The Two Jameses: Edwards and Lackington and the Development of Antiquarian Bookselling in Great Britain." *Descant* 26.4 (1995): 55-74.

Marks, P.J.M. "[The Edwards of Halifax Bindery](#)." *British Library Journal* 24.2 (1998): 184-218.

Nixon, Howard M. "English Bookbinding LXXXI: A Signed Edwards of Halifax Binding, c. 1782." *Book Collector* 21 (1972): 256-267.

Weber, Carl J. [Fore-Edge Painting: A Historical Survey of a Curious Art in Book Decoration](#). Irvington-on-Hudson, NY: Harvey House, Inc., 1966.

Focuses largely on the Edwardses.

Flaxman, John (1755-1826), Ann [aka Nancy] (born Denman) (1760–1820), and Maria Denman (1776-1861), Artists, friends

[Introductions and Biographies \(ODNB, Sarah Symons\)](#)

Bindman, David. "Flaxman, John." *The Dictionary of Art*. Vol. 11. Ed. Janet Turner. New York: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996. 161-63. <WBHC 2983>

Constable, W.G. [John Flaxman 1755-1826](#). London: University London Press, 1927.

An early biography, though still useful.

Cunningham, Allan. "[John Flaxman](#)." *The Lives of the Most Eminent British Painters, Sculptors, and Architects*. Vol. 3. London: John Murray, 1830.

Cunningham, Peter. "[New Materials for the Life of John Flaxman R.A.](#)" *Builder* 21 (17 Jan 1863), 37-38, 60. <BBS 445-46>

Includes information that supplements or, at times, contradicts his father's life of Flaxman, such as an 1803 letter to Prince Hoare and Maria Denman's (Flaxman's sister-in-law) annotations to Cunningham's life, which assert that "Mr Matthew did not join Flaxman in publishing Blake's *Poetical Sketches*" (BBS 446).

Fowler, Harriet Whittemore. "John Flaxman's *Knight of the Blazing Cross*." PhD diss. Cornell University, 1981.

Includes a chapter on Flaxman and Swedenborg.

Irwin, David. *John Flaxman, 1755-1826: Sculptor, Illustrator, Designer*. New York: Rizzoli and London: Christie's, 1979.

An important overview of Flaxman's life and career.

Lines, Richard. "John Flaxman, Sculptor." *Things Heard and Seen* 3 (2000): 25-27.¹⁰⁷

An overview that usefully documents Flaxman's involvement with the Swedenborgian Theosophical Society, the New Church congregation of Joseph Proud, and the Swedenborg Society.

Smith, John Thomas. "[Flaxman](#)." *Nollekens and His Times*. Vol. 2. London: Henry Colburn, 1828. [2nd ed. Vol. 2. 1829.](#)

Sullivan, M.G. "Flaxman, John II RA 1755-1826." *A Biographical Dictionary of Sculptors in Britain 1660-1851*. Ed. Ingrid Roscoe, Emma Hard, and M.G. Sullivan. New Haven and London: Yale University Press, 2009. 443-63.

A very useful biography that includes references to Flaxman's apprentices and patrons and a list of Flaxman's sculptures (Funeral Monuments, Architectural Sculpture, Reliefs, and Miscellaneous) with locations and associated literature.

The same volume also contains entries on Flaxman's father, John Flaxman I (1726-1803); Flaxman's brother, William Flaxman (before 1755-after 1803); and Flaxman's sister, Mary Ann Flaxman (1768-1833).

Writing¹⁰⁸

Flaxman, Ann. *An Uninteresting Detail of a Journey to Rome*. Ed. Marie E. McAllister. *Romantic Circles*, 2014. <[Blake \(2018\)](#)>

A digital edition of Ann (Nancy) Flaxman's travel journal to Italy (1787-89). Includes a substantial introduction to one of the Blakes' most important friends and a "List of Artists and Architects Mentioned in the Text."

Flaxman, John. [Lectures on Sculpture](#). London, 1829. [2nd and rev. ed. London, 1838.](#)

Both editions include [lithographs](#) of Flaxman's drawings.

Editions of Designs

Historic

Flaxman, John. [Compositions from the Tragedies of Aeschylus Designed by John Flaxman Engraved by Thomas Piroli](#). London: J. Matthews, 1795.

Flaxman, John. [Compositions from the Tragedies of Aeschylus Designed by John Flaxman Engraved by Thomas Piroli, Moses, and Howard](#). London: George Bell and Sons, 1882.

¹⁰⁷ Rpt. as "[John Flaxman, Sculptor of Eternity](#)," at SwedenborgStudy.com.

¹⁰⁸ WBHC records the date, recipient, and holding archive for Flaxman and his family's correspondence with William Gunn (1750-1841), John Hawkins, Mrs. Yarborough, and Benjamin Gott, pp. 2974-78; five letters to Flaxman from Lord Egremont at the Somerset Archives, pp. 2978-79; information about Flaxman at the London Metropolitan Archive, pp. 2979; the letters to Flaxman from Thomas Hope sold at the [Bonham's auction](#) on 27 Nov. 2008, p. 2979; and the documents related to Flaxman at the Wedgwood Museum, p. 2979.

Flaxman, John. [*Compositions from the Works Days and Theogony of Hesiod*](#). London: [Longman, Hurst, Rees, Orme & Brown, 1817]. <BB #456, BBS 213-14, WBHC 800-04, Essick, Comm. LI>

Flaxman, John. [*Composizioni di Giovanni Flaxman, concernenti la Divina commedia di Dante Alighieri*](#). London and Paris, 1807?

Flaxman, John. [*Darstellungen aus Homers Iliade geaezt nach den zeichnungen des John Flaxmann von E. Schuler*](#). [Carlsruhe, 1828.]

Flaxman, John. [*Darstellungen aus Homers Odyssee geaezt nach den zeichnungen des John Flaxmann von E. Schuler*](#). [Carlsruhe, 1828.]

[Flaxman, John.] [*J. Flaxman's Umrisse zu Homers Iliade*](#). Leipzig, 1804.

Flaxman's Illustrations for Dante's Divine Comedy. Mineola: Dover Publications, 1977. Rpt. Mineola: Dover Publications, 2007. <WBHC 2980>

“A reduced reproduction of the 1807 edition, with engraved inscriptions replaced by letterpress, with passages from Longfellow’s translation of Dante on versos” (WBHC 2980).

Flaxman, John. [*A Letter to the Committee for Raising the Naval Pillar*](#). London: T. Cadell, W. Davies, T. Payne, R.H. Evans, 1799. British Museum. Digitized by Google. Missing plate 1.

Morris, H.N. [*Flaxman Blake Coleridge and Other Men of Genius Influenced by Swedenborg*](#). London: New-Church Press, 1915. <BB #2248, BBS 579>

Contains a reproduction of Flaxman’s “Knight of the Blazing Cross.”

Sparks, John C.L. [*Flaxman's Classical Outlines*](#) London: Seeley and Co. 1885.

Modern

Essick, Robert N., and Jenijoy LaBelle, ed. with New Introduction and Commentary. *Flaxman's Illustrations to Homer: Drawn by John Flaxman Engraved by William Blake and Others*. New York: Dover Publications, Inc., 1977. <BBS 215>

Catalogues (Sale, Standard, Collection, and Exhibition)

Sale Catalogues with Works by Blake

[*A Catalogue of a Valuable Assemblage of Engravings by Ancient and Modern Masters \[...\] the Property of the Late John Flaxman*](#). 1828. <BB #539>

Includes Blake’s Gray illustration and a drawing of the Last Judgment.

A Catalogue of Superior Second-Hand Books . . . on Sale, at Remarkably Low Prices, by Willis and Sotheran, No. 136 Strand, (W.C.), 25 June 1862, p. 5. and *A Catalogue of Superior Second-Hand Books . . . on Sale, at Remarkably Low Prices*, by Willis and Sotheran, No. 136 Strand, (W.C.), 25 June 1862, p. 5. <WBHC 1014-15, 1015-16>

Both the 25 June and 25 December 1862 catalogues list Flaxman’s copies of “*America* (S), *Book of Thel* (S), *Europe* (N), *First Book of Urizen* (K), *For Children* (F), and *Visions of the Daughters of Albion* (S)” (WBHC 110).

Messrs. Christie, Manson & Woods. *Catalogue of the whole of the celebrated Drawings and the Remaining Works of the great Sculptor, John Flaxman, R.A., The Property of the Denman Family.* 26-27 February 1883. London, 1883.

Standard

Salvadori, Francesca ed. *Dante La Divina Commedia illustrata da Flaxman*. Milano: Electa, 2004. In Italian. *John Flaxman: The Illustrations for Dante's Divine Comedy* London: Royal Academy of Arts, 2005. In English. <WBHC 2980>

A catalogue of Flaxman's drawings for the *Divine Comedy*. The English version is a translation of the Italian. Includes high-quality reproductions, catalogue descriptions, and the following essays:

Ossola, Carlo. "Dante: From Colour to Line." 9-12. On Dante's use of color and Flaxman's illustrations.

Bindman, David. "John Flaxman: Sculptor and Illustrator." 13-15. A brief positioning of the illustrations in terms of Flaxman's life and career.

Salvadori, Francesca. "The Painted Atmosphere. Inside John Flaxman's Dante Studio." 17-47. An extended treatment of the designs, including their production and their place in Flaxman's reception.

Collections

Bilbey, Diane, with the Assistance of Marjorie Trusted. "John Flaxman R.A." *British Sculpture 1470 to 2000: A Concise Catalogue of the Collection at the Victoria & Albert Museum*. London: V&A Publications, 2002. 76-84. <WBHC 2983>

Details fourteen works.

Colvin, Sidney. *Drawings of Flaxman in the Gallery of University College, London*. London, 1876.

[The Flaxman Gallery](#). University College of London Art Museum. 2012.

The most recent catalogue for the [Flaxman Gallery](#), with information about Flaxman's career and descriptions of the items.

Wark, Robert F. [Drawings by John Flaxman in the Huntington Collection](#). San Marino: Henry E. Huntington Library and Art Gallery, 1970.

Whinney, Margaret Dickens and Rupert Gunnis. *The Collection Models by John Flaxman R.A. at University College London*. London: Athlone Press, 1967.

Catalogue descriptions and black and white reproductions.

Exhibitions (Arranged by Year Descending)

Bindman, David, ed. *John Flaxman: Line to Contour*. Ikon, Birmingham, 2013. <WBHC 2973-74>

The catalogue for the exhibition held at the Ikon Gallery, Birmingham, UK, from 13 Feb. to 21 Apr. 2013.

Tritz, Sylvie, and Hans-Ulrich Kessler, ed. *John Flaxman und die Renaissance / John Flaxman and the Renaissance*. Berlin: Skulpturesammlung und Museum Für Byzantinische Kunst Staatliche Museen, 2009. In German and English. <WBHC 2973>

The catalogue for the exhibition held at the Bode Museum, Berlin, from 9 Apr. to 12 Jul. 2009.

Wickham, Annette. *The Language of Line: John Flaxman's Illustrations to the Works of Homer and Aeschylus*. London: Royal Academy, 2010. <WBHC 2973>

The catalogue for [exhibition](#) held at the Royal Academy of Arts from 27 Jul. to 29 Oct. 2010.

Bindman, David, ed. *John Flaxman 1755–1826: Master of the Purest Line*. London: Sir John Soane's Museum, 2003. <WBHC 2972-73>

The catalogue for the exhibition held at Sir John Soane's Museum from 25 Apr. to 14 Jun. 2003.

Matilla, José Manuel. *Flaxman: La difusión del modelo clásico: Homero, Esquilo, Hesíodo, Dante*. Calcografía Nacional: Bilbao, 1996. In Spanish. <WBHC 2971>

The catalogue for the exhibition held at Museo de Bellas Artes de Bilbao.

Gizzi, Corrado. *Flaxman e Dante*. Milano: Mazzotta, 1986.

The catalogue for the exhibition.

Bindman, David, ed. [John Flaxman, R.A. / John Flaxman. Mythologie und Industrie](#). London: Thames and Hudson and München: Prestel, 1979.

The catalogue for the exhibition held at the Hamburger Kunsthalle, Hamburg, from 3 Apr. to 3 Jun. 1979, and at the Royal Academy, London, from 26 Oct. to 9 Dec. 1979. Contains many important essays, including on his reception in France, Spain, Denmark, and Germany.

Powney, Christopher, and David Bindman. *John Flaxman*. London: Heim Gallery, 1976.

The catalogue for the exhibition held at the Heim Gallery, London, from 10 Mar. to Apr. 1976.

Studies

[Blake and the Flaxmans](#)

Allentuck, Marcia. “[Blake, Flaxman, and Thomas: A New Document](#).” *Harvard Library Bulletin* 20.3 (1972): 318-19. <BB #802>

On Flaxman's postscript to Blake in a 31 July 1801 letter from Flaxman to Hayley that relates “The Rev^d Joseph Thomas of Epsom” was commissioning designs from Milton's *Comus* and from Shakespeare. See Allentuck's “[Flaxman and Klopstock: A New Letter](#)” for her description of the main body of the letter.

Bentley, G.E., Jr. “[A.S. Mathew, Patron of Blake and Flaxman](#).” *Notes and Queries* 203 (Apr. 1958): 168-78. <BB #1152>

Important biographical information on Mathew and his relationship with Flaxman as well as the Mathew circle.

Bentley, G.E., Jr. “[Blake's Engravings and His Friendship with Flaxman](#).” *Studies in Bibliography* 12 (1959): 161-88. <BB #1161>

Key essay that details Blake's relationship with Flaxman, including the work for Hayley, for which Flaxman recommended Blake.

Bentley, G.E., Jr. “[Blake's Hesiod](#).” *Library* 20 (1965): 315-20. <BB #1162>

An important account of the engravings, detailing Flaxman's role and the Longmans' account records, which refers to the set as “Blake's Hesiod.”

Bentley, G.E., Jr. “[Flaxman in Italy: A Letter Reflecting the Anni Mirabiles, 1792-93](#).” *Art Bulletin* 63.4 (1981): 658-64.¹⁰⁹

With reference to failed attempt to send Blake to study in Italy by John Hawkins (?1758-1841), chronicles Flaxman's time in Italy.

Bentley, G.E., Jr. “A Jewel in an Ethiop's Ear: The Book of Enoch as Inspiration for William Blake, John Flaxman, Thomas Moore, and Richard Westall.” [Blake in His Time](#). Ed. Robert N. Essick and Donald Pearce. Bloomington: Indiana University Press, 1978. 213-40.¹¹⁰ <BBS 466-68, WBHC 2003-04>

On the influence of The Book of Enoch, a book considered part of the canonical Bible in the Church of Ethiopia, but recovered for Western Europe in the late eighteenth century.

Bindman, David. “New Light on the Mathews: Flaxman and Blake's Early Gothicism.” [Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.](#) Ed. Karen Mulhallen. University of Toronto Press: Toronto, 2010. 95–104. <WBHC 2436-40>

Inscriptions by A.S. Mathew on early Flaxman drawings of Gothic subjects, especially for Chatterton, “strongly suggest that Mathew was directly involved in Flaxman's early attempts at illustrating Chatterton” (96).

Bruder, Helen P. “‘The Bread of sweet Thought & the Wine of Delight’: Gender, Aesthetics and Blake's ‘dear Friend Mrs Anna Flaxman’ (E 709).” 1-11. [Women Reading William Blake](#). Basingstoke: Palgrave Macmillan, 2007. <WBHC 1795-1800>

A call for considering Ann Flaxman's importance in her own right and for her influence on Blake. Reads the illustrations to Gray for what they say about her and her relationship to Blake.

Calè, Luisa. “Gendering the Margins of Gray: Blake, Classical Visual Culture and the Alternative Bodies of Ann Flaxman's Book.” [Blake, Gender and Culture](#). Ed. Helen P. Bruder and Tristanne J. Connolly. London: Pickering & Chatto, 2012. 133-43. <WBHC 1800-01>

¹⁰⁹ Not recorded in BBS.

¹¹⁰ A version was published in *Aligarh Journal of English Studies* 1.1 (1976), 1-16, (BBS 468).

“I will flesh out the classical visual culture of the Flaxmans to work out how Blake’s watercolours regender the margins of Gray for Ann’s library” (137).

Crosby, Mark. “‘The Sculptor Silent Stands before His Forming Image’: Blake and Contemporary Sculpture.” *Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture*. Ed. Steve Clark, Tristanne Connolly, and Jason Whittaker. Houndsill, Basingstoke, Hampshire: Palgrave Macmillan, 2012. 120-31. <WBHC 1871-73>

In addition to tracing Blake’s influence on sculptors Alastair Noble, Helen Martins, Eduardo Paolozzi, and Antony Gormley, sketches Blake’s own relationship to discourses of sculpting through John Flaxman and his vocation as an engraver, which was aligned with sculpting.

Gilroy-Ware, Cora. *The Classical Body in Romantic Britain*. New Haven: Yale University Press, 2020. <Blake (2022)>

An important reexamination of notions and displays of the classical body that engages with religion and race. Blake and many members of his artistic milieu (George Cumberland, Joseph Farington, Henry Fuseli, John Gibson, Thomas Lawrence, Joshua Reynolds, William Sharp, Benjamin West, and Johann Joachim Winckelmann) are referenced throughout, but Thomas Banks (“Hidden Dreams,” 31-67) and John Flaxman (“Poetic Departures,” 69-113) receive extended, detailed analysis.

Lowery, Margaret Ruth. “Blake and the Flaxmans.” *The Age of Johnson: Essays Presented to Chauncey Brewster Tinker*. Ed. Frederick W. Hilles. New Haven and London: Yale University Press, 1949. 281-89. <BB #2147>

An early account of Blake’s relationship with the Flaxmans, focused on the Gray illustrations and on Blake’s poem to Ann Flaxman.

Major, Emma. “The History of Madam Britannia.” *Madam Britannia: Women, Church, and Nation 1712-1812*. Oxford: Oxford University Press, 2011. 23-68.¹¹¹

In the section “Flaxman’s Britannia: ‘the *Noblest Monument of National Glory in the World*,’ pp. 60-68, considers Flaxman’s proposed sculpture of Britannia. Some reference to Blake’s engraving after Flaxman, *Plan for a Colossal Statue of Britannia 230 Feet High* (1799).

McKenzie, D.F. “*Blake’s Poetical Sketches (1783)*.” *Turnbull Library* 1.3 (1968): 4-8. <BB #2202>

A description of copy F, including reproductions of the corrections in ink and a transcription of the titlepage script, “presented from Mrs Flaxman May 15, 1784.”

Phillips, Michael. “*The Reputation of Blake’s Poetical Sketches 1783-1863*.” *The Review of English Studies* 26.101 (Feb. 1975): 19-33. <BBS 604, WBHC 2524>

A study of the volume’s reception with a primary focus on Henry Crabb Robinson and Garth Wilkinson, with references to Flaxman, Henry James Sr., Emerson, William and

¹¹¹ Not recorded in *WBHC*.

Dorothy Wordsworth, Coleridge, and other writers. See Raymond H. Deck, Jr.'s sequel, "[Blake's 'Poetical Sketches' Finally Arrive in America.](#)"

Yates, Frances A. "[Transformations of Dante's Ugolino.](#)" *Journal of the Warburg and Courtauld Institutes* 14.1-2 (1951): 92-117.¹¹²

A useful survey of eighteenth-century and early nineteenth-century depictions of Ugolino, including those by Reynolds, Fuseli, Blake, and John Flaxman.

[The Flaxmans without Blake](#)

Allentuck, Marcia. "[Flaxman and Klopstock: A New Letter.](#)" *Harvard Library Bulletin* 19.1 (1971): 71-72.

On Flaxman's 31 July 1801 letter to Hayley that mentions he had "to decline the proposal of making a design for Klopstock's new & fine edition of the Messiah" (qtd. in Allentuck 72). Allentuck addresses the postscript to Blake in the same letter in her "[Blake, Flaxman, and Thomas: A New Document.](#)"

Bentley, G.E., Jr. [The Early Engravings of Flaxman's Classical Designs: A Bibliographical Study.](#) New York: New York Public Library, 1964.

An important documentation of the published engravings of Flaxman's early classical designs, with information on the drawings and Flaxman's biography, including excerpts from letters, most of which remain unpublished. For additional sources, see the John Flaxman section in *WBHC* (2969-87).

Bentley, G.E., Jr. "[Flaxman's 'sports of Genius': 'The Casket' as an Illustrated Poem.](#)" *Harvard Library Bulletin* 31.3 (1983): 256-84.

On Flaxman's poem, "The Casket," which he wrote for his wife, sister, and sister-in-law and illustrated. Bentley transcribes the poem and describes its manuscript and the illustrations. There are some remarks on Flaxman's reputation in the context of late eighteenth-century English illustrations and a few references to Blake and Cunningham's "Life" of Flaxman.

Bentley, G.E., Jr. "[John Flaxman and the Mathew Clan.](#)" *Bulletin of the New York Public Library* 67.7 (1963): 443-54.¹¹³

Corrects J.T. Smith's confusion of the Mathew and Matthews families with biographical information, and details Flaxman's connections with the latter especially.

Bentley, G.E., Jr. "The Unrecognized First Printing of Flaxman's *Iliad* (1793)." *AEB: Analytical & Enumerative Bibliography* 9 (1995): 102-20. <*WBHC* 2983>¹¹⁴

"The unrecognized first printing of the first edition . . . [was] printed in Rome on Italian paper for Flaxman to send to his patrons" (117) (*WBHC* 2983).

¹¹² Not recorded in *BB*.

¹¹³ Not recorded in *BB*.

¹¹⁴ *WBHC* lists the journal title as *A & B*.

Bindman, David. “[John Flaxman’s ‘Adoration of the Magi’ Rediscovered](#).” *Apollo* 526 (2005): 40-45. <WBHC 2983>

On Flaxman’s early sculpture, which is a rare “autograph” marble.

Bindman, David. “John Flaxman’s Funerary Monuments.” *Neoclassicismo: Atti del convegno internazionale dal Comité International d’Histoire de l’Art*. Genoa: Istituto di Storia dell’arte della Università degli Studi di Genova, 1973. 9-13.

Blake-Roberts, Gaye. “Flaxman and His Work for Wedgwood.” *Transactions of the Romney Society* 14 (2009).

Brigstocke, Hugh, Eckart Marchand, and A.E. Wright. “[John Flaxman and William Ottley in Italy](#).” *The Volume of the Walpole Society* 72 (2010).¹¹⁵

A substantial study of Flaxman’s time in Italy that transcribes Flaxman’s Italian notebooks and sketchbooks and reproduces many images.

Coltman, V. “Commission by Correspondence: John Flaxman’s Monument to William Murray, 1st Earl of Mansfield.” *Church Monuments* 22 (2007): 96-110.

Dennis, Rodney G. “[Flaxman’s Answers to Klopstock](#).” *Harvard Library Bulletin* 24.2 (1976): 197-203.

Transcribes and analyzes letters from Flaxman to Klopstock dated 20 July 1801 and 11 Sep. 1801, with a chronology of their correspondence between 14 Oct. 1800 and 12 Apr. 1802.

Dennis, Rodney G. “[Friedrich Gottlieb Klopstock and John Flaxman](#).” *Harvard Library Bulletin* 16.1 (1968): 5-17.

On two unpublished letters (14 Oct. 1800 and 12 Apr. 1802) in French from Klopstock to Flaxman and Klopstock’s desire for Flaxman to illustrate *The Messiah*, which Flaxman declined. Goethe’s criticism of Flaxman is also addressed. See Allentuck’s “[Flaxman and Klopstock: A New Letter](#)” for a Flaxman’s reference to the proposed project in a letter to Hayley.

Evans, Mark. “[Whigs and Primitives: Dante and Botticelli in England from Jonathan Richardson to John Flaxman](#).” *Botticelli Past and Present*. Ed. Ana Debenedetti and Caroline Elam. London: UCL Press, 2019. 94-115. <Blake (2020)>

Largely focus on Flaxman, but with references to Blake, Romney, and Hayley.

Fitzgerald, William. “*The Iliad* Back-Translated: John Flaxman and Alexander Pope.” *The Living Death of Antiquity: Neoclassical Aesthetics*. Oxford: Oxford University Press, 2022. 62-119. <Blake (2023)>

Provides “a study in contrasting neoclassicisms that helps to site the distinctive neoclassical aesthetic that is my subject as it emerges from around the middle of the eighteenth century, and particularly in the wake of Winckelmann’s writings” (66-67).

¹¹⁵ WBHC lists the study twice.

There are less developed references to Flaxman throughout the book, especially in relationship to Antonio Canova.

Gyllenhaal, Martha. “[John Flaxman’s Illustrations to Emanuel Swedenborg’s Arcana Coelestia.](#)” *Studia Swedenborgiana*, 9.4 (1996): 1-71. <WBHC 2984>

A description of the illustrations (without any reproductions), with an account of Flaxman’s view of Swedenborg.

Hendriks, Ella. “[The First Patron of John Flaxman.](#)” *Burlington Magazine*, CXXVI (1984), 618-22, 625. <WBHC 2984>

“Chiefly extracts from the notebooks (1759-92) of Edward Knight (1734-1812) in Kidderminster Public Library” (WBHC 2984).

Irwin, David. “[Flaxman: Italian Journals and Correspondence.](#)” *Burlington Magazine* 101.675 (1959): 212-17.

On Flaxman’s time in Italy as recorded in his journals and letters. References to Hayley, Romney, Canova, and Thomas Hope.

Jones, Mark. “[William Wyon as a Pupil and Follower of Flaxman.](#)” *Burning Bright: Essays in Honour of David Bindman*. Ed. Diana Dethloff, et al. London: UCL Press, 2015. 89-97. <WBHC 2984-85>

“I hope to suggest both that Flaxman had a considerable and continuing influence on Wyon’s work and that Wyon’s work in its turn acted as a conduit for Flaxman’s ideas about sculpture into the mid-nineteenth century” (90).

King, James. “[Flaxman, Kemble, and Talma: A New Anecdote.](#)” *Notes and Queries* 21.5 (1974): 175. <WBHC 2985>

“The anecdote of 1817 is from the commonplace book of W.G. Meredith” (WBHC 2985), and it records Flaxman at the Freemason’s Tavern at a dinner honoring Kemble who was presented with Flaxman’s *Tripod stand, carrying a vase*.

Lemonedes, Heather. “[Graceful in the Extreme’: A Neoclassical Drawing by John Flaxman.](#)” *Nineteenth-Century Worldwide* 11.2 (2012). <WBHC 2985>

“She says that Flaxman’s ‘The Judgment of Paris’ in the Cleveland Museum of Art illustrates ‘Paris and Oenone’” (WBHC 2985).

Liu, Deming. “[Aspects of the History of Sculpture Copyright in England.](#)” *British Art Journal* 17.2 (autumn 2016): 58-67. <Blake (2020)>

An examination of the sculpture copyright acts of 1798 and 1814, with Flaxman as a major example.

MacSotay, Tomas. “Artistic Labour and Cosmopolitan Sociability.” [The British School of Sculpture, c. 1760-1832](#). Ed. Jason Edwards and Sarah Burnage. London: Routledge, 2017. 103-25.

“This chapter examines travellers’ accounts of sculptors’ studios before the interruption of British tourism under French Occupation in 1796-8” (105). Includes a discussion of George Cumberland’s accounts of the artistic circles of Rome (including *Thoughts on Outline*) and of accounts of visits to John Flaxman’s studio and of Nancy Flaxman’s Italian journal.

Marchand, Eckart. “Sculptor and Tourist: John Flaxman and His Italian Journals and Sketchbooks (1787–1794).” *Rome, Travel and the Sculpture Capital, c. 1770–1825*. Ed. Tomas Macsotay. Abingdon: Routledge, 2017. 179–96. <Blake (2018)>

A useful description of the journals and sketchbooks.

Mcevansoneya, Philip. “[Lord Egremont and Flaxman’s ‘st Michael overcoming Satan.’](#)” *Burlington Magazine* 143 (2001): 351–59. <WBHC 2985>

“It quotes letters from Lord Egremont to Flaxman, his sister Mary Ann, and his assistant and brother-in-law Thomas Denman (pp. 358–59)” (WBHC 2985).

Miller, Charlotte. “[John Flaxman’s Working Copy of Dante’s Divina Commedia.](#)” *Italian Studies* 58.1 (2003): 75–87. <WBHC 2985>

“‘Flaxman’ is written by Nancy Flaxman on the title pages of *Divina Commedia*, ed. Andrea Rubbi, 3 vols. (Venice: Antonio Zutta and Figli, 1784), which is Vol. III-V of *Parnaso Italiana* in the Harold Acton Library in the British Institute of Florence” (WBHC 2985).

Petherbridge, Denna. “[Some Thoughts on Flaxman and the Engraved Outlines.](#)” *Print Quarterly* 28.4 (2011): 385–91. <WBHC 2986>

On the development of Flaxman’s outline style over 1792 and 1793 in his designs for the *Iliad*, the *Odyssey*, the *Divine Comedy*, and the *Tragedies of Aeschylus*. Some mention of Blake, James Parker, William Ottley, George Cumberland, and William Hayley.

Sienkiewicz, Julia A. “[John Flaxman \(1755–1826\) Redux: Copying, Homage, and Allusion in the Sketches of Benjamin Henry Latrobe \(1764–1820\).](#)” *British Art Journal* 19.3 (winter 2018–19): 106–13. <Blake (2020)>

On Latrobe’s copying of Flaxman in his designs.

Sullivan, M[atthew] G[reg]. “Cunningham, Chantrey, and the British School of Sculpture.” *The British School of Sculpture, c. 1760–1832*. Ed. Jason Edwards and Sarah Burnage. London and New York: Routledge, 2017. 210–32.

“I seek to understand Cunningham’s conception of a national school of sculpture within the parameters of his broader literary oeuvre” (210). Highlights Cunningham’s relationship to the sculptor Francis Chantrey, his literary work, and his lives of Banks and Flaxman.

Sullivan, Matthew Greg. “[Vivid presentiments of action and character’: Allan Cunningham’s Anecdotes of British Sculptors.](#)” *Journal of Art Historiography* 23 (Dec. 2020): 23 pp. <Blake (2022)>

Discusses Cunningham's use of the anecdote, touching on the "Brief Memoir" of John Flaxman by Maria Denman.

Symmons, Sarah. "[John Flaxman and Francisco Goya: Infernos Transcribed](#)." *Burlington Magazine* 103.822 (1971): 506-13. <WBHC 2986>

"Repetition, reduction and distortion for visual effect are qualities which are selected out of the Flaxman illustrations to Dante with astonishingly careful precision by one of the major artists of the nineteenth century, Francisco Goya. Like Blake, but in an entirely different spirit, Goya copies the design of *Caiaphas and the Hypocrites* and for exactly the same reason" (511).

Symmons, Sarah. *Flaxman and Europe: The Outline Illustrations and their Influence*. New York and London, 1984.

A published thesis.

Webb, Jane. "The Essential Outline: John Flaxman and Neoplatonism in Early Nineteenth-Century Manufactures." [Visual Rhetoric and the Eloquence of Design](#). Ed. Leslie Atzman. Anderson, SC: Parlor Press, 2011. 131-66.

Whinney, Margaret. "[Flaxman and the Eighteenth Century: A Commemorative Lecture](#)." *Journal of the Warburg and Courtauld Institutes* 19.3-4 (1956): 269-82.

An overview, with an appendix detailing Flaxman's Italian journals.

Williams, Iolo A. "[An Identification of Some Early Drawings by John Flaxman](#)." *Burlington Magazine* (1960): 246-50.

The drawings include portraits of the Mathews and versions of the subject, *Despair Offering a Bowl of Poison to Chatterton*.

Fuseli, Henry (1741-1825), Painter, Blake's friend

Introductions and Biographies ([ODNB](#), D.H. Weinglass)

Altick, Richard D. "Eighteenth-Century Book Illustrations." [Paintings from Books: Art and Literature in Britain, 1760-1900](#). Columbus: Ohio State University Press, 1985. 37-55.

On Boydell's Shakespeare, Macklin's Poet's, and Fuseli's Milton galleries.

Cunningham, Allan. "[Henry Fuseli](#)." *The Lives of the Most Eminent British Painters, Sculptors, and Architects*. [Vol. 2](#). London: John Murray, 1830.

Haycock, David. "Fuseli, Henry 1741-1825." *Encyclopedia of the Romantic Era, 1760-1850*. Ed. Christopher John Murray. 2 vols. New York and London: Fitzroy Dearborn, 2004. I.392-93. <WBHC 2996>

Herrmann, Luke. "Henry Fuseli, RA (1741-1825)." [Nineteenth Century British Painting](#). London: DLM, 2000. 8-12. <WBHC 2996>¹¹⁶

Hoare, Prince. "Biographical Sketch of Henry Fuseli, Esq. RA."

¹¹⁶ WBHC misnames Herrmann's book *Nineteenth-Century British Painters*.

Knowles, John. *The Life and Writings of Henry Fuseli, Esq. M.A. R.A.* 3 vols. ([Vol. 1](#), [Vol. 2](#), [Vol. 3](#)) London: Henry Colburn and Richard Bentley, 1831. <BB #2066>

First biography of Fuseli ([vol.1](#)), with a few references to Blake. [Vol. 2](#) contains Fuseli's first ten lectures on painting. [Vol. 3](#) contains the eleventh and twelfth lectures on painting, his *Aphorisms, Chiefly Relative to Art*, and *A History of Art in the Schools of Italy*.

Lukacher, Brian. "Visionary History Painting: Blake and His Contemporaries." [*Nineteenth Century Art: A Critical History*](#). Ed. Stephen F. Eisenman. London: Thames & Hudson, 1994. 2nd ed. 2004. 3rd ed. 2007. 102-18. <WBHC 2351>

A good overview, with references to James Barry, Henry Fuseli, and the sublime.

Myrone, Martin. [*Henry Fuseli*](#). Princeton: Princeton University Press, 2001.

A good, short overview of his life and work.

Smith, John Thomas. "[Fuseli](#)." [*Nollekens and His Times*](#). Vol. 2. London: Henry Colburn, 1828. ([2nd ed. Vol. 2. 1829](#))

Tomory, Peter. [*The Life and Art of Henry Fuseli*](#). London: Thames and Hudson and New York and Washington: Praeger Publishers, Inc., 1972.

A good overview. It includes a list of the books in Fuseli's library, drawn from the Friday 22 July 1825 Sotheby Sale Catalogue.

Writing

Historic Editions

Fuseli, Henry. [*Lectures on Painting, Delivered at the Royal Academy March 1801*](#). London: J. Johnson, 1801.

Fuseli, Henry. [*Lectures on Painting, Delivered at the Royal Academy. With Additional Observations and Notes*](#). London: T. Cadell and W. Davies and Edinburgh: W. Blackwood, 1820.

Fuseli, Henry. *Lectures on Painting, Delivered at the Royal Academy, by Henry Fuseli, P.P.* London: Henry Colburn and Richard Bentley, 1830. [First Series](#). [Second Series](#).

[Fuseli, Henry.] [*Observations on the Present State of the Royal Academy: with Characters of Living Painters. By an Old Artist*](#). London, 1790.

Fuseli, Henry. [*Remarks on the Writing and Conduct of J.J. Rousseau*](#). London, 1767.

Fuseli, Henry. [*Sämtliche Gedichte*](#). Ed. Martin Bircher and Karl S. Guthke. Zurich: Orell Füssli Verlag, 1973. In German.

Contains Fuseli's German and English poetry. For an English translation of a few poems, see A.M. Atkins's "[Both Turk and Jew: Notes on the Poetry of Henry Fuseli, with Some Translations](#)".

Füssli, Johann Heinrich. *Aphorismes, principalement relatifs aux beaux-arts*. Tr. Patrick Hersant, préface de Jean-Félix Guilloteau conservateur de Patrimoine, édition établi par Vanier Carrère. Toulouse: Éditions Ombres, 1996. In French. <WBHC 2991>

Knowles, John. *The Life and Writings of Henry Fuseli, Esq. M.A. R.A.* 3 vols. ([Vol. 1](#), [Vol. 2](#), [Vol. 3](#)) London: Henry Colburn and Richard Bentley, 1831. <BB #2066>

First biography of Fuseli ([vol.1](#)), with a few references to Blake. [Vol. 2](#) contains Fuseli's first ten lectures on painting. [Vol. 3](#) contains the eleventh and twelfth lectures on painting, his *Aphorisms, Chiefly Relative to Art*, and *A History of Art in the Schools of Italy*.

Pilkington, Matthew. *A Dictionary of Painters, from the Revival of the Art to the Present Period... A New Edition, with Considerable Alterations, Additions, an Appendix, and an Index by Henry Fuseli, RA.* London, 1805.

Wornum, Ralph N., ed. *Lectures on Painting, by the Royal Academicians. Barry, Opie, and Fuseli.* London: Henry G. Bohn, 1848.

Contains Barry's six lectures, Opie's four, and Fuseli's twelve.

[Modern Editions](#)

Fuseli, Henry. *Lectures on Painting.* New York and London: Garland, 1979

MacAndrew, Hugh. "Selected Letters from the Correspondence of Henry Fuseli and William Roscoe of Liverpool." *Gazette des Beaux-Arts* 62 (1963): 204-28. <BB #A2167>

"Fuseli praises Blake's plate of 'Annubis in the first part of the Botanic Garden' in a letter of 17 Aug. 1798 (218)" (BB #A2167).

Mason, Eudo C., ed. and trans. *Aphorismen über die Kunst.* Kosterberg, Basel: Verlag Benno Schwabe & Co., 1944.

Mason, Eudo C., ed. *Johann Heinrich Füssli. Remarks on the Writings and Conduct of J.J. Rousseau=Bermerkungen über J.J. Rousseaus Schriften und Verhalten.* Zurich: Schweizerisches Institut für Kunsthistorische Zürich, Kleine Schriften, 1962. In German.

Mason, Eudo C., ed. *The Mind of Henry Fuseli: Selections from his Writings.* London: Routledge & Paul, 1951. <BB #1648>

Mason, Eudo C., ed. *Unveröffentlichte Gedichte von Johann Heinrich Füssli.* Zurich: Neujahrsblatt der Zürcher Kunstgesellschaft, 1951. In German.

Weinglass, David H., ed. *The Collected English Letters of Henry Fuseli.* Millwood, London, Nendeln: Kraus International Publications, 1982.

[Translations by Fuseli](#)

Lavater, Johann Caspar. *Aphorisms on Man.* [Trans. Henry Fuseli.] [2nd ed. London: J. Johnson, 1789.](#) [3rd ed. Dublin: W. Sleater and P. Byrne, 1790.](#) [3rd ed. London: J. Johnson, 1794.](#)

Winkelmann, Johann Joachim. Trans. Henry Fuseli. *Reflections on the Paintings and Sculpture of the Greeks.* London: A. Millar, 1765. [1767](#).

[Catalogues \(Standard, Collections, and Exhibitions\)](#)

[Standard](#)

Ganz, Paul. *The Drawings of Henry Fuseli.* New York: 1949.

Longstreet, Stephen. *The Drawings of Fuseli.* Alhambra: Borden Publishing Co., 1969.

Powell, Nicolas. *The Drawings of Henry Fuseli*. London: Faber and Faber, 1951.

Schiff, Gert. *Johann Heinrich Füssli 1741-1825*. 2 vols. Zürich: München Verlag Berichthaus u. Prestel-Verlag, 1973. In German.

The catalogue raisonné for the drawing and paintings. There is a section on Fuseli and Blake in vol. 1, pp. 279-91, and references to Blake and members of his and Fuseli's circles throughout.

Weinglass, David H. *Prints and Engraved Illustrations by and after Henry Fuseli: A Catalogue Raisonné*. Aldershot, UK, and Brookfield, VT: Ashgate, 1994. <WBHC 2988-89>

There is a useful index of engravers, including Blake, of “books containing engraved illustrations after Fuseli,” and of publishers.

[Collection Catalogues](#)

Butlin, Martin, Intro. *Drawings by Henry Fuseli R.A.—From a Private Collection. Christie’s, London—Auction Catalogue—14 April 1992*. London: Christie’s, 1992. <WBHC 2988>

Drawings owned by Harriet Jane Moore (1801-1884), daughter of Fuseli’s friend Joshua Moore (1762-1860), to whom Fuseli gave a copy of *For Children: The Gates of Paradise* in 1806.

Tomory, P.A. [*A Collection of Drawings by Henry Fuseli*](#). Auckland: Auckland City Art Gallery 1967.

Reproduces 37 Fuseli drawings discovered in New Zealand in 1963. For its points regarding Blake, see Michael J. Tolley’s “[*The Auckland Fuselis*](#)” in *Blake: An Illustrated Quarterly* 3.3 (Dec. 1969): 51-52. <BB #1217.46>

[Exhibition Catalogues](#)

Baker, Christopher, Andreas Beyer, and Pierre Curie, ed. [*Füssli, entre rêve et fantastique \[Fuseli, the Realm of Dreams and the Fantastic\]*](#). Paris: Musée Jacquemart-André, 2022. In French. <*Blake* (2023, 2024)>

The catalogue for the 2022–23 Paris exhibition.

Becker, Christoph, with contributions by Claudia Hattendorf. *Johann Heinrich Füssli: Das verlorene Paradies*. Stuttgart: Gerd Hatje for the Staatsgalerie Stuttgart, 1997. <WBHC 2992>

The catalogue for the exhibition held from 27 Sep. 1997 to 11 Jan. 1998 at the Staatsgalerie, Stuttgart, in which “[a] large number of Fuseli’s Milton designs for his 1799 exhibition were gathered for the first time in almost two centuries” (WBHC 2992). See Wendy Furman-Adams and Virginia James Tufte’s “The [*Choreography of Passion: Henry Fuseli’s Milton Gallery, 1799/1998*](#)” for additional commentary.

Bindman, David. ‘A Cosmopolitan View of the Bard: Fuseli and Shakespeare.’ *Drama and Desire: Art and Theatre from the French Revolution to the First World War*. Toronto: Skira, 2010. 80-85.

The catalogue for the exhibition held at the Art Gallery of Ontario, Toronto.

Bircher, Martin, Christoph Eggenberger, and Michael Kotrba. *Johann Heinrich Füssli. Male der Weltliteratur. Die Bestände der Zentralbibliothek Zürich*. Zurich, 2005.

[Bogle, Andrew.] [William Blake: Illustrations of the Book of Job; Henry Fuseli, The Three Witches of Macbeth and Associated Works](#). [Auckland: Auckland City Art Gallery, 1980]. <

The typeset catalogue for the exhibition held at the Auckland City Art Gallery from 8 Aug. to 2 Oct. 1980.

Busch, Werner, and Petra Maisak, ed. *Füsslis Nachtmahr. Traum und Wahnsinn*. Petersberg: Michael Imhof Verlag, 2017. In German. <*Blake* (2020)>

The catalogue for the exhibition held at the Freies Deutsches Hochstift, Goethe Museum, Frankfurt, from 19 Mar. to 18 Jun. 2017, and at the Wilhelm Busch-Deutsches Museum für Karikatur und Zeichenkunst, Hanover, from 22 Jul. to 15 Oct. 2017. Considers the creation and reception of Fuseli's *Nightmare*.

Keay, Caroline. [Henry Fuseli](#). London: Academy Editions and New York: St. Martin's Press, 1974.

Lentzsch, Franziszka et al. *Fuseli: The Wild Swiss*. Zurich: Scheidegger and Spiess, 2005. <*WBHC* 2991>

The catalogue for the exhibition held at Kunsthaus, Zurich, from 14 Oct. 2005 to 8 Jan. 2006.

Licht, Fred, Simona Tosini Pizzetti, and David H. Weinglass. *Füssli pittore di Shakespeare: Pittura e teatro, 1775-1825*. Milano: Electa, 1997. In Italian. <*WBHC* 2989>

The catalogue for the [exhibition](#) held from 7 Sep. 7 to 7 Dec. 1997, at the Fondazione Magnani Rocca, Mamiano di Traversetolo, Parma. There are essays in Italian on Fuseli and Shakespeare, on the picture galleries of London, and on Fuseli's engravers.

Pressly, Nancy L. [The Fuseli Circle in Rome: Early Romantic Art of the 1770s](#). New Haven: Yale Center for British Art, 1979.

The catalogue for the exhibition held at the Yale Center for British Art from 12 Sep. to 11 Nov. 1979.

Régis Michel. *La peinture comme crime: ou, la part maudite de la modernité*. Musée du Louvre, Hall Napoléon. Paris: Éditions de la Réunion des musées nationaux, 2001. In French. <*WBHC* 2990>

“There are sections on Blake, Fuseli, Goya, and Romney, inter alia” (*WBHC* 2990).

Reifert, Eva, with Claudia Blank. *Fuseli: Drama and Theatre*. Munich: Prestel, 2018. <*Blake* (2020)>

An English translation of the German catalogue for the exhibition, *Füssli: Drama und Theater*, at the Kunstmuseum Basel, which ran from 20 Oct. 2018 to 17 Feb. 2019 and was curated by Eva Reifert.

Schiff, Gert, ed. [Henry Fuseli, 1741-1825](#). London: Tate Gallery Publications, 1975.

The catalogue for exhibition held at the Tate from 19 Feb. to 31 Mar. 1975.

Schiff, Gert, ed. *Johann Heinrich Füssli 1741-1825*. Paris: Musée du Petit Palais, 1975. In French.

The catalogue for the exhibition held at the Musée du Petit Palais from 21 Apr. 20 Jul. 1975.

Schiff, Gert, ed. *Johann Heinrich Füssli: 1741-1825*. Zürich: Kunsthaus Zürich, 1969. In German.

The catalogue for the exhibition held at the Kunsthaus Zürich from 17 May to 6 Jul. 1969.

[Shockingly Mad: Henry Fuseli and the Art of Drawing.](#)

An exhibition held at the Art Institute of Chicago from 16 Nov. 2017 to 1 Apr. 2018. While there was no catalogue, the title links to the Institute's website, where there are many pictures of the exhibition.

Sieveking, Heinrich. *Fuseli to Menzel: Drawings and Watercolors in the Age of Goethe from a German Private Collection*. Munich and New York: Prestel, 1998. <WBHC 2990>

The catalogue for the exhibition held from 4 Apr. to 7 Jun. 1998 at the Busch-Reisinger Museum, Cambridge; from 23 Jun. to 10 Aug. 1998 at the Frick Collection, New York; and from 15 Sep. to 29 Nov. 1998v at the J. Paul Getty Museum, Los Angeles.

Solkin, David H., with Jonas Beyer, Mechthild Fend, and Ketty Gottardo. *Fuseli and the Modern Woman: Fashion, Fantasy, Fetishism*. London: Paul Holberton Publishing, 2022. <Blake (2023, 2024)>

The catalogue for the 2022–23 exhibition held at the Courtauld, London, and Kunsthaus Zürich.

Tomory, Peter. *The Poetical Circle. Fuseli and the British*. Florence: Centro Di, 1979.

The catalogue for the exhibition held in Florence, Italy, and later Australia and New Zealand 1979.

Studies

Blake and Fuseli

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. Canberra: ACT, 1973. 163-85. <BB #A802>

On Fuseli's translation of Winckelmann and its influence on Blake.

Altick, Richard D. [Paintings from Books: Art and Literature in Britain, 1760-1900](#). Columbus: Ohio State University Press, 1985.

A good overview of literary paintings. Blake is referenced often, especially in the chapter, "Eighteenth-Century Book Illustrations," pp. 37-55, which also considers Boydell's Shakespeare, Macklin's Poet's, and Fuseli's Milton galleries.

Antal, Frederick. [*Fuseli Studies*](#). London: Routledge & Kegan Paul, 1956. [Rpt. 2022](#). Routledge Revivals.

A good, albeit dated, overview of Fuseli's career, with many references to Blake and his circle and earlier artists who inspired both Fuseli and Blake.

Baine, Rodney M. and Mary R. “[*Blake's Sketch for Hamlet*](#).” *Blake: An Illustrated Quarterly* 9.4 (spring 1976): 117-19. <BBS 378>

Analyzes the sketch for Hamlet and the 1806 watercolor comparing them to Fuseli's illustrations.

Barrell, John. “A Blake Dictionary.” [*The Political Theory of Painting From Reynolds To Hazlitt: The Body of the Public.*](#) London and New Haven: Yale University Press, 1986. 222-57. <BBS 360, WBHC 1583>¹¹⁷

An important explication of Blake's artistic theory around the terms originality, character, individuality, and public, with references to Reynolds, Barry, Fuseli, and Milton.

Beer, John. “Blake, Coleridge, and Wordsworth: Some Cross-currents and Parallels 1789-1805.” [*William Blake: Essays in Honour of Sir Geoffrey Keynes*](#). Ed. Morton D. Paley and Michael Phillips. Oxford: Clarendon Press, 1973. 231-59. <BB #A2350, BBS 598-99, WBHC 2503-05>

Positions Blake alongside Coleridge, Wordsworth, Godwin, and Fuseli, with a discussion of Blake's engravings for Erasmus Darwin's *Botanic Garden*.

Bentley, G.E., Jr. “[*'A Different Face': William Blake and Mary Wollstonecraft*](#).” *Wordsworth Circle* 10.4 (1979): 349-50. <BBS 367>

Argues that Blake's *Notebook* and letter poem, “Mary,” (i.e., “O Why was I born with a different Face”), was based on a passage of Wollstonecraft's novel *Maria*, which was reviewed by Henry Fuseli.

Calè, Luisa. “Blake and the Literary Galleries.” [*Blake and Conflict*](#). Ed. Sarah Haggarty and Jon Mee. Basingstoke: Palgrave Macmillan, 2008. 185-209. <WBHC 2113-15>

Considers “how Blake responded to the rhetoric and aesthetics of the literary galleries,” with a focus on “Fuseli's *Satan Bursts From Chaos*, a Milton Gallery picture which Blake was commissioned to engrave” (186), a design that echoes in *The [First] Book of Urizen* and the illustrations to *Night Thoughts*.

Calè, Luisa. [*Fuseli's Milton Gallery: "Turning Readers into Spectators."*](#) Oxford: Oxford University Press, 2006.¹¹⁸ <WBHC 2993>

The key study of Fuseli's Milton Gallery, which highlights a new culture of exhibition. In addition to Fuseli's collaborators, Johnson and Cowper, there is much on Boydell's

¹¹⁷ The beginning page number in *WBHC* misstated as “22.”

¹¹⁸ Calè develops her argument regarding Fuseli's use of invention in her “Lapland Orgies: The Hell-hounds round Sin: Réécriture et Invention dans la Galerie Miltonienne de J. H. Füssli,” *Dénouement des Lumières et Invention Romantique*, ed. G. Bardazzi and A. Grosrichard (Geneva: Drosz, 2003), 231-46.

Shakespeare Gallery, Macklin's Poet Gallery, and Bowyer's Historic Gallery and some on Blake.

Carter, Sarah. "[The Ambiguities of Translation: Fuseli, Blake, and the Making of Aphorisms on Man](#)." *Blake: An Illustrated Quarterly* 58.2 (fall 2024): 32 pars. <*Blake* (2025)>

"*Aphorisms on Man* emerges from my analysis a composite creation—one that registers the competing visions of its several authors and constitutes the idea of self emerging in tandem with Romanticism" (par. 3).

Chayes, Irene H. "[Between Reynolds and Blake: Eclecticism and Expression in Fuseli's Shakespeare Frescoes](#)." *Bulletin of Research in the Humanities* 85.2 (1982): 140-68. <*BBS* 428>

While focused primarily on Henry Fuseli and his use of "eclecticism" and "expression" (terms he used in his [Lectures on Painting](#)), also considers Fuseli's relationship to Reynolds and Fuseli's influence on Blake.

De Santis, Silvia. "How can I help thy Husband's copying Me? Dante tra Blake, Füssli e Flaxman." 101-28. [Dante e l'arte 7](#) (2020). In Italian (abstract in Italian and English). <*Blake* (2021)>

Considers the bonds of friendship linking Blake, Fuseli, and Flaxman, and how their interpretations of Dante may have influenced one another.

Erle, Sibylle. [Blake, Lavater, and Physiognomy](#). London: Legenda, 2010. <*WBHC* 1995-96>

A key study that examines the background and production of Lavater's *Physiognomische Fragmente*, Henry Fuseli's English translation, and Blake's illustrations, and which details Lavater's influence on Blake's thought.

Essick, Robert N. "[Blake in the Marketplace, 2004](#)." *Blake: An Illustrated Quarterly* 38.4 (spring 2005): 124-50. <*WBHC* 1701>

Offers evidence that Fuseli designed the illustrations for Allen's *A New and Improved History of England* (1798) and *A New and Improved Roman History* (1798) based on a "pen and ink drawing sold by Christie's London on 6 July [2004]" (125).

Furman-Adams, Wendy, and Virginia James Tufte. "[Anticipating Empson: Henry Fuseli's Re-Vision of Milton's God](#)." *Milton Quarterly* 35 (2001): 258-74. <*WBHC* 2995>

Contrasts Fuseli's and Blake's depictions of God, Satan, and the creation of Eve in their illustrations of *Paradise Lost*.

Furman-Adams, Wendy. "'Delectable to Behold': Milton's Eve in the Artist's Gaze." *Global Milton and Visual Art*. Ed. Angelica Duran and Mario Murgia. Lanham, Boulder, New York, and London: Lexington Books, 2021. 165-98. <*Blake* (2024)>

Examines eighteenth- and early-nineteenth-century depictions of Eve, including Francis Hayman, Henry Fuseli, Edward Burney, Richard Westall, and John Martin.

Gage, John. "[Blake's Newton](#)." *Journal of the Warburg and Courtauld Institutes* 37 (1971): 372-77. <*BB* #A1658>

On the print's relationship to Newton's theory of the rainbow, with references to the rainbow in Blake's poetry, Joseph Priestley's account of Newton's *Optics*, James Barry on Newton's idea of the rainbow, and Henry Fuseli on Michelangelo's Sistine Chapel.

Gilroy-Ware, Cora. *The Classical Body in Romantic Britain*. New Haven: Yale University Press, 2020. <Blake (2022)>

An important reexamination of notions and displays of the classical body that engages with religion and race. Blake and many members of his artistic milieu (George Cumberland, Joseph Farington, Henry Fuseli, John Gibson, Thomas Lawrence, Joshua Reynolds, William Sharp, Benjamin West, and Johann Joachim Winckelmann) are referenced throughout, but Thomas Banks ("Hidden Dreams," 31-67) and John Flaxman ("Poetic Departures," 69-113) receive extended, detailed analysis.

Gleckner, Robert F. "Blake and Fuseli in a Student's Letter Home." *Blake: An Illustrated Quarterly* 6.3 (winter 1972-73): 71. <BB #1271.113>

On the reference to Fuseli and Blake in *Letters from an Irish Student in England to His Father in Ireland* (London, 1809), II.139-41.

Hall, Carol Louise. *Blake and Fuseli: A Study in the Transmission of Ideas*. New York and London: Garland, 1985. <BBS 499, WBHC 2119-20>¹¹⁹

"Deals especially with the influences on Blake of Fuseli's writings on Winckelmann, Rousseau, and Lavater" (BBS 499).

Heppner, Christopher. "The Woman Taken in Adultery: An Essay on Blake's 'style of Designing.'" *Blake: An Illustrated Quarterly* 17.2 (fall 1983): 43-60. <BBS 395>

A detailed reading of the biblical watercolor (Butlin 486), with many references to other treatments of the subject, Jonathan Richardson's *An Essay on the Theory of Painting* (London, 1725), and Fuseli's *Lectures on Painting* (London, 1801).

Hilton, Nelson. "An Original Story." *Unnam'd Forms: Blake and Textuality*. Ed. Nelson Hilton and Thomas A. Vogler. Berkeley: University of California Press, 1986. 69-104. <BBS 508-09, WBHC 2148-49>

An important essay that uses both Wollstonecraft's *Vindication of the Rights of Woman* (1792) and her relationship with Fuseli to read *The Visions of the Daughters of Albion*.

Howard, Seymour. "William Blake: The Antique, Nudity, and Nakedness: A Study in Idealism and Regression." *Artibus et historiae: rivista internazionale di arti visive e cinema* 6 (1982): 117-49. <BBS 516>

A useful essay that considers Blake's use of the nude, positioning him within late eighteenth-century aesthetics (with references to Fuseli and Reynolds) and explicating his changing ideas of nakedness and his presentations of nudes.

Ibata, Hélène. *The Challenge of the Sublime: From Burke's "Philosophical Enquiry" to British Romantic Art*. Manchester: Manchester University Press, 2018. <Blake (2020)>

¹¹⁹ "BB" in WBHC should be "BBS."

On Burke's notion of the sublime and its reception in artistic circles. There are many relevant chapters on Blake and his circle, including Reynolds, Barry, West, and Fuseli. The chapter on Blake is titled "Against and beyond Burke: Blake's 'sublime Labours'" (235-66).

Keynes, Geoffrey. "The Engraver's Apprentice." *Blake Studies: Essays on his Life and Work*. 2nd ed. [Oxford: Clarendon Press, 1971](#). 14-30. <BB #2010, WBHC 2249-50>

An account of Blake's apprenticeship and descriptions of his Westminster drawings, an identification of the symbols Blake borrowed from Jacob Bryant's *New System, or An Analysis of Ancient Mythology* (1774-76), the engraving of Joseph of Arimathea, and his signature in a copy of Fuseli's translation of Winkelmann's *Reflections on the Painting and Sculpture of the Greeks* (1765).

Khachaturov, Sergei. "[Gotitsizmy istoricheskoi zhivopisi epokhi romantizma. Bruni, Ivanov, Fusli, Bleik](#) [Gothicism in Romantic Historical Painting. Bruni, Ivanov, Fuseli, Blake]." *Russkoe iskusstvo. II. Neuchtennyie detali. Sbornik stateiim* [Russian Art. II. Overlooked Details. Digest of Articles]. Saint Petersburg: Aleteiia, 2020. 75-94. In Russian (abstract in Russian and English). <Blake (2021)>

The era of Romanticism made its main themes "overlooked details," difficult and "incorrect," "Gothic," and "Romantic" signs of historical time, and personal understanding of incidents, accomplishments, and human deeds.

Lenihan, Liam. "Wollstonecraft's Reading of Milton and the Sublime of Barry, Fuseli and Blake." *The Writings of James Barry and the Genre of History Painting, 1775-1809*. Farnham: Ashgate, 2014. 127-52. <WBHC 2318>

Considers the response to Milton by Wollstonecraft, James Barry, Henry Fuseli, and Blake, with references to *Visions of the Daughters of Albion*, Edmund Burke, and William Godwin.

Matsushita, Tetsuya. *Henry Fuseli no Gaho: Monogatari to Character Hyogen no Kakushin* [The Painting Method of Henry Fuseli: A Revolution in Expression of Stories and Characters]. Tokyo: Sangensha, 2018. In Japanese. <Blake (2020)>

4 plates by Blake.

Matthews, Susan. *Blake, Sexuality and Bourgeois Politeness*. Cambridge: Cambridge University Press, 2011. <WBHC 2381>

An important book that positions Blake's use of "sex" against the changing meaning of the term and provides rich readings of Blake and gender primarily in relationship to William Hayley and other significant members of Hayley's circle, and includes discussions of Fuseli and Wollstonecraft.

Matthews, Susan. "'Hayley on his Toilette': Blake, Hayley and Homophobia." [Queer Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2010. 209-20. <WBHC 1801-03>

“[T]race[s] Blake’s use of the satirical figure of the effeminate man in post-1800 references to William Hayley” (209), with discussion of Cowper and Fuseli. (See her [Blake, Sexuality and Bourgeois Sexuality](#) (2011) for an extension of these arguments.)

Matthews, Susan. “Illustrated Poetry in the Romantic Period.” [The Edinburgh Companion to Romanticism and the Arts](#). Ed. Sophie Thomas and Maureen McCue. Edinburgh: Edinburgh University Press, 2023. 356-73. <Blake (2024)>

On the relative novelty of the idea of “illustrations” in the Romantic period, with references to Blake’s illustrations to Gray and Young, Stothard, Fuseli, Boydell, and Charlotte Malkin.

Meller, Horst. “The Parricidal Imagination: Shelley, Blake, Fuseli and the Romantic Revolt against the Father.” *The Romantic Imagination: Literature and Art in England and Germany*. Ed. Frederick Burwick and Jürgen Klein. Amsterdam and Atlanta: Rodopi, 1996. 76-94. <WBHC 2396>

On how the writers and artists depicted the death of fathers in relationship to their radical politics.

Merchant, W. Moelwyn. “The Romantics.” [Shakespeare and the Artist](#). London, New York, and Toronto: Oxford University Press, 1959. 77-94. <BB #2215>

Discusses Blake’s Shakespeare illustrations on pp. 81-86, with the chapter also addressing other Romantic illustrations of Shakespeare, including those by Fuseli and John Martin. The previous chapter is on the Boydell Shakespeare project.

Miner, Paul. “[Blake and Winckelmann’s ‘Paltry Critick.’](#)” *Notes and Queries* 58.4 (2011): 535-37. <WBHC 2409>

“The ‘paltry critic’ in Winckelmann’s *Reflections on the Painting and Sculpture of the Greeks*, tr. Fuseli (1765) is echoed in Blake’s defence of Fuseli in the *Monthly Magazine* (1806)” (WBHC 2409).

Myrone, Martin. “The Body of the Blasphemer.” [Queer Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2010. 74-86. <WBHC 1801-03>

Interprets the biblical watercolor, *The Blasphemer* (Butlin no. 446), for its “radically unstable queerness” (76), with references to Fuseli.

Myrone, Martin. “Conclusion: Genius, Madness and the Fate of Heroic Art: Blake and Fuseli in the Nineteenth Century.” [Bodybuilding: Reforming Masculinities in British Art 1750-1810](#). New Haven: Yale University Press, 2006. 305-14. <WBHC 2446>

Considers Blake and Fuseli and the fate of the “Grand Manner” in art and its arguments regarding masculinity.

Myrone, Martin. “Fuseli to Frankenstein: The Visual Arts in the Context of the Gothic.” [Gothic Nightmares: Fuseli, Blake and the Romantic Imagination](#). London: Tate Publishing, 2006. 31-40. <WBHC 1329-32>

Considers Fuseli, Blake, and James Gillray in relationship to the Gothic: “what brings the perverse, strange and supernatural art of Fuseli, Blake, and Gillray and their contemporaries into meaningful association with the Gothic in literature is also that they

share the same range of new strategic possibilities regarding audiences, marketing and the power of sensation” (35).

O'Rourke, Stephanie. “[Art after Self Evidence: Fuseli, Blake, and Banks.](#)” *European Romantic Review* 33.4 (2022): 497-513. <Blake (2023)>

“[C]onsiders how models of artistic neoclassicism and scientific experimental procedures shared an investment in the evidentiary authority of an idealized male body” (abstract).

Pite, Ralph. “Illustrating Dante.” [The Circle of Our Vision: Dante's Presence in English Romantic Poetry.](#) Oxford: Clarendon Press, 1994. 58-69. <WBHC 2537>

A reading of Blake’s Dante illustrations with references to Fuseli and John Taafe.

Pointon, Marcia R. “William Blake and Milton (1801-1825).” [Milton and English Art.](#) Manchester: Manchester University Press, 1970. 135-66. Rpt. Toronto: Toronto University Press, 2019. <BB #2426, Blake (2023)>

A section on Blake’s illustrations to Milton in a wider book on visual representations of Milton’s works between, chiefly 1688 and 1860. Many references to Blake’s precursors and contemporaries, including Fuseli’s Milton Gallery.

Ripley, Wayne C. “[An Unrecorded Attack on Blake.](#)” *Notes and Queries* 55.4 (Dec. 2008): 418-20.

Blake was attacked in John Britton’s *The Pleasure of Human Life* (1807) for defending Fuseli.

Sullivan, Ernest W., II. “Illustration as Interpretation: *Paradise Lost* from 1688 to 1807.” [Milton's Legacy in the Arts.](#) Ed. Albert C. Labriola and Edward Sichi, Jr. University Park, PA and London: Pennsylvania State University, 1988. 59-92. <BBS 650>

An overview of illustrations of *Paradise Lost*, ending with Blake’s, with slight mention of Fuseli’s.

Szwydky, Lissette Lopez. “Visual and Textual Adaptation in Literature and Fine Art Forms.” *Transmedia Adaptation in the Nineteenth Century*. Columbus: Ohio State University Press, 2020. 97-137. <Blake (2024)>

Discusses Blake’s engravings to Stedman and his illustrations to other authors (Young, Gray, Milton, and Dante). Also addresses the literary galleries of Boydell and Macklin, with a few comments on Fuseli’s illustration of Shakespeare.

Todd, Ruthven. “[Fuseli and Blake: Companions in Mystery.](#)” *Art News* 52 (1954): 26, 57-58, <BB #2850>

On why the men were friends.

Todd, Ruthven. “[Two Blake Prints and Two Fuseli Drawings, with Some Possibly Pertinent Speculations.](#)” *Blake: An Illustrated Quarterly* 5.3 (winter 1971-72): 173-81. <BB #1217.83>

On seeing sketches by Fuseli for Blake’s commercial engravings of Lavater’s *Aphorism on Man* (Essick, Comm. XVIII) and Fuseli’s *Lectures on Painting* (Essick, Comm. XL) at

the London bookstore of Ernest Seligmann, with an effort to document all of Blake's engravings for Fuseli and speculation on the Fuseli and Blake relationship.

Tomory, Peter. "[A Blake Sketch for Hayley's Ballad 'The Lion' and a Connection with Fuseli](#)." *The Burlington Magazine* 17.867 (1975): 376-78. <BBS 663>

On a sketch for "The Lion" in the "Royal Academy miscellanea collected by Edward Bell the engraver" (376), and its relationship to Fuseli's *Odysseus Killing the Suitors*, which was also executed in 1802.

Trawick, Leonard. "[William Blake's German Connection](#)." *Colby Library Quarterly* 13.4 (1977): 229-45. <BBS 663>

On Blake's possible knowledge of German literature and art through Fuseli and Lavater.

Wasser, Henry H. "[Notes on the Visions of the Daughters of Albion](#)." *Modern Language Quarterly* 9.2 (1948): 292-97. <BB #2927>

An early reading of *Visions* through the lens of Mary Wollstonecraft's relationship with Henry Fuseli.

Wein, Toni. *Monstrous Fellowship: "Pagan, Turk and Jew" in English Popular Culture, 1780-1845*. Oxford: Peter Lang, 2018. <Blake (2020)>

Shows that the phrase that Blake applied to Fuseli originated as early as 1548. Takes the Gordon Riots as its point of historical departure for an examination of the treatment of Irish Catholics, Muslims, and Jews in literature (including the work of Smith) and society.

Wittreich, Joseph Anthony, Jr. "[A Note on Blake and Fuseli](#)." *Blake: An Illustrated Quarterly* 3.1 (Jun. 1969): 3-4. <BB #1217.38>

Notes that Fuseli's fourth lecture on painting in "the Spring of 1803" (3) anticipates Blake's use of the phrase "sublime allegory" to describe epic poetry in his 6 Jul. letter to Thomas Butts.

Yates, Frances A. "[Transformations of Dante's Ugolino](#)." *Journal of the Warburg and Courtauld Institutes* 14.1-2 (1951): 92-117.¹²⁰

A useful survey of eighteenth-century and early nineteenth-century depictions of Ugolino, including those by Reynolds, Fuseli, Blake, and John Flaxman.

Fuseli without Blake

Allentuck, Marcia. "Further Reflections on Henry Fuseli's 'Nightmare' by Way of a New Inventory of Influence and Caricature." *Humanities Association Review* 27.4 (1976): 459-65.

Allentuck, Marcia. "Fuseli and Lavater: Physiognomical Theory and the Enlightenment." *Studies in Voltaire in the Eighteenth Century* 55 (1967): 88-112.

Allentuck, Marcia. "[Henry Fuseli on Engravings of His Milton Paintings: An Unpublished Letter](#)." *Burlington Magazine* 116.853 (1974): 214.

¹²⁰ Not recorded in BB.

A 27 Sep. 1802 letter to Du Roveray on “William Bromley’s engravings of his work in the 1802 edition of *Paradise Lost*” (214).

Allentuck, Marcia. “[Henry Fuseli and J. G. Herder’s *Ideen Zur Philosophie Der Geschichte Der Menschheit* in Britain: An Unremarked Connection.](#)” *Journal of the History of Ideas* 35.1 (1974): 113-20.

Suggests that Fuseli had a role in Joseph Johnson’s 1800 edition of Herder’s work.

Allentuck, Maricia. “[Henry Fuseli’s ‘Queen Katherine’s Vision’ and Macklin’s Poet’s Gallery: A New Critique.](#)” *Journal of the Warburg and Courtauld Institutes*. 39 (1976): 266-268.

Highlights Fuseli’s review of Macklin’s 1789 Catalogue of the British Poets in the Analytical Review, where he comments on painters illustrating literature, with specific references to Gainsborough, Opie, Stothard, Reynolds, and Bartolozzi’s engraving of Fuseli’s own painting, “Queen Katherine’s Dream.”

Andres, Sophia. “[Narrative Challenges to Verbal, Gendered Boundaries: Mary Shelley and Henry Fuseli.](#)” *Journal of Narrative Theory* 31.3 (2001): 257-82. <WBHC 2991>

“Shelley’s text [*Matilda*], as I will demonstrate, transforms Fuseli’s figures into more complex individuals. Indeed, her feminist narrative transformations of Fuseli’s paintings give us insights into gender conflicts not only in this novella but also in her other works as well” (257).

Andrus, Z. Dana. “Some Implications for Another Reading of Henry Fuseli’s ‘The Nightmare.’” *Gazette des Beaux-Arts* 137.126 (1995): 235-52.

Atkins, A.M. “[Both Turk and Jew’: Notes on the Poetry of Henry Fuseli, with Some Translations.](#)” *Blake: An Illustrated Quarterly* 16.4 (spring 1983): 206-11. <BBS 394>

Considers Fuseli’s turn from poetry and letters to paintings and offers English translations of five of the poems published in Johann Heinrich Füssli, *Sämtliche Gedichte*, ed. Martin Bircher and Karl S. Guthke (Zürich, 1973).

Baker, George. “[Fuseli’s Orpheus: A Drawing Found.](#)” *On Paper* 2.6 (1998): 15-17.

Notes and reproduces the rediscovered Fuseli drawing, *Orpheus and Eurydice*.

Baskcomb, Camilla, and Ute Larsen. “[Henry Fuseli: Necessity or Frugality? The Artist’s Selection of Drawing Papers.](#)” *Journal of the Institute of Conservation*, 32.1 (2009): 15-29. <WBHC 2992>

Bohrer, Frederick N. “[Public Virtue and Private Terror: A Two-Sided Oil Sketch by Henry Fuseli.](#)” *Zeitschrift für Kunstgeschichte* 53 (1990): 89-106.

Brenneman, David A. “[Self-Promotion and the Sublime: Fuseli’s Dido on the Funeral Pyre.](#)” *Huntington Library Quarterly* 62.1-2 (1999): 68-87. <WBHC 2992>

On Fuseli’s and Reynolds’s depiction of Dido at the 1784 Royal Academy exhibition, which established Fuseli’s reputation and “transformed [the sublime] from a marginal aesthetic espoused by Fuseli and a few others into an acknowledged feature of Reynolds’s theoretical platform” (70).

Brown, David. “[Fuseli’s Drawings for Ben Jonson’s ‘Masque of Queenes,’ and a Figure Study, Rediscovered in the Ashmolean Museum](#).” *Burlington Magazine* 121.911 (1979): 111-13.

Burden, Michael. “[A Short Article on a Lively Subject: Geltruda Rossi, Sarah Siddons, and Shakespeare’s Lady Macbeth à la Fuseli](#).” *Dance Research Journal* 49.1 (April 2017): 55-69. <*Blake* (2018)>

Cass, Jeffrey. “[Fuseli’s Milton Gallery: Satan’s First Address to Eve as a Source for Maria Edgeworth’s Belinda](#).” *ANQ* 14.2 (2001): 15-24.

Contextualizing Edgeworth’s obscure reference to Fuseli’s ‘well known picture’ provides clues to the symbolic import of the miscues and misdirections of Hery and Lady Delacour” (15).¹²¹

Chappell, Miles L. “[Fuseli and the ‘judicial adoption’ of the Antique in the ‘Nightmare.’](#)” *Burlington Magazine* 128.99 (1986): 420-22.

de Lima, Cecilia Nazaré, and Thaïs Flores Nogueira Diniz. “[Hamlet in Two Interpretations: Fuseli and Liszt](#).” *Todas as Letras: Revista de Língua e Literatura* 19.1 (Jan.-April 2017): 92-102. In English. <*Blake* (2018)>

Dörrbecker, Detlef W. “[Fuseli, The Swiss, and the British: Some Recent Publications](#).” *Blake: An Illustrated Quarterly* 15.1 (summer 1981): 53-55.

An account of some of the then recent German and Italian sources.

Duffy, Michael H. “[Michaelangelo and the Sublime in Romantic Art Criticism](#).” *Journal of the History of Ideas* 56.2 (1995): 217-38.

Highlights Reynolds’s *Discourses* and Fuseli’s *Lectures*.

Feingold, Lawrence. “Fuseli, Another Nightmare: *The Night-Hag Visiting Lapland Witches*.” *Metropolitan Museum Journal* 17 (1982): 49-61.

“*The Night-Hag* merges Milton, the nightmare and the Medusa, Lapland, and Ben Jonson in a single cauldron” (61).

Furman-Adams, Wendy, and Virginia James Tufte. “The Choreography of Passion: Henry Fuseli’s Milton Gallery, 1799/1998.” [Reassembling Truth: Twenty-First Century Milton](#). Ed. Charles W. Durham and Kristin A. Pruitt. Selinsgrove: Susquehanna University Press; London and Cranbury [N.J.]: Associated University Presses, 2003. 213-41. <*WBHC* 2999>¹²²

Analyzes the paintings of the Milton Gallery in relationship to ballet, with references to the [1997-98 Staatsgalerie Stuttgart exhibition](#).

Harvey, A.D. “Benjamin West and Henry Fuseli in Fiction, 1828.” *Notes and Queries* 45.2 (Jun. 1998): 202-03.

Notes their dialogue in James Boaden’s *A Man of Two Lives* (1828).

¹²¹ Cass is quoting Edgeworth’s *Belinda*.

¹²² *WBHC* misattributes the essay to Jay Stubblefield and alphabetizes it accordingly.

Haut, Asia A. “[Reading Flora: Erasmus Darwin’s *The Botanic Garden*, Henry Fuseli’s Illustrations, and Various Literary Responses](#).” *Word & Image* 20.4 (2004): 240-56.

“This essay focuses on a nexus of late eighteenth-century British botanically related texts -both literary and visual -in which the garden is revealed to be a site in which gender-dependent assertions over language are contested” (240). In addition to Fuseli’s illustrations to Darwin, work by Anna Seward (1742-1809) and Richard Polwhele’s *The Unsex’d Females* (1798) are considered.

Hay, Daisy. [Dinner with Joseph Johnson: Books and Friendship in a Revolutionary Age](#). Princeton: Princeton University Press, 2022. <*Blake* (2023)>

An engaging and detailed book on Joseph Johnson and his circle. Blake is a minor but recurrent player. There are well-told accounts regarding the many members of Blake’s circle with ties to Johnson. These include Erasmus Darwin, John Gabriel Stedman, and William Cowper (and William Hayley’s relationship to him), with Henry Fuseli and Mary Wollstonecraft given extensive attention.

Irwin, David. “[Fuseli’s Milton Gallery: Unpublished Letters](#).” *Burlington Magazine* 101.681 (1959): 436-40.

Letters to Roscoe on the Milton Gallery.

Junod, Karen. “[Henry Fuseli’s Pragmatic Use of Aesthetics: His Epic Illustrations of Macbeth](#).” *Word & Image* 19.3 (2003): 138-50. <*WBHC* 2996>

“[A] close analysis of Fuseli’s interpretation of *Macbeth*” showing “how Fuseli intended” “to produce the most powerful effect possible on the spectator, which nonetheless involved a discrepancy between his theory and practice” (138).

King, James. “An Unlikely Alliance: Fuseli as Revisor of Cowper’s Homer.” *Neophilologus* 67.3 (1983): 468-79.

On Fuseli’s assistance in helping Cowper to translate Homer.

Liberto, Fabio. “Shakespeare, Fuseli, and Problems of Visual Representation in Romantic Culture.” *Textus* 24.1 (2011): 131-52. <*WBHC* 2996>

Focusing on Fuseli’s paintings for the Boydell Shakespeare Gallery, argues that “Fuseli’s paintings show profound ontological problems connected to stage representation, actors’ identity, and visual imagination, especially when it comes to representation inspired by Shakespeare’s works” (abstract).

Matthews, Susan. “Henry Fuseli’s Accommodations: ‘Attempting the Domestic’ in the Illustrations to Cowper.” [Romanticism and Illustration](#). Ed. Ian Haywood, Susan Matthews, and Mary L. Shannon. Cambridge: Cambridge University Press, 2019. 119-42. <*Blake* (2020)>

Considers “how Fuseli responded to the challenge of working for commercial publishers” after the failure of the Milton Gallery (14).

MacAndrew, Hugh. “Henry Fuseli and William Roscoe.” *Liverpool Bulletin, Walker Art Gallery* 8 (1959-60).

MacAndrew, Hugh. "Selected Letters from the Correspondence of Henry Fuseli and William Roscoe of Liverpool." *Gazette des Beaux-Arts* 62 (1963): 204-28. <BB #A2167>

"Fuseli praises Blake's plate of 'Annubis in the first part of the Botanic Garden' in a letter of 17 Aug. 1798 (218)" (BB #A2167).

Moffitt, John F. "[A Pictorial Counterpart to 'Gothick' Literature: Fuseli's *The Nightmare*.](#)" *Mosaic* 35.1 (2002): 173-96.

"It now appears that it is a single published source-*The Malleus Maleficarum 'The Hammer of Witches'* composed by Heinrich Kramer ('Institor') and Jacob Sprenger, and first published in 1486-87 - that best contextually explains the intrinsic significance of many specific motifs encountered in Fuseli's familiar painting" (178).

Myrone, Martin. "[Henry Fuseli and Gothic Spectacle](#)." *Huntington Library Quarterly* 70.2 (2007): 289-310.

Explores Fuseli's relationship to the Gothic in terms of public spectacle and new technologies of popular entertainment.

Myrone, Martin. "Henry Fuseli and Thomas Banks in Rome," "Gothic Romance and Quixotic Heroism: Fuseli in the 1780s," and "Conclusion: Genius, Madness and the Fate of Heroic Art: Blake and Fuseli in the Nineteenth Century." [Bodybuilding: Reforming Masculinities in British Art 1750-1810](#). New Haven: Yale University Press, 2006. 163-90, 227-51. <WBHC 2446, 2996>

Considers Blake and Fuseli and the fate of the "Grand Manner" in art and its arguments regarding masculinity.

O'Dell, Ilse. "[Füssli 'Fakes'?](#)" *Print Quarterly* 10 (1993): 37-42. <WBHC 2997>

"About 'Füssli's borrowing from prints by Jost Amman in his early drawings . . . some drawings that are attributed to Amman are in fact by Füssli' (37)" (WBHC 2997).

Oppenheimer, Margaret. "[Reinventing Henry Fuseli's *Nightmare*: A Forgotten Painting by William Martin \(1753-1830 or later\)](#)." *British Art Journal* 21.1 (2020): 64-72.

Reads Martin's *Iachimo in the Apartment of Imogen* as a response to Fuseli's *Nightmare*.

O'Rourke, Stephanie. "Fuseli's Physiognomic Impressions." *Art, Science, and the Body in Early Romanticism*. Cambridge: Cambridge University Press, 2022. <Blake (2024)>

"Despite referring to physiognomy as 'the mother of correctness,' Fuseli often represented bodies that could not be read according to the criteria of Lavater's system" (20).

Padilla, Nathalie. *L'esthétique du sublime dans les peintures shakespeariennes d'Henry Füssli (1741-1825)*. Paris: L'Harmattan, 2009. In French. <WBHC 2997>

Parrino, Maria. "Gothic and Earlier Painting: Nightmares and Premature Burials in Fuseli and Wiertz." *The Edinburgh Companion to Gothic and the Arts*. Ed. David Punter. Edinburgh: Edinburgh University Press, 2019. 107-21. <Blake (2020)>

Poot, Luke Terlaak. “[Scott’s Momentaneity: Bad Timing in *The Bride of Lammermoor*](#).” *Nineteenth-Century Literature* 72.3 (Dec. 2017): 283-310. <*Blake* (2018)>

Considers the influence of Fuseli’s concept of “momentaneity” on Scott.

Pop, Andrei. [Antiquity, Theatre, and the Painting of Henry Fuseli](#). Oxford and New York: Oxford University Press, 2015. <*WBHC* 2997>

Seeks to reconstruct “Fuseli’s career as an interpreter of antiquity” (12).

Pop, Andrei. “[Henry Fuseli: Greek Tragedy and Cultural Pluralism](#).” *Art Bulletin* 94.1 (2012): 78-98. <*WBHC* 2997>

On Fuseli’s Shakespeare designs in relationship to Greek antiquity.

Pop, Andrei. “[Sympathetic Spectators: Henry Fuseli’s Nightmare and Emma Hamilton’s Attitudes](#).” *Art History* 34.5 (2011): 934-57. <*WBHC* 2997>

“I shall argue that, beyond all self-congratulatory rhetoric, it is Fuseli’s dogged effort to involve viewers in a dreamer’s private experience that makes *The Nightmare* compelling” (934).

Powell, Nicolas. [The Nightmare](#). New York: Viking Press, 1973.

A study that includes a list of different versions and variants and of caricatures and satirical prints.

Priestman, Martin. “‘Fuseli’s Poetic Eye’: Prints and Impressions in Fuseli and Erasmus Darwin.” [Romanticism and Illustration](#). Ed. Ian Haywood, Susan Matthews, and Mary L. Shannon. Cambridge: Cambridge University Press, 2019. 94-118. <*Blake* (2020)>

Suggests that Fuseli’s illustrations “functioned like meditations on Darwin’s complex ideas” (14).

Regier, Alexander. “Crossing Channels: Fuseli, Hamann, and Lavater.” [Exorbitant Enlightenment: Blake, Hamann, and Anglo-German Constellations](#). Oxford: Oxford University Press, 2018. 93-124. <*Blake* (2019, 2020, 2022, 2023, 2024)>

On Fuseli’s relationships to Hamann and Lavater.

Riccardi, Silvia. “Dal colosso al frammento: Fuseli, Flaxman, Blake e i giganti di Botticelli (If. XXXI-XXXII).” *Dante e Botticelli II*. Ed. Cornelia Klettke and Dagmar Korbacher. Franco Cesati Editore, 2024. In Italian. <*Blake* (2025)>

Riccardi, Silvia. “The true terrors of Dante: ‘L’Inferno di Henry Fuseli.’” [Dante in der romanischen Welt](#). Ed. Thomas Klinkert and Patricia Oster-Stierle, Brill Fink, 2024. 93-113. In Italian. <*Blake* (2025)>

Rykov, Anatolii. “[Buria, natisk i legkoe dominovalie. Genri Fiuzeli](#) [Storm, Stress, and Light Domination. Henry Fuseli].” *Studia Culturae* 43 (2020): 68-77. In Russian (abstract in Russian and English). <*Blake* (2021)>

The author comes to the conclusion that the reception of the male-female opposition, typical for the Sturm und Drang movement, is transformed by Fuseli into the

deconstruction and erosion of stable gender identities. The erotization of art, the sexualization of the set of subjects and themes traditional for European art by Fuseli, leads to a rethinking of the problems of power and social relations.

Schiff, Gert. *Johann Heinrich Füssli's Milton-Galerie*. Zurich: Fretz & Wasmuth, 1963. In German.

Includes a catalogue of the Milton Gallery.

Schiff, Gert, and Viotto P, ed. *L'Opera completa di Johann Heinrich Füssli*. Milan: Rizzoli, 1977. In Italian.

Shachar, Hila. "Cultural Manifestations of Romanticism on the Contemporary Screen." *The Edinburgh Companion to Romanticism and the Arts*. Ed. Sophie Thomas and Maureen McCue. Edinburgh: Edinburgh University Press, 2023. 486-501.

On Mary Shelley and *The Nightmare*.

Sillars, Stuart. "Fuseli and the Uses of Iconography" and "Fuseli: Nature and Supernature." *Painting Shakespeare: The Artist as Critic 1720-1820*. Cambridge: Cambridge University Press, 2006. 98-132 and 219-53. <WBHC 2998>

Smith, Hester Camilla. "[Artist as Educator? Assessing the Pedagogic Role of Folly in the Early Work of the Anglo-Swiss Artist Henry Fuseli \(1741-1825\)](#)." *Paedagogica Historica* 46.5 (2010): 559-83. <WBHC 2998>

"This article examines a group of five ink, pen and wash drawings produced by the Anglo-Swiss artist Henry Fuseli in the mid-eighteenth century in Zurich. The drawings were produced for a Narrenbuch (Book of Fools) uniting visual images of folly with humorous slogans. The drawings are significant in that they imitate sixteenth-century print culture and pedagogic literary genres based around the figure of the fool by humanist writers such as Sebastian Brant and Erasmus. The article argues that Fuseli's conception of the Narrenbuch was a criticism of the ascetic methods of teaching employed at the Carolinum Collegium where he was training to become a Reformist Minister" (abstract).

Smith, Camilla. "[Between Fantasy and Angst: Assessing the Subject and Meaning of Henry Fuseli's late Pornographic Drawings, 1800-25](#)." *Art History* 33.3 (2010): 420-47. <WBHC 2998>

"[A]rgues that drawings such as *Three Courtesans Operating on the Face of a Bound Man*, *Three Women and a Recumbent Man*, *Woman Torturing a Child*, and *Prostitute Swinging a Whip* (a direct copy after Fuseli c. 1822–30) express a unique set of concerns related to both Fuseli's early life in Zurich, where he was training to be a minister, as well as the emergence of marginal sexual appetites through the increasing international availability of libertine literature by the Marquis de Sade" (422-23).¹²³

Vinje, John W. "[Fuseli's Bottom and the Barberini Faun](#)." *Notes and Queries* 54.3 (Sep. 2007): 283-85.

The "Barberini Faun [is] a possible source for Fuseli's painting" (283).

¹²³ I removed Smith's reference to the article's plate numbers.

Weinglass, D.H. “[Henry Fuseli's Letter of Enquiry to Paris on Behalf of Mary Wollstonecraft's Sister Everina](#).” *Blake: An Illustrated Quarterly* 21.4 (spring 1988): 144-46. <BBS 402>

Argues that a 17 Jan. 1788 letter “provides a *terminus a quo* for the beginning of [Fuseli and Wollstonecraft's] acquaintance” (145).

Gibson, John (1786–1866), Sculptor

[Introductions and Biographies \(ODNB\)](#), Martin Greenwood

Eastlake, Elizabeth. [Life of John Gibson, R.A., Sculptor](#). London: Longmans, Green, and Co., 1870.

Gibson's meeting with Blake is described on p. 42

Hardy, Emma. “Gibson, John RA 1790-1866.” *A Biographical Dictionary of Sculptors in Britain 1660–1851*. Ed. Ingrid Roscoe, Emma Hardy and M.G. Sullivan. New Haven and London: Yale University Press, 2009. 521-29.

A useful overview, with a list of Gibson's works (Funeral Monuments, Statues, Busts, Chimneypieces, and Miscellaneous) with locations and associated literature.

The same volume contains an entry on Gibson's brothers, Solomon Gibson (1796-1866) and Benjamin Gibson (1811?-1851).

Matthew, Thomas, ed. [The Biography of John Gibson, R.A., Sculptor, Rome](#). London: William Heinemann, 1911.

Gibson's meeting with Blake is described on p. 39.

Sullivan, M.G. “Banks, Thomas RA 1735-1805.” *A Biographical Dictionary of Sculptors in Britain 1660-1851*. Ed. Ingrid Roscoe, Emma Hard, and M.G. Sullivan. New Haven and London: Yale University Press, 2009. 66-74.

A substantial biographical sketch with a list of his works (Funeral Monuments, Chimneypieces, Architectural Sculpture, Reliefs, and Miscellaneous) with locations and associated literature.

Catalogues

Panzanelli, Roberta, with Eike D. Schmidt and Kenneth Lapatin, ed. [The Color of Life: Polychromy in Sculpture from Antiquity to the Present](#). Los Angeles: The J. Paul Getty Museum and the Getty Research Institute, 2008.

Gibson is discussed on pp. 85 and 87, and his Tinted Venus is catalogue no. 33.

Studies

Edwards, Jason “By Abstraction Springs Forth Ideal Beauty?: The ‘Real Academy’ and John Gibson's Anglo-Roman Modernity.” [Living with the Royal Academy: Artistic Ideals and Experiences in England, 1768-1848](#). Ed. Sarah Monks, John Barrell, and Mark Hallett. Farnham, Surrey, and Burlington, VT: Ashgate, 2013. 195-220.

On Gibson's career, his critical neglect, and the contemporary resurgence of interest in him.

Ferrari, Robert O. "Before Rome: John Gibson and the British School of Art." [The British School of Sculpture, c. 1760-1832](#). Ed. Jason Edwards and Sarah Burnage. London and New York: Routledge, 2017. 126-45.

Surveys Gibson's career in London before his departure for Rome in 1817, referring to Gibson's relationship to Roscoe, Nollekens, Fuseli, Flaxman, Blake, and West.

Ferrari, Robert O. "Beyond Polychromy: John Gibson, the Roman School of Sculpture, and the Modern Classical Body." PhD diss. City University of New York, 2013.

Ferrari, Robert O. "[John Gibson, Designer: Sculpture and Reproductive Media in the Nineteenth Century](#)." *Journal of Art Historiography* 13 (2015): 1-50.

Ferrari, Roberto C. "The Sculptor, the Duke, and Queer Art Patronage: John Gibson's *Mars Restrained by Cupid* and Winckelmannian Aesthetics." [Rome, Travel and the Sculpture Capital, c. 1770-1825](#). Ed. Tomas Macsotay. Abingdon: Routledge, 2017. 225-48. <Blake (2018)>

Fletcher, Hans. "John Gibson: An English Pupil of Thorvaldsen." *Apollo* 96.128 (1972): 336-40.

Fletcher, Hans. "John Gibson's Narcissus." *The Connoisseur* 196 (1977): 60-62.

Fletcher, Hans. "John Gibson's Polychromy and Lord Londonderry's Bacchus." *The Connoisseur* 187 (1974): 2-5.

Frasca-Rath, Anna Sophie. *John Gibson & Antonio Canova: Rezeption, Transfer, Inszenierung*. Böhlau, 2018. In German.

Morris, Edward. "[John Gibson's Satan](#)." *Journal of the Warburg and Courtauld Institutes* 34 (1971): 397-99.

Passing reference to Blake, Hayley, Fuseli, and Romney, but more extended discussion of Gibson's relationship to Roscoe.

Stevens, Timothy. "John Gibson's 'The Sleeping Shepherd Boy.'" [Patronage & Practice: Sculpture on Merseyside](#). Liverpool: Tate Gallery Liverpool, National Museums & Galleries on Merseyside. 57-59.

[Tate Papers 29](#) (spring 2018). Special focus on Gibson. <Blake (2019)> Includes:

Avery-Quash, Susanna. "[John Gibson's Friendship with Charles Eastlake and Its Importance in Securing Gibson's Reputation in London](#)." 44 pars. On Gibson's friendship with Eastlake.

Ferrari, Roberto C., and M. G. Sullivan. "['Men thinking, and women tranquil': John Gibson's Portraiture Practice](#)." 46 pars. Considers Gibson's practice of portraiture.

Frasca-Rath, Anna. "[Via della Fontanella 4: John Gibson's Workshop in Rome](#)." 30 pars. Reconstructs Gibson's workshop in Rome.

Yarrington, Alison. "[John Gibson and the Anglo-Italian Sculpture Market in Rome: Letters, Sketches and Marble](#)." 26 pars. Explores Gibson's life in Rome and his relationship with the Duke of Devonshire.

Hayley, William (1745-1820)¹²⁴ (See also [Biographies](#), [John Flaxman](#), [George Romney](#), [William Cowper](#), [Milton, a Poem](#), [Commercial Book Illustrations](#), [Eighteen Heads of the Poets](#), and [Letters](#))

Bibliographies

Barker, N.J. “[Some Notes on the Bibliography of William Hayley: Part I.](#)” *Transactions of the Cambridge Bibliographical Society* 3.1 (1959): 103-12.

The first of three important essays providing bibliographical descriptions of Hayley’s works, including different editions and collation formulas.

Barker, N.J. “[Some Notes on the Bibliography of William Hayley: Part II.](#)” *Transactions of the Cambridge Bibliographical Society* 3.2 (1960): 167-76.

Includes a description of *Essay on Sculpture*.

Barker, N.J. “[Some Notes on the Bibliography of William Hayley: Part III.](#)” *Transactions of the Cambridge Bibliographical Society* 3.4 (1962): 339-60.

Includes a description of *Ballads*, *The Life of William Cowper*, and *Little Tom*.

Introductions and Biographies ([ODNB](#), Vivienne W. Painting)

Bishop, Murchard. [Blake's Hayley: The Life, Works, and Friendships of William Hayley](#).

London: Victor Gollancz, 1951. Rpt. Freeport, NY, 1972. <BB #1210, BBS 375, WBHC 1634>

A rich biography of Hayley, with extensive contextualization of Blake’s relationship with him and Blake’s time in Felpham.

Hayley, William. *Memoirs of the Life and Writings of William Hayley*. 2 vols. Ed. John Johnson. London: Henry Colburn and co. and Simpkin and Marshall, 1823. <BB #1814>

Hayley’s own memoir.

Holmes, John R. “[William Hayley \(1745-1820\).](#)” [British Romantic Poets, 1789-1832: First Series](#). Ed. John R. Greenfield. Detroit, New York, London: A Brucoli Clark Layman Book, Gale Research Inc., 1990. 165-174. <WBHC 3005>

An overview, stressing his relationship with Blake.

Sale Catalogue with Works by Blake

Mr Christie. *A Catalogue of the Interesting Assemblage of Pictures, Drawings, Prints, and Old Oriental China, The Property of William Hayley, Esq. Deceased; and brought from his late Residence at Felpham, Sussex . . . Framed and Glazed Drawings, Books of Prints; A Collection of Rare Portraits of British and Foreign Poets and Other Literary Characters . . . Loose Engravings; An Enamelled Cistern, and fine Specimens of Old Japan, and Other Oriental China . . .* London, 1821.

¹²⁴ See also Butlin, “Works Done at the Instigation of William Hayley ([#]343-375), c. 1800-1805” (pp.297-315), in [The Paintings and Drawings of William Blake](#).

[Catalogue of A Valuable Collection of Autograph Letters, forming The Hayley Correspondence, comprising Thirty-four characteristic Letters in the Autograph of William Blake \[...\].](#)

[London:] Dryden Press, 1878. <BB#572>

“The Blake lots (1-34) include 16 letters which have still not been traced, and some for which the excerpts printed here are the only or the best text available” (BB#572). The 7 Aug. 1804 letter (one of the 16 mentioned by Bentley) is described in Mark Crosby and Robert N. Essick’s “[the fiends of Commerce': Blake's Letter to William Hayley, 7 August 1804.](#)

Historic Editions

Given Hayley’s immense productivity, only the books that have some relationship to Blake are listed here. All titles link to the full entry in [Commercial Book Illustrations](#). For digital editions of Hayley’s other works, see Hayley’s [entry](#) at the Online Books website.

[Ballads . . . Related to Animals](#). Chichester: J. Seagrave, 1805.

[Designs to a Series of Ballads](#). Chichester: J. Seagrave, 1802.

[An Essay on Sculpture](#). London: T. Cadell Jun. and W. Davies, 1800.

[Little Tom the Sailor](#). Printed October 5, 1800.

[The Life of George Romney](#). Chichester: T. Payne, 1809.

[The Life, and Posthumous Writings, of William Cowper](#). 3 vols. Chichester: J. Johnson, 1803.

[The Triumphs of Temper](#). 12th ed. Chichester: T. Cadell and W. Davies, 1803. 13th ed. Chichester: J. Seagrave, and London: T. Cadell and W. Davies, 1807.

Modern Editions

Foster, Paul, ed., with Diana Barsham. *William Hayley (1745–1820): Selected Poetry*. Chichester: University of Chichester, 2013. <WBHC 3004>

Macdonald, Simon. “The Correspondence between William Hodges and William Hayley c. 1793-96.” *Transactions of the Romney Society* 16 (2011).

“[A Museum of Relationships: The Correspondence of William Hayley \(1745–1820\)](#).” Fitzwilliam Museum, Cambridge. <*Blake* (2023)>

A pilot project displaying the letters of William Hayley owned by the Fitzwilliam Museum. Currently (as of 23 Feb. 2023) there are three digital exhibitions available: Hayley’s correspondence with his wife, [Eliza Hayley \(born Ball\)](#); with [Anna Seward](#); and with [John Flaxman](#), which includes Flaxman’s correspondence with Hayley’s son, Thomas Alphonso.

Catalogues

Chan, Victor. [Leader of My Angels: William Hayley and His Circle](#). Edmonton: Edmonton Art Gallery, 1982.

The catalogue for the exhibition held at the Edmund Art Gallery from 17 Sep. to 31 Oct. 1982. Includes Blake, Flaxman, Romney, and Stothard.

[Johnston, Elizabeth.] “*For friendship’s sake*”: *William Blake and William Hayley*. [Manchester, [1969]. <BB #697>

The catalogue for exhibition held at the City Art Gallery, Manchester, from 29 Apr. to 18 May 1969. Includes:

Conran, G.L. “Foreword.” 2.

[Johnston, Elizabeth.] “Arguments Towards a Conjectural Arrangement of Blake’s ‘Heads of the Poets.’” 3-5.

“47 works (six by Blake) which provide context and ‘iconographical sources’ for Blake’s ‘Heads of the Poets’” (BB #697).

Studies

[Blake and Hayley](#)

Allentuck, Marcia. “[Blake, Flaxman, and Thomas: A New Document](#).” *Harvard Library Bulletin* 20 (1972): 318-19. <BB #802>

Describes Flaxman’s 31 Jul. 1801 letter to Hayley, which contains a postscript on Blake.

Bentley, G.E., Jr. “[Blake, Hayley, and Lady Hesketh](#).” *The Review of English Studies* 7.27 (Jul. 1956): 264-86. <BB #1157>

Important early article on Hayley’s relationship to Lady Hesketh (Cowper’s cousin) in writing the *Life of Cowper* and on Lady Hesketh’s views of Blake and of his work for Hayley, which were not as negative as previous work had suggested. Lays out key details about Blake’s time in Felpham.

Bentley, G.E., Jr. “[William Blake and ‘Johnny of Norfolk’](#).” *Studies in Philology* 53.1 (1956): 60-74. <BB #1179>

Traces Blake’s friendship with John Johnson, William Cowper’s cousin, as documented in Blake’s correspondence with Hayley.

Bentley, G.E., Jr. “[William Blake’s Techniques of Engraving and Printing](#).” *Studies in Bibliography* 34 (1981): 241-53. <BBS 369-70>

Useful contextual information regarding Cumberland and Hayley, but refer to Essick’s [William Blake Printmaker](#) and Visconti’s [Blake and the Idea of the Book](#) for more accurate accounts.

Crosby, Mark. “[‘Absorbed by the Poets’: The Sources and Hanging Arrangement for Blake’s Eighteen Heads of Poets](#).” *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Visconti. April 2024. <Blake (2025)>

“Using evidence from the restored paintings, the original architectural plans for Turret House, and Hayley’s correspondence, this exhibit offers an updated hanging arrangement for Blake’s eighteen portrait heads. Comprising two galleries, the exhibition traces the construction of Hayley’s Turret House and its upper library before providing a new hanging arrangement and possible sources available in Hayley’s libraries for the portrait heads, including the identification of new sources for Blake’s portraits of Homer, Demosthenes, and Tasso.”

Crosby, Mark. “‘a Ladys Book’: Blake’s Engravings for Hayley’s *The Triumphs of Temper*.” [Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.](#) Ed. Karen Mulhallen. University of Toronto Press: Toronto, 2010. 105-30. <WBHC 2436-40>

Traces the publication and reception history of William Hayley’s *Triumphs of Temper*, importantly noting that rather than reflecting anything about Blake and Hayley’s deteriorating relationship, the second thirteenth edition returned to the old plates, which “were reworked, often extensively, in each new edition” (123), likely because Blake’s were simply too worn to be reused.

Crosby, Mark. “A Minute Skirmish: Blake, Hayley, and the Art of Miniature Painting.” [Blake and Conflict](#). New York: Palgrave Macmillan, 2008. 164-84. <WBHC 2113-15>

Definitively considers Blake’s brief career as miniaturist in terms of his technique, including the use of stipple; his relationship with William Hayley; and other miniaturists Blake or Hayley knew.

Crosby, Mark. “‘No Boys Work’: Blake, Hayley and the Triumphs of (Intellectual) Paiderastia.” [Queer Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2010. 199-208. <WBHC 1801-03>

Suggests that Blake’s struggle with Hayley “was because Hayley’s instructional methods appear to have been based on the classical Greek practice of *Paiderastia*” (200), with many references to Edward Garrett Marsh.

Cox, Philip. “[Blake, Hayley and Milton: A Reassessment](#).” *English Studies* 75 (1994): 430-42. <WBHC 1892>

Critiques Joseph Wittreich’s account of Blake’s and Hayley’s relationship in “[Domes of Mental Pleasure](#).”

Essick, Robert N. “Blake, Hayley, and Edward Garrard Marsh: ‘An Insect of Parnassus.’” *Explorations: The Age of the Enlightenment*. Ed. J.E. Riehl. Lafayette: Levy Humanities Series, 1987. 58-84. <BBS 464>

“The references to Blake in the newly discovered Marsh letters suggest that “Blake’s descent from hope to disillusionment bordering on despair [*in his relationship with Hayley*] unfolded within and was in part shaped by class structures” (80)” (BBS 464).

Fairchild, Hoxie Neale. “[Unpublished References to Blake by Hayley and Lady Hesketh](#).” *Studies in Philology* 25.1 (1928): 1-10. <BB #1590>

Records references to Blake in the correspondence of Hayley and Lady Hesketh (Cowper’s cousin). Fairchild’s characterization of Hesketh is answered by Bentley’s “[Blake, Hayley, and Lady Hesketh](#).”

Fosso, Kurt. “Blake’s ‘Horses of Instruction.’” [Beastly Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Cham: Palgrave Macmillan-Springer, 2018. 37-63. <Blake (2019, 2020, 2021)>

Treats Blake’s relationship to real horses, particularly William Hayley’s pony Bruno.

Haggarty, Sarah. [Blake’s Gifts: Poetry and the Politics of Exchange](#). Cambridge: Cambridge University Press, 2010. <WBHC 2112-13>

An important and original study on how Blake's poetry and art functioned within his social and local commercial networks and how he conceived of and depicted value and exchange. Useful for understanding Blake and Hayley's relationship.

Harper, George Mills. "[Blake's Lost Letter to Hayley, 4 December 1804](#)." *Studies in Philology* 61.3 (1964): 573-85. <BB #1789>

Publishes the letter in full for the first time and elucidates its references to William Hayley and Richard Phillips as well as what its contents suggest about Blake's correspondence with Hayley in general.

Martin, Simon, Martin Butlin, and Robert Meyrick. *Poets in the Landscape: The Romantic Spirit in British Art*. Chichester: Pallant House Gallery, 2007. <WBHC 1358-59>

The catalogue for the exhibition held in the Pallant House Gallery, Chichester, from 31 Mar. to 10 Jun. 2007. Includes:

Martin, Simon. "Everything except the Poetry: William Hayley and Romantic Patronage 1775-1805." 17-25, 115-16.

Butlin, Martin. "The Pastoral Vision: Blake, Palmer and the Ancients 1805-1850." 41-45, 116-17.

Matthews, Susan. "Blake, Hayley and the History of Sexuality." [Blake, Nation and Empire](#). New York: Palgrave Macmillan, 2006. 83-101. <WBHC 1866-69>

"This essay looks at one set of contexts for Blake's writing about sexuality, attempting to set the passage from the Preludium to *America* within existing discourses of femininity, nationhood and sexuality in order to ask whether Blake changes the familiar tropes he seems to use" (84).

Matthews, Susan. *Blake, Sexuality and Bourgeois Politeness*. Cambridge: Cambridge University Press, 2011. <WBHC 2381>

An important book that positions Blake's use of "sex" against the changing meaning of the term and provides rich readings of Blake and gender primarily in relationship to William Hayley and other significant members of Hayley's circle, and includes discussions of Fuseli and Wollstonecraft.

Matthews, Susan. "'Hayley on his Toilette': Blake, Hayley and Homophobia." [Queer Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2010. 209-20. <WBHC 1801-03>

"[T]race[s] Blake's use of the satirical figure of the effeminate man in post-1800 references to William Hayley" (209), with discussion of Cowper and Fuseli. (See her [Blake, Sexuality and Bourgeois Sexuality](#) (2011) for an extension of these arguments.)

Matthews, Susan. "'Mock on': Blake, Hayley and the Spirit of Voltaire." [William Hayley \(1745-1820\) Poet, Biographer, and Libertarian: A Reassessment](#). Chichester: University of Chichester, 2013. 168-81. <WBHC 3004-05>

Paley, Morton D. "And the Sun Dial by Blake (Butlin #374A)." *Blake: An Illustrated Quarterly* 43.3 (winter 2009-10): 105-06. <WBHC 1723>

On the artist "Pamela," who knew Hayley and Romney and whose "pastoral drawing" was listed in lot #106 with "the sun dial by Blake" in the 1821 auction of Hayley's art collection.

P[ovey], K[enneth]. "Blake and 'the Bard of Oxford.'" *Sussex County Magazine* 1 (1927): 391. <BB #2436>

The first identification of Marsh as the Bard of Oxford, using Blake's correspondence with Hayley.

Sato, Hikari. "Blake, Hayley, and India: On *Designs to a Series of Ballads* (1802)." [The Reception of Blake in the Orient](#). Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 134-44. <WBHC 1857-62>

"Focusing on *Designs to a Series of Ballads* written by Hayley and published by Blake in 1802, I will work from the initial premise that Hayley used Indian motifs in the *Designs* to commemorate his son who had died in 1800 and that Blake became familiar with India through the collaboration with his erudite patron" (135). Discusses the books about India in Hayley's library.

Stevenson, Warren. "Blake and Hayley." *Poetic Friends: A Study of Literary Relations During the English Romantic Period*. New York, 1990. 5-70, 177-83. <BBS 647>

A useful overview.

Wardle, Judith. "[satan not having the Science of Wrath, but only of Pity.](#)" [Studies in Romanticism](#) 13.2 (spring 1974): 147-54. <BBS 649>

On Hayley and his differences from Blake's aesthetic views and practices.

Wittreich, Joseph. "[Domes of Mental Pleasure: Blake's Epic and Hayley's Epic Theory.](#)" *Studies in Philology* 69 (1972): 101-29. <BB #B2995>

Argues that Hayley's theory of the epic laid out "a course that Blake meticulously follows" (103).

Hayley without Blake

Allen, Reggie. "[The Sonnets of William Hayley and Gift Exchange.](#)" *European Romantic Review* 13.4 (2002): 383-92. <WBHC 3004>

"Hayley's sonnets exemplify a theory of art as gift and commodity exchange" (384).

Bates, Madison C. "[Cowper to Hayley and Rose, June 1792: Two Unpublished Letters.](#)" *Harvard Library Bulletin* 11.1 (winter 1957): 80-101.

In addition to the letters (not in Hayley's *Memoirs* of Cowper) to Hayley and to Samuel Rose (Blake's lawyer), details Cowper's relationships to both men.

Blass, Rebecca. "The Hermit of Earham: William Hayley and his Friendship with George Romney." *Transactions of the Romney Society* 5 (2000).

Clucas, Tom. “[Editing Milton during the French Revolution: Cowper and Hayley as ‘Brother Editor\[s\].’](#)” *Review of English Studies* 65.272 (2015): 866-87. <WBHC 3005>¹²⁵

On Cowper’s Milton translations and Hayley’s *Life of Milton*.

Crosby, Mark. “William Hayley’s Benevolent Gift: *The Triumphs of Temper*.” *Bodleian Library Record*: (2009): 101-08. <WBHC 3019>

“A copy in Bodley is poetically dedicated by Hayley to Mariana Stark” (WBHC 3019).

Dörrbecker, D.W. “[The Reader Viewing the Reader Reading: Romney\[’\]s Serena liest in Hayley\[’\]s The Triumphs of Temper.](#)” *Entree aus Schrift und Bild: Titelblatt und Frontispiz im England der Neuzeit*. Ed. Werner Busch, Hubertus Fischer, Joachim Möller. Munster, Hamburg, Berlin, Wien, London: Lit Verlag, 2008. 162-250. In German. <WBHC 3004>

Foster, Paul, ed., with Diana Barsham. *William Hayley (1745–1820) Poet, Biographer, and Libertarian: A Reassessment*. Chichester: University of Chichester, 2013. <WBHC 3004-5>

A collection of essays that offer an important reprisal. Includes an appendix with a chronology and select biography.

One: The Man and the Work

Painting, Vivienne. “Hayley-the Man.” 13-22.

Barsham, Diana. “The Five Lives of William Hayley: Poetry, Biography, & Self-Identification.” 23-55.

Two: The Years of Success

Carr, Tracey. “Hayley at Earham.” 57-77. Includes biographical descriptions of Hayley’s circles.

Crosby, Mark. “Hayley’s Poetry: *The Triumphs of Temper*.” 78-99.

Three: The Hermit

Carter, Janet and John Wyatt. “Twenty Years at Felpham.” 101-25.

Foster, Paul. “William Mason: Hayley’s Chichester Printer.” 127-34.

Four: Cultural Resonances

Gee, Lisa. “Hayley and Culture of Sensibility.” 126-51.

May, Suzanne E. “The Jupiter of Sussex: William Hayley and His Portraits.” 153-67.

Matthews, Susan. “‘Mock on’: Blake, Hayley and the Spirit of Voltaire.” 168-81.

Crane, Anthony. “William Hayley’s Epitaphs: A Dialogue between the Living and the Dead.” 182-90.

Gee, Lisa. “Hayleyworld: A Zoography of William Hayley (1745–1820).” PhD diss., Bath Spa University, 2018.

¹²⁵ WBHC mistakenly refers to the author as “Lucas” and gives the page numbers as 866-67.

Gee, Lisa, organizer. [Hayley2020 Conference](#). Fitzwilliam Museum, University of Cambridge, 12-13 Nov. 2020.

[Select presentations](#) have been posted to Youtube:

Kidson, Alex. “[Romney’s and Haley’s Friendship](#).”

Kidson, Alex. “[Romney’s Cupide & Psyche Cartoons](#).”

Kidson, Alex. “[Romney’s Pictures: The Triumphs of Temper & Old Maids](#).”

Kidson, Alex. “[Romney’s Tempest](#).”

Kidson, Alex. “[Flaxman Modelling the Bust of Hayley & The Four Friends](#).”

Kidson, Alex. “[Alex Kidson on Romney’s Portrait of Charlotte Bettesworth](#).”

Harris, Alexandra. “[Dear Retreats’: Hayley’s Places](#).”

Gee, Lisa. “[Hope, Disability, Love, and Grief](#).”

Bindman, David. “[Introducing John Flaxman](#).”

Bindman, David. “[Flaxman, Hayley, Mansfield & Collins](#).”

Bindman, David. “[The Lushington/Blakeshaw & Steevens Monuments \[by Flaxman\]](#).”

Bindman, David. “[A Word about William Blake](#).”

Gee, Lisa. “[William the Conqueror: The Friendship between William Hayley and William Cowper](#).” *The Cowper & Newton Journal* 3 (2013): n.p.

A useful overview of the men’s friendship.

Hogg, James. “William Hayley’s *Marcella* and Thomas Middleton and William Rowley’s *The Changeling*: A Watered-Down Jacobean Masterpiece.” [Jacobean Drama as Social Criticism](#). Ed. James Hogg .Lewiston, NY, and Salzburg: Edwin Mellen Press, 1995. 319-61.

Partly on Hayley’s play.

King, James. “[Cowper, Hayley, and Samuel Johnson’s ‘Republican’ Milton](#).” *Studies in Eighteenth-Century Culture* 17 (1987): 229-38.

On Cowper’s and Hayley’s reaction to Johnson’s “Life of Milton,” and Cowper’s letters and unsent poem to Richard Phillips, who had been imprisoned for publishing Paine’s *Rights of Man*.

Leporati, Matthew. “[Ann Yearsley’s ‘Brutus’ and the Evangelical Epic Poem](#).” *Studies in Romanticism* 57.2 (summer 2018): 265-300.¹²⁶ <*Blake* (2019)>

Includes a discussion of Hayley’s *An Essay on Epic Poetry* (1782).

¹²⁶ Incorporated in Leporati’s [Romantic Epics and the Mission of Empire](#) (2023), <*Blake* (2024)>.

Linkin, Harriet Kramer. “[Mary Tighe’s Psyche, William Hayley’s Psyche, and George Romney’s Cupid and Psyche](#).” *Romanticism* 24.1 (Apr. 2018): 1-21. <*Blake* (2019)>

“This essay argues that Hayley tried to use [Mary] Tighe’s *Psyche* to complete the unfinished project he wanted to pursue with Romney in the first days of their friendship, which would help him overcome the emotional paralysis he experienced in 1805–1806 as he struggled to move forward on his *Life of Romney*” (abstract).

Mertner, Edgar. “The ‘Horrid Penance’: William Hayley and Swift.” *Swift Studies* 7 (1992): 101-05. <*WBHC* 3006>

“In the Temple of Spleen section of his *Triumphs of Temper*, Hayley devotes fifty lines to the ‘severe punishment’ of Swift” (*WBHC* 3006).

Picón, Daniela. “[Recepción de La Araucana en el romanticismo inglés: William Hayley y Robert Southey](#).” *Bulletin of Hispanic Studies* 98.3 (2021): 249-67. In Spanish. <*Blake* (2022)>

On the reception by Hayley and Southey of Alonso de Ercilla y Zúñiga’s sixteenth-century epic poem, *La Araucana*, with special reference to Romantic and anticolonial readings.

Scobie, Ruth. “[Breakfast with ‘Her inky Demons’: Celebrity, Slavery, and the Heroine in Late Eighteenth-Century British Fiction](#).” *Eighteenth-Century Fiction* 34.4 (summer 2022): 415-40. <*Blake* (2023)>

Argues that Hayley’s *The Triumphs of Temper* offers “a formulaic scene,” “in which a young white woman experiences sudden unwanted celebrity by reading about herself in a morning newspaper” before being “inevitably rescued from ... a newspaper sphere in which older discourses of blackness, and metropolitan unease at the commodification of humans, were tightly but implicitly associated” (abstract).

Hope, Thomas (1769-1831), Designer

[Introductions and Biographies](#) (*ODNB*, John Orbell)

“Thomas Hope, Esq. F.R.S. & S.A.” *The Gentleman’s Magazine* 101, pt. 1. (April 1831): 368–70.

[Writing](#)¹²⁷

Anastasius: or, Memoirs of a Greek; Written at the Close of the Eighteenth Century. 3 vols. 1819. [Vol. 1](#). [Vol. 2](#). [Vol. 3](#).

Costume of the Ancients. 2 vols. London, 1809. [Vol. 1](#). [Vol. 2](#). [2nd ed. 1809](#). New edition, enlarged. 2 vols. London, 1812, [Vol. 1](#). [Vol. 2](#).

Household Furniture and Interior Decoration: Classic Style Book of the Regency Period. [1962 Dover reprint](#).

An Essay on the Origin and Prospects of Man. London, 1831. [Vol. 1](#). [Vol. 2](#). [Vol. 3](#).

Historical Essay on Architecture. 3 vols. London, 1835–1836.

¹²⁷ A bound collection of letters from Hope to John Flaxman, dated c. 1792-1808, was sold at Bonhams in 2008. See Essick, “[Blake in the Marketplace, 2008](#),” 133.

Household Furniture and Interior Decoration, Executed from Designs by Thomas Hope.
London, 1807.

“On Instruction in Design.” *The Artist: A Collection of Essays Relative to Painting, Poetry, Sculpture, Architecture, The Drama, Discoveries of Science and Various Other Subjects*. Ed. Prince Hoare (2 May 1807): 1-7. Reprinted in 2 vols. London: John Murray, 1810.

Observations on the Plans and Elevations designed by James Wyatt, Architect, for Downing College, Cambridge; in a letter to Francis Annesley, Esq. M.P. London, 1804.

“The Utility of Remains of Antiquity.” *The Director* 2 (1807): 198–205.

Catalogues

Sale

Christie, Manson & Woods. *Catalogue of the valuable library of books on architecture, costume, sculpture, antiquities, etc., formed by Thomas Hope, Esq. ... which will be sold by auction . . . on Wednesday, July 25, 1917 and two following days.* London, 1917.

Exhibition

Watkin, David. *Thomas Hope: Regency Designer*. New Haven and London: Yale University Press, 2008.

The catalogue for the exhibition of the same name held at the Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture from 17 Jul. to 16 Nov. 2008.

Includes the following essays:

Watkin, David. “Introduction.” xiii-ixx.

Ben-Arie, Daniella. “Hope Family Tree and Chronology.” xx-xiv.

Mansel, Philip. “European Wealth and Ottoman Travel.” 3-22.

Watkin, David. “Reform of Taste in London: Hope’s House in Duchess Street.” 23-44.

Watkin, David. “Critic and Historian: Hope’s Writings on Architecture, Furniture, and Interior Decoration.” 45-56.

Collard, Frances. “Thomas Hope’s Furniture: ‘A Delightful and Varied Significance of Shape and Embellishment.’” 57-76.

Ribeiro, Aileen. “Fashion a l’Antique: Thomas Hope and Regency Dress.” 77-90.

Chapman, Martin. “Thomas Hope’s Metalwork for Duchess Street: ‘Character, Pleasing Outline, and Appropriate Meaning.’” 91-106.

Jenkins, Ian. “Past as a Foreign Country: Thomas Hope’s Collection of Antiquities.” 107-30.

Bindman, David. “Thomas Hope’s Modern Sculptures: ‘a zealous and liberal patronage of its contemporary professors.’” 131-50.

Chapel, Jeannie. “Thomas Hope’s Contemporary Picture Collection.” 151-66.

- Chapel, Jeannie. "Old Master Collection of John, Thomas, and Henry Philip Hope." 167-92.
- Ben-Arie, Daniella. "Hope Family in London: Collecting and Patronage." 193-218.
- Watkin, David. "Reform of Taste in the Country: The Deepdene." 219-36.
- Nolan, Jerry. "Tragic Mask of Anastasius/Selim: A New Introduction to Hope's Novel." 237-42.
- Scruton, Roger. "Hope's Philosophical Excursus." 243-248.
- Collard, Frances, and David Watkins. "Afterlife of Hope: Designers, Collectors, Historians." 249-63.

Studies

[Blake and Hope](#)

Read, Dennis. "[The Context of Blake's 'Public Address': Cromeck and The Chalcographic Society](#)." *Philological Quarterly* 60.1 (1981): 69-86.¹²⁸ <BBS 618>

[Hope without Blake](#)

Anstey, Tim Ainsworth. "[Economies of the Interior: Thomas Hope and Interior Decoration](#)." *Grey Room* 78 (2020): 124-45.

Analyzes Hope's *Household Furniture and Interior Decoration*.

Baumgarten, Sandor. *Le Crépuscule Neo-Classique: Thomas Hope*. Paris: Didier, 1958.

Cohen, A.H. "Domestic Utility and Useful Lines: Jean-Charles Krafft's and Thomas Hope's Outlines." *Journal of Art Historiography* 9 (2013): 1-20.

Fisher, Clive. *The Thomas Hope Table: A Rediscovered Masterpiece*. New York: Carlton Hobbs, 2007.

Keuren, Frances Van, and Kristen Miller Zohn. "['some Useful Hints for Improving the Elegance and Dignity of her Attire': Thomas Hope and Henry Moses, Greek Vases and Neoclassical Fashion](#)." *International Journal of the Classical Tradition* 29.4 (2022): 390-429. <Blake (2025)>

"Author, artist, designer and collector Thomas Hope (1769–1831) published his influential *Costume of the Ancients* in 1809 and in an enlarged version in 1812. This article identifies archaeological sources for figures in the plates of *Costume of the Ancients* and seeks to explain why Hope altered his sources by adding patterns from Greek vases" (abstract).

Tillyard, E M.W. *The Hope Vases: A Catalogue and a Discussion of The Hope Collection of Greek Vases with an Introduction on the History of the Collection and on Late Attic and South Italian Vases*. Cambridge, 1923

¹²⁸ Incorporated in Read's [R.H. Cromeck, Engraver, Editor, and Entrepreneur](#). Farnham: Ashgate Publishing, 2011, <WBHC 2573-75>

Van Keuren, F. “Unpublished Drawings by Thomas Hope and Henry Moses in the Gennadius Library, Athens.” *Nineteenth-Century Art Worldwide* 7.2 (2008): 139–57.

Tsigakou, F.M. *Thomas Hope (1769–1831): Pictures from 18th Century Greece*. Athens: Benaki Museum, 1985.

Watkin, David. *Thomas Hope and the Neoclassical Idea*. London: John Murray, 1968.

Watkin, David, Jill Lever. “[A Sketch-book by Thomas Hope](#).” *Architectural History* 23 (1980): 52–59, 181–87.

A description of each page and reproductions. Twelve illustrations were used in Hope’s *Historical Essay on Architecture*.

Humphry, Ozias (1742–1810), Artist, patron

[Introductions and Biographies \(ODNB\)](#), V. Remington

Williamson, George Charles. [Life and Works of Ozias Humphry, R.A.](#). London and New York: John Lane, 1918.

Catalogue

“A ‘catalogue of the art collection of Ozias Humphry (d.1810), the portrait painter, compiled by his natural son William Upcott (d. 1845), the antiquary, to whom Humphry bequeathed it,’ was presented to the Manuscript Department of the British Museum [now British Library] in 1958 (Add MS: 49682)” (*WBHC* 2791).

Studies

Bentley, G.E., Jr. “Ozias Humphry, William Upcott, and William Blake.” *Humanities Association Review* 26 (1975): 116–22. <BB #A1170>

On Humphry’s and Upcott’s relationship to Blake, the works they owned, and Upcott’s influence on accounts of Blake.

Bindman, David. “[Thomas Bank’s ‘Caractacus before Claudius’: New Letters to and from Ozias Humphrey](#).” *Burlington Magazine* 142.1173 (2000): 769–71. <WBHC 3009>

Newly discovered letters and a draft between Thomas and Elizabeth Banks and Humphry regarding George Grenville of Stowe’s refusal to pay for Bank’s bas-relief. Other letters from the correspondence can be found in Bell’s [Annals of Thomas Bank](#).

Paley, Morton D. “[George Romney and Ozias Humphry as Collectors of William Blake’s Illuminated Printing](#).” *Blake: An Illustrated Quarterly* 50.3 (winter 2016–17): 49 pars. <*Blake* (2017)>

“Taken together, the two artists’ purchases compose a substantial portion of Blake’s known sales of illuminated books and associated material in the period from his initial prospectus ‘To the Public’ (E 692–93), dated 10 October 1793, to 1796” (par. 1).

Roe, Albert S. “[A Drawing of the Last Judgment](#).” *Huntington Library Quarterly* 21.1 (Nov. 1957): 37–55. <BB #2544>

An analysis of the Rosenwald Last Judgment, now held at the National Gallery of Art (Washington D.C.), largely in light of Blake’s letter to Ozias Humphry ([“The Design of the Last Judgment”]).

Johnson, Joseph (1738-1809), Bookseller, Blake's sometime employer (See also [Erasmus Darwin](#), [Henry Fuseli](#), [John Gabriel Stedman](#), [Mary Wollstonecraft](#), [William Godwin](#),¹²⁹ [Political and Historical Criticism](#), [For Children: Gates of Paradise](#), [Commercial Book Illustrations](#), and [The French Revolution](#))

Introductions and Biographies ([ODNB](#), Carol Hall)

Brathwaite, Helen. [Romanticism, Publishing and Dissent: Joseph Johnson and the Cause of Liberty](#). Basingstoke: Palgrave, 2003.

An important study, updating Tyson, and highlighting Johnson's connections to Dissenters. Blake referred to slightly.

Hay, Daisy. [Dinner with Joseph Johnson: Books and Friendship in a Revolutionary Age](#). Princeton: Princeton University Press, 2022. <Blake (2023)>

An engaging and detailed book on Joseph Johnson and his circle. Blake is a minor but recurrent player. There are well-told accounts regarding the many members of Blake's circle with ties to Johnson. These include Erasmus Darwin, John Gabriel Stedman, and William Cowper (and William Hayley's relationship to him), with Henry Fuseli and Mary Wollstonecraft given extensive attention.

Tyson, Gerald P. [Joseph Johnson: A Liberal Publisher](#). Iowa City: University of Iowa Press, 1979.

An important survey of Johnson's career, with references to Blake.

Writing

Bugg, John, ed. [The Joseph Johnson Letterbook](#). Oxford: Oxford University Press, 2016. <Blake (2017, 2018, 2019)>

An edition of Johnson's letterbook, with references to Blake, Fuseli, Wollstonecraft, and many other members of Johnson's circle.

Studies

Blake and Johnson

Barfoot, C.C. "In the Churchyard and Under the Full Moon: The Radical Publisher and his Clients and Guests." [The Literary Utopias of Cultural Communities 1790-1910](#). Ed. Margurite Corporal and Evert Jan Van Leeuwen. Amsterdam and New York: Rodopi, 2010. 9-22. <WBHC 3010>

A good overview of Johnson's life and career, with his relationship to several writers (including Blake) sketched.

Byrne, Joseph. "[Blake, Joseph Johnson, and The Gates of Paradise](#)." *Wordsworth Circle* 44.2-3 (spring-summer 2013): 131-36. <WBHC 1820>

On Blake's relationship to the Johnson Circle; "Johnson did not publish *The Gates of Paradise*" (WBHC 1820).

¹²⁹ [The Diary of William Godwin](#) (2010), ed. Victoria Myers, David O'Shaughnessy, and Mark Philp, has many references to Johnson and to his dinners.

Davies, Keri. "Mrs Bliss: A Blake Collector of 1794." [*Blake in the Nineties*](#). Ed. Steve Clark and David Worrall. Basingstoke: Macmillan Press Ltd, 1999. 212-30. <WBHC 1863>

Key article on one of Blake's earliest collectors that demonstrates Blake's works were sold at Joseph Johnson's bookshop. The article also details her library, references to her and her Blake collection in the correspondence of [*Francis Douce*](#) and Richard Twiss, her long relationship with Ann Whitaker, and the Dissenting Carey Street Chapel to which she belonged. Developed in "[*Rebekah Bliss: Collector of William Blake and Oriental Books*](#)."

Tomalin, Clair. "[*Publisher in Prison: Joseph Johnson and the Book Trade*](#)." *TLS* (2 Dec. 1994): 15-16.

An overview.

[*Johnson without Blake*](#)

Barfoot, C.C. "In the Churchyard and Under the Full Moon: The Radical Publisher and His Clients and Guests." *The Literary Utopias of Communities, 1790-1910*. Ed. Marguerite Coporaal and Evert Jan van Leeuwen. Brill, 2010. 9-22.

On Johnson's relationship to his writers.

Bugg, John. "[*How Radical Was Joseph Johnson and Why Does Radicalism Matter?*](#)" *Studies in Romanticism* 57.2 (summer 2018): 173-95. <*Blake* (2019)>

Asks what is meant when Johnson is called a radical.

Byrne, Joseph. "[*Wordsworth, Joseph Johnson, and Salisbury Plain Poems*](#)." *Wordsworth Circle* 40.2-3 (2009): 103-07.

"[L]ike many other former Johnson authors, Wordsworth decided that Johnson was now [after his trial] political poison" (106).

Chard, Leslie J., II. "[*Bookseller to Publisher: Joseph Johnson and the English Book Trade, 1760 to 1810*](#)." *Library* Ser. 5 32.2 (1977): 138-54.

Highlights Johnson's role in the transformation of the book trade.

Chard, Leslie J., II. "[*Joseph Johnson in the 1790s*](#)." *Wordsworth Circle* 33.3 (2002): 95-100.

A "profile" of Johnson's publication in the 1790s (95).

Chard, Leslie J., II. "[*Joseph Johnson: Father of the Book Trade*](#)." *Bulletin of the New York Public Library* 79.1 (1975): 51-82.

An overview.

Hay, Daisy. *Dinner with Joseph Johnson: Books and Friendship in a Revolutionary Age*. Princeton: Princeton University Press, 2022. <*Blake* (2023-2025)>

An engaging and detailed book on Joseph Johnson and his circle. Blake is a minor but recurrent player. There are well-told accounts regarding the many members of Blake's circle with ties to Johnson. These include Erasmus Darwin, John Gabriel Stedman, and William Cowper (and William Hayley's relationship to him), with Henry Fuseli and Mary Wollstonecraft given extensive attention.

Hay, Daisy. “[Wanderers Without a Home](#): Houses and Houselessness in the Johnson Circle.” *European Romantic Review* 29.5 (2018): 557-78. <*Blake* (2019)>

The essay “proposes that in the 1790s the presence at Johnson’s house of Lindsey, Priestley and other ‘wanderers without ... home[s]’ endowed the building in which the publisher lived and worked with particular significance for the writers who gravitated towards him; and it suggests that a focus on houses alters the stories scholars have told about the Johnson circle, Dissenting identity and a Burkean aesthetic of ruins and terror (abstract).

Oliver, Susan. “[Silencing Joseph Johnson and the Analytical Review](#).” *Wordsworth Circle* 40.2-3 (2009): 96-102.

On Johnson’s *Analytical Review* and attacks on it, culminating in Johnson’s trial and the end of the journal.

Smyser, J.W. “[The Trial and Imprisonment of Joseph Johnson, Bookseller](#).” *Bulletin of the New York Public Library* 77.4 (summer 1974): 418-35.

A useful factual account.

Kauffman, Angelica [Angelika Kauffmann] (1741–1807), Painter
Introductions and Biographies ([ODNB](#), Wendy Wassyng Roworth)
Brylowe, Thora. “Angelica Kauffman and the Sister Arts.” [The Edinburgh Companion to Romanticism and the Arts](#). Ed. Sophie Thomas and Maureen McCue. Edinburgh: Edinburgh University Press, 2023. 391-407. <*Blake* (2024)>

An overview of Kauffman’s life, stressing the misogyny she faced and how her self-portraits invoked the themes of the Sister Arts. Considers Kauffman’s relationship to the Royal Academy, the engraving of her designs by William Wynne Ryland and Thomas Burke, and her relationship to the Boydell and Macklin galleries.

Catalogues

Exhibition

Baumgärtel, Bettina, ed. *Angelica Kauffman*. Munich: Hirmer, 2020. <*Blake* (2022)>

The catalogue for the exhibition held at the Kunstalast in Düsseldorf from 30 Jan. to 20 Sept. 2020. It was originally scheduled to be exhibited at the Royal Academy from 28 June to 20 Sept., but was canceled because of COVID. It contains:

Baumgärtel, Bettina. “The whole World is angelicamad.” 10-17.

Valentine, Helen. “‘The elements of art’: Four Ceiling Roundels for the Royal Academy of Arts at Somerset House.” 18-23.

Myssook, Johannes. “Angelica Kauffman and Antonio Canova: A Friendship between Two Artists in Rome.” 24-29.

Holubec, Inken Maria. “Angelica Kauffman and the Neoclassical Picture: Material, Technology and Painting Process.” 30-35.

Baumgärtel, Bettina. Catalogue. 36-199.

Häusle, Magdalena, and Tobias G. Natter. *Angelica Kauffman: A Woman of Immense Talent*. Ostfildern: Hatje Cantz and New York: Distributed Art Publishers, 2007.

The catalogue for the exhibition held at Vorarlberger Landesmuseum, Bregenz and Angelika Kauffmann Museum, Schwarzenberg, from 14 Jun. to 5 Nov. 2007.

Rosenthal, Angela. *Angelica Kauffman in British Collections*. London: Rafael Valls Ltd., 2007.

The catalogue for held at Rafael Valls Limited, London, from 19 Nov. 14 to Dec. 2007.

Roworth, Wendy Wassyng, ed. [*Angelica Kauffman: A Continental Artist in Georgian England*](#). London: Reaktion Books, 1992.

A catalogue for the exhibition held at York City Art Gallery, Exhibition Square, from 23 Jan. to 7 Mar. 1993. Includes David Alexander's "Kauffman and the Print Market in Eighteenth century England," which highlights especially the work of William Ryland and Francesco Bartolozzi and offers a checklist of "Singly Issued English Prints after Angelica Kauffman."

Studies

Bentley, G.E., Jr. [*Rev. of Wendy Wassyng Roworth, ed., Angelical Kauffman: A Continental Artist in Georgian England \(1992\)*](#). *Blake: An Illustrated Quarterly* 37.4 (spring 1994): 130-31. <WBHC 1651>

Stresses how much the book reveals about Blake's context without addressing him directly.

Calè, Luisa. "[*Modern Sibyls and Sibylline Media*](#)." *Studies in Romanticism* 59.1 (2020): 59-83. <Blake (2021)>

Examines "portraits of women as modern Sibyls, focusing on the works of Benjamin West, Angelica Kauffmann, Emma Hamilton, Friedrich Rehberg, and Elisabeth Vigée Le Brun" (60).

Cypress, Rebecca. "Musical Improvisation and Poetic Painting in the Salon of Angelica Kauffman." [*Women and Musical Salons in the Enlightenment*](#). Chicago: University of Chicago Press, 2022. 233-78. <Blake (2025)>

"Musical performance, and especially the fleeting art of sung poetic improvisation, destabilized the permanence of painting, rendering the total artistic experience of Kauffman's salon more temporal—more delicate and fleeting—than the visual dimension along would suggest" (238).

Elam, Keir. "Women Painting Shakespeare: Angelica Kauffman's Text-images." *Women Making Shakespeare: Text, Reception, and Performance*. Ed. Gordon McMullen, Lena Cowen Orlin, and Virginia Mason Vaughan. London: Bloomsbury, 2014.

Goodden, Angelica. *Miss Angel: The Art and World of Angelica Kauffman*. London: Random House, 2005.

Harmeyer, Rachel. "The Education of Daughters: Embroidered Pictures after Angelica Kauffman." *The Enlightened Mind: Education in the Long Eighteenth Century*. Ed. Amanda Strasik. Wilmington, DE, and Malaga, SP: Vernon Press, 2022. 43-66. <Blake (2025)>

"This chapter will provide a close study of amateur embroidered pictures made after Kauffman's *The Parting of Hector and Andromache*, 1768 (Saltram House, National Trust) and will argue that makers of embroidered pictures emulating history paintings responded to debates on women's education sought to elevate the genre of needlework" (44).

Natter, Tobias. *Angelica Kauffman: A Woman of Immense Talent*. Hatje Cantz, 2007.

Rosenthal, Angela. [Angelica Kauffman: Art and Sensibility](#). London and New Haven: Yale University Press, 2006.

Rosenthal, Angela. "[Angelica Kauffman: Ma\(s\)king Claims](#)." *Art History* 15.1 (1992): 38-59.

"This article sets out to disclose in the work of Angelica Kauffman commentaries upon the dominant ideologies of sexual difference active in the eighteenth century" (38).

Roworth, Wendy Wassyng. "Angelica Kauffman's Place in Rome." *Italy's Eighteenth Century: Gender and Culture in the Age of the Grand Tour*. Stanford: Stanford University Press, 2009. 151-71.

"The purpose of the present chapter is to reconsider Kauffman's place in Rome by focusing on her literal location—the house in which she lived and worked—as well as her symbolic place, especially in regard to her gender, within the history of art in that city" (153).

Roworth, Wendy Wassyng. "An Artist's Bedroom: Angelica Kauffman in London and Rome." *Sex, Politics, and Material Culture in the Eighteenth-Century Bedroom and Boudoir*. Ed. Tara Zanardi and Christopher M. S. Johns. London and New York: Bloomsbury, 2023. 123-42. <Blake (2025)>

About Kauffman's bedrooms as places of display for clients.

Schmid, F. Carlo. "'Talent and Untiring Diligence': The Print Legacy of Angelika Kauffmann, Marie Ellenrieder, and Maria Katharina Prestel." [Female Printmakers, Printsellers, and Print Publishers in the Eighteenth Century: The Imprint of Women c. 1700-1830](#). Ed. Cristina S. Martinez and Cynthia E. Roman. Cambridge: Cambridge University Press, 2024. 56-74. <Blake (2025)>

Vickery, Amanda. "[Branding Angelica: Reputation Management in Late Eighteenth-Century England](#)." *Journal for Eighteenth-Century Studies* 43.1 (2020): 3-24. <Blake (2022)>

"This case study of the London career of the Swiss-born artist Angelica Kauffman (1741-1807) examines the development of the 'Angelica' brand: from stage-managed debut, studio establishment and performance, and self-promotion through self-portraiture to market positioning, diffusion lines and pricing strategy" (abstract).

Linnell, John (1792-1882) (See also [Catherine Blake](#) in Biography; [The Ancients](#) in Members of Blake's Circle, [Illustrations of the Book of Job](#) and [Illustrations of Dante](#) in Separate Plates, and [Genesis](#) in Manuscripts)

[Introductions and Biographies \(ODNB, Christiana Payne\)](#)

Linnell, David. *Blake, Palmer, Linnell and Co.: The Life of John Linnell*. Sussex, England: The BookGuild Ltd, 1994. <WBHC 2334-35>

Important recent biography of John Linnell, with original information based on Linnell-family sources, including references to William and Catherine Blake.

Linnell, John. "Autobiography of John Linnell." MS (1850s-1864). Held by the Fitzwilliam Museum, Cambridge University. MS32-2000.

Story, Alfred T. *The Life of John Linnell*. 2 vols. ([Vol. 1](#), [Vol. 2](#)) London: Richard Bentley and Son, 1892. <BB #2769>

BB identifies "first-hand accounts of Blake in Vol. I" (BB #2769). There is also much on the other Ancients, C.H. Tatham, and Catherine Blake.

[Writing](#)

The Archive of John Linnell was purchased by the Fitzwilliam Museum, Cambridge UK, in 2000. This includes the manuscript of Linnell's "Autobiography of John Linnell" (1850s-1864).

[Sale Catalogues from Linnell's Blake Collection](#)

Hodgson. Catalogue "including a Selection from the Property of The late John Linnell, Esq., Jun. (removed from Redhill)" London, 1906.

Hodgson & Co. *A Miscellaneous Collection Auction Sale Prices Supplement to "The Connoisseur."* London, 1908.

Messrs. Christie, Manson & Woods. *Catalogue of the John Linnell Collection of Highly Important Works by William Blake Obtained direct from the Artist . . . which (by Order of the Trustees) Will be Sold*. London, 1918. <BB #608>

Sotheby. *Catalogue of the property of John Linnell and many others*. London, 1918.

E. Parsons & Sons. *Old Books: Catalogue No. 282*. London, 1918.

Christie. *Catalogue of Water Colour Drawings Printed Drawings and Wood Blocks by William Blake, Sold by Order of the Surviving Trustee of the late John Linnell, Esq, Senior, The Executor of the late Miss S.E. Pease and Miss Enid Morse . . . and Others*. London, 1938.

[Catalogues on Linnell and His Circle](#)

Feeling through the Eye: The "New" Landscape in Britain, 1800-1830. London: Spink-Leger, 2000.

There are chapters on Varley and Linnell.

John Linnell (1792-1882) and his Contemporaries, 1800-1820. London: Guy Peppiatt Fine Art Ltd., 2017.

The catalogue for the exhibition held at Guy Peppiatt Fine Art, London, from 2 Oct. to 11 Oct. 2017.

Lifting Veil from Nature, John Linnell, 1792-1882: An Exhibition to Mark the Publication of the Book BLAKE, PALMER, LINNELL & CO by David Linnell. London: Martyn Gregory, 1994.
<WBHC 3018>

An exhibition without a catalogue.

Power & Poetry: The Art of John Linnell. London, 2008. <WBHC 3019>

A catalogue of Lowell Libson Ltd and The Fine Art Society.

Studies

Blake and Linnell

Abley, Mark, and G.E. Bentley, Jr. “[New Blake Documents: Job, Oedipus, and the Songs of Innocence and of Experience](#).” *Blake: An Illustrated Quarterly* 21.3 (winter 1987-88): 104-07.
<BBS 402>

New references to Blake in the Ivimy manuscript of John Linnell (named Ivimy after the descendent, Joan Linnell Ivimy, who holds it), including reference to a young patron, Edward Denny and Linnell, Blake’s viewing of John Dryden and Nat Lee’s *Oedipus* at the Royal West London Theatre, the printing and reception of *Job*, and Eliza Aders purchase of Blake’s works among which was *Songs* copy AA.

Browne, Max. “[The First Subject Painting to Emerge by the Infamous Thomas Griffiths Wainewright \(1794-1847\)](#).” *British Art Journal* 15. 1 (2014): 113-16.

On the recently discovered painting, *Two Lovers in a Moonlit Landscape*, with references to Blake, Fuseli, Linnell, and Thomas Phillips.

Butlin, Martin. “[Blake, Linnell and Varley and A Treatise on Zodiacial Physiognomy](#).” *Burning Bright: Essays in Honour of David Bindman*. Ed. Diana Dethloff et al. University College London Press, 2015. 126-35. <WBHC 1817-18>¹³⁰

A description of the drawings for *Zodiacial Physiognomy* and what they suggest about Blake, Linnell, and Varley.

Butlin, Martin. “Blake, the Varleys, and the Patent Graphic Telescope.” [William Blake: Essays in Honour of Sir Geoffrey Keynes](#). Ed. Morton D. Paley and Michael Phillips. Oxford: Clarendon Press, 1973. 294-304. <BB #A2350, BBS 598-99, WBHC 2503-05>

Argues that John Linnell and John Varley used the “Graphic Telescope” invented by Cornelius Varley to copy Blake’s *Visionary Heads* and *The Man who taught Blake painting in his Dreams*.

Butlin, Martin. “A New Portrait of William Blake.” *Blake Studies* 7.2 (1975): 101-03. <BBS 411>

First description of the portrait of Blake that emerged in 1974. Butlin attributes the painting to John Linnell and dates it to c. 1819-25. Essick challenges Butlin’s attribution and dating in “[A \(Self?\) Portrait of William Blake](#).”

¹³⁰ The collection is not recorded as such in *WBHC*.

Cieszkowski, Krzysztof Z. “[‘They Murmuring Divide; While the wind Sleeps Beneath, and the Numbers are Counted in Silence’: The Dispersal of the Illustrations to Dante’s Divine Comedy.](#)” *Blake: An Illustrated Quarterly* 23.3 (winter 1989-90): 166-71. <BBS 405>

A detailed account of the 1918 sale and dispersal of the Dante watercolors to various institutions from the Linnell collection.

Davies, Keri. “[‘O Nancy’s hair is yellow as gowd’: Blake, Border ballads, and the Reinvention of Relief Etching.](#)”¹³¹ *Index Rerum*. 26 Mar. 2024. <*Blake* (2025)>

An essay with two parts. The first focuses on Blake’s ideas of music and identifies the probable source of the “Border Melody” sang by Mrs. Linnell, which according to Alexander Gilchrist, affected Blake emotionally. The second considers Scottish members of Blake’s late circle, particularly William Home¹³² Lizars and Thomas Sivright, and makes the claim that both Lizars’ and Charles Pye’s relief inventions were modelled on the men’s knowledge of Blake’s method of illuminated printing.

Essick, Robert N. “[Blake, Linnell, & James Upton: An Engraving Brought to Light.](#)” *Blake: An Illustrated Quarterly* 7.4 (spring 1974): 76-79. <BB #1217.135>

Notes the discovery and acquisition of two states of the print, details its place at the foundation of Blake and Linnell’s relationship, and examines Linnell’s influence on Blake’s engraving style.

Essick, Robert N. “John Linnell, William Blake, and the Printmaker’s Craft.” [Huntington Library Quarterly 46.1](#) (1983): 18-32. <BBS 517, WBHC 2175>

On what Blake learned from Linnell about engraving.

Essick, Robert N. “William Blake’s Copy of Chapman’s Homer.” *English Language Notes* 27.3 (1990): 27-33. <BBS 466>

“The copy of ‘Homers Iliad & Oddisy’ which Mrs Blake sold to John Linnell in 1829 may be the set of Chapman’s translation with Linnell’s inscription acquired by Professor Essick” (BBS 466).

Essick, Robert N. “[William Blake’s *Jerusalem*, Plate 51.](#)” *Art Bulletin of Victoria* 31 (1990): 20-25. <BBS 466>

Suggests that Blake gave pl. 51 from copy E to John Linnell (now held by the National Gallery of Victoria) as a separate plate and colored another copy printed in black to replace it in copy E.

Keynes, Geoffrey. “The Blake-Linnell Documents.” [Blake Studies: Essays on his Life and Work.](#) 2nd ed. Oxford: Oxford University Press, 1971. 205-12. ¹³³ <BB #2010, WBHC 2249-50>

¹³¹ “A version of this paper was read at “Romanticism’s Debatable Lands”: the British Association for Romantic Studies Biennial Conference, 28-31 July 2005, Newcastle upon Tyne” (Davies’s Acknowledgment).

¹³² As Davies points out, “Home” was Lizars’ middle name and not “Hone” as Bentley has it in *Blake Records* (2004).

¹³³ Revised version of “[New Blake Documents: History of the Job Engravings,](#)” *TLS* (9 Jan. 1943), <BB #2032>.

On the receipts from Linnell; largely on the *Illustrations of the Book of Job*.

Keynes, Geoffrey. "John Linnell and Mrs. Blake." *Blake Studies: Essays on his Life and Work*. 2nd ed. Oxford: Oxford University Press, 1971. 221-29. ¹³⁴ <BB #2010, WBHC 2249-50>

About Linnell's actions after Blake's death (including details of Blake's funeral), Linnell's and Frederick Tatham's relationship to Catherine Blake, disputes between Linnell and Tatham over Blake's property, and a note on posthumous Dante engravings.

Keynes, Geoffrey. "William Blake and John Linnell." *Blake Studies: Essays on his Life and Work*. 2nd ed. Oxford: Oxford University Press, 1971. 213-20. ¹³⁵ <BB #2010, WBHC 2249-50>

Records the references to Blake in Linnell's journal.

Linton, W.J. *Threescore and Ten Years 1820 to 1890*. London: Lawrence and Bullen, 1894. <BBS 552>

Offers an anecdote about visiting John Linnell with Alexander Gilchrist when working on the illustrations for the *Life of Blake* (pp. 181-82).

Olson, Roberta J., and Jay M. Pasachoff. "The Comets and Meteors of William Blake." *Fire in the Sky: Comets and Meteors, the Decisive Centuries, in British Art and Science*. Cambridge: Cambridge University Press, 1998. 80-95. <WBHC 2482>

"Deals especially with Linnell's meticulous drawings of the 1811 comet" (WBHC 2482).

Phillips, Michael. "[The Printing of Blake's Illustrations of the Book of Job](#)." *Print Quarterly* 22.2 (Jun. 2005): 138-59. <WBHC 2523>

A detailed account of the printing in light of a newly discovered letter to John Linnell dated 25 Nov. 1825.

Phillips, Michael. "['Printing in the infernal method': William Blake's Method of 'Illuminated Printing.'](#)" *Interfaces: Image—Texte—Language* 39 (2018): 30 pars. ¹³⁶ <Blake (2019)>

A well-illustrated discussion of Blake's printing method, with references to J.T. Smith, John Linnell, and Jackson and Chattoo's *A Treatise on Wood Engraving* (1839).

Rossetti, Dante Gabriel. *Dante Gabriel Rossetti: His Family-Letters. With a Memoir by William Michael Rossetti*. 2 vols. ([Vol. 1](#). [Vol. 2](#).) London: Ellis and Elvey, 1895. Boston: Robert Brothers, 1895. ([Vol. 1](#). [Vol. 2](#).) New York: AMS Press, 1970. ([Vol. 1](#). [Vol. 2](#)) <BB # 2569>

References to Blake (including the finding of the Pickering Manuscript [Vol. 1, 109-10]), Anne and Alexander Gilchrist, John Linnell, and Rossetti's siblings.

Rossetti, William Michael. *Rossetti Papers 1862 to 1870*. New York: Scribner and Sons, 1903. <BB #2577>

¹³⁴ Revised version of essay of [same title](#), *TLS* (20 Jun. 1958), <BB #2032>.

¹³⁵ Revised version of "[William Blake and John Linnell](#)," *TLS* (13 Jun. 1958), <BB #2042>.

¹³⁶ Adapted from Phillips's catalogue, [William Blake Apprentice & Master](#) (2014), 89-105, <WBHC 1413-20>.

Includes references to Blake, Linnell, Tatham, Anne and Alexander Gilchrist, Swinburne, and Rossetti's siblings.

Warner, Janet. “[James Vine](#).” *Blake: An Illustrated Quarterly* 4.3 (winter 1971): 106-07. <BB #1217.70>

On patron who owned *Milton* copy D, *Thel* copy O, and *Job*, and dined with Blake and Linnell.

Whitehead, Angus. “[The Arlington Court Picture: A Surviving Example of William Blake's Framing Practice](#).” *British Art Journal* 8.1 (summer 2007): 30-33. <WBHC 2849>

“The Arlington Court Picture is [...] a Blake painting not merely in its original frame, but also in a frame the style of which Blake probably played some role in deciding upon, through his friend and patron John Linnell and the framer of the painting, James Linnell” (32).

Whitehead, Angus. “[The Uncollected Letters of William Blake](#).” *Huntington Library Quarterly* 80.3 (autumn 2017): 423-35. <*Blake* (2018)>

Delineates the importance of Blake's 25 November 1825 letter to John Linnell in terms of both Blake's printing practices and his relationship to Linnell. Includes black and white reproductions of the letter and one from 10 November 1825. (Both are available at the *Blake Archive* now.)

Wolf, Edwin. “[The Blake-Linnell Accounts in the Library of Yale University](#).” *Papers of the Bibliographical Society of America* 37.1 (1943): 1-22. <BB #3001>

“Important transcriptions and discussion” (BB #3001), including discussion of ownership.

Linnell without Blake

Firestone, Evan R. “Lady Torrens and Her Family by John Linnell.” *Elvehjem Museum of Art Bulletin* (1986-86): 11-21.

Payne, Christiana. “[John Linnell and Samuel Palmer in the 1820s](#).” *Burlington Magazine*, 124 (1982): 131-36. <WBHC 3021>

“On what Samuel Palmer's art owes to John Linnell” (WBHC 3021).

Pezzini, Barbara. “[The ‘Art’ and the ‘Market’ Elements of the Art Market: John Linnell, William Agnew and Artist-Dealer Relationships in Nineteenth-Century Britain](#).” *Journal for Art Market Studies* 2.4 (2018): 1-18. <*Blake* (2020)>

On Linnell's relationship to the dealer, William Agnew, to whom Linnell sold paintings from 1853 to 1869. (11), and its implications for the relationship between art and the marketplace.

Sperber, Roxane. “The Retouching Practices of John Linnell: Technique, Patronage and Practice from Two Works in the Yale Center for British Art.” *A Changing Art: Nineteenth-Century Painting, Practice, and Conservation*. Ed. Nicola Costaras et al. London: Archetype, 2017. 116-22. <*Blake* (2018)>

Macklin, Thomas (d. 1800). Publisher

Introductions and Bibliographies ([ODNB](#), G.E. Bentley, Jr.)

Bentley, G.E., Jr. *Thomas Macklin (1752–1800), Picture-Publisher and Patron: Creator of the Macklin Bible (1791–1800)*. Lewiston, NY: Edwin Mellen Press, 2016. <*Blake* (2017, 2019)>

A biography and bibliography.

Studies

Blake and Macklin

Bentley, G.E., Jr. “The Great Illustrated-Book Publishers of the 1790s and William Blake.” *Editing Illustrated Texts*. Ed. William Blissett. New York and London: Garland Publishing Co., 1980. <BBS 367>

Argues that Blake was spurred by the publishing projects of Boydell, Macklin, and Bowyer.

Myrone, Martin. “Exhibitions Culture, Consumerism and the Romantic Artist.” [*The Edinburgh Companion to Romanticism and the Arts*](#). Ed. Sophie Thomas and Maureen McCue. Edinburgh: Edinburgh University Press, 2023. 184-200. <*Blake* (2024)>

“I would propose that the phenomenon of exhibitions culture helped institute a structurally precarious, inherently competitive and individualist artistic field, revealing a still larger set of transformations accompanying social, economic and political modernization” (189). Positions Blake in this context (pp. 197-98), with references to Royal Academy, Reynolds, Fuseli, Boydell, Macklin, Bowyer, Romney, and Barry.

Szwydky, Lissette Lopez. “Visual and Textual Adaptation in Literature and Fine Art Forms.” *Transmedia Adaptation in the Nineteenth Century*. Columbus: Ohio State University Press, 2020. 97-137. <*Blake* (2024)>

Discusses Blake’s engravings to Stedman and his illustrations to other authors (Young, Gray, Milton, and Dante). Also addresses the literary galleries of Boydell and Macklin, with a few comments on Fuseli’s illustration of Shakespeare.

Macklin without Blake

Billingsley, Naomi. “[*The Great Bowyer Bible*: Robert Bowyer and the Macklin Bible](#).” *Journal of Illustration* 8.1 (2021): 51-80. <*Blake* (2023)>

“This article examines an iconic example of grangerizing: the Macklin Bible extra-illustrated in 45 volumes by London artist and bookseller Robert Bowyer (1758–1834) in the first quarter of the nineteenth century (Bolton Libraries and Museums, Bolton, United Kingdom)” (abstract).

Brylowe, Thora. “Angelica Kauffman and the Sister Arts.” [*The Edinburgh Companion to Romanticism and the Arts*](#). Ed. Sophie Thomas and Maureen McCue. Edinburgh: Edinburgh University Press, 2023. 391-407. <*Blake* (2024)>

An overview of Kauffman’s life, stressing the misogyny she faced and how her self-portraits invoked the themes of the Sister Arts. Considers Kauffman’s relationship to the Royal Academy, the engraving of her designs by William Wynne Ryland and Thomas Burke, and her relationship to the Boydell and Macklin galleries.

Calè, Luisa. "Maria Cosway's *Hours*: Cosmopolitan and Classical Visual Culture in Thomas Macklin's Poets Gallery." [*Romanticism and Illustration*](#). Ed. Ian Haywood, Susan Matthews, and Mary L. Shannon. Cambridge: Cambridge University Press, 2019. 221-42. <*Blake* (2020)>

On Cosway's painting, *The Hours*, and its place in Macklin's Gallery.

Haywood, Ian. "Illustration, Terror, and Female Agency: Thomas Macklin's Poets Gallery in a Revolutionary Decade." [*Romanticism and Illustration*](#). Ed. Ian Haywood, Susan Matthews, and Mary L. Shannon. Cambridge: Cambridge University Press, 2019. 199-220. <*Blake* (2020)>

"[S]how how serial publication of illustrated 'Numbers' produced configurations of images and texts that were and still are wide open to subversive interpretations" (15).

Malkin, Benjamin Heath (1769-1842) and Malkin, Charlotte (1772–1859), Writer, Artist
[Introductions and Biographies \(ODNB\)](#), G. Martin Murphy
Davies, Keri. "[Benjamin Heath Malkin, 1769-1842: a Bio-Bibliography](#)." *Index Rerum* (26 May 2021). <*Blake* (2022)>

A very useful chronology of Malkin's life combined with a list of his publications and scholarly sources.

Mackerness, E.D. "[Blake and the Malkins](#)." *Durham University Journal* 35 (1974): 179-84.
<BBS 556>

An early biographical sketch of Malkin and his family.

Matthews, Susan. "Blake's Malkin." [*Re-envisioning Blake*](#). Ed. Mark Crosby, Troy Patenaude, and Angus Whitehead. Basingstoke: Palgrave Macmillan, 2012. 108-29. <*WBHC 1899-1900*>

A key overview of Malkin's life, his connections (including Ann Batten Cristall), and his relationship to Blake.

Studies

Baulch, David. "'Living Form': William Blake's Gothic Relations." [*William Blake's Gothic Imagination: Bodies of Horror*](#). Ed. Chris Buncle and Elizabeth Effinger. Manchester: Manchester University Press, 2018. 33-63. <*Blake* (2019, 2020, 2021)>

Explores Benjamin Heath Malkin's and Blake's ideas of the Gothic.

Betz, Paul F. "[Wordsworth's First Acquaintance with Blake's Poetry](#)." *Blake: An Illustrated Quarterly* 3.4 (May 1970): 85-89. <BB #1217.51>

Dates Wordsworth's transcription of Blake's poetry from Malkin in his commonplace book between March and June of 1809, noting Dorothy's description of Malkin as "a coxcomb."

Bushell, Sally, Julia S. Carlson, Damian Walford Davies. "Introduction: Romantic Cartographies." [*Romantic Cartographies: Mapping, Literature, Culture, 1789-1832*](#). Ed. Sally Bushell, Julia S. Carlson, and Damian Walford Davies. Cambridge: Cambridge University Press, 2020. 1-24. <*Blake* (2024)>

Discusses both Cumberland's *An Attempt to Describe Hafod* and Malkin's *Memoir*, with references to Blake.

Erdman, David V. “[Every Thing Has Its Vermin.](#)” *Blake: An Illustrated Quarterly* 22.3 (Dec. 1968): 68. <BB #1217.34>

Notes that in the copy of Malkin’s *Memoirs* bought in 1809 by Jabez Legg has an annotation in the Blake section after “The Tyger”: “This is a little too much about Mr. Blake” (68).

Matthews, Susan. “[Charlotte Malkin’s Waterloo Diary and the Politics of Waterloo Tourism.](#)” *Literature Compass* 11.3 (Mar. 2014): 218-231.¹³⁷

“[E]xamines [Charlotte Malkin’s] unpublished journal account of a family visit to the Waterloo battlefield in July 1816” (abstract).

Matthews, Susan. “Illustrated Poetry in the Romantic Period.” *The Edinburgh Companion to Romanticism and the Arts*. Ed. Sophie Thomas and Maureen McCue. Edinburgh: Edinburgh University Press, 2023. 356-73. <*Blake* (2024)>

On the relative novelty of the idea of “illustrations” in the Romantic period, with references to Blake’s illustrations to Gray and Young, Stothard, Fuseli, Boydell, and Charlotte Malkin.

Marsh, John (1752-1828) and Edward Garrard (1783-1862), Musicians

Introductions and Biographies ([ODNB](#), Brian Robins)

Writing

Robins, Brian, ed. *[The John Marsh Journals: The Life and Times of a Gentleman Composer \(1752-1828\)](#)*. Stuyvesant, NY: Pendragon Press, 1998. <*WBHC* 3022>

References to Blake and Hayley.

Studies

Blake and the Marshes

Crosby, Mark. “‘No Boys Work’: Blake, Hayley and the Triumphs of (Intellectual) Paiderastia.” *[Queer Blake](#)*. Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2010. 199-208. <*WBHC* 1801-03>

Suggests that Blake’s struggle with Hayley “was because Hayley’s instructional methods appear to have been based on the classical Greek practice of *Paiderastia*” (200), with many references to Edward Garrett Marsh.

Essick, Robert N. “Blake, Hayley, and Edward Garrard Marsh: ‘An Insect of Parnassus.’” *Explorations: The Age of the Enlightenment*. Ed. J.E. Riehl. Lafayette: Levy Humanities Series, 1987. 58-84. <*BBS* 464>

“The references to Blake in the newly discovered Marsh letters suggest that “Blake’s descent from hope to disillusionment bordering on despair [*in his relationship with Hayley*] unfolded within and was in part shaped by class structures” (80)” (*BBS* 464).

¹³⁷ Not recorded in *WBHC*.

Essick, Robert N. “[William Blake and John Marsh](#).” *Blake: An Illustrated Quarterly* 25.2 (fall 1991): 70-74. <BBS 408>

On Marsh’s father, John Marsh (1752-1828) and the references to Hayley and Blake in his manuscript autobiography: “to Mr Blake’s an Engraver M.^r H. had lately brought down from London & settled in a Cottage at Felpham, in order to prepare some ornamental Engravings, Vignettes &c. for his Works” (70).

Vultee, Denise. “[Apollonian Elephant?](#)” *Blake: An Illustrated Quarterly* 30.1 (summer 1996): 22. <WBHC 1664>

Identifies the allusion to an “Apollonian Elephant” by Edward Garrard Marsh in a June 1802 letter to William Hayley as originating in “Philostratus’s *Life of Apollonius of Tyana*, a highly embroidered tale of the travels and purported miracles of a Neopythagorean philosopher who lived during the first century A.D. In the second book of that work, Apollonius and his sidekick Damis travel to India, where they encounter a number of elephants” (22).

Mashes without Blake

Bentley, G.E., Jr. “[John Marsh and Peregrine Project: A Tour through Some of the Southern Counties of England \(1804\)](#).” *Huntington Library Quarterly* 59.1 (1996): 80-81. <WBHC 3023>

Points out that Marsh’s journal reveals he is the author of the novel, *A Tour*, which was written under the pseudonym Peregrine Project and Timothy Type.

Brewer, John. “‘The Harmony of Heaven’: John Marsh and Provincial Music.” [The Pleasures of the Imagination: English Culture in the Eighteenth Century](#). New York: Farrar Straus Giroux, 1997. 531-51. <WBHC 3024>

Foster, Paul, ed. *Marsh of Chichester (1752-1828): Gentleman, Musician, Composer, Writer*. Chichester: University College, 2004. <WBHC 3022-23>

A collection of essays, many highlighting Chichester.

Renshaw, Martin. *John Marsh: A Most Elegant and Beautiful Instrument: The Organ*. Chichester, 2002. <WBHC 3024> London: At the Sign of the Pipe, 2017. <*Blake* (2018)>

Mathew, Harriet, and Anthony Stephen¹³⁸ (1733-1824), Patrons of the young William Blake (See “Blake” by J.T. Smith)

Studies

Bentley, G.E., Jr. “[A.S. Mathew, Patron of Blake and Flaxman](#).” *Notes and Queries* 203 (Apr. 1958): 168-78. <BB #1152>

Important biographical information on Mathew and his relationship with Flaxman as well as the Mathew circle.

¹³⁸ See WBHC 3024-25 for information about Mathew’s will.

Bentley, G.E., Jr. “[John Flaxman and the Mathew Clan](#).” *Bulletin of the New York Public Library* 67.7 (1963): 443-54.¹³⁹

Corrects J.T. Smith’s confusion of the Mathew and Matthews families with biographical information, and details Flaxman’s connections with the latter especially.

Bentley, G.E., Jr. “[The Mathews as Patrons](#).” *Blake: An Illustrated Quarterly* 42.6 (fall 2012): 5 pars.

Details the death of Mathews’s daughter in 1798 and five books to which one or both of the Mathews subscribed.

Bindman, David. “New Light on the Mathews: Flaxman and Blake’s Early Gothicism.” [Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.](#) Ed. Karen Mulhallen. University of Toronto Press: Toronto, 2010. 95–104. <WBHIC 2436-40>

Inscriptions by A.S. Mathew on early Flaxman drawings of Gothic subjects, especially for Chatterton, “strongly suggest that Mathew was directly involved in Flaxman’s early attempts at illustrating Chatterton” (96).

Margoliouth, H.M. “[Blake’s Mr. Mathew](#).” *Notes and Queries* 196 (old series) (1951): 162-63. <BB #2180>

First identification of A.S. Mathew.

Mora, José Joaquín de (1783–1864), Writer
Studies

Blake and Mora

Flores, Cristina. “The Reception of Blake in Spain.” [The Reception of William Blake in Europe](#). 2 vols. Ed. Sibylle Earle and Morton D. Paley. London: Bloomsbury Academic, 2019. I.155-84. <Blake (2020, 2021, 2022)>

Discusses Mora’s use of Blake’s designs for *The Grave*.

Romero Vallejo, Alberto Custodio. “[Poetas que conocieron el secreto de la inspiración’: estudio comparativo de The Grav de Robert Blair \(1743\) y Meditaciones poéticas de José Joaquín de Paolini](#), Daniela, and Mario Rucavado Rojas. “Del Redentor al Demiurgo: Las ilustraciones de William Blake vistas a través de las *Meditaciones poéticas* de José Joaquín de Mora.” *Hyperbórea. Revista de ensayo y creación* 7 (2024): 40-57. In Spanish (abstract in Spanish and English). <Blake (2025)>

“José Joaquín de Mora’s *Meditaciones poéticas* consists of a series of eleven poems inspired by William Blake’s illustrations for Robert Cromek’s edition of Robert Blair’s poem *The Grave* (1808). [...] This article contextualises Mora’s poems and explores to what extent they can be considered an ekphrasis of Blake’s designs” (abstract).

(1826).” *Cuadernos de Ilustración y Romanticismo* 28 (2022): 423-53. In Spanish. <Blake (2023)>

¹³⁹ Not recorded in BB.

An essay on how Mora assimilated Blair's *The Grave* in his *Meditaciones poéticas*, published in 1826 by Rudolph Ackermann with Blake's 1808 illustrations to the Blair poem.

[Mora without Blake](#)

García Castañeda, Salvador, and Alberto Romero Ferrer, ed. *José Joaquín de Mora o la inconstancia. Periodismo, política y literatura*. Madrid: Visor Libros, 2018. In Spanish. <*Blake* (2023)>

A collection of essays on Mora, including his London exile and experience there as editor, journalist, and man of letters in the 1820s.

Medina Calzada, Sara. *José Joaquín de Mora and Britain: Cultural Transfers and Transformations*. Berlin: Peter Lang, 2022. In English. <*Blake* (2023)>

The volume “explores the connections that José Joaquín de Mora (1783–1864) established with Britain, where he was exiled from 1823 to 1826” (publisher’s summary).

Morganwg, Iolo [Edward Williams] (1747-1826), Welsh Poet and Antiquarian (See also [Antiquarianism and Druids](#) and [A Descriptive Catalogue](#))

Introductions and Biographies ([ODNB](#), Prys Morgan)

Jenkins, Geraint H. *Bard of Liberty: The Political Radicalism of Iolo Morganwg*. Cardiff: University of Wales Pres, 2012.¹⁴⁰

Biography focus on Morganwg’s politics, with many references to Owen Pughe. Blake is only mentioned slightly.

Morgan, Prys. *Iolo Morganwg*. Cardiff: University of Wales Press, 1975.

Williams, G. J. “[Williams, Edward \(Iolo Morganwg, 1747-1826\), poet and antiquary](#).” 1959. *The Dictionary of Welsh Biography*.

[Writing](#)

Smith, Malcolm. *The Triads of Britain*. 1801. London: Wildwood House, 1977.

[Studies](#)

[Blake and Morganwg](#)

Clark, Steve. “Blake and the Pastoral-Georgic Tradition.” [Romantic Environmental Sensibility: Nature, Class and Empire](#). Ed. Ve-Yin Tee. Edinburgh: Edinburgh University Press, 2022. 211-29. <*Blake* (2023)>

Considers Milton “from the perspective of a more historically engaged environmental poetics, drawing on its indebtedness to the tradition of sensibility and focusing in particular on James Thomson, Mark Akenside, and Iolo Morganwg” (212-13).

Fisher, Peter F. “[Blake and the Druids](#).” *Journal of English and Germanic Philology* 58.4 (1959): 589-612. <BB #1068>

¹⁴⁰ Incorporates Jenkins’s “The Bard of Liberty during William Pitt’s Reign of Terror,” [Heroic Poets and Poetic Heroes in Celtic Tradition. CSANA Yearbook 3-4](#), Ed. Joseph Falaky Nagy and Leslie Ellen Jones. (Dublin and Portland, OR: Four Courts Press, 2005), 183-206.

A useful sketch of Blake's ideas regarding druids in relationship to Edward Williams and Edward Davies, and an exploration of Blake's druid imagery in *A Descriptive Catalogue*, *The Four Zoas*, and *Jerusalem*.

Hutton, Ronald. "Interlude: A Pair of Williams." [*Blood and Mistletoe: The History of the Druids in Britain*](#). New Haven: Yale University Press, 2009. 183-209. <WBHC 2180>

On the use of Druids by Blake and Wordsworth. Includes a chapter on Iolo Morganwg and another on his influence.

Mee, Jon. "‘Images of Truth New Born’: Iolo, William Blake and the Literary Radicalism of the 1790s." *A Rattleskull Genius: The Many Faces of Iolo Morganwg*. Ed. Geraint H. Jenkins. Chicago: University of Chicago Press in association with the University of Wales Press, 2009. <WBHC 2394>

"This chapter examines [. . .] parallels between Iolo’s *Poems, Lyric and Pastoral* and Blake’s *Songs of Innocence and of Experience*," with a discussion of Iolo’s and Blake’s "situation in the radical London of the 1790s" (174).

Taylor, Dena. "[*A Note on William Blake and the Druids of Primrose Hill*](#)." *Blake: An Illustrated Quarterly* 17.3 (winter 1983-84): 104-05. <BBS 395>

Referencing Blake’s comments to [*Henry Crabb Robinson*](#) that he saw the spiritual sun on Primrose Hill, calls attention to "a ritual called the Gorsedd of Bards" that was established by "Edward Williams (Iolo Morganwg, 1747-1826)" and joined in by "Blake’s friend William Owen" and was "performed" "on Primrose Hill at the Autumn Equinox of 1792" (104).

[Morganwg without Blake](#)

Constantine, Mary-Ann. "[*Songs and Stones: Iolo Morganwg \(1747-1826\), Mason and Bard*](#)." *Eighteenth Century* 47.2 (2006): 233-51.

Constantine, Mary-Ann. *The Truth against the World: Iolo Morganwg and Romantic Forgery*. Chicago: University of Chicago Press in association with the University of Wales Press, 2009.

Constantine, Mary-Ann. "Viewing Most Things Thro’ False Mediums”: Iolo Morganwg (1747-1826) and English Perceptions of Wales." *Romanticism’s Debatable Lands*. Ed. Claire Lamont and Michael Rossington. Basingstoke and New York: Palgrave Macmillan, 2007. 27-38.

Constantine, Mary-Ann. "“Within a Door or Two”: Iolo Morganwg, Chatterton and Bristol." [*From Gothic to Romantic: Chatterton’s Bristol*](#). Ed. Alistair Heys. Bristol: Redcliffe Press Ltd., 2005. 104-15.

Grande, James. "[*London Songs, Glamorgan Hymns: Iolo Morganwg and the Music of Dissent*](#)." *Studies in Romanticism* 58.4 (winter 2019): 481-503. <Blake (2020)>

"This essay explores the relationship between song, political radicalism, and religious dissent through the case of Iolo Morganwg (1747–1826), stonemason-poet, London showman, and self-proclaimed preserver of the Welsh bardic tradition" (481).

Jenkins, Geraint H. *Facts, Fantasy, and Fiction: The Historical Vision of Iolo Morganwg*. Aberystwyth: University of Wales Press, 1997.

Jenkins, Geraint H., ed. *A Rattleskull Genius: The Many Faces of Iolo Morganwg*. Chicago: University of Chicago Press in association with the University of Wales Press, 2009.

A collection of essays.

Jones, Ffion M. "The Bard is a Very Singular Character": *Iolo Morganwg, Marginalia and Print Culture*. Cardiff: University of Wales Press, 2010.

Morgan, Prys. "[From a Death to a View: The Hunt for the Welsh Past in the Romantic Period.](#)" *The Invention of Tradition*. Ed. Eric Hobsbawm and Terence Ranger. Cambridge: Cambridge University Press, 2012.

With references to both Owen Pugh and Iolo Morganwg, charts Romantic-era investigations and fictions regarding ancient Wales and the Druids. Useful contextualization for Blake's idea of Druids.

Shestakova, Nadezhda. "[Ot Khamfri Lluida do Iolo Morganuga: osnovnye etapy razvitiia antikvarnoi traditsii Uel'sa v XVI-seredine XIX veka](#) [From Humphrey Llwyd to Iolo Morganwg: Main Stages of Development of the Antiquarian Tradition of Wales from the Sixteenth to Mid-Nineteenth Centuries]." *Izvestiia Saratovskogo universiteta. Novaia seriiia. Seriia: Istoriiia. Mezhdunarodnye otnosheniia* [Bulletin of Saratov University. New Series. History. International Relationships] 20.3 (2020): 353-58. In Russian (abstract in Russian and English). <Blake (2021)>

Mortimer, John Hamilton (1740-79), Artist

[Introductions and Biographies \(ODNB\)](#), John Sunderland

Benthall, Gilbert. "John Hamilton Mortimer ARA Drawings and Engraved Works, with a Revised Account of his Life." (c. 1950s) Typescript MS. Victoria and Albert Museum Library.

Sunderland, John. [John Hamilton Mortimer: His Life and Works](#). Volume of the Walpole Society 52 (1986): 1-270.

Catalogue

Nicolson, Benedict. *John Hamilton Mortimer A.R.A., 1740-1779: Paintings, Drawings and Prints*. London: Paul Mellon Foundation for British Art, 1968.

A catalogue for the exhibition held at the Towner Art Gallery 6 July to Sept 3 and Iveagh Bequest from 10 Sep. to 8 Oct. 1968.

Studies

[Blake and Mortimer](#)

Bowden, Betsy. "Visual Portraits of the Canterbury Pilgrims 1484(?) - 1809." *The Ellesmere Chaucer: Essays in Interpretation*. Ed. Martin Stevens and Daniel Woodward. San Marino: Huntington Library; Tokyo: Yushodo Co., Ltd, 1995. 171-204 <WBHC 1778>

The section on Blake is titled, "Reading/Riding between the Lines: Mortimer, Stothard, and Blake," 193-200. "I will discuss Mortimer's drawing and Stothard's frontispiece primarily as transitional pieces situated between the elaborate, accessible engravings of the Urry edition and the two rival paintings by Stothard and Blake" (193).

Mortimer without Blake

Allentuck, Marcia. “[New John Hamilton Mortimer Drawings of Shakespearean Characters.](#)” *Burlington Magazine* 115.845 (1974): 530-35. Responded to by Sunderland’s “[Mortimer Drawings.](#)”

Chadwick, Esther. “Mortimer’s Caprice.” *The Radical Print*. New Haven and London: Yale University Press, 2024. 51-89. <Blake (2025)>

On Mortimer’s *Fifteen Etchings Dedicated to Sir Joshua Reynolds* (1778), the influence of Salvator Rosa, and Mortimer’s use of *banditti* figures. “Mortimer’s prints effected the paradoxical manoeuvre of suggesting that it is precisely through ‘caprice’ that the artist asserts his freedom, and thus secures for his art a critical function fit for his age” (89).

Clarke, David. “[Chinese Visitors to 18th-Century Britain and Their Contribution to Its Cultural and Intellectual Life.](#)” *Curtis’s Botanical Magazine* 34.4 (Dec. 2017): 498-521. <Blake (2019)>

Includes a discussion of Mortimer’s portrait of the Chinese artist Chitqua (c. 1771).

Donohue, Joseph W. “[John Hamilton Mortimer and Shakespearean Characterization.](#)” *Princeton University Library Chronicle* 29.3 (1968): 193-207.

Hargraves, Matthew. [Candidates for Fame: The Society of Artists of Great Britain 1760-1791.](#) New Haven and London: Yale University Press, 2005.

Mortimer figures prominently in the account.

Hetherington, Michelle. “[John Hamilton Mortimer and the Discovery of Captain Cook.](#)” *British Art Journal* 4.1 (2003): 69-77.

Märtens Susanne. *Art and Appetites: Studien zur Ästhetik des Grotesken bei John Hamilton Mortimer und Thomas Rowlandson*. Freiburg, Berlin, and Wien: Rombach, 2007.

Myrone, Martin. “Outlaw Masculinity: John Hamilton Mortimer in the 1770s.” [Bodybuilding: Reforming Masculinities in British Art 1750-1810.](#) New Haven: Yale University Press, 2006. 121-44. <WBHC 2446>

Solkin, David H. “Conquest, usurpation, wealth, luxury, famine’: Mortimer’s *banditti* and the Anxieties of Empire.” [Art and the British Empire](#). Ed. Tim Barringer, Geoff Quilley and Douglas Forham. Manchester: Manchester University Press, 2007. 120-38.

“What such pictures offer are fantasies of freedom” (132).

Sunderland, John. “[John Hamilton Mortimer and Salvator Rosa.](#)” *Burlington Magazine* 112.809 (1970): 520-31.

Sunderland, John. “[John Hamilton Mortimer’s Bacchanalian Dance.](#)” *British Art Journal* (2000): 69.

Sunderland, John. “[John Hamilton Mortimer’s Progress of Vice.](#)” *Burlington Magazine* 118.884 (1976): 768-71.

Sunderland, John. “[Mortimer Drawings.](#)” *Burlington Magazine* 116.851 (1974): 108-111. A response to Allentuck’s “[New John Hamilton Mortimer Drawings of Shakespearean Characters.](#)”

Sunderland, John. “[Mortimer, Pine and Some Political Aspects of English History Painting](#).” *Burlington Magazine* 116 (1974): 318-26.

“Mortimer’s *The Discovery of Prince Arthur’s Tomb by the Inscription on the Leaden Cross* can be seen not just as an obscure historical footnote or an antiquarian’s anecdote compounding legend and fact, but as an assertion of the mortality of monarchs and a rejection of the divinity and implied immortality with which Kings were sometimes invested” (321).

Sunderland, John. “[Mortimer’s ‘sir Arthegal the Knight of Justice’](#).” *Burlington Magazine* 121.914 (1979): 278, 310-11.

Sunderland, John. “[Samuel Johnson and History Painting](#).” *Journal of the Royal Society of Arts* 134 (1986): 834-41.

On the influence of Johnson’s essay on history painting in *Idler* no. 45 on the Society for the Encouragement of Arts, Manufactures, and Commerce’s prize for history painting, with references to Joshua Reynolds, Benjamin West, James Barry, and John Hamilton Mortimer.

Sunderland, John. “[Two Self-Portraits by James Jefferys?](#)” *Burlington Magazine* 119 (1977): 279-80.

Notes that Jefferys was apprenticed to the engraver William Woollett, exhibited at the Society of Artists in 1771, and was admitted to the Royal Academy Schools in 1772. Also considers Jefferys’s relationship to Mortimer and his influence on Jeffreys.

Palmer, Samuel (1805-1881), Artist (See also [The Ancients](#) and [Gilchrist](#))

Introductions and Biographies ([ODNB](#), Raymond Lister)

Harrison, Colin. “Samuel Palmer 1805-1881.” [William Blake: Apprentice & Master](#). Ed. Michael Phillips. Oxford: Ashmolean, 2014. 224-31. <WBHC 1413-20>

Phillips’s catalogue for the 2014-15 Ashmolean exhibition is particularly rich regarding Blake’s early and late years in two sections titled, “Education” and “Innovation.” In addition to these sections by Phillips, the third section, “Inspiration,” contains essays by others on the Ancients.

Herrmann, Luke. “William Blake (1757-1827) and Samuel Palmer (1805-81).” *Nineteenth Century British Painting*. London: DLM [Giles de la Mare Publishers Limited], 2000. 66-83. <WBHC 2144>

An informed overview of Blake as an artist and his relationship with and influence on Palmer.

Lister, Raymond. [Samuel Palmer: A Biography](#). Faber and Faber, 1974.

Lister, Raymond. [Samuel Palmer: His Life and Art](#). Cambridge: Cambridge University Press, 1987.

A good introduction to Palmer’s life, work, and his relationship to Blake and Linnell.

Palmer, A.H. [The Life and Letters of Samuel Palmer](#). London: Seely & Co., 1892.

Palmer, S.M., A.H. Palmer, and F.G. Stephens. *A Memoir of Samuel Palmer with an introduction by William Vaughan*. London: Pallas Athena, 2006.

Includes:

Vaughn, William. "Introduction." Pp. 7-24.

Palmer, Samuel. "Autobiographical letter to F.G. Stephens." 25-34.

Palmer, A.H., and F.G. Stephens. "Life of Samuel Palmer." 35-50.

Stephens, F.G. "Notes on some Pictures, Drawings and Etchings by Samuel Palmer exhibited at the Fine Art Society." 51-94.

Writing

Abley, Mark, ed. [*The Parting Light: Selected Writings*](#). Manchester: Carcanet Press Ltd., 1985.

Blake is referenced in the editorial notes and in Palmer's own writings.

Bindman, David. "[*Samuel Palmer's An Address to the Electors of West Kent, 1832 Rediscovered*](#)." *Blake: An Illustrated Quarterly* 19.2 (fall 1985): 56-59. <BBS 398>

On Palmer's politics and favorable view of the Anglican Church, along with an analysis of his anonymous pamphlet, [*An Address to the Electors of West Kent*](#) (1832), which is published in the same issue of *Blake*.

Lister, Raymond, ed. *The Letters of Samuel Palmer*. 2 vols. ([Vol. 1](#), [Vol. 2](#)) Oxford: Clarendon Press, 1974.

Lister, Raymond, ed. *The Writings of Samuel Palmer*. [Paris]: Extrait de la Gazette des Beaux-Arts, 1973.

Wilcox, Timony. *Samuel Palmer*. London: Tate Publishing, 2005. <WBHC 3040>

Catalogues and Facsimiles

Standard

Lister, Raymond. [*Catalogue Raisonne of the Works of Samuel Palmer*](#). Cambridge: Cambridge University Press, 1988.

Collection

Harrison, Colin. *The Works of Samuel Palmer*. Oxford: Ashmolean Museum, 1999. Rev. and updated 2021. <*Blake* (2022)>

Exhibition

Baker, Elizabeth, et al. [*Samuel Palmer, 1805-1881: Vision and Landscape*](#). London: British Museum Press, 2005.

The catalogue for the exhibition held at the British Museum from 21 Oct. 2005 to 22 Jan. 2006 and at the Metropolitan Museum of Art from 7 Mar. to 28 May 2006.

Cooke, Gordon. *Samuel Palmer, His Friends and His Followers: Edward Calvert, George Richmond, Frederick Griggs, Paul Drury, Graham Sutherland, Robin Tanner*. London: The Fine Arts Society, 2012.

The catalogue for the exhibition held at the Fine Arts Society from 30 May to 22 Jun. 2012.

Lister, Raymond. [*The Paintings of Samuel Palmer*](#). Cambridge: Cambridge University Press, 1985.

Lister, Raymond. [*Samuel Palmer and “the Ancients.”*](#) Cambridge: Cambridge University Press, 1984.

The catalogue for the exhibition at the Fitzwilliam Museum from 9 Oct. to 16 Dec. 1984.

Vaughan, William et al. [*Samuel Palmer 1805-1881: Vision and Landscape*](#). London: British Museum Press, 2005. <WBHC 3029-30>

The catalogue for the exhibition held at the British Museum from 21 Oct. 2005 to 22 Jan. 2006, and at the Metropolitan Museum of Art from 7 Mar. to 29 May 2006.

Facsimiles

Butlin, Martin, ed. and intro. [*Samuel Palmer: The Sketchbook of 1824*](#). Foreword William Vaughan. New York: Thames & Hudson in assoc. with the William Blake Trust, 2005. <WBHC 3033-34>

A beautiful facsimile edition. The Preface lays out the sketchbook's connection to Geoffrey Keynes and the very rare 1962 Blake Trust facsimile. Vaughan's Foreword, "Palmer and the 'Revival of Art,'" contextualizes the sketchbook in relationship to Palmer's thought on art. Butlin's Introduction provides the immediate context of the sketchbook (especially as pertains to John Linnell and William Blake) and details its history and major motifs. There is commentary on each page, and two appendices record the leaves of the sketchbook that were removed and the media Palmer used.

Samuel Palmer: A Vision Recaptured: Etchings for Milton and for Virgil. London: Trianon Press Facsimiles, 1978.

Studies

Blake and Palmer

Anon. "William Blake and Samuel Palmer: The Vision and the Vision Recaptured." *Book Collector* 28.1 (1979): 7-8, 11-12, 15-16. <BBS 422>

"Remarks stimulated by the exhibition at the Victoria and Albert Museum" (BBS 422).

Antliff, Mark. "[Pacifism, Realism, and Pathology: Alex Comfort, Cecil Collins, and Neo-Romantic Art during World War II.](#)" *Modernism/Modernity* 27.3 (Sept. 2020): 519-49. <Blake (2021)>

Some references to the influence of Blake and Samuel Palmer on the Neo-Romantics.

Bentley, G.E., Jr. "William Blake, Samuel Palmer, and George Richmond." *Blake Studies* 2.2 (spring 1970): 43-50. <BB #1218.30>

Records George Richmond's annotations to his edition of Gilchrist, including his sketch of 3 Fountain Court. There are also other references to Blake by Palmer and others—now all in *BR*.

Grigson, Geoffrey. "Palmer and William Blake." *Samuel Palmer: The Visionary Years*. London: Kegan Paul, 1947. 18-34. <BB #1754>

"A detailed and responsible account of the relations between the two men" (BB #1754).

Keynes, Geoffrey. "Blake's Copy of Dante's *Inferno*." *Blake Studies: Essays on his Life and Work*. 2nd ed. Oxford: Clarendon Press, 1971. 147-54. ¹⁴¹ <BB #2010, WBHC 2249-50>

Transcribes the annotations to Dante's *Inferno*, and describes how Keynes obtained the copy of the book from a descendent of Samuel Palmer.

Linnell, David. *Blake, Palmer, Linnell and Co.: The Life of John Linnell*. Sussex, England: The BookGuild Ltd, 1994. <WBHC 2334-35>

Important recent biography of John Linnell, with original information based on Linnell-family sources, including references to William and Catherine Blake.

Lister, Raymond. "[The National Gallery & Blake's 'spiritual Form of Pitt Guiding Behemoth.'](#)" *Blake: An Illustrated Quarterly* 17.3 (winter 1983-84): 105-06. <BBS 396>

On the 1870 attempt to sell the painting to the National Gallery by George Richmond and Samuel Palmer.

Lister, Raymond. "References to Blake in Samuel Palmer's Letters." *William Blake: Essays in Honour of Sir Geoffrey Keynes*. Ed. Morton D. Paley and Michael Phillips. Oxford: Clarendon Press, 1973. 305-09. <BB #A2350, BBS 598-99, WBHC 2503-05>

A few new references to Blake in letters by Palmer dated 1839-81.

Lister, Raymond. "[Two Blake Drawings and Letter from Samuel Palmer](#)." *Blake: An Illustrated Quarterly* 6.2 (fall 1972): 53-54. <BB #1217.109>

Records two pencil sketches, "The Prophet Isaiah Foretelling the Crucifixion and the Ascension" (Butlin 772), and Palmer's note on it to an unknown recipient.

Paley, Morton D. "[To Realize after a Sort the Imagery of Milton': Samuel Palmer's Designs for 'L'Allegro' and 'Il Penseroso.'](#)" *Huntington Library Quarterly* 46.1 (1983): 48-71.

Examines Palmer's illustrations of Milton, with references to how Palmer's differed from Blake's.

Payne, Christiana. "[A mild, a grateful, an unearthly lustre': Samuel Palmer and the Moon.](#)" *Burlington Magazine* 154.1310 (May 2012), 330-36. <WBHC 3039>

Wilson, David. "[An idle speculation by Samuel Palmer: William Blake's involvement in Cipriani's portrait of John Milton.](#)" *British Art Journal* 6.1 (spring/summer 2005): 31-36. <WBHC 2870-71>

¹⁴¹ Revised version of essay of [same title](#), *TLS* (3 May 1957), <BB #2014>.

A detailed correction of both Samuel Palmer's and G.E. Bentley, Jr.'s speculation¹⁴² that Blake may have had some involvement in the engraved and etched portraits of Milton in Francis Blackburne's *Memoir of Thomas Hollis* (1780). As Wilson demonstrates, the portraits were identical to those issued in 1762 and 1765, well before Blake's apprenticeship with James Basire began.

Palmer without Blake

Lister, Raymond. "The Book Illustrations of Samuel Palmer" *The Book Collector* 28.1 (1979): 67-103.

Anon. "[Samuel Palmer in the Marketplace](#)." *Blake: An Illustrated Quarterly* 10.3 (winter 1976-77): 68.¹⁴³

Notes the recent newspaper coverage of the fact that "many of the paintings sold in recent years as Samuel Palmers have been modern fakes" (68).

Shaw-Miller, Simon, and Sam Smiles, ed. [Samuel Palmer Revisited](#). Farnham, Surrey, and Burlington, VT: Ashgate, 2010. <WBHC 3039-40>

A collection of essays:

Vaughan, William "Introduction: The Perception and Study of Palmer's Work in the Later Twentieth and Early Twenty-first Centuries."

Vaughan, William "Samuel Palmer's Houndsditch Days."

Smith, Greg. "Ancients and Moderns: Samuel Palmer and the 'Progress of water colours,' 1822-1833."

Postle, Martin. "'This very unstudent-like student': Palmer and the Education of the Artist."

Payne, Christiana. "'Dreaming of the marriage of the land and sea': Samuel Palmer and the Coast."

Goldman, Paul. "Samuel Palmer: Poetry, Printmaking and Illustration."

Smiles, Sam. "From the Valley of Vision to the M25: Samuel Palmer and Modern Culture."

Shaw-Miller, Simon. "Palmer and the Dark Pastoral in English Music of the Twentieth Century."

Stuart, Kathleen. "[Samuel Palmer, John Martin, and John Sell Cotman: Visions of Paradise in the Eye of the Beholder?](#)" *Religion and the Arts* 22.1-2 (2018): 40-57. <*Blake* (2019)>

"[C]onsiders how a viewer identifies spiritual meaning in landscape images of the Romantic era as well as the role of artists' statements about their work in a viewer's interpretive process" (abstract).

¹⁴² See G.E. Bentley, Jr. "[A Portrait of Milton Engraved by William Blake 'When Three years of Age'? A Speculation by Samuel Palmer](#)." *University of Toronto Quarterly* 51 (1981), 28-55, <BBS 368>.

¹⁴³ Not recorded in BBS.

Vaughan, William. *Samuel Palmer: Shadows on the Wall*. New Haven: Yale University Press, 2015. <WBHC 2800, 3040>

A study of Palmer that positions him within his times. Includes a chapter on his meeting with Blake.

Vaughan, William, and Elizabeth E. Barker. “[‘Mysterious wisdom won by toil’: new light on Samuel Palmer’s ‘Lonely tower.’](#)” *Burlington Magazine* 147 (2005): 590-97. <WBHC 3040>

Woodcock, Peter. “The Valley of Vision: The Works of Samuel Palmer.” *The Enchanted Isle: The Neo-Romantic Vision from William Blake to the New Visionaries*. Glastonbury: Gothic Images Publications, 2000.

Parker, James (1757/1760—1805), Engraver¹⁴⁴ (See also [Biographies](#) and [James Basire](#))

[Introductions and Biographies](#) ([ODNB](#), Vivienne W. Painting)

Alexander, David. *A Biographical Dictionary of British and Irish Engravers, 1714–1820*. New Haven: Yale University Press, 2022. <Blake (2023, 2024)>

Sale Catalogue with Works by Blake

[Thomas] Dodd. [A Catalogue of a Collection of Prints, Comprising a Numerous Assemblage of Proofs & Etchings, After Westall, Smirke, Stothard \[i.e., Stothard\], and Others, Several Ditto by Old Masters; Drawings, By Morland, Town, &c. Books, Books of Prints, and Several Curious Miscellaneous Articles. Together with a valuable Collection of Coins and Medals, chiefly Silver, in a high State of Preservation, many of them very rare and curious -- late the Property of Mr. James Parker, Engraver, Deceased; Which will be Sold by Auction](#). London, 1807.

Catalogue

Alexander, David, ed. [Affecting Moments: Prints of English Literature Made in the Age of Romantic Sensibility 1775-1800](#). York: University of York, 1993. <WBHC 2930-31>

The catalogue for the exhibition held in 1993 at the University of York. The catalogue contains prints “from David Alexander’s collection” (WBHC 2931), and includes engravings by Francesco Bartolozzi, James Parker, William Wynne Ryland, Louis Schiavonetti, Robert Thew, and Caroline Watson.

Studies

Bentley, G.E., Jr. “[Blake’s First Arrest, at Upnor Castle](#).” *Blake: An Illustrated Quarterly* 31.3 (winter 1997-98): 82-84. <WBHC 1671>

Reexamines Blake’s first arrest with Thomas Stothard and (likely) James Parker in 1780 in light of Thomas Stothard’s etching, “[A Scene on the Medway](#)” (c. 1780-81).

Bentley, G.E., Jr. “[The Death of Blake’s Partner James Parker](#).” *Blake: An Illustrated Quarterly* 30.2 (fall 1996): 49-51. <WBHC 1665>

¹⁴⁴ In his dissertation, Keri Davies believes that Parker was more likely born in 1760. See “[William Blake in Contexts: Family, Friendships, and Some Intellectual Microcultures of Eighteenth- and Nineteenth-Century England](#),” 240. He also distinguishes between James Parker, Blake’s partner and a bachelor, from James Parker, a law stationer of Chancery Lane who married Anne Sergeantson in 1782 (239n525).

Analyzes Parker's 1805 will.

Bentley, G.E., Jr. “[The Journeyman and the Genius: James Parker and His Partner William Blake with a List of Parker's Engravings](#).” *Studies in Bibliography* 49 (1996): 208-31.¹⁴⁵ <WBHC 1607>

An important account of Blake's fellow apprentice and business partner, but see Keri Davies's [dissertation](#) for important corrections, particularly about Parker's marital status.

Bentley, G.E., Jr. “Note 421: Trade Cards and the Blake Connection.” *Book Collector* 37 (1988): 127-33. <BBS 368>

“Records trade cards of William Staden Blake, James Parker, and ‘hosiery firms named Blake for the period 1770-1830’ (128)” (BBS 368).

Davies, Alan Philip Keri. “[William Blake in Contexts: Family, Friendships, and Some Intellectual Microcultures of Eighteenth- and Nineteenth-Century England](#).” PhD diss. University of Surrey, 2003. <WBHC 1921-23>

A dissertation bursting with new information about William and Catherine Blake, their families, and their circle (James Parker, Rebekah Bliss, Richard Twiss, Alexander Tilloch, Samuel Varley, and William Muir), some of which has been published as articles.

Whitehead, Angus. “[A Reference to William Blake and James Parker, Printellers, in Bailey's British Directory \(1785\)](#).” *Notes and Queries* 52.1 (2005): 32, 35. <WBHC 2850>

Notes the reference to Blake and Parker's printshop.

Phillips, Richard (1767-1840), Publisher, Blake employer (See also [William Hayley](#) and [Letters](#))
Introductions and Biographies ([ODNB](#), Pamela Clemit and Jenny McAuley)
Studies

Erdman, David V. “[Blake's 'Nest of Villains'](#).” *Keats-Shelley Journal* 2 (1953): 61-71. <BB #1567>

Largely on the hostile reviews of Blake by *The Examiner*, but also describes Blake's relationship to Hayley's friend, John Carr (1772-1832), and Carr's publishing career with Richard Phillips.

Hammerschmidt, Sören. “[Print, Proximity, and the Marketing of Richard Phillips: Mediating Richardson](#).” *Eighteenth-Century Fiction* 29.2 (winter 2016-17): 277-316.

Examines the production history of Phillips's edition of Samuel Richardson; also discusses Anna Letitia Barbauld and Caroline Watson.

Harper, George Mills. “[Blake's Lost Letter to Hayley, 4 December 1804](#).” *Studies in Philology* 61.3 (1964): 573-85. <BB #1789>

¹⁴⁵ WBHC 3041-42 lists other engravings by Parker not recorded here.

Publishes the letter in full for the first time and elucidates its references to William Hayley and Richard Phillips as well as what its contents suggest about Blake's correspondence with Hayley in general.

King, James. “[Cowper, Hayley, and Samuel Johnson’s ‘Republican’ Milton](#).” *Studies in Eighteenth-Century Culture* 17 (1987): 229-38.

On Cowper's and Hayley's reaction to Johnson's “Life of Milton,” and Cowper's letters and unsent poem to Richard Phillips, who had been imprisoned for publishing Paine's *Rights of Man*.

Paley, Morton D. “[William Blake, Richard Phillips and the Monthly Magazine](#).” *Studies in Romanticism* 51.1 (spring 2012): 41-57. <WBHC 2502>

About Blake's relationship to Richard Phillips, publisher of Hayley's *Ballads* (1805).

Pughe, William Owen (1759-1835), Writer (See also [Antiquarianism and Druids](#), [Antinomianism and Popular Millenarianism](#), and [A Descriptive Catalogue](#))

[Introductions and Biographies](#) ([ODNB](#), J.E. Lloyd rev. by Glenda Carr)

Williams, Griffith John. “Pughe, William Owen (1759-1835), lexicographer, grammarian, editor, antiquary, and poet.” *Dictionary of Welsh Biography*.

Carr, Glenda. *William Owen Pughe*. Caerdydd, 1983.

Writing

Oddy, John, ed. *The Writings of the Radical Welsh Baptist Minister William Richards (1749-1818)*. Lewiston, NY: Edwin Mellon Press, 2008.

Contains six letters to Pughe.

Studies

[Blake and Pughe](#)

Bentley, G.E., Jr. “[‘The Triumph of Owen’: William Owen Pughe and Blake’s Ancient Britons](#).” *National Library of Wales Journal* 24 (1985): 248-61.

Details about the painting, *The Ancient Britons*, Pughe, and his commissioning of the painting.

Johnston, Arthur. “[William Blake and ‘The Ancient Britons’](#).” *Cylchgrawn Llyfrgell Genedlaethol Cymru: The National Library of Wales Journal* 22 (1982): 304-20. <BBS 528>

Provides a historical account of the Welsh Triads, including the translation (c. 1800 and 1807) by Edward Williams (Iolo Morganwg) that Blake likely used and suggests Blake's source of Williams's translation was William Owen, whose life and interests are detailed, including his connections to Joanna Southcott.

Kaminski-Jones, Rhys. “[William Owen Pughe and Romantic Rewritings of the Poetry of Llywarch Hen](#).” *Review of English Studies* 73.308 (Feb. 2022): 100-20. <Blake (2022)>

Chronicles Pughe's translation of Llywarch Hen's bardic poetry.

Taylor, Dena. "[A Note on William Blake and the Druids of Primrose Hill](#)." *Blake: An Illustrated Quarterly* 17.3 (winter 1983-84): 104-05. <BBS 395>

Referencing Blake's comments to [Henry Crabb Robinson](#) that he saw the spiritual sun on Primrose Hill, calls attention to "a ritual called the Gorsedd of Bards" that was established by "Edward Williams (Iolo Morganwg, 1747-1826)" and joined in by "Blake's friend William Owen" and was "performed" "on Primrose Hill at the Autumn Equinox of 1792" (104).

Pughe without Blake

Jenkins, Geraint H. [Bard of Liberty: The Political Radicalism of Iolo Morganwg](#). Cardiff: University of Wales Pres, 2012.

A biography that focuses on Morganwg's politics, with many references to Owen Pughe. Blake is only mentioned slightly.

Wright, Eugene Patrick. [A Catalogue of the Joanna Southcott Collection at the University of Texas](#). Austin: University of Texas at Austin, 1968.

In addition to Southcott, includes many references to William Sharp and William Owen Pughe.

Richmond, George (1809-1896), Artist (See also [The Ancients](#))

Introductions and Biographies ([ODNB](#), Raymond Lister)

Brown, David Blayney. "George Richmond." *The Dictionary of Art*. Vol. 26. Ed. Janet Turner. New York: Grove's Dictionaries and London: Macmillan Publishers Limited, 1996. 353-54.
<WBHC 3045>

Lister, Ryamond. [George Richmond: A Critical Biography](#). London: Robert Garton Ltd., 1981.
<BBS 552>

[The Tathams of County Durham](#). <WBHC 3059>

A website devoted to Tatham family history. The site also includes George Richmond, who married Frederick Tatham's sister, Julia (1811-1881), in 1831. The site includes detailed genealogies; biographies; lists of residences with drawings, paintings, etc. of them when available; portraits; legal documents (birth, marriage, probate, etc.); and other papers. For Charles Heathcote Tatham, these include his fragment of an Autobiography, which describes his youth and time in Italy (with references to Angelica Kaufman, Canova, and Sir William and Lady Hamilton). For Frederick Tatham, it includes his 31 Mar. 1877 letter to his brother Robert (transcribed in WBHC 3060-63).

Writing

Stirling, A.M.W. [The Richmond Papers from the Correspondence and Manuscripts of George Richmond, R.A., and His Son, Sir William Richmond, R.A., K.C.B.](#). London: W. Heinemann, 1926.

Catalogues

[Sale Catalogues with Works by Blake](#)

Christie, Manson & Woods. *Catalogue of a Choice Collection of Engraved Portraits of Sir Joshua Reynolds, the Property of the Late George Richmond, R.A., and Engravings after his*

Works; and Drawings by James Barry, R.A., William Blake, T. Gainsborough, R.A., S. Palmer and Others. London, 1897.

Exhibition

Sloman, Susan, ed. *Missing Pages: George Richmond R.A., 1809-1896: Drawings, Watercolours, Letters, Journals & Notebooks.* London: Thos. Agnew & Sons, 2001.¹⁴⁶

The catalogue for the exhibition held at the Thomas Agnew Gallery, London, from 31 Oct. to 23 Nov. 2001.

Studies

Bentley, G.E., Jr. "William Blake, Samuel Palmer, and George Richmond." *Blake Studies* 2.2 (spring 1970): 43-50. <BB #1218.30>

Records George Richmond's annotations to his edition of Gilchrist, including his sketch of 3 Fountain Court. There are also other references to Blake by Palmer and others—now all in *BR*.

Butlin, Martin. "George Richmond, Blake's True Heir?" [*Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.*](#) Ed. Karen Mulhallen. University of Toronto Press: Toronto, 2010. 201-12. <WBHC 2436-40>

Argues that among the young artists who gathered around Blake in his old age, George Richmond was Blakes true heir.

Harrison, Colin. "George Richmond 1809-1896." [*William Blake: Apprentice & Master*](#). Ed. Michael Phillips. Oxford: Ashmolean, 2014. 236-39. <WBHC 1413-20>

Phillips's catalogue for the 2014-15 Ashmolean exhibition is particularly rich regarding Blake's early and late years in two sections titled, "Education" and "Innovation." In addition to these sections by Phillips, the third section, "Inspiration," contains essays by others on the Ancients.

Lister, Raymond. "[*The National Gallery & Blake's 'spiritual Form of Pitt Guiding Behemoth.'*](#)" *Blake: An Illustrated Quarterly* 17.3 (winter 1983-84): 105-06. <BBS 396>

On the 1870 attempt to sell the painting to the National Gallery by George Richmond and Samuel Palmer.

Piggott, Jan. "[*Milton's Comus: From Text to Stage, the Fine Arts, and Book Illustrations, c. 1750-1850.*](#)" *British Art Journal* 15.2 (2014/15): 18-32.

A useful survey of depictions of *Comus*. Blake's are discussed on p. 27, with subsequent references to them. Also discusses Fuseli and Richmond.

Smith, Dinitia. "Critic's Books Go to Small College." *New York Times*, 23 April 2003. <WBHC 2686>

¹⁴⁶ Not recorded in *WBHC*.

Records Bloom's bequest of 25,000 books and "a drawing of William Blake on his death bed by George Richmond, and a frontispiece of Blake's *For the Sexes*" to St. Michael's College, Colchester, Vermont (WBHC 2686).

Todd, Ruthven. "[A Recollection of George Richmond by His Grandson](#)." *Blake: An Illustrated Quarterly* 6.1 (summer 1972): 24. <BB #1217.13>

On Arthur Richmond (George Richmond's grandson) telling Todd in Jun. 1966 that his grandfather had told him as an old man that he had shut Blake's eyes after his death "to keep the vision in." As Todd notes, the line was originally published in [Anne Gilchrist: Her Life and Writings](#) (1887).

Whitehead, Angus. "*But, Kitty, I better love thee*: George Richmond's Annotations to 'song [I love the jocund dance]' in Volume II of Gilchrist's *Life of William Blake* (1863)." [Blake Journal](#) 9 (2005): 87-97. <WBHC 1756>

Makes the case that Richmond's reference to Catherine in the annotations indicates the "Song" was written after 1777.

Robinson, Henry Crabb (1775-1867), Writer (See also [Historic Biographies](#) and [William Wordsworth](#))

Introductions and Biographies ([ODNB](#), Vincent Newey)

[Blake and Robinson](#)

Deck, Raymond H., Jr. "[Blake's 'Poetical Sketches' Finally Arrive in America](#)." *Review of English Studies* 31.122 (1980): 183-92. <BBS 449>

Adding to Michael Phillips's "[The Reputation of Blake's Poetical Sketches 1783-1863](#)" and G.E. Bentley, Jr.'s *The Critical Heritage*, illuminates via "a newly discovered collection of letters" (184) how seven poems from *Poetical Sketches* passed from J.J. Garth Wilkinson to Henry James, Sr. for publication in the American magazine, *Harbinger*, in 1848. References to Emerson and Robinson as well.

Esdaile, K.A. "[An Early Appreciation of William Blake](#)." *Library* 5 (1914): 229-56. <BB #1582>

Translates Henry Crabb Robinson's 1811 German article on Blake into English.

Gillet, Louis. "Le cas de William Blake." *Revue des deux mondes* (1 July 1923). B. 1924. C. 2012. <WBHC p. 2073> D. *Le cas de William Blake*. Angoulême: Éditions Marguerite Waknine, 2020. In French. <*Blake* (2021)>

"About Crabb Robinson's account of Blake in Morley's edition" <WBHC p. 2073>.

Hunnekuhl, Philipp. "'matters of Religion & Morality': Herder, Wordsworth, and Blake." [Henry Crabb Robinson: Romantic Comparatist, 1790-1811](#). Liverpool: Liverpool University Press, 2020. 159-193. <*Blake* (2021, 2022)>

"Robinson's underlying criteria for the appreciation of Blake the 'Artist, Poet, and Religious Enthusiast' [...] echo the concerns of Wordsworth and Herder: through invoking a childlike naivety, or simplicity, Blake frees compassion from religious dogmatism" (192). Hunnekuhl also reproduces the two pages of Robinson's pocket diary that describe his visit to Blake's exhibition and the writing of his 1811 article for *Vaterländisches Museum*.

Junod, Karen. “[Crabb Robinson, Blake, and Perthes' Vaterländisches Museum \(1810-1811\)](#).” *European Romantic Review* 23.4 (Aug. 2012): 435-51. <WBHC 2231>

“[F]ocuses on Anglo-German relations and explores the cultural and political context in which Henry Crabb Robinson's 1811 article on William Blake was published” (abstract).

Phillips, Michael. “[The Reputation of Blake's Poetical Sketches 1783-1863](#).” *The Review of English Studies* 26:101 (Feb. 1975): 19-33. <BBS 604, WBHC 2524>

A study of the volume's reception with a primary focus on Henry Crabb Robinson and Garth Wilkinson, with references to Flaxman, Henry James Sr., Emerson, William and Dorothy Wordsworth, Coleridge, and other writers. See Raymond H. Deck, Jr.'s sequel, “[Blake's 'Poetical Sketches' Finally Arrive in America](#).”

Stead, Evangelia. “[First Steps in Britain](#).” *Goethe's Faust I Outlined: Moritz Retzsch's Prints in Circulation*. Brill, 2023. <Blake (2024)>

On the British reception of Friedrich August Moritz Retzsch's illustrations to *Faust*, which were given to Henry Crabb Robinson by Friedrich Christoph Perthes, the publisher of Robinson's German biographical sketch of Blake: “Perthes's bond and counter-bond of cultural exchange brings Retzsch's interpretation of *Faust* to Britain via the very same mediator as had sponsored Blake in Germany, bridging visionary poetry and art in a ritual of give and receive” (n.p.).

Taylor, Dena. “[A Note on William Blake and the Druids of Primrose Hill](#).” *Blake: An Illustrated Quarterly* 17.3 (winter 1983-84): 104-05. <BBS 395>

Referencing Blake's comments to [Henry Crabb Robinson](#) that he saw the spiritual sun on Primrose Hill, calls attention to “a ritual called the Gorsedd of Bards” that was established by “Edward Williams (Iolo Morganwg, 1747-1826)” and joined in by “Blake's friend William Owen” and was “performed” “on Primrose Hill at the Autumn Equinox of 1792” (104).

[Robinson without Blake](#)

Stelzig, Eugene. “[Henry Crabb Robinson's Reminiscences as Autobiography](#).” *Wordsworth Circle* 52.1 (2021): 134-53. <Blake (2022)>

Anticipating the Oxford University Press publication of Robinson's manuscripts, Stelzig suggests that the *Reminiscences* “add up to a significant autobiographical and literary achievement” (134). (No references in the article to Robinson's encounters with Blake.)

Romney, George (1734-1802), Painter, friend of Blake, collector (See also [William Hayley, The Life of George Romney](#); [William Hayley](#); [John Flaxman](#))

Introductions and Biographies ([ODNB](#), Alex Kidson)

Chamberlain, Arthur B. [George Romney](#) New York: Charles Scribner's Sons, 1910.

Cross, David A. [A Striking Likeness: The Life of George Romney](#). Aldershot and Brookfield: Ashgate, 2000. [Abingdon and New York: Routledge, 2019](#).

Romney, John. [Memoirs of the Life and Works of George Romney](#). London: Baldwin and Cradock, 1830.

Writing

Kidson, Alex. "The Letters of George Romney." *Transactions of the Romney Society* 22 (2017).

Catalogues

Sale

Messrs. Christie, Manson, and Christie. *A Catalogue of the Collection of Pictures and Books [], Reserved after the Death of that Celebrated and elegant Painter, George [] Romney . . . By his Son, the Rev. John Romney, deceased, in pursuance of whose Will they are now sold . . . Also, the Small collection of Modern Pictures of William Cowden, Esq [and Others]*. London, 1834.

Standard

Dixon, Yvonne Romney. "The Kendal Sketchbook 1763-71 (a boxed set in two parts)." *Transactions of the Romney Society* 15 (2010).

Contains a catalogue with commentary and a complete reproduction of the sketchbook.

Gower, Ronald Sutherland. *George Romney*. London: Duckworth and Co., 1904.

Kidson, Alex. *George Romney: A Complete Catalogue of his Paintings*. 3 vols. New Haven: Yale University Press, 2015.

The current catalogue raisonné.

Kidson, Alex. "George Romney: A Complete Catalogue of His Paintings, Supplement 2015–2020." *Transactions of the Romney Society* 25 (2020).

Kidson, Alex. *George Romney's Titania and Her Attendants*. London: Lowell Libson Limited, 2011.

On his painting and his other paintings and drawings of *Midsummer's Night Dream*.

Ward, Humphrey, and William Roberts. *Romney: A Biographical and Critical Essay with a Catalogue Raisonné of his Works*. 2 vols. London, Manchester, Liverpool: Thos. Agnew & Sons and New York: Charles Scribner's Sons, 1904. ([Vol. 1](#). [Vol. 2](#).)

Collection

Dixon, Yvonne Romney. "The Folger Shakespeare Library Collection" *Transactions of the Romney Society* 1 (1996).

Dixon, Yvonne Romney, and Alex Kidson. "Romney Sketchbooks in Public Collections." *Transactions of the Romney Society* 8 (2003).

Eltham, Barry Maclean. "A Note on the Romney Collection at Yale University." *Transactions of the Romney Society* 1 (1996).

Jaffe, Patricia. *Drawings by George Romney from the Fitzwilliam Museum*. Cambridge, 1977.

Exhibition

Dixon, Yvonne Romney. "*Designs from Fancy*": *George Romney's Shakespearian Drawings*. Washington DC: Folger Shakespeare Library, 1999.

The catalogue for the exhibition held at the Folger Shakespeare Library.

Jaffe, Patricia. [*Drawings by George Romney from the Fitzwilliam Museum Cambridge*](#). Cambridge: Cambridge University Press, 1977.

The catalogue for the exhibition held at the Fitzwilliam Museum from Kidson, Alex. *George Romney, 1734-1802*. Princeton, NJ: Princeton University Press, 2002.

The catalogue for the exhibition held at the Walker Art Gallery, Liverpool, from 8 Feb. to 21 Apr., the National Portrait Gallery, London, from 30 May to 18 Aug., and the Huntington Art Gallery, San Marino, CA, from 15 Sept. to 1 Dec. 2002.

Studies

Blake and Romney

Bishop, Mochard. "The Poet and the Attorney: The Story of a Legacy." [*To Geoffrey Keynes: Articles Contributed to The Book Collector to Commemorate His Eighty-Fifth Birthday*](#). London: The Book Collector, 1972. 37-46.¹⁴⁷

On the 1801 letters between William Hayley and Thomas Greene over the ownership of George Romney's painting, [*John Flaxman Modeling the Bust of William Hayley*](#) (1795). As Mochard notes, Blake is conspicuously absent from the letters but alludes to the dispute in his 28 May 1804 letter to Hayley that mentions Greene.

Collé, Nathalie. "Author Portraits of Milton, Authorship, and Canonization." [*Global Milton and Visual Art*](#). Ed. Angelica Duran and Mario Murgia. Lanham, Boulder, New York, and London: Lexington Books, 2021. 141-64. <Blake (2024)>

Touches on Blake's portrait of Milton for the *Eighteen Heads of Poets* and on Romney's "John Milton and His Two Daughters" in a wider chapter on portraits of Milton.

Crosby, Mark. "[*Ah! Romney!: Blake's 'supernaculum' Portrait Engraving of George Romney*](#)." *Blake: An Illustrated Quarterly* 47.3 (winter 2013-14): 20 pars. <WBHC 1738>

Describes the rediscovered engraving of Romney's now lost self-portrait that Blake executed for Hayley's *Life of George Romney*, but which did not appear in the book, and the context of its creation. "In Blake's correspondence there are more references to a portrait engraving of Romney than to any other reproductive engraving he executed" (par. 4). The engraving, which is likely a proof, is now in the collection of Robert N. Essick.

Eisenman, Stephen F. "[*Black Ops in Art and History*](#)." *Visual History* 3 (2017): 25-56. <Blake (2018)>

Examines the theatricality of contemporary paramilitary operations—black ops—in terms of Romantic-era depictions of "Inquisition, imprisonment and torture" (50) by artists and writers such as Blake, Goya, John Hunter, and George Romney.

Hagstrum, Jean H. "Romney and Blake: Gifts of Grace and Terror." [*Blake in His Time*](#). Ed. Robert N. Essick and Donald Pearce. Bloomington: Indiana University Press, 1978. 201-12. <BBS 466-68, WBHC 2003-04>

¹⁴⁷ Not recorded in BB.

On Romney and his influence on Blake, with references to Hayley.

Loukes, Andrew. “Under a fortunate star’: The Petworth Blakes in Context.” *William Blake in Sussex: Visions of Albion*. Ed. Andrew Loukes. London: Paul Holberton Publishing, 2018. 46-61. <*Blake* (2019, 2020)>

Considers the works by Blake held by Earl of Egremont and his wife, Elizabeth Wyndham, at the Petworth House and Egremont’s collecting practices and his relationship to Hayley and Romney.

Paley, Morton D. “[George Romney and Ozias Humphry as Collectors of William Blake’s Illuminated Printing](#).” *Blake: An Illustrated Quarterly* 50.3 (winter 2016-17): 49 pars. <*Blake* (2017)>

“Taken together, the two artists’ purchases compose a substantial portion of Blake’s known sales of illuminated books and associated material in the period from his initial prospectus ‘To the Public’ (E 692-93), dated 10 October 1793, to 1796” (par. 1).

Paley, Morton D. “George Romney’s Shipwrecks.” *Nature, Politics, and the Arts: Essays on Romantic Culture for Carl Woodring*. Ed. Hermione de Almeida. Newark, Delaware: University of Delaware Press, 2015. 203-23. <*WBHC* 2498>

On Romney’s depictions of shipwrecks, including *The Lapland Witch Watching a Shipwreck in a Storm*, *The Tempest* and *Sketch for a Shipwreck*, and Blake’s engraving of the latter, with references to the context of William Hayley’s *Life of George Romney*.

Paley, Morton D. “[William Blake, George Romney, and The Life of George Romney, Esq.](#)” *Blake: An Illustrated Quarterly* 45.2 (fall 2011): 43 pars. <*WBHC* 2009>

Traces the production of the volume and especially the illustrations.

Visconti, Joseph. “[The Myth of the Commissioned Illuminated Book: George Romney, Isaac D’Israeli, and ‘ONE HUNDRED AND SIXTY Designs . . . of Blake’s.’](#)” *Blake: An Illustrated Quarterly* 23.2 (fall 1989): 48-74. <*BBS* 404>

An important article that uses the example of Isaac D’Israeli, who, Visconti suggests, obtained his illuminated books not from Blake himself but from the collection of George Romney, to argue that the illuminated books were not produced individually on commission but in printing sessions.

Romney without Blake

Addison, Joan. “[William Cowper and George Romney: Public and Private Men.](#)” *The Cowper & Newton Journal* 5 (2015): n.p.

On Cowper and Romney’s relationship, touching on Romney’s portrait of Cowper but not Blake’s engraving of it.

Blass, Rebecca. “The Hermit of Earham: William Hayley and his Friendship with George Romney.” *Transactions of the Romney Society* 5 (2000).

Cross, David A. “George Romney: The Earliest Biography.” *Transactions of the Romney Society* 9 (2004).

Kidson, Alex, ed. *Delightful Regions of the Imagination: Essays on George Romney*. New Haven and London: Yale University Press, 2002.

Includes:

Kidson, Alex. "Writing about Romney." 1-9. A survey of Romney early reception through M.H. Spielmann's *British Portrait Painting to the Opening of the Nineteenth Century* (London, 1910).

Cross, David A. "The 'Admiral of the Blues': Romney, Depression and Creativity." 10-32. On Romney's struggles with depression, with references to Romney's siblings, William and Thomas Alfonso Hayley, John Flaxman, and Blake's engraving of Romney's *The Shipwreck at Cape Good Hope*.

Tscherny, Nadia. "'Persons and Property': Romney's Society Portraiture." 33-62.

Postle, Martin. "Factions and Fictions: Romney, Reynolds and the Politics of Patronage." 63-96.

Pressly, William L. "Romney's 'Peculiar Powers for Historical and Ideal Painting.'" 97-130.

West, Shearer. "Romney's Theatricality." 131-58.

Asleson, Robyn. "Antiquity, Mortality and Melancholy in Romney's Portraiture." 159-86.

Dixon, Yvonne Romney. "Romney's Drawings and Academic Tradition." 187-222.

Brett, Helen. "Miss Sarah Rodbard: A Case Study of Romney's Painting Materials and Techniques." 223-50.

Alexander, David. "A Reluctant Communicator: George Romney and the Print Market with a Chronological List of Plates after George Romney." 251

Kidson, Alex. "Romney: What Remains to be Done." *Transactions of the Romney Society* 17 (2012).

Linkin, Harriet Kramer. "[Mary Tighe's Psyche, William Hayley's Psyche, and George Romney's Cupid and Psyche](#)." *Romanticism* 24.1 (Apr. 2018): 1-21. <Blake (2019)>

"This essay argues that Hayley tried to use [Mary] Tighe's *Psyche* to complete the unfinished project he wanted to pursue with Romney in the first days of their friendship, which would help him overcome the emotional paralysis he experienced in 1805–1806 as he struggled to move forward on his *Life of Romney*" (abstract).

Orrom, Martin. "Romney Studies since the Society was Formed in 1994." *Transactions of the Romney Society* 18 (2013).

Paley, Morton D. "[George Romney's Death of General Wolfe](#)." *Romantik: Journal for the Study of Romanticsm* 6 (2017): 51-62. <Blake (2023)>

On the lost painting.

Transactions of the Romney Society

I have only cited articles here that contain information about collections, catalogues, writing, bibliographies, or other members of Blake's circle. For a complete list of the journal's articles and reviews, see the [Romney Society Transactions page](#) at [The Romney Society](#).

Roscoe, William Stanley (1782-1843), Writer, patron of the arts (See also [Henry Fuseli](#))

[Introductions and Biographies](#) ([ODNB](#), Donald A. Macnaughton)

Roscoe, Henry. [The Life of William Roscoe](#). London: T. Cadell, 1833.

A digital edition at the webpage, [Lord Byron and his Times](#). Written by his son, the biography also contains references to Fuseli, Hayley, and Cromeck.

[Sale Catalogues](#)

Catalogue of the Genuine and Entire Collection of Prints, Books of Prints, &c. the Property of William Roscoe, Esq. Which Will Be Sold by Auction, by Mr. Winstanley, at His Rooms in Marble-Street, Liverpool, on Monday the 9th of September, and ten following days, Sunday excepted. [Liverpool: Winstanley], 1816.

Catalogue of the Very Select and Valuable Library of William Roscoe, Esq. Which Will Be Sold by Auction, by Mr. Winstanley, at His Rooms in Marble Street, Liverpool, on Monday the 19th of August, and Thirteen Following Days (Sundays excepted). [Liverpool: Winstanley], 1816.

[Studies](#)

[Blake and Roscoe](#)

Goldman, Arnold. "[Blake and the Roscoes](#)." *Notes and Queries* 12.4 (1965): 178-82. <BB #1709>

"Influence of Blake on William Stanley Roscoe" (BB #1709).

Heppner, Christopher. "[Notes on Some Items in the Blake Collection at McGill with a Few Speculations around William Roscoe](#)." *Blake: An Illustrated Quarterly* 10.4 (spring 1977): 100-08. <BBS 381>

Highlights items in the Lande Collection at McGill.

MacAndrew, Hugh. "Selected Letters from the Correspondence of Henry Fuseli and William Roscoe of Liverpool." *Gazette des Beaux-Arts* 62 (1963): 204-28. <BB #A2167>

"Fuseli praises Blake's plate of 'Annubis in the first part of the Botanic Garden' in a letter of 17 Aug. 1798 (218)" (BB #A2167).

Read, Dennis M. *R.H. Cromeck, Engraver, Editor, and Entrepreneur*. Farnham: Ashgate Publishing, 2011.¹⁴⁸ <WBHC 2573-75>

¹⁴⁸ Incorporates Read's "[A New Blake Engraving: Gilchrist and the Cromeck Connection](#)," *Blake: An Illustrated Quarterly* 14.2 (1980), 60-64, <BBS 390>; "[The Rival Canterbury Pilgrims of Blake and Cromeck: Herculean Figures in the Carpet](#)," *Modern Philology* 86.2 (1988), 171-90, <BBS 619, WBHC

Key biography of Robert Harley Cromeck who was Blake's friend and later enemy. Cromeck published Blake's designs for *The Grave*, published the engraving of Stothard's Canterbury Pilgrims, and was close to the Hunt Circle. The book incorporates much of Read's extensive work on the illustrations to *The Grave*, the painting and engraving of "The Canterbury Pilgrims," and Blake's relationship to Thomas Stothard.

Tomaselli, Sylvana. *Wollstonecraft: Philosophy, Passion, and Politics*. Princeton: Princeton University Press, 2021. <Blake (2022, 2023)>

Offers a lucid distillation of Wollstonecraft's thought, with some biographical and historical context. Slight references to William Roscoe, Henry Fuseli, Joseph Johnson, and Blake.

Roscoe without Blake

Fletcher, Stella. *Roscoe and Italy: The Reception of Italian Renaissance History and Culture in the Eighteenth and Nineteenth Centuries*. Ed. Stell Fletcher. Ashgate, 2012. Abingdon and New York: Routledge, 2016.

A collection. Some references to Fuseli.

Fletcher, Sarah. "Introduction." 1-22.

Pellegrini, Emanuele. "Between History and Art History: Roscoe's Medici Lives." 23-42.

Lonergan, Corinna Salvadori. Roscoe's Lorenzo: "Restorer of Italian literature." 43-64.

Brooke, Xanthe. "Roscoe's Italian Paintings in the Walker Art Gallery, Liverpool." 65-95.

Clough, Cecil H "William Roscoe and his *Lorenzo de Medici*." 97-118.

Law, John E. "William Roscoe and Lorenzo de Medici as Statesman." 119-36.

Chambers, D.S. "William Roscoe's *Life of Leo X* and Correspondence with Angelo Fabroni." 137-59.

Wilson, Arline. "William Clarke and the Roscoe Circle." 161-76.

Rundle, David. "*Un amico del Roscoe*: William Shepherd and the First Modern Life of Poggio Bracciolini (1802)." 177-94.

Gáldy, Andrea M. "William Roscoe and Thomas Coke of Holkham." 195-215.

Bullard, Melissa Meriam. "Roscoe's Renaissance in America." 217-39.

Stansfield, H. "[William Roscoe, Botanist](#)." *Liverpool Bulletin, Walker Art Gallery* 5.1-2 (1955): 19-61.

2575>; "Thomas Stothard's *The Pilgrimage to Canterbury* (1806): A Study in Promotion and Popular Taste," *Chaucer Illustrated: Five Hundred Years of The Canterbury Tales in Pictures*, ed. William K. Finley and Joseph Rosenblum (2003), 211-31; "[The Context of Blake's 'Public Address': Cromeck and The Chalcographic Society](#)," *Philological Quarterly* 60.1 (1981), 69-86, <BBS 618>; "[Practicing 'The Necessity of Purification': Cromeck, Roscoe, and Reliques of Burns](#)," *Studies in Bibliography* 35 (1982), 306-19; and "[Cromeck, Cunningham, and Remains of Nithsdale and Galloway Song: A Case of Literary Duplicity](#)," *Studies in Bibliography* 40 (1987), 171-90.

On Roscoe's Liverpool Botanic Garden, his lectures to the Linnean Society London, and his letters on botany.

Sharp, William (1749-1824), Engraver, follower of Joanna Southcott (See also [Antinomianism and Popular Millenarianism](#))

Introductions and Biographies ([ODNB](#), [Richard Sharp](#))

Alexander, David. *A Biographical Dictionary of British and Irish Engravers, 1714–1820*. New Haven: Yale University Press, 2022. <Blake (2023, 2024)>

[“Mr. Wiliam Sharp.”](#) *The New Monthly Magazine and Universal Register* (1 Sep. 1824): 426-27.

Obituary.

Baker, William Spohr. [William Sharp, Engraver, with a Descriptive Catalogue of His Works](#). Philadelphia: Gebbie & Barrie, 1875.

A life and catalogue description, but no reproductions.

Studies

Garrett, Clarke. [Respectable Folly: Millenarians and the French Revolution in France and England](#). John Hopkins University Press, 1975.

A classic study that includes Blake, Swedenborg, Richard Brothers, Joanna Southcott, William Sharp, John Wright, and William Bryan.

Harrison, J.F.C. [The Second Coming: Popular Millenarianism 1780-1850](#). London and Henley, 1979. <BBS 501>

Remains an excellent survey of millenarianism. In addition to the chapters on Richard Brothers and Johanna Southcott, it discusses Swedenborg, the engraver William Sharp, and Blake.

Hopkins, James K. [A Woman to Deliver Her People: Joanna Southcott and English Millenarianism in an Era of Revolution](#). Austin: University of Texas Press, 1982. <BBS 514>

A good study. Considers Blake's relationship to Southcott and her followers (who included William Sharp, William Own Pugh, and John Pye), with references to Swedenborg and Richard Brothers.

Niblett, Matthew. [Prophecy and the Politics of Salvation in Late Georgian England: Theology and Apocalyptic Vision of Joanna Southcott](#). London and New York: I.B. Taurus, 2015.

Slight reference to Blake but substantial discussion of Sharp and his relationship to Southcott.

Paley, Morton D. “William Blake.” [The Apocalyptic Sublime](#). New Haven and London: Yale University Press, 1986. 71-100. <BBS 598>

Considers Blake's visual depictions of apocalyptic imagery, including the early paintings, *War unchained by an Angel*, *Pestilence*, and *A Breach in the City; Europe*; the *Night Thought* designs; and the paintings of Revelation in the Bible watercolors. (The wider book details well how other artists of Blake's era, e.g., Benjamin West, Philippe Jacques de Loutherbourg, J.M.W. Turner, and John Martin, depicted similar subjects. It also

discusses millenarian figures like Thomas Spence, John Wright, William Bryan, and William Sharp.)

Rix, Robert. "[Joanna Southcott and the Strange Effects of Printing: Publishing Prophecies in the Early Nineteenth Century.](#)" *History of Religions* 55.1 (2015): 65-88.

Explores Southcott's utilization of print, including the role of William Sharp.

Wright, Eugene Patrick. [A Catalogue of the Joanna Southcott Collection at the University of Texas.](#) Austin: University of Texas at Austin, 1968.

In addition to Southcott, includes many references to William Sharp and William Owen Pughe.

Smith, John Thomas (1766–1833), Friend and biographer of Blake (See also [John Thomas Smith's "Blake"](#))

Introductions and Biographies ([ODNB](#), Lucy Pelz)

Writing

[Antiquities of London and Its Environs: Containing Views of Houses, Monumnets, Statues, and Other Curious Remains from Antiquity, Engraved from Original Drawings, Communicated by Several members of the Society of Antiquaries.](#) London: T. Sewell et al., 1800.

[Antiquities of Westminster; the Old Palace; St. Stephen's Chapel, \(Now the House of Commons\). Containing 246 Engravings of Topographical Objects, of which 122 No Longer Remain.](#) London: J.T. Smith, 1807.

[A Book for a Rainy Day, or, Recollections of the Events of the Years 1766-1833.](#) London, 1845. 2nd ed. London, 1845. 3rd ed. Revised. London, 1861. London: Methuen & Co., 1905. <BB #2722>

Contains references to Blake pp.81-82 (1st ed.); 81-83 (2nd ed.); 83-84 (3rd ed.); 96-97 (4th ed.).

[Etchings of Remarkable Beggars, Itinerant Traders and Other Persons of Notoriety in London and Its Environs.](#) London: John Thomas Smith, 1815.

[Nollekens and His Time: Comprehending a Life of that Celebrated Sculptor; and Memoirs of Several Contemporary Artists from the Time of Roubiliac, Hogarth, and Reynolds, to that of Fuseli, Flaxman, and Blake.](#) 2 vols. ([Vol. 1](#). [Vol. 2](#).) London: H. Colburn, 1828. <BB #2723, WBHC 2686-87>

Includes Smith's Life of "[Blake](#)." An extra-illustrated edition is at the [Yale Center for British Arts](#). Call no. MSS 10.

[Remarks on Rural Scenery: with Twenty Etchings of Cottages, from Nature: and Some Observations and Precepts Relative to the Picturesque \[sic\].](#) [London]: Nathaniel Smith, 1797.

Blake and Smith

Wein, Toni. *Monstrous Fellowship: "Pagan, Turk and Jew" in English Popular Culture, 1780–1845*. Oxford: Peter Lang, 2018. <[Blake \(2020\)](#)>

Shows that the phrase that Blake applied to Fuseli originated as early as 1548. Takes the Gordon Riots as its point of historical departure for an examination of the treatment of Irish Catholics, Muslims, and Jews in literature (including the work of Smith) and society.

Smith without Blake

Jensen, Oskar Cox. "[Joseph Johnson's Hat, or, The Storm on Tower Hill](#)." *Studies in Romanticism* 58.4 (winter 2019): 545-69. <*Blake* (2021)>

An essay on the subject of Smith's print "Joseph Johnson" (1815), whom Smith also describes in his *Vagabondiana* (1817). Johnson was "a disabled ex-sailor, ballad-singer, and busker of Afro-Caribbean origins" (545).

Peltz, Lucy. "Aestheticizing the Ancestral City: Antiquarianism, Topography and the Representation of London in the Long Eighteenth Century." *Art History* 22.4 (1999): 472-94.

On Smith's engravings of antiquarian London.

Stedman, John Gabriel (1744–97), Friend (See also [Race, Slavery, \(Post-\)Colonialism, and Orientalism](#), [Visions of the Daughters of Albion](#), and [Narrative of a Five Years Expedition against the Revolted Negroes of Surinam](#))

Introductions and Biographies ([ODNB](#), Richard Price)

Price, Richard. *Representations of Slavery: John Gabriel Stedman's "Minnesota" Manuscripts*. University of Minnesota Press: The Associates of the James Ford Bell Library, 1989.

A useful (and entertaining) introduction to the manuscript of Stedman's *Narrative* and how it came to be at the University of Minnesota, highlighting some differences with the published versions and Blake's engravings, which are reproduced. Also includes a reproduction of Stedman's only surviving watercolor sketch.

Thompson, Stanbury. *John Gabriel Stedman: A Study of His Life and Times*. Stapleford, Notts: Thompson and Co., 1966.

van Gelder, Roelof. *Dichter in de jungle: John Gabriel Stedman (1744–1797)*. Amsterdam: Atlas Contact, 2018. In Dutch. <*Blake* (2020)>

A new biography of Stedman.

Writing

Hardesty, Jared Ross, ed. and intro. *The Surinam Writings of John Gabriel Stedman*. Indianapolis: Hackett, 2024. <*Blake* (2025)>

An edition of Stedman's Surinam diary, with excerpts of the published *Narrative of a Five Years Expedition against the Revolted Negroes of Surinam* (1796) for comparison. Blake is mentioned briefly (p. xxxv), and "A Coromantyn Free Negro, or Ranger, armed" and "Europe supported by Africa & America" are among the illustrations reproduced.

Price, Richard, and Sally Price. "[John Gabriel Stedman's 'Journal of a Voyage to the West Indies in ye Year 1772. In a Poetical Epistle to a Friend.'](#)" *Nieuwe West-Indische Gids / New West Indian Guide* 59.3-4 (1985): 185-96.

A transcription with annotations of Stedman's poem, which was bound with the original manuscript for his *Narrative* and which recounts the early part of his journey to Surinam.

Price, Richard, and Sally Price, ed. and intro. *John Gabriel Stedman, Narrative of a Five Years Expedition against the Revolted Negroes of Surinam*. Baltimore and London: Johns Hopkins University Press, 1988. <BBS 257, WBHC 909>

A transcription of Stedman's 1790 manuscript, which includes "new text and reproductions of all the plates save the engraved title-page" (BBS 257).

Price, Richard, and Sally Price, ed. *Stedman's Surinam: Life in Eighteenth-Century Slave Society*. Baltimore: Johns Hopkins University Press, 1992. <WBHC 3050>

An abridgment of their edition of Stedman's published manuscript of the *Narrative*.

Stedman, John Gabriel. [Narrative of a Five Years Expedition against the Revolted Negroes of Surinam](#). Barr, MA: University of Massachusetts Press, 1971. 1972 (a reissue). <BB #499F, BBS 256>

A modern edition that includes both 1796 volumes and their engravings.

Thompson, Stanbury, ed. *The Journal of John Gabriel Stedman*. London, 1962. <BB #2749>

Includes his references to Blake (see BB) and an account of his time in Surinam.

Studies

Blake and Stedman

Bentley, G.E., Jr. "[Blake and Stedman as Costumiers: Curious Copies of Blake's Engravings in 1821](#)." *Blake: An Illustrated Quarterly* 46.4 (spring 2013): 21 pars. <WBHC 2009>

Documents how Blake's engravings were copied and adapted in new designs for Giulio Ferrario seventeen-volume work, *Il costume antico e moderno* [in Italian] and *Le costume ancien et moderne* [in French] (1821).

Bentley, G.E., Jr. "[Blake and Napoleon Rediivivus](#)." *Notes and Queries* 38.3 (1991): 293-94. <BBS 366>

Suggests that William Thompson (who edited Stedman's *Narrative* for Johnson) may have been source of Blake's notion that the original Napoleon had been killed and replaced.

Bentley, G.E., Jr. "[William Blake and His Circle: A Checklist of Publications and Discoveries in 1995](#)." *Blake: An Illustrated Quarterly* 29.4 (spring 1996): 145-46. <WBHC 1662-63>

Discusses Stedman's suspicion of Joseph Johnson.

Blessin, Joseph. "Vegetable Pornography: The 'Moral' (Scientific Debate Surrounding Francesco Bartolozzi's 'stipple Gardens' and William Blake's 'Vegetable Earth' in John Gabriel Stedman *Surinam Travelogue* [sic].)" [Rethinking the Erotic: Eroticism in Literature, Film, Art and Society](#). Leiden: Brill, 2019. 87-99. <Blake (2025)>

Criticizes Marcus Wood's reading of the Stedman illustrations: "[C]onflating Blake and Bartolozzi, as Wood does, highly problematic" (96).

Bogan, James. "[Vampire Bats & Blake's Spectre](#)." *Blake: An Illustrated Quarterly* 10.1 (summer 1976): 32-33. <BBS 378>

Suggests that imagery associated with the Spectre stems from Stedman's depiction of vampire bats.

Bohls, Elizabeth A. "Stedman's Tropics: The Mercenary as Naturalist." [Slavery and the Politics of Place: Representing the Colonial Caribbean, 1770-1833](#). Cambridge: Cambridge University Press, 2014. 54-81. <WBHC 3050>

"I examine two of the *Narrative*'s interwoven strands that represent the ways in which people in varying relationships to the colonial regime lived and worked in the forests of Suriname" (55). There is also an analysis of the engraving, "The skinning of the Aboma Snake, shot by Cap. Stedman."

Brienen, Rebecca P. "Joanna and her Sisters: Mulatto Women in Print and Image, 1602-1796." *Early Modern Women* 10.2 (2016): 65-94.¹⁴⁹

Considers depictions of mulatto women, focusing in the second half of the article on Joanna in Stedman's *Narrative*. The Blake engravings are touched upon, but Brienen emphasizes Stedman's role as the illustrator.

Cutter, Martha J. "Apotropaic Images and Pornotroping in Stedman's Narrative of a Five Years' Expedition to Surinam." [The Illustrated Slave: Empathy, Graphic Narrative, and the Visual Culture of the Transatlantic Abolition Movement, 1800–1852](#). Athens, GA: University of Georgia Press, 2017. 32-47. <Blake (2020)>

Includes a discussion of both Stedman's text and Blake's engravings.

Erdman, David V. "[Blake's Vision of Slavery](#)." *Journal of the Warburg and Courtauld Institutes* 15.3-4 (1952): 242-52.¹⁵⁰ <BB #1569, WBHC 1993>

A foundational article on *The Visions of the Daughters of Albion* and the Stedman commercial engravings and what they suggest about Blake's views of race and slavery. It is most substantially challenged in David Bindman's "[Blake's Vision of Slavery Revisited](#)."

Gallant, Christine. "[Blake's Coded Designs of Slave Revolts](#)." *Wordsworth Circle* 42.3 (summer 2011): 212-17. <WBHC 2049>

She suggests that the Continental Prophecies, in their designs especially, depict the Haitian Revolution and were influenced by the Stedman designs.

Haywood, Iain. "John Gabriel Stedman, *Narrative of a Five Years' Expedition against the Revolted Negroes of Surinam* (1796)." [Bloody Romanticism: Spectacular Violence and the](#)

¹⁴⁹ Not recorded in *WBHC*.

¹⁵⁰ Incorporated in Erdman's [Blake: Prophet Against Empire](#) (1954), <BB #1561, BBS 463, WBHC 1990-93>.

[Politics of Representation, 1776-1832.](#) Hounds Mills, Basingstoke, and New York: Palgrave Macmillan, 2006. 36-43.¹⁵¹

Considers the violence against enslaved people in Stedman's text, including scenes engraved by Blake.

Johnson, Mary Lynne. "[Coleridge's Prose and a Blake Plate in Stedman's Narrative: Unfastening the 'Hooks & eyes' of Memory.](#)" *Wordsworth Circle* 13.1 (1982): 36-38. <BBS 527>

On Coleridge's references to reading Stedman and his possible reaction to the engraving, "A Negro hung alive by the Ribs to a Gallows."

Keynes, Geoffrey. "Blake's Engravings for Gay's *Fables*." [To Geoffrey Keynes: Articles Contributed to The Book Collector to Commemorate His Eighty-Fifth Birthday.](#) London: The Book Collector, 1972. 47-52. <BB #2015>

On Blake's alterations to original drawings in his engravings, highlighting the Stedman and Gay engravings.

Keynes, Geoffrey. "Blake's *Spectre*." [Book Collector 28.1](#) (spring 1979). 60-66. <BBS 422>

"The effect of the vampire-bat described in Stedman's *Surinam* (1796) on Blake's changing use of 'spectres'" (BBS 422).

Keynes, Geoffrey. "William Blake and John Gabriel Stedman." [Blake Studies: Essays on his Life and Work.](#) 2nd ed. Oxford: Clarendon Press, 1971. 98-104. ¹⁵² <BB #2010, WBHC 2249-50>

On Stedman and his diary entries on Blake.

Klarer, Mario. "[Humanitarian Pornography: John Gabriel Stedman's Narrative of a Five Years Expedition Against the Revolted Negroes of Surinam \(1796\).](#)" *New Literary History* 36 (2005): 559-87. <WBHC 3051>

"I will use psychoanalytic film theory to account for some of the pornographic mechanisms at work in the *Narrative* and its illustrations, as well as apply Burkean concepts of the sublime as a possible contemporaneous theoretical source for Stedman's text" (559).

Lange, Thomas L. "[Blake in American Almanacs](#)." *Blake: An Illustrated Quarterly* 14.2 (fall 1980): 94-96. <BBS 390>

On the reprinting of Stedman plates, "The skinning of the Aboma snake, shot by Capt. Stedman" and "The Sculls of Lieut. Lepper, and Six of his Men," in *The People's Almanac* (1834, 1836).

Lee, Debbie. "Intimacy as Imitation: Monkeys in Blake's Engravings for Stedman's *Narrative*." [Slavery and the Romantic Imagination](#). Philadelphia: University of Pennsylvania Press, 2002. 66-119. <WBHC 2316>

¹⁵¹ Not recorded in *WBHC*.

¹⁵² Revised version of essay of [the same title](#), *TLS* (20 May 1965), <BB #2041>.

Examines Blake's engravings of monkeys in light of "the new accounts of race science published in London in the time" (72).

Lezra, Esther. "'Neptune': Literal and Visual Translations of Black Revolution into White." [The Colonial Art of Demonizing Others: A Global Perspective](#). New York: Routledge, 2014. 23-50.

Suggests that Neptune, the man being tortured in the engraving, "The Execution of Breaking on the Rack," is part of the inspiration for Orc.

Linebaugh, Peter, and Marcus Rediker. "Blake's African Orc." "Conclusion: Tyger! Tyger!" [The Many-Headed Hydra: Sailors, Slaves, Commoners, and the Hidden History of the Revolutionary Atlantic](#). Boston: Beacon Press, 2000. 327-54. <WBHC 2334>

The section on Blake in the conclusion reads his depictions of slavery and revolution in the Stedman illustrations and the Continental Prophecies in terms of the Black Atlantic.

Matthews, Susan. "Africa and Utopia: Refusing a 'local habitation.'" [The Reception of Blake in the Orient](#). Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 104-20. <WBHC 1857-62>

Contrasts Blake's depictions of Africa and Africans within his poetry (including "Little Black Boy") with writers, including George Cumberland, Swedenborgians, William Hayley, John Stedman, Ottobah Cugoano, Olaudah Equiano, and others.

Mellor, Anne K. "[Sex, Violence, and Slavery: Blake and Wollstonecraft](#)." [Huntington Library Quarterly](#) 58:3-4 (1995): 345-70. <WBHC 2176-77>

Key examination of *Visions* in relationship to Wollstonecraft. "I will explore what Blake meant by 'slavery' in *Visions of the Daughters of Albion* and what he considered to be the best way to 'free' oneself from that condition. And I will compare Blake's 'solution' to the problem of female slavery with that proposed by Wollstonecraft" (345). Also considers Stedman's view of slavery.

Parrish, Susan Scott. "Embodying African Knowledge in Colonial Surinam: Two William Blake Engravings in Stedman's 1796 *Narrative*." [Slave Portraiture in the Atlantic World](#). Ed. Agnes Lugo-Ortiz and Angela Rosenthal. New York: Cambridge University Press, 2013. 257-81. <WBHC 2508>

Focuses on "A Private Marine of Col. Fourgeoud's Corps" and "The Celebrated Gramman Quacy": "Together, Stedman and Blake practiced a form of Romantic containment of African authority to the forest environment" (277).

Peh, Li Qi. "[Stedman's Horror, Blake's Indifference](#)." *ELH* 90.2 (2023): 367-91. <*Blake* (2024)>

Argues that Stedman relied on Blake's engraving to lessen the horror that the pro-slavery William Thompson's rewriting of Stedman's text sought to elicit.

Price, Richard. "Dialogical Encounters in a Space of Death." [New World Orders: Violence, Sanction, and Authority in the Colonial Americas](#). Ed. John Smolenski and Thomas J. Humphrey. Philadelphia: University of Pennsylvania Press, 2005. 47-67.

"I [...] wish to explore the world of the eighteenth-century 'victims'—the people depicted by Stedman, Blake, and others—and attempt to 'read through' available discourses [...]"

to try to understand re-present something of what they might have been thinking and feeling, and to explore the broader implications” (48).

Ritchie, Caroline Anjali. “[Symbols of embodied agency: The Reception of William Blake's Engravings for John Gabriel Stedman's *Narrative* \(1796\) in Contemporary Art and Visual Culture](#).” 30 par. *Blake: An Illustrated Quarterly* 58.2 (winter 2024-25): 30 pars. <*Blake* (2025)>

Considers the reception of the designs “in the works of British and American contemporary artists Sokari Douglas Camp, Jazzmen Lee-Johnson, and Hew Locke” (par. 6). There is also a thoughtful coda, “On Reproduction,” addressing issues associated with reproducing the engravings (pars. 26-30).

Rubenstein, Anne, and Camilla Townsend. “Revolted Negroes and the Devilish Principle: William Blake and Conflicting Visions of Boni’s Wars in Surinam, 1772-1796.” [Blake, Politics, and History](#). Ed. Jackie DiSalvo, G.A. Rosso, and Christopher Z. Hobson. New York: Garland Publishing, 1998. 273-98. <*WBHC* 1950-53>

A very thoughtful essay that, in addition to considering Stedman’s *Narrative*, Blake’s illustrations, and various anti-slavery discourses, highlights the wars led by Boni and the Aluku and the impact slavery and colonialism still have on their descendants today.

Thomas, Helen. “William Blake: Spiritualism and Abolitionism” in “Romanticism and Abolitionism: Mary Wollstonecraft, William Blake, Samuel Taylor Coleridge, and William Wordsworth” and “John Stedman’s Redemption and the Dynamics of Miscegenation” in “Cross-Cultural Contact: John Stedman, Thomas Jefferson and the Slaves.” [Romanticism and Slaves Narratives: Transatlantic Testimonies](#). Cambridge: Cambridge University Press, 2000. 114-24. 125-33. <*WBHC* 2759-60, 3051>

Blake’s and Stedman’s relationships to slavery, racism, and abolitionism are discussed briefly in two adjacent sections in different chapters, with Blake’s commercial illustrations for Stedman referenced in both.

Thomas, Sarah. “Unmasking ‘simple truth.’” *Witnessing Slavery: Art and Travel in the Age of Abolition*. New Haven: Yale University Press, 2019. 99-123. <*Blake* (2020, 2021, 2022)>

A very engaging analysis of both Stedman’s text and Blake’s engravings within the context of the late eighteenth-century abolition movement and visual culture in a wider book on visual representations of slavery.

Wood, Marcus. [Slavery, Empathy and Pornography](#). Oxford: Oxford University Press, 2002.¹⁵³

An influential reading of the fusion of sentimentality and pornography in depictions of slavery and Blackness. There are chapters on Stedman’s *Narrative* and the illustrations

¹⁵³ Incorporates Wood’s “John Gabriel Stedman, William Blake, Francesco Bartolozzi and Empathetic Pornography in the *Narrative of a Five Years Expedition against the Revolted Negroes of Surinam*,” [An Economy of Colour: Visual Culture and the Atlantic World 1660-1830](#), ed. Geoff Quilley and Kay Dian Kriz (Manchester: Manchester University Press.; N.Y.: Palgrave, 2003), 129-49, <*WBHC* 2878>. The book is not recorded in *WBHC*.

(with a comparison of Blake's and Bartolozzi's engravings) and on Romantic poets and slavery, including Blake, John Newton, and William Cowper.

Youngquist, Paul. "Possessing Beauty." *Monstrosities: Bodies and British Romanticism*. Minneapolis and London: University of Minnesota Press, 2003.¹⁵⁴ 57-88.¹⁵⁵

Discusses Blake's representations of African bodies and beauty in the engravings for Stedman in light of racist anatomy texts and the aesthetic theories of Reynolds.

[Stedman without Blake](#)

Boe, Ana de Freitas. "John Gabriel Stedman, Heteronormativity, and White Men's Gender Trouble." *Heteronormativity in Eighteenth-Century Literature and Culture*. Ed. Ana de Freitas Boe and Abby Coykendall. Farnham, Surrey, and Burlington, VT: Ashgate, 2014.

Gikandi, Simon. "Close Encounters: Taste and the Taint of Slavery." *Slavery and Culture of Taste*. Princeton and Oxford: Princeton University Press, 2011. 145-87.

The last section pp. 183-87 considers Stedman, with Blake's engravings reproduced but not discussed beyond a sentence.

Gwilliam, Tassie. "'[scenes of Horror', Scenes of Sensibility: Sentimentality and Slavery in John Gabriel Stedman's Narrative of a Five Years Expedition Against the Revolted Negroes of Surinam.](#)' *ELH* 65.3 (1998): 653-73. <WBHC 3050>

"Because the story of Stedman and Joanna documents a series of negotiations with problematic facts-most vitally the fact that Stedman entered into the quintessentially colonial economic/sexual agreement of formal concubinage with Joanna-the text registers with peculiar clarity the compromises and coercion common in the sentimental love plot, both as a genre and as erotic wish-fulfillment (654).

Hoogbergen, Wim. *The Boni Maroon Wars in Suriname*. Leiden, New York, København, Köln: Brill, 1990.

Usefully contextualizes Stedman's *Narrative* in terms of the Maroon Wars.

Iwanisziw, Susan B. "American Slave-Concubines and the Labor of Assimilation: The Example of John Gabriel Stedman's Joanne and Toussaint Charboneau's Sacagawea." *Topic: The Washington and Jefferson College Review* 55 (2007): 37-54. <WBHC 3050>

Iwanisziw, Susan B. "Intermarriage in Late-Eighteenth-Century British Literature: Currents in Assimilation and Exclusion." *Eighteenth-Century Life* 31.2 (2007): 56-82.¹⁵⁶

Considers depictions of intermarriage in Stedman's *Narrative* alongside "George Colman the Younger's comic opera *Inkle and Yariko* (1787)" and "Maria Edgeworth's 'moral tale' *Belinda* (1810)" (57).

¹⁵⁴ Incorporates Youngquist's "[In the face of beauty: Camper, Bell, Reynolds, Blake](#)," *Word & Image* 16 (2000), 319-34, <WBHC 2909>.

¹⁵⁵ The book is not recorded in WBHC.

¹⁵⁶ Not recorded in WBHC.

Kim, Lingold, and Mary Caton. “[Peculiar Animations: Listening to Afro-Atlantic Music in Caribbean Travel Narratives.](#)” *Early American Literature* 52.3 (2017): 623-50. <Blake (2018)>

Examines Stedman’s and others’ efforts to represent “early African diasporic musical life” in musical notation.

Polcha, Elizabeth. “[Voyeur in the Torrid Zone: John Gabriel Stedman’s *Narrative of a Five Years Expedition against the Revolted Negroes of Surinam, 1773–1838*.](#)” *Early American Literature* 54.3 (2019): 673-710. <Blake (2020)>

“This article reads John Gabriel Stedman’s *Narrative of a Five Years Expedition against the Revolted Negroes of Surinam* through the literary and scientific cultures of natural history, demonstrating how Stedman’s acts of sexual domination and exploitation in Suriname are veiled in the rhetoric of science” (abstract).

Pratt, Mary Louise. “Eros and Abolition.” [Imperial Eyes: Travel Writing and Transculturation](#). New York and London: Routledge, 1992. [2nd ed. New York and London: Routledge, 2008.](#) 84-106.

An analysis of Joanna and Stedman’s relationship.

Richardson, R.C. [Household Servants in Early Modern England](#). Manchester and New York: Manchester University Press, 2010.

Touches on Stedman’s relationship to his servants in Devon.

Senior, Emily. “Skin, Textuality and Colonial Feeling.” [The Caribbean and the Medical Imagination, 1764–1834: Slavery, Disease and Colonial Modernity](#). Cambridge: Cambridge University Press, 2018. 89-121.¹⁵⁷ <Blake (2020, 2021, 2022)>

Discussion of Stedman and Joanna. Passing reference to Blake.

Sharpe, Jenny. [Ghosts of Slavery: A Literary Archaeology of Black Women’s Lives](#). Minneapolis and London: University of Minnesota Press, 2003.

“[T]acks the changing representation of Joanna in Stedman’s private and published writings” in relationship to “other colonial texts from the same era” (46).

Stothard, Thomas (1755-1834), Friend and Enemy, Illustrator, Painter (See also [Commercial Book Illustrations, Chaucer’s Canterbury Pilgrims](#), and [A Descriptive Catalogue](#))

Introductions and Biographies ([ODNB](#), M.G. Sullivan)

Writing

Carey, William Paulet. *Critical Description of the Procession of Chaucers Pilgrims to Canterbury, Painted by Thomas Stothard, Esq. R.A.* London, 1808, 1818. Rpt. in *Chaucer Illustrated: Five Hundred Years of The Canterbury Tales in Pictures*, ed. William K. Finley and Joseph Rosenblum. New Castle, DE: Oak Knoll Press and London: The British Library, 2003. 379-422. <BB #1338, WBHC 1825>

¹⁵⁷ Incorporates a version of Senior’s “[‘Perfectly Whole’: Skin and Text in John Gabriel Stedman’s *Narrative of a Five Years Expedition Against the Revolted Negroes of Surinam*,](#)” *Eighteenth-Century Studies* 44.1 (2010), 39-56, <WBHC 3051>.

Sale Catalogues with Blake's Works

Messrs. Christie, Manson, and Christie. *A Catalogue of the Beautiful Original Sketches, and some finished Pictures, with a large collection of Drawings and Studies in Colours and Indian Ink, of that Charming Artist, Thomas Stothard, Esq. R.A., Deceased.* London, 1834. <BB #546>

Christie and Manson. *Catalogue of the Valuable and Very Interesting Collection of Pictures, Drawings, by Ancient English Masters, Engravings and Books, Of that well-known Amateur Francis Duroveray, Esq. Deceased; . . . a series of beautiful Compositions by Stothard and Smirke, illustrative of Shakespeare, &c . . . The Engravings Comprise Fine Proofs of the beautiful Works published by Mr. Duroveray, and of Bartolozzi. Also, the Small Library of Books . . .* London, 1850.

Catalogues

The two major catalogues of Stothard's work are:

Bennett, Shelley M. [Thomas Stothard: The Mechanisms of Art Patronage in England circa 1800](#). Columbia: University of Missouri Press, 1988. <BBS 366>

Coxhead, A.C. [Thomas Stothard, R.A.: An Illustrated Monograph](#). London: A.H. Bullen, 1906. [Thomas Stothard, R.A.: His Life and Work](#). London: Sidwick and Jackson, 1909.

G.E. Bentley, Jr. records several more illustrations in his [review](#) of Bennett's book, and Alexander S. Gourlay's "[Six Illustrations by Stothard](#)" added more. Robert N. Essick's annual "Blake in the Marketplace" records newly discovered illustrations by Stothard.

Studies

Blake and Stothard

Behrendt, Stephen C. "[The Best Criticism: Imitation as Criticism in the Eighteenth Century](#)." *Eighteenth-Century Theory and Interpretation* 24 (1983): 3-22. <BBS 362>

On Blake's and Reynolds's similar ideas of copying and of imitation, with a discussion of how Blake's commercial engravings (of, especially, Stothard) were a type of imitation.

Bentley, E.B. "[Blake's Elusive Ladies](#)." *Blake: An Illustrated Quarterly* 26.1 (summer 1992): 30-33. <BBS 409-10>

Documents her search for the volume in which the commercial engravings, "A Lady in the full Dress, & another in the most fashionable Undress now worn" and "The Morning Amusements of her Royal Highness the Princess Royal & her 4 Sisters," (after Stothard) appeared.

Bentley, G.E., Jr. "[Blake's First Arrest, at Upnor Castle](#)." *Blake: An Illustrated Quarterly* 31.3 (winter 1997-98): 82-84. <WBHC 1671>

Reexamines Blake's first arrest with Thomas Stothard and (likely) James Parker in 1780 in light of Thomas Stothard's etching, "[A Scene on the Medway](#)" (c. 1780-81).

Bowden, Betsy. "Transportation to Canterbury: The Rival Envisionings by Stothard and Blake." *Studies in Medievalism* 11 (2001): 73-111. <WBHC 1778-79>

"An analysis of the horses in Stothard's painting and Blake's engraving, with the premise that reason is the rider and passion the horse" (WBHC 1779).

Bowden, Betsy. "Visual Portraits of the Canterbury Pilgrims 1484(?)–1809." *The Ellesmere Chaucer: Essays in Interpretation*. Ed. Martin Stevens and Daniel Woodward. San Marino: Huntington Library; Tokyo: Yushodo Co., Ltd, 1995. 171–204 <WBHC 1778>

The section on Blake is titled, "Reading/Riding between the Lines: Mortimer, Stothard, and Blake," 193–200. "I will discuss Mortimer's drawing and Stothard's frontispiece primarily as transitional pieces situated between the elaborate, accessible engravings of the Urry edition and the two rival paintings by Stothard and Blake" (193).

Essick, Robert N. "[Blake in the Marketplace, 2005](#)." *Blake: An Illustrated Quarterly* 39.4 (spring 2006): 178–79. <WBHC 1705, 3052>

Describes and reproduces Stothard's pencil sketch, "Mr Blake Engraver by | Stothard" (c. 1780).

Gourlay, Alexander S. "["Art Delivered": Stothard's The Sable Venus and Blake's Visions of the Daughters of Albion](#)." *Journal of Eighteenth-Century Studies* 31.4 (2008): 529–50. <WBHC 2095>

Suggests that *Visions* may be responding to Thomas Stothard's lost painting, "The Voyage of the Sable Venus," which illustrated Isaac Teale's poem, "The Sable Venus: An Ode" (1794).

Gourlay, Alexander S. "'Idolatry or Politics': Blake's Chaucer, the Gods of Priam, and the Powers of 1809." [Prophetic Character: Essays on William Blake in Honor of John E. Grant](#). Ed. Alexander S. Gourlay. West Cornwall, CT: Locust Hill Press, 2002. 97–147. <WBHC 2095–98>

Argues that "Blake illustrated Chaucer not as an original project inspired entirely by the genius of a predecessor poet, or as a way to cheat Cromeek or Stothard, but as an overt response to Cromeek's challenge, and as a way to do battle with him and all he represented in the world of art and society at large" (102).

Greenberg, Mark L. "[The Canterbury Pilgrims by Stothard and Blake: An Account with Reproductions in 'The Architect'](#)." *Notes and Queries* 23.9 (1976): 401–02. <BBS 494>

About an article in the journal, *The Architect* (23 Nov. 1878), regarding Stothard and Blake, which drew on [Gilchrist's Life](#).

Hamlyn, Robin, and Andrew Moore. *William Blake: Chaucer's Canterbury Pilgrims*. Norfolk: Norfolk Museums Service, 1993. <WBHC 1248>

A catalogue of the 1993 Norfolk exhibition that includes "new evidence, in the shape of drawings by Stothard for an engraving of Chaucer's Pilgrims in 1793, that leads Robin Hamlyn to conclude that 'Cromeek and Stothard can be exonerated from the charge [by Blake] of plagiarism' (4)" (WBHC 1248).

Kiralis, Karl. "William Blake as an Intellectual and Spiritual Guide to Chaucer's *Canterbury Pilgrims*." [Blake Studies](#) 1.2 (spring 1969): 139–90. <BB #1218.10>

A detailed analysis of Blake's design, with references to Stothard's version.

Matthews, Susan. "Illustrated Poetry in the Romantic Period." *The Edinburgh Companion to Romanticism and the Arts*. Ed. Sophie Thomas and Maureen McCue. Edinburgh: Edinburgh University Press, 2023. 356-73. <Blake (2024)>

On the relative novelty of the idea of "illustrations" in the Romantic period, with references to Blake's illustrations to Gray and Young, Stothard, Fuseli, Boydell, and Charlotte Malkin.

Mertz, J.B. "[Blake v. Cromeck: A Contemporary Ruling](#)." *Modern Philology* 99.1 (2001): 66-77. <WBHC 2401>

Considers the implications of the fact that Francis Douce owned the prospectuses for both Blake and Stothard's Chaucer prints (see Mertz, "[Unrecorded](#)"), but only bought Blake's. Reproduces copy B of *Blake's Chaucer: The Canterbury Pilgrims* (1809).

Mertz, J.B. "[An Unrecorded Copy of Blake's 1809 Chaucer Prospectus](#)." *Blake: An Illustrated Quarterly* 32.3 (winter 1998-99): 73-74. <WBHC 1676>

Records Francis Douce's copy of Blake's 1809 Chaucer Prospectus, with references to Stothard and Cromeck.

Miner, Paul. "[Blake's Enemies of Art](#)." *Notes and Queries* 58.4 (Dec. 2011): 537-40. <WBHC 2413>

On Blake's and Stothard's Canterbury Pilgrims designs.

Read, Dennis M. *R. H. Cromeck, Engraver, Editor, and Entrepreneur*. Farnham: Ashgate Publishing, 2011. <WBHC 2573-75>¹⁵⁸

Key biography of Robert Harley Cromeck who was Blake's friend and later enemy. Cromeck published Blake's designs for *The Grave*, published the engraving of Stothard's Canterbury Pilgrims, and was close to the Hunt Circle. The book incorporates much of Read's extensive work on the illustrations to *The Grave*, the painting and engraving of "The Canterbury Pilgrims," and Blake's relationship to Thomas Stothard.

Reed, Dennis M. "Thomas Stothard's *The Pilgrimage to Canterbury* (1806): A Study in Promotion and Popular Taste." *Chaucer Illustrated: Five Hundred Years of The Canterbury Tales in Pictures*. Ed. William K. Finley and Joseph Rosenblum (New Castle [Delaware]: Oak Knoll Press, and London: The British Library, 2003. 211-31. <WBHC 3057-58>

An account of Stothard's painting, highlight the role of Cromeck.

¹⁵⁸ Incorporates Read's "[A New Blake Engraving: Gilchrist and the Cromeck Connection](#)," *Blake: An Illustrated Quarterly* 14.2 (1980), 60-64; "[The Rival Canterbury Pilgrims of Blake and Cromeck: Herculean Figures in the Carpet](#)," *Modern Philology* 86.2 (1988), 171-90; "Thomas Stothard's *The Pilgrimage to Canterbury* (1806): A Study in Promotion and Popular Taste," *Chaucer Illustrated: Five Hundred Years of The Canterbury Tales in Pictures*, ed. William K. Finley and Joseph Rosenblum (2003), 211-31; "[The Context of Blake's 'Public Address': Cromeck and The Chalcographic Society](#)," *Philological Quarterly* 60.1 (1981), 69-86; "[Practicing 'The Necessity of Purification': Cromeck, Roscoe, and Reliques of Burns](#)," *Studies in Bibliography* 35 (1982), 306-19; and "[Cromeck, Cunningham, and Remains of Nithsdale and Galloway Song: A Case of Literary Duplicity](#)," *Studies in Bibliography* 40 (1987), 171-90.

Stothard, Robert T. "Stothard and Blake." *Athenaeum* 1886 (19 Dec. 1863): 838. <BB #2775>

A letter by Stothard's son: "I cannot admit Mr. Gilchrist's assertion that there was any apparent ill-will between my father and Blake" (BB #2775).

Ward, Aileen. "[Canterbury Revisited: The Blake-Cromek Controversy](#)." *Blake: An Illustrated Quarterly* 22.3 (winter 1988-89): 80-92. <BBS 403>

Revisits Blake's controversy with Cromek to side with Cromek, concluding that "the belief which apparently began to grow on [Blake] after 1810 that Cromek and Stothard had stolen his idea for a painting from Chaucer is no more delusive than a number of other suspicions of his friends and foes that he vented at the time" (88). Ward is answered by G.E. Bentley's "[They take great liberty's': Blake Reconfigured by Cromek and Modern Critics—The Arguments from Silence](#)."

Stothard without Blake

Bennett, Shelley M. [Thomas Stothard: The Mechanisms of Art Patronage in England circa 1800](#). Columbia: University of Missouri Press, 1988. <BBS 366>

The standard account of Stothard's life and work. It includes a list of Stothard's illustrations (205-09), which G.E. Bentley, Jr. added to in his review, with Alexander S. Gourlay's "[Six Illustrations by Stothard](#)" adding six more.

Bentley, G.E., Jr. "[Coleridge, Stothard, and the First Illustration of 'Christabel.'](#)" *Studies in Romanticism* 20.1 (1981): 111-16.

Analyzes the passage illustrated and includes a letter to Stothard by an unknown writer recounting Coleridge's thoughts on Stothard and the illustration.

Blewitt, David. "The English Rediscovery of Defoe: Stothard." [The Illustration of Robinson Crusoe 1719-1920](#). Gerrard's Cross: Colin Smythe, 1995. 45-64. <WBHC 3054>

"Also pp. 196-98 listing editions of *Robinson Crusoe* with Stothard designs" (WBHC 3054).

Bray, Mrs. [Anna Elizabeth]. *Life of Thomas Stothard, R.A.* London: John Murray, 1851. <BB #1973, WBHC 1783-84> [Beginning of book to page 112. Page 113 to end of book](#).

An early biography of Stothard by his daughter-in-law. Describes the 1780 arrest of Blake, Stothard, and Ogleby [probably, Parker] as well as Stothard's early designs, many of which Blake engraved. Ignores Blake in its description of Stothard's painting of the Canterbury Pilgrims. (For a full account of the controversy, see Dennis M. Read's [R.H. Cromek: Engraver, Editor, and Entrepreneur](#).) WBHC describes an extra-illustrated edition of Bray (pp. 3054-56).¹⁵⁹

Chapman, Alison. "Nineteenth-Century Illustrated Poetry: *Mis-en-Page* and the Visual Rhythms of Seriality." [The Edinburgh Companion to Romanticism and the Arts](#). Ed. Sophie Thomas and Maureen McCue. Edinburgh: Edinburgh University Press, 2023. 450-70. <Blake (2024)>

¹⁵⁹ Among the extra illustrations was Object 10, Bentley pl 4., in [America MPI](#).

On the intersection of word and image, referencing Stothard's vignette in Samuel Rogers's *Italy, A Poem* (1830) in addition to many other examples.

Coxhead, A.C. [Thomas Stothard, R.A.: An Illustrated Monograph](#). London: A.H. Bullen, 1906.
[Thomas Stothard, R.A.: His Life and Work](#). London: Sidwick and Jackson, 1909.

Gives a biographical sketch and offers an early and still important catalogue of Stothard's designs "compiled chiefly from the collections in the British and Victoria and Albert Museums" (32). The 1909 edition is retitled without updates.

Eimer, Christopher. "Thomas Stothard and the British Neo-Classical Medal." *Designs on Posterity: Drawings for Medals: Papers Read at FIDEM 1992, the 23rd Congress of the Fédération internationale de la Médaille held in London, 16-19 September 1992*. London: British Art Medal Trust, 1999. <WBHC 3056>

Essick, Robert N. [Rev. of John Heath, The Heath Family Engravers 1779-1878. Blake: An Illustrated Quarterly](#) 28.2 (fall 1994): 67-71. <WBHC 1653>

Includes an appendix: "Unrecorded Book Illustrations by Thomas Stothard."

Finlay, Nancy. "[Thomas Stothard's Illustrations for Parnell's 'Hermit.'](#)" *Princeton University Library Chronicle* 45.2 (1984): 174-77. <WBHC 3056-57>

"24 drawings illustrating scenes from 'The Hermit' by Thomas" (174).

Finlay, Nancy. "[Thomas Stothard's Illustrations of Thomson's Seasons for the Royal Engagement Pocket Atlas.](#)" *Princeton University Library Chronicle* 42.3 (1981): 165-177. <WBHC 3057>

"18 sketches with captions from *The Seasons* by James Thomson" (165).

Jung, Sandro. "[Dominant Visual Narrative, the Competitive Marketing and Metacritical Functions of Illustrations, and Robert Morison's 1793 Edition of James Thomson's The Seasons.](#)" *AAA: Arbeiten aus Anglistik und Amerikanistik* 46.1 (2021): 43-72. <Blake (2023)>

"Offering a book-historical contextualisation of the competitive marketing of illustrated editions of James Thomson's best-selling modern classic, *The Seasons* (1730), as well as the role of illustrations in a multi-medial reading history of the poem, the article examines the formation of a dominant-paradigmatic eighteenth-century visual narrative of the poem that is deliberately countered by the Perth bookseller, Robert Morison" (abstract).

Jung, Sandro. "[Print Culture, Marketing, and Thomas Stothard's Illustrations for The Royal Engagement Pocket Atlas, 1779-1826.](#)" *Studies in Eighteenth-Century Culture* 41 (2012): 27-53. <WBHC 3057>

Examining *The Royal Engagement Pocket Atlas*, the article "briefly sketches the variety of illustrated pocket books in the 1790s and then examines both the marketing strategies employed by its publisher and the importance of book illustration—particularly the vignettes of Thomas Stothard—in the formation of a canon of literary texts at the end of the eighteenth century." (27).

Jung, Sandro. "Reading the Romantic Vignette: Stothard Illustrates Bloomfield, Byron, and Crabbe for *The Royal Engagement Pocket Atlas*." *Romanticism and Illustration*. Ed. Ian Haywood, Susan Matthews, and Mary L. Shannon. Cambridge: Cambridge University Press, 2019. 143-70. <Blake (2020)>

On Stothard's illustrations of Romantic poets, with a consideration of Thomas Bewick's endpieces.

Jung, Sandro. "[Thomas Stothard, Milton and the Illustrative Vignette: The Houghton Library Designs for The Royal Engagement Pocket Atlas](#)." *Yearbook of English Studies*, XLV (2015): *The History of the Book*, 137-58. <WBHC 3057>

Compares versions of Stothard's illustrations of "L'Allegro" and "Il Penseroso" in order to "consider both the formal and ideational aspects of Stothard's creative practice, offering both insight into Stothard's development as a book illustrator and a record of the changes introduced to the formal conventions of a specific publication" (138).

Jung, Sandro. "[Thomas Stothard's Illustrations for The Royal Engagement Pocket Atlas, 1779-1826](#)." *Library* 12.1 (2011): 3-22. <WBHC 3057>

"The range of visual responses Stothard produced both for Baker and for editions of literary texts on which he worked from the early 1780s to the mid-1820s reveal him as a sensitive reader of the literature of his time but also as a very astute businessman who could effectively market his skill in the ever proliferating world of print culture" (22).

Lipski, Jakub. "Re-Visioning Robinson's Island: Thomas Stothard's Rousseauian *Crusoe*." [Re-reading the Eighteenth-Century Novel: Studies in Reception](#). New York: Routledge, 2021. <Blake (2024)>

McCue, Maureen. "Intimate Distance: Thomas Stothard's and J.M.W. Turner's Illustrations of Samuel Rogers's *Italy*." *Romanticism and Illustration*. Ed. Ian Haywood, Susan Matthews, and Mary L. Shannon. Cambridge: Cambridge University Press, 2019. 171-95. <Blake (2020)>

"[S]hows how the combination of Turner's landscapes and Stothard's human figures delivered to the reading public a highlight attractive notion of Renaissance Italy" (15).

Myrone, Martin. "Coda: Romantic Illustration and the Privatization of History Painting." *Romanticism and Illustration*. Ed. Ian Haywood, Susan Matthews, and Mary L. Shannon. Cambridge: Cambridge University Press, 2019. 288-301. <Blake (2020)>

Mostly on Stothard.

Pratt, Stephie. [American Indians in British Art](#). Norman: University of Oklahoma Press, 2005.

Touches on Stothard's depictions of Native Americans.

Shannon, Mary L. "Artists' Street: Thomas Stothard, R.H. Cromek, and Literary Illustration on London's Newman Street." *Romanticism and Illustration*. Ed. Ian Haywood, Susan Matthews, and Mary L. Shannon. Cambridge: Cambridge University Press, 2019. 243-66. <Blake (2020)>

Maps the "community of illustrators" on "London's Newman Street" (15).

Van De Walle, Kwinten. “[The Visual Criticism of Thomas Stothard’s Designs of Walter Scott’s Ivanhoe for the Royal Engagement Pocket Atlas \(1821\)](#).” AAA: *Arbeiten aus Anglistik und Amerikanistik* 46.1 (2021): 93-116. <*Blake* (2023)>

“Rather than simply serving a decorative function in a fashionable print medium, then, the illustrations can, and should, be read as acts of visual literary criticism” (abstract).

Tatham, Charles Heathcote (1772-1842), Architect, Father of Frederick Tatham (See also [America copy B](#) and [Frederick Tatham](#))

Introductions and Biographies ([ODNB](#), Richard Riddell)

Campbell, Gordon, ed. “[Tatham, C\(harles\) H\(eathcote\)](#).” *The Grove Encyclopedia of Decorative Arts: Two-volume Set*. Oxford: Oxford University Press, 2006. II.432.

[The Tathams of County Durham](#). <*WBHC* 3059>

A website devoted to Tatham family history. The site also includes George Richmond, who married Frederick Tatham's sister, Julia (1811-1881), in 1831. The site includes detailed genealogies; biographies; lists of residences with drawings, paintings, etc. of them when available; portraits; legal documents (birth, marriage, probate, etc.); and other papers. For Charles Heathcote Tatham, these include his fragment of an Autobiography, which describes his youth and time in Italy (with references to Angelica Kaufman, Canova, and Sir William and Lady Hamilton). For Frederick Tatham, it includes his 31 Mar. 1877 letter to his brother Robert (transcribed in *WBHC* 3060-63).

Writing

[Designs for Ornamental Plate, Many of Which Have Been Executed in Silver](#). London, 1806.

Etchings, Representing the Best Examples of Ancient Ornamental Architecture; drawn from the originals in Rome, and other parts of Italy, during the years 1794, 1795, and 1796. London: Printed for the Author, and sold by Thomas Gardiner, 1799.

Etchings, Presenting Fragments of Antique Grecian and Roman Architectural Ornament; chiefly collected in Italy, before the late revolutions in that country, and drawn from the originals. London: Printed for T. Gardiner, by J. Barfield, 1806.

Catalogue

Bernard Quaritch. *No. 350 Catalogue of Some More Works on the Fine Arts, Painting, Sculpture, Architecture, Miniatures, and Fine Specimens of Bookbinding Chiefly Obtained from Private Sources*. 10 August 1883. <*WBHC* 1031-33>

Studies

Blake and Tatham

Visconti, Joseph. “[Posthumous Blake: The Roles of Catherine Blake, C.H. Tatham, and Frederick Tatham in Blake’s Afterlife](#).” *Blake: An Illustrated Quarterly* 53.2 (fall 2019): 141 par. <*Blake* (2020)>

The definitive account of Catherine Blake after William's death and of the posthumous printings of Blake's works.

Tatham without Blake

Casola, Tiziano. "[Etchings of Ancient Ornamental Architecture \(1800\) e Designs for Cottages \(1805\): L'esperienza romana nelle pubblicazioni ottocentesche di Charles Heathcote Tatham e Joseph Michael Gandy.](#)" *MCCC 1800* 7 (2018): 25-36. In Italian (abstract in English). <*Blake* (2020)>

Discusses the differences in the two artists' representations of their Italian experiences.

De Jong, Sigrid. "Paradoxical Encounters, Eighteenth-Century Architectural Experiences and the Sublime." [Translations of the Sublime: The Early Modern Reception and Dissemination of Longinus' Peri Hupsous in Rhetoric, the Visual Arts, Architecture and the Theatre.](#) Ed. Caroline van Eck et. al. Leiden and Boston: Brill, 2012. 247-68.

Cites C.H. Tatham's invocations of the sublime during his time in Italy.

Harris, John. "Precedents and Various Designs Collected by C.H. Tatham." [In Search of Modern Architecture: A Tribute to Henry-Russell Hitchcock.](#) Cambridge: MIT Press, 1982. 52-63.

An overview of Tatham's career, with 26 of his architectural designs and drawings.

Moser, Stephanie. "[Reconstructing Ancient Worlds: Reception Studies, Archaeological Representation and the Interpretation of Ancient Egypt.](#)" *Journal of Archaeological Method and Theory* 22.4 (Dec. 2015): 1263-1308. <*Blake* (2020)>

Also includes the work of Thomas Hope.

Pearce, Susan. "Material as Style or Material as History? Charles Tatham and the Transformation of the Object" *Researching Material Culture*, Leicester Archaeology Monographs 8 (2000): 55-64.

Pearce, Susan, and Frank Salmon. "[Charles Heathcote Tatham in Italy, 1794-96: Letters, Drawings and Fragment, and Part of an Autobiography.](#)" *The Volume of the Walpole Society* 67 (2005): 1-91.

Pos, T.B. "Tatham and Italy: Influences on English Neo-Classical Design." *Furniture History* 38 (2002): 58-82.

Proudfoot,

Salmon, Frank. "[Charles Heathcote Tatham and the Academia di S. Luca, Rome.](#)" *Burlington Magazine* 13 (Feb. 1998): 85-92.

Uses "Tatham's election in Rome [to the Academia di S. Luca]" to "illuminate the uncertain relationship which existed between an historic Italian academy and more recently founded British fine arts institutions, such as the Royal Academy and the Architects' Club" (85).

Story, Alfred T. *The Life of John Linnell.* 2 vols. ([Vol. 1.](#) [Vol. 2.](#)) London: Richard Bentley and Son, 1892. <BB #2769>

BB identifies "first-hand accounts of Blake in Vol. I" (BB #2769). There is also much on the other Ancients, C.H. Tatham, and Catherine Blake.

Tatham, Frederick (1805-1878), Friend, Collector, Son of Charles Heathcote Tatham (See also Tatham's "[Life of Blake](#)," [Catherine Blake](#), and [The Ancients](#))

Introductions and Biographies

[The Tathams of County Durham](#). <WBHC 3059>

A website devoted to Tatham family history. The site also includes George Richmond, who married Frederick Tatham's sister, Julia (1811-1881), in 1831. The site includes detailed genealogies; biographies; lists of residences with drawings, paintings, etc. of them when available; portraits; legal documents (birth, marriage, probate, etc.); and other papers. For Charles Heathcote Tatham, these include his fragment of an Autobiography, which describes his youth and time in Italy (with references to Angelica Kaufman, Canova, and Sir William and Lady Hamilton). For Frederick Tatham, it includes his 31 Mar. 1877 letter to his brother Robert (transcribed in WBHC 3060-63).

Writing

Bolton, Arthur T., ed. [The Portrait of Sir John Soane, R.A. \(1753-1837\) Set Forth in Letters to His Friends](#). London: 1927. <BB #1255>

Includes a Frederick Tatham letter, undated but after Catherine Blake's death, offering Blake's works to Soane (pp. [485-86](#)).

Tatham, Frederick. "[Life of Blake](#)." <WBHC 2753, BR 661-91>

Never published, the manuscript, which was once bound with *Jerusalem* copy E, is held by the Yale Center for British Art. "A manuscript copy belongs to Gill Tatham, widow of George Tatham (1929-86) of Ladysmith, South Africa" (WBHC 2753).

Sale Catalogues

Messrs. S. Leigh Sotheby & John Wilkinson. *Catalogue of a Valuable Collection of Engravings, Drawings and Pictures, chiefly from the cabinet of An Amateur*;¹⁶⁰ comprising . . . Original Drawings and Sketches by W. Blake. London, 1862. <BB #565>

Bernard Quaritch. *William Blake's Original Drawings Finished in Colours; Choice Early Copies of his Engraved Works; Books Illustrated by Blake; and Mr. William Muir's Admirable Facsimiles of Blake's Works, Offered for Sale*. London, 1885.

Bernard Quaritch. *Rough List, No. 73. A Rough List of Valuable and Rare Books, Including Choice portions of Libraries lately dispersed; and many very Cheap Works of every class of Literature*. London, November 1885.

Studies

[Blake and Tatham](#)

Bentley, G.E., Jr. "[The Inscriptions on Blake's Designs to Pilgrim's Progress](#)." *Blake: An Illustrated Quarterly* 6.2 (winter 1972-73): 68-70. <BB #1217.111>

Records the pencil inscriptions and attributes them to Frederick Tatham.

Erdman, David V. "[Blake and Godwin](#)." *Notes and Queries* 1.1 (1954): 66-67. <BB #1558>

¹⁶⁰ Identified by Bentley as "[p]erhaps" Frederick Tatham ([Sales Catalogue](#)).

Considers it possible that Blake leant Godwin money as implied by Tatham's [Life](#).

Essick, Robert N. "Blake in the Marketplace, 2017." *Blake: An Illustrated Quarterly* 51.4 (spring 2018): par. 4 and descriptions of illustrations 8 and 9. <*Blake* (2019)>

Reconsiders the attributions of *William Blake in Youth and Age* and the larger copy to Frederick Tatham put forward in Raymond E. Thompson's "[The 'Double' of the Double Portrait of Blake: A Description of Tatham's Replica Portrait](#)."

Garnett, Richard. [William Blake, Painter and Poet](#). London: Seeley and Co. and New York: Macmillan and Co., 1895. <BB #1669>

There is a note on Garnett having received a visit from Frederick Tatham ([71-72n](#)).

Keynes, Geoffrey. "Blake's Library." [Blake Studies: Essays on his Life and Work](#). 2nd ed. Oxford: Clarendon Press, 1971. 155-62.¹⁶¹ <BB #2010, WBHC 2249-50>

A list of the books Blake was known to have owned and the transcription of an 1864 letter by Frederick Tatham on Blake's reading practices.

Keynes, Geoffrey. "John Linnell and Mrs. Blake." [Blake Studies: Essays on his Life and Work](#). 2nd ed. Oxford: Oxford University Press, 1971. 221-29.¹⁶² <BB #2010, WBHC 2249-50>

About Linnell's actions after Blake's death (including details of Blake's funeral), Linnell's and Frederick Tatham's relationship to Catherine Blake, disputes between Linnell and Tatham over Blake's property, and a note on posthumous Dante engravings.

Peres Alós, Anselmo, and Daniela Schwarcke do Canto. "[Alexander Gilchrist e a criação do personagem Blake](#) (Alexander Gilchrist and the Invention of the Character Blake)." *Fênix—Revista de História e Estudos Culturais* 15.2 (2018): 48 pars. In Portuguese (abstract in Portuguese and English). <*Blake* (2020)>

Compares passages in Gilchrist to the accounts in Malkin, Robinson, Tatham, J.T. Smith, and Cunningham.

Read, Dennis M. "'An Eminent but Neglected Genius': An Early Frederick Tatham Letter about William Blake." *English Language Notes* 19.1 (1981): 29-33. <BBS 618>

Transcribes a 11 Apr. 1829 letter sent to John Pye, the engraver, by Frederick Tatham on behalf of Catherine Blake in response to a letter Pye evidently sent to Blake's old address 3 Fountain Court, which inquired after works for sale.

Rossetti, William Michael. [Rossetti Papers 1862 to 1870](#). New York: Scribner and Sons, 1903. <BB #2577>

Includes references to Blake, Linnell, Tatham, Anne and Alexander Gilchrist, Swinburne, and Rossetti's siblings.

Skretkowicz, Victor, Jr. "[J. Deffett Francis: The Swansea Blakes](#)." *Blake: An Illustrated Quarterly* 3.3 (Dec. 1969): 52-54. <BB #1217.47>

¹⁶¹ Revised version of essay of [same title](#), *TLS* (6 Nov. 1959), <BB #2020>.

¹⁶² Revised version of essay of [same title](#), *TLS* (20 Jun. 1958), <BB #2032>.

Describes Francis's relationship with Frederick Tatham and his Blake items. He donated 7 pencil drawings by Blake to the British Museum in 1873; sent "Woe cried the muse" to William Michael Rossetti in 1875; gave 60 more pieces by Blake to the British Museum in 1878; and gave *America a Prophecy* pls. 2, 5, and 15, *Europe* pls. 6-7, 12, "He descended into Hell," and "Michael Angelo (Buonarroti)" (from Fuseli's *Lectures on Painting* [1801]) to the Swansea Public Library by 1890. The last are now held by the Glynn Vivian Art Gallery, Swansea.

Thompson, Raymond E. "[The 'Double' of the Double Portrait of Blake: A Description of Tatham's Replica Portrait](#)." *Blake: An Illustrated Quarterly* 13.1 (summer 1979): 29-32. <BBS 388>

On copy of the portrait of the young and old Blake made by Frederick Tatham for the Butts family. In "[Blake in the Marketplace, 2017](#)," Essick suggests the possibility it was by George Richmond but holds that "the traditional ascription of the large drawing to Tatham carries the most weight" (description to illustration 8).

Viscomi, Joseph. "[Posthumous Blake: The Roles of Catherine Blake, C.H. Tatham, and Frederick Tatham in Blake's Afterlife](#)." *Blake: An Illustrated Quarterly* 53.2 (fall 2019): 141 par. <*Blake* (2020)>

The definitive account of Catherine Blake after William's death and of the posthumous printings of Blake's works.

Viscomi, Joseph. *William Blake's Printed Paintings: Methods, Origins, Meanings*. London: Paul Mellon Centre for Studies in British Art, 2021. <*Blake* (2022, 2025)>

A definitive reappraisal of Blake's "printed paintings" (his [large color prints](#), or monoprints) that reconsiders his method of producing them, positions them in the context of his artistic career and of Romantic-era art, and articulates the proper fields for interpreting them.¹⁶³ It includes important information on Blake's illuminated printing and the *Small* and *Large Book of Designs*.

The two [appendices](#) ("Blake Redefines Fresco" and "Monoprints after Blake's Death, 1827–1863") are not included in the printed text, but the link is given in the book's list of abbreviations (vi) and can be found at the [Related Sites](#) page of the *Blake Archive*. Both the book and its appendices contain much on Blake's collectors, Frederick Tatham (and his relationship to William Michael Rossetti), Joseph Hogarth, and John Ruskin.

Whitehead, Angus. "['an excellent saleswoman': The Last Years of Catherine Blake](#)." *Blake: An Illustrated Quarterly* 45.3 (winter 2011-12): 76-90. <*WBHC* 2009>

Corrects [Blake Records](#) on Catherine's residences, though some of Whitehead's claims are disputed by Viscomi's article, "[Posthumous Blake](#)."

Wittreich, Joseph Anthony, Jr. [Nineteenth Century Accounts of William Blake](#). Gainesville: Scholars' Facsimiles and Reprints, 1970.

¹⁶³ An excerpt was published as "[Impressions of Colors: On William Blake's Monoprints](#)," *Lapham's Quarterly* (20 July 2021).

Reprints early biographical accounts of Blake (Malkin, Robinson, Smith, Cunningham, and Tatham) along with Yeats' introduction to his [*Poems of William Blake*](#) (1905).

Tatham without Blake

Jackson, Ruth. "The man who lived in my house: Frederick Tatham (1805-1878)." *Camden History Review* 30 (2006): 7-9. <WBHC 3064>

"Tatham was at 45 Oak Village near Hampstead Heath in 1868-78" (WBHC 3064).

Taylor, Thomas (1758-1835), Platonist (See also [Plato](#) and [Platonism](#))

Introductions and Biographies ([ODNB](#), Andrew Louth)

Writing (See also [Taylor's Entry](#) at The Online Books Page)¹⁶⁴

Raine, Kathleen, and George Mills, ed. [*Thomas Taylor, the Platonist: Selected Writings*](#).

Princeton: Princeton University Press, 1969. B. 2019. Princeton Legacy Library.

Includes a biographical sketch of Taylor and notes, with references to Blake and members of his circle.

Studies

[Blake and Taylor](#)

Baine, Rodney M., and Mary R. Baine. "Thel's Northern Gate." *Philological Quarterly* 51.4 (1972): 957-61. <BB #A1112>

Rejects the idea that the "Northern Gate" in *Thel* came from Thomas Taylor's translation of Porphyry and suggests, instead, that it came from Pope's translation of the Odyssey.

Cardinale, Philip J., and Joseph R. Cardinale. "[A Newly Discovered Blake Book: William Blake's Copy of Thomas Taylor's *The Mystical Initiations; or, Hymns of Orpheus* \(1787\)](#)." *Blake: An Illustrated Quarterly* 44.3 (winter 2010-11): 84-102. <WBHC 1726>

Argues that the copy of Thomas Taylor's *The Mystical Initiation* (1787), held by Bodleian, was annotated by Blake. Widely accepted.

Chayes, Irene H. "[Blake and Tradition: 'The Little Girl Lost' and 'The Little Girl Found.'](#)" *Blake: An Illustrated Quarterly* 4.1 (Aug. 1970): 25-28. <BB #1217.62>

A critique of Raine's overemphasis on Thomas Taylor and Platonism in her reading of the poems in [Blake and Tradition](#) (1968).

Evans, Frank B. III. "[Thomas Taylor, Platonist of the Romantic Period](#)." *PMLA* 55.4 (1940): 1060-70.

An overview of Taylor and his connection to different Romantic-era writers.

Haggarty, Sarah. "[Blake's Newton, Line-Drawing, and Geometry](#)." *Studies in Romanticism* 60.2 (2021): 123-51. <Blake (2022)>

Proposes two new sources for the *Newton* print and positions "him for the first time in his contemporary mathematical-cultural context" (127), with references to Blake's supposed argument with Thomas Taylor over geometry.

¹⁶⁴ For reprints by Prometheus Trust, see WBHC 3064-66. There are many print on demand reprints.

Harper, George Mills. *The Neoplatonism of William Blake*. Chapel Hill: University of North Carolina Press, 1961.¹⁶⁵ <BB #1793, WBHC 2129-30>

A classic study that emphasizes Blake's reliance on Platonism and his relationship with Thomas Taylor.

King, James. “[The Meredith Family, Thomas Taylor, and William Blake](#).” *Studies in Romanticism* 11.2 (1972): 153-57. <BB #2052>

Documents in the commonplace books belonging to William George Meredith the story of Blake being taught geometry by Thomas Taylor. Meredith “was the son of the architect George Meredith (1762-1831),” “who was admitted to the Royal Academy Schools in 1780” and may have known Blake (154). The commonplace books contain other information about Taylor and Blake's friend, George Cumberland.

Larrissy, Edward. “Blake and Platonism.” [Platonism and the English Imagination](#). Ed. Anna Baldwin and Sarah Hutton. Cambridge: Cambridge University Press, 1994. 186-98. <WBHC 2312>

A good overview of Blake's relationship to Platonism and Plato, including Thomas Taylor.

Miner, Paul. “[Blake: An Unrecognized Allusion to Plato](#).” *Notes and Queries* 58.1 (March 2011): 61-63. <WBHC 2410>

The allusion is to Thomas Taylor's translation of *Timaeus*.

Notopoulos, James A. “[Shelley and Thomas Taylor](#).” *PMLA* 51.2 (1936): 502-17.

On Taylor's influence.

Pierce, Frederick E. “[Blake and Thomas Taylor](#).” *PMLA* 43.4 (1928): 1121-41. <BB #2396>

Lists parallels in their writings.

Raine, Kathleen. *Blake and Tradition*. 2 vols. ([Vol. 1](#). [Vol. 2](#).) Princeton: Princeton University Press, 1968. London: Routledge, 2002.¹⁶⁶ ([Vol. 1](#). [Vol. 2](#)) <BB #2478, BBS 613, WBHC 2560-63>

A once very influential study on Blake's thought, literature, and art largely in relationship to Platonism, Hermeticism, and Gnosticism that collects much of Raine's work on Blake delivered or published elsewhere in the 1950 and 1960s. Raine's insistence that Blake's

¹⁶⁵ Incorporates Harper's “[The Source of Blake's ‘Ah! Sun-Flower](#),” *Modern Language Review* 48.2 (1953), 139-42, <BB # 1794>; “[The Neo-Platonic Concept of Time in Blake's Prophetic Books](#),” *PMLA* 69.1 (1954), 142-55, <BB #1792>; “[Blake's Neo-Platonic Interpretation of Plato's Atlantis Myth](#),” *Journal of English and Germanic Philology* 54.1 (1955), 72-79, <BB #1791>; “Thomas Taylor and Blake's Drama of Persephone,” *Philological Quarterly* 34 (1955), 378-94, <BB #1796>; and “[Symbolic Meaning Blake's ‘Nine Years](#),” *Modern Language Notes* 72.1 (1957), 18-19, <BB #1795>.

¹⁶⁶ Incorporates Raine's “[Blake's ‘Cupid and Psyche](#),” *Listener* 58 (1957), 832-35, <BB #2481>; “[Blake's Debt to Antiquity](#),” *Sewanee Review* 75 (1963), 352-450, <BB #2482>; “[The Sea of Time and Space](#),” *Journal of the Warburg and Courtauld Institutes* 20.3/4 (1957), 318-37, <BB #2486>; “[Some Sources of Tiriel](#),” *Huntington Library Quarterly* 21.1 (1957), 1-36, <BB #2487>; and “Who Made the Tyger?” *Encounter* 2.9 (Jun. 1954), 43-50, <BB #2490>.

work could be decoded through the lens of these sources has been largely rejected, but the question of Blake's relationship to these sources remains open.

The Routledge edition of 2002 is a facsimile (*WBHC* 2560). A shorter version of the book was published as *Blake and Antiquity* (Princeton: Princeton University Press, 1977; London and New York: Routledge, 2002. *Paperback. Princeton: Princeton University Press, 2023*), <*WBHC* 2563>.

Raine, Kathleen. “[The Crested Cock](#).” *Blake: An Illustrated Quarterly* 1.3 (Dec. 1967): 9-10. <BB #1217.6>

Identifies probable sources for “the crested Cock” (*M* 28 [30]: 24, E 126) in James Macpherson’s *Introduction to the History of Great Britain and Ireland* (1772) and Thomas Taylor’s *Works of Plato* (1804).

Raine, Kathleen. “The Little Girl Lost and Found and The Lapsed Soul.” *The Divine Vision: Studies in the Poetry and Art of William Blake*. Ed. Vivian de Sola Pinto. London: Gollancz, 1957. 17-49, 50-63.¹⁶⁷ <BB #2402, *WBHC* 2533-34>

The first part reads “The Little Girl Lost” and “The Little Girl Found” as Platonic allegories of the soul, emphasizing the supposed influence of Porphyry and the translations of Plato and the Platonists by Thomas Taylor. The second part extends this analysis to the phrase, “the lapsed soul,” from the “Introduction” for *Experience*.

Raine, Kathleen. “Taylor, Blake and the English Romantic Movement.” *Blake and the New Age*. London, Boston, Sydney: G. Allen & Unwin, 1979. London: Routledge, 2011. 74-105.¹⁶⁸ <BBS 612-13, *WBHC* 2559-60>

Argues that Taylor’s translations of Plato were key for the Romantic age.

Taylor without Blake

Bentley, G.E., Jr. “[John Flaxman and Thomas Taylor](#).” *Notes and Queries* 16.9 (1969): 354-55.

Notes an unpublished letter from Flaxman to an unknown addressee that appears to reference Thomas Taylor.

Bentley, G.E., Jr. “[Thomas Taylor’s Biography](#).” *Studies in Biography* 14 (1961): 234-36.

Publishes a 7 Oct. 1798 letter from Thomas Taylor to George Cumberland in which Taylor mentions he is the author of the article, “Mr. Taylor, the Platonist,” which appeared in *Public Characters of 1798* (London, 1798).

Cochran, Peter. “*Manfred* and Thomas Taylor.” *Byron Journal* 29.1 (2001): 62-71.

Suggests Taylor’s influence, particularly around ideas of evil.

Harper, George. “[Mary Wollstonecraft’s Residence with Thomas Taylor the Platonist](#).” *Notes and Queries* 9.12 (1962): 461-63.

¹⁶⁷ Rpt. in Raine’s *Blake and Tradition*, <BB #2478, BBS 613, *WBHC* 2560-63>.

¹⁶⁸ From her article titled, “[Thomas Taylor, Plato, and the English Romantic Movement](#),” *Sewanee Review* 76.2 (1968), 230-57, <BB #2488>.

Expresses skepticism about whether Wollstonecraft ever resided with Taylor.

King, James. “[A New Piece of Tayloriana](#).” *Blake: An Illustrated Quarterly* 6.3 (winter 1972-73): 72. <BB #1271.114>

On the notes for Thomas Taylor’s [Arguments of Celsus](#) (London, 1830).

Muller, S. Marek. “[Archival Mocking as Feminist Praxis: A Rhetorical Repurposing of A Vindication of the Rights of Brutes](#).” *Women’s Studies in Communication* 44.1 (2021): 23-43. <Blake (2022)>

An ironic reading of *A Vindication of the Rights of Brutes*, Taylor’s parody of Mary Wollstonecraft’s *A Vindication of the Rights of Woman*, that transforms it into “a solid defense of animal liberation based on vegan ecofeminist principles of empathy, care, and the interconnectedness of the human and more-than-human worlds” (40).

Tomaselli, Sylvana. ““Have Ye Not Heard That We Cannot Serve Two Masters?: The Platonism of Mary Wollstonecraft.” *Revisioning Cambridge Platonism: Sources and Legacy*. Ed. Douglas Hedley and David Leech. Cham: Springer, 2019. 175-89. <Blake (2021)>

Also references Thomas Taylor and the Joseph Johnson circle.

Thomas, Joseph (1765-1811), Patron (See also the [Illustrations to Milton](#))
Studies

Allentuck, Marcia. “[Blake, Flaxman, and Thomas: A New Document](#).” *Harvard Library Bulletin* 20.3 (1972): 318-19. <BB #802>

On Flaxman’s postscript to Blake in a 31 July 1801 letter from Flaxman to Hayley that relates “The Rev^d Joseph Thomas of Epsom” was commissioning designs from Milton’s *Comus* and from Shakespeare.

Höltgen, Karl Josef. “*Religious Emblems* (1809) by John Thurston and Joseph Thomas, and its Links with Francis Quarles and William Blake.” *Emblematica* 10 (1996 [1999]): 107-43. <WBHC 2162>

A revised version can be found online at “[William Blake and the Emblem Tradition](#)” (Feb. 2002). This also includes a “[Biographical Note](#)” on Joseph Thomas (1765-1811).

Parris, Leslie. “[William Blake’s Mr. Thomas](#).” *TLS* 5 (Dec. 1968): 1390. <BB #2359>

An early biographical sketch of Joseph Thomas.

Thornton, Robert John (1768-1837), Physician, Patron, Botanist (See also [The Pastorals of Virgil \[1821\]](#), [Drawings for the Pastorals of Virgil \[c. 1820\]](#), [Virgil Relief Etching \[1820\]](#), and [Annotations to Thornton](#))

Introductions and Biographies ([ODNB](#), Martin Kemp)

Hemsley, W. Botting, and Perkins, W. Frank. “Robert!John!Thornton, M.D.” Gardeners’ Chronicle. Vol. 2 .London: 41 Wellington Street, Convent Garden, 1894): 89-90, 276.

“[Robert Thornton & The Temple of Flora](#).” The Gardens Trust Blog [of the Royal Horticulture Society]. 2 Feb. 2016.

A good introduction to Thornton and his beautifully illustrated, *The Temple of Flora*.

Writing

Thornton, Robert John. [*The Lord's Prayer, Newly Translated*](#) (1827).

Googlebook digitization of the British Library copy. Not Blake's copy.

Thornton, Robert John. *A New Illustration of the Sexual System of Linnaeus and The Temple of Flora, or Garden of Naure.* ([Vol. 1](#). [Vol. 2](#).) London, 1807. (Smithsonian Copy).

Advertisements were published in [1797](#) and [1798](#). A [prospectus](#) says that the work would be published 1 Mar. 1799.

Thornton, Robert John. [*Temple of Flora, or, Garden of the Botanist, Poet, Painter, and Philosopher*](#). 1812. (Getty Research Institute Copy).

Grigson, Geoffrey, and Handasyde Buchanan. *Thornton's Temple of Flora with Plates Faithfully Reproduced from the Original Engravings*. London: Collins, 1972.

Studies

Blake and Thornton

Nanavutty, Piloo. “[A Title Page in Blake's Illustrated Genesis Manuscript](#).” *Journal of the Warburg and Courtauld Institutes* 10 (1947): 114-22. <BB #2270>

A detailed description of the symbolism, including that of an “an azure lily,” which, she suggests, is drawn from Robert John Thornton’s description in his *New Illustration of the Sexual System of Linnaeus and Temple of Flora* (1799-1807) and shows Blake using a Hindu symbol of creation.

Patterson, Annabel. “Thornton and Blake: Reformist Text and Radical Image. [*Pastoral Ideology: Virgil to Valéry*](#).” Berkely and Los Angeles: University of California Press, 1988. 252-62. <BBS 600>

“Thornton’s Virgil was a far more complex document, as a whole, than is usually admitted, and not least in its mixture of sophistication and imperception, both of which are featured in Thornton’s treatment of Blake” (253).

Thornton without Blake

Bush, Clive. “[*Erasmus Darwin, Robert John Thornton, and Linnaeus' Sexual System*](#).” *Eighteenth-Century Studies* 7.3 (1974): 295-300.

“Much of the work of Robert John Thornton extends and glosses the work of Erasmus Darwin” (306).

Doherty, Meghan. “Robert John Thornton’s *A New Illustration: Imaging and Imagining Nation and Empire*.” *Visualizing the Unseen, Imagining the Unknown, Perfecting the Natural: Art and Science in the 18th and 19th Centuries*. Ed. Andrew Graciano. Newcastle: Cambridge Scholars Publishing, 2008. 49-83.

Fein, Susanna, and Michael Johnston, ed. [*Robert Thornton and His Books: Essays on the Lincoln and London Thornton Manuscripts*](#). Woodbridge, Suffolk: York Medieval Press/Boydell & Brewer, 2014.

Mollendorf, Miranda Andrea. "The World in a Book: Robert John Thornton's 'Temple of Flora' (1797-1812)." PhD diss. Harvard University, 2013.

Trusler, John (1735-1820), Would-be Patron (See also [Letters](#) and [George Cumberland](#))

Introductions and Biographies ([ODNB](#), Emma Major)

Studies

[Blake and Trusler](#)

Rowland, Christopher. "William Blake and the King James Bible." *Modern Believing* 52 (2012): 131-39. <*Blake* (2022)>

Analyzes Blake's engagement with the King James Bible largely through the letters to Trusler and the Illustrations of the Book of Job.

Todd, Ruthven. "[The Rev. John Trusler \(1735-1820\)](#)." *Blake: An Illustrated Quarterly* 6.3 (winter 1972-73): 71. <BB #1271.112>

On Trusler's work as a bookseller.

[Trusler without Blake](#)

Gibson, William. "[John Trusler and the Sermon Culture of Late Eighteenth Century England](#)." *Journal of Ecclesiastical History* 66 (2015): 302-19.

"[T]his article seeks to reconsider his trade in printed sermons using imitation manuscript print, which clergy could pass off as their own" (abstract).

Immel, Andrea. "[The Shady Business of Enlightenment: John Trusler's *Progress of Man* and Johann Basedow's *Elementarwerk*](#)." *Princeton University Library Chronicle* 68.3 (2007): 969-86.

"59 of Bewick's 108 subjects were based on Chodowiecki" (970). (Blake's engravings for Salzmann and Lavater are also based on Chodowiecki—See Essick's "[The Figure in the Carpet: Blake's Engravings in Salzmann's *Elements of Morality*](#)" and Johnson's "[Blake's Engravings for Lavater's *Physiognomy*: Overdue Credit to Chodowiecki, Schellenberg, and Lips](#).")

Lupton, Christina. "[Creating the Writer of the Cleric's Words](#)." *Journal for Eighteenth-Century Studies* 34.2 (2011): 167-83.

"The discussion traces the effect of handwriting as a virtual dimension of printed writings by and about the clergy, focusing on *Tristram Shandy*, *Mansfield Park* and the faux manuscript sermons of John Trusler as texts drawing attention to religious writing at the surface of the page" (abstract).

Tulk, Charles Augustus (1786-1849), Patron, Swedenborgian (See also [Swedenborgianism](#) and [Coleridge](#))

Introductions and Biographies ([ODNB](#), Alexander Gordon, rev. by Timothy C.F. Stunt)

Escott, Margaret. "[TULK, Charles Augustus \(1786-1849\), of 19 Duke Street, Mdx](#)." *The History of Parliament: The House of Commons 1820-1832*. Ed. D.R. Fisher. Cambridge: Cambridge University Press, 2009.

Rothery, Mary Catherine. *A Brief Sketch of the Life, Character, and Religious Opinions of Charles Augustus Tulk*. Boston: Otis Clapp, 1850. 2nd ed. London: James Spiers, 1890.

Studies

Blake and Tulk¹⁶⁹

Deck, Raymond H., Jr. “[Mr. Rudall, The Flautist: An Authentic Blake Anecdote](#).” *Blake: An Illustrated Quarterly* 11.2 (fall 1977): 123. <BBS 383>

On an anecdote about Blake during his time living at 3 Fountain Court when he was visited by “Mr. Rudall, the flautist” (123), which was published by the Swedenborgian James Spilling in “Blake the Visionary,” *New Church Magazine*, 6 (1887), 209. Deck suggests the anecdote came down to Spilling from Charles Augustus Tulk to J.J. Garth Wilkinson.

Deck, Raymond H., Jr. “[New Light on C.A. Tulk, Blake's 19th Century Patron](#).” *Studies in Romanticism* 16.2 (1977): 217-36.¹⁷⁰ <BBS 649>

A useful overview of Tulk, a Swedenborgian and a friend to Flaxman and Coleridge, including reference to the Tulk printing “The Divine Image” and “On Another’s Sorrow” in the Swedenborgian periodical, *The Dawn of Light* in 1825.

Rix, Robert. [William Blake and the Cultures of Radical Christianity](#). Hampshire: Ashgate, 2007. <WBHC 2593-94>

A very useful study for understanding Blake’s relationship to both Enlightenment-grounded radicals and Swedenborgians, especially in *The Marriage of Heaven and Hell*.

Schuchard, Marsha Keith. “The Peculiar Alchemical Research of John Flaxman, Charles Augustus Tulk, and Fabian Wrede Ekenstam (1776-1818).” *Heredom: The Transactions of the Scottish Rite Research Society* 29 (2021): 96-132. <Blake (2024)>

Argues that “[t]hough Flaxman’s biographers have been unaware of his alchemical involvement, evidence for his collaboration and that of his wife Nancy survives in the unpublished correspondence and book marginalia of Tulk and [Fabian Wrede] Ekenstam” (96). In addition to these figures, there are references to Blake, Moravianism, Swedenborg and later Swedenborgians (particularly, Augustus Nordenskjöld), and Thomas Taylor.

Tulk without Blake

Jackson, H.J. “‘swedenborg’s Meaning is the truth’: Coleridge, Tulk and Swedenborg.” *Philosophy Literature Mysticism: An Anthology of Essays on the Thought and Influence of Emanuel Swedenborg*. Ed. Stephen McNeilly. London: The Swedenborg Society, 2013.¹⁷¹ <WBHC 2407>

¹⁶⁹ See Robert N. Essick’s description of drawings discovered in 2010 in a notebook owned by a descendent of C.A. Tulk, “[Blake in the Marketplace, 2012](#),” *Blake: An Illustrated Quarterly* 46.4 (spring 2013), par. 7, illus. 9, and listing. The original account of how Essick learned of the notebook is in “[Blake in the Marketplace, 2011](#).” A full bibliographical description is found in WBHC 3067-69.

¹⁷⁰ Rpt. in [Blake and Swedenborg: Opposition Is True Friendship: The Sources of William Blake’s Arts in the Writings of Emanuel Swedenborg](#) (1985), 107-19, <BBS 364-65, WBHC 1597-98>

¹⁷¹ Originally published in [In Search of the Absolute—Essays on Swedenborg and Literature](#), ed. and intro. Stephen McNeilly (London: Journal of the Swedenborg Society, 2004), 1-14.

On what Tulk tried to teach Coleridge about Swedenborg, and Coleridge's largely skeptical engagement.

Lines, Richard. "Coleridge and Charles Augustus Tulk." *Charles Lamb Bulletin* 140 (2007): 167-79.

A useful introduction to Tulk and his friendship with Coleridge, with references to Blake, Flaxman, and the Swedenborgian John Clowes.

Upcott, William (1779-1845), Patron, Autograph Collector, Son of Ozias Humphrey

Introductions and Biographies ([ODNB](#), Janet Ing Freeman)

Boyle, Frederick. *Memoirs of Thomas Dodd, William Upcott, and George Stubbs, R.A.*

Liverpool: David Marples & Co., 1879.

Sale Catalogues

[R.H.] Evans. *Catalogue of Curious Autograph Letters and Early Historical Documents Relating to England, with seals. Also rare and valuable books [of Upcott].* London, 1836.

[Catalogue of the Collection of Prints, Pictures, and Curiosities of the Late William Upcott, Esq.](#)

London: Sotheby, 1846. <BB #555>

[Catalogue of the Library of the Late William Upcott, Esq.](#) London: Atkins and Andrew, 1846.

Writing

A Bibliographical Account of the Principal Works Relating to English Topography. 3 vols. London: Richard and Arthur Taylor, 1818. (Vol. 1. [Vol. 2](#). Vol. 3.)

[A Catalogue of the Library of the London Institution.](#) London: Richard Taylor and Co., 1813.

[Scrapbook of Early Aeronautica.](#) 3 vols. Compiled by Upcott. Held by the Smithsonian Museum.

Studies

Bentley, G.E., Jr. "Ozias Humphry, William Upcott, and William Blake." *Humanities Association Review* 26 (1975): 116-22. <BB #A1170>

On Humphry's and Upcott's relationship to Blake, the works they owned, and Upcott's influence on accounts of Blake.

Erdman, David V. "[Reliques of the Contemporaries of William Upcott, 'Emperor of Autographs.'](#)" *Bulletin of the New York Public Library* 64.11 (Nov. 1960): 573-80. 581-87. <BB #1573>

On William Upcott and his collection of autographs, including Blake's [autograph](#) <Butlin #777> and that of many others, with some analysis of the context described below Blake's drawing and signature.

Harding, Robert. "[The Library of the Royal Academy of Arts, London: Selected Treasures—Part II.](#)" *British Art Journal* 19.2 (2018): 20-25.

Includes references to William Roscoe, William Upcott, and Ozias Humphrey.

Sherry, Margaret Meyer. "The 'Predicament' of the Autograph: William Blake." *Glyph: John Hopkins Textual Studies* 4 (1978): 131-55. <BBS 637>

On the allographic in Blake's work, particularly in *Urizen*: "It should be precisely that sense of 'handwriting,' however, and the aura of '[Blake's] daily labors on copper' that signal rather the problem of distance in his technique" (132).¹⁷²

Upcott without Blake

Ryskamp, Charles. "[William Cowper and His Circle: A Study of the Hannay Collection.](#)" *Princeton University Library Chronicle* 24.1 (1962): 2-26.

A description of the [Neilson Campbell Hannay Collection of William Cowper](#) at the Princeton Library, which includes books, manuscripts, letters, and the extra-illustration drawings of Cowper's works by William Upcott. The article prints Cowper's previously unpublished letters to John Duncombe (1729-1786).

Varley, John (1778-1842), Artist (See also [The Ancients](#), [Visionary Heads](#), and [The Ghost of a Flea](#))
[Introductions and Biographies](#) ([ODNB](#), C.M. Kauffmann)

Jeffrey, John Varley. "[The Varley Family: Engineers and Artists.](#)" *Notes and Records of the Royal Society of London* 51.2 (Jul. 1997): 263-79.

A family history from the eighteenth- to early twentieth centuries, with a genealogy tree. There is no reference to Blake.

Writing

Historic

A Practical Treatise on Perspective. London, 1815.

A Treatise on the Principles of Landscape Design. London: Sherwood, Gilbert, and Piper, 1821.

A Treatise on Zodiacial Physiognomy. London: Longman, 1828. <BB #501, BBS 257-58, WBHC 912-14>

For reviews, see BB #971, 1038.

Modern

Stevens-Cox, James, ed. *A Few Observations on Art* [(1815?)]. St. Peter Port: Toucan Press, 1978.

Manuscripts

Blake-Varley Sketchbook (Folio, 1819-25). Untraced except for Butlin #s 708, 710, and 711.
<WBHC 645-46, 697>

Blake-Varley Sketchbook (Large). <WBHC 646, 694, 1233-34>

Blake-Varley Sketchbook (Small, 1819). <WBHC 694-97>

Catalogues

Butlin, Martin, ed. *The Blake-Varley Sketchbook of 1819*. 2 vols. London: Heinemann, 1969.
<BB #401>

Christie, Manson, and Woods. *The Larger Blake-Varley Sketchbook*. London: Christie, Manson and Woods, 1989. <BBS 178-80>

¹⁷² Quoting Erdman's *Illuminated Blake* (1974), 12.

A Christie auction catalogue “devoted to this work, all the Blake drawings reproduced” (BBS 178).

Hargraves, Matthew. [*Great British Watercolors: From the Paul Mellon Collection at the Yale Center for British Art*](#). New Haven and London: Yale University Press, 2007. <WBHC 1361>

The catalogue for the exhibition held at the Virginia Museum of Fine Arts, Richmond, from 11 Jul. to 30 Sep. and at the State Hermitage Museum, St. Petersburg, from Oct. to Dec. 2007. Includes works by Blake (pp. 69-77), Samuel Palmer (pp.178-81), and John (pp. 124-29) and Cornelius Varley (pp. 130-31).

Heseltine, John Postle. [*John Varley and His Pupils: W. Mulready, J. Linnell, and W. Hunt. Original Drawings in the Collection of J\[ohn\] P\[ostle\] H\[eseltine\]*](#). London: J.J. Waddington, 1918.

John Varley (1778-1842): A Bicentenary Exhibition. London: Hackney Library Services, 1978.

The catalogue for the exhibition held at the Hackney Library, London, 18 Aug. to 8 Oct. 1978.

Kauffmann, C.M. [*John Varley 1778-1842*](#). London: Batsford, 1984.

The catalogue for the Varley watercolors held by the Victoria & Albert Museum. References Blake and the Ancients.

Wilcox, Timothy. *Cornelius Varley: The Art of Observation*. London: Lowell Libson, 2005.

The catalogue for the exhibition held at 3 Clifford Street, London, from 8 Jun. to 8 Jul. 2005. Features references to John Varley and to his works. Includes a discussion and a photograph of Cornelius Varley’s Graphic Telescope.

Wilton, Andrew, and Anne Lyles. *The Great Age of British Watercolours 1750-1880*. Munich: Prestel-Verlag, 1993. <WBHC 2930>

The catalogue for the exhibition held at the Royal Academy of Arts from 15 Jan. to 12 April and at The National Gallery of Art from 9 May to 25 July 1993. Includes watercolors by Blake, John Linnell, Samuel Palmer, George Richmond, Cornelius Varley, John Varley, and James Ward.

Studies

Blake and Varley

Butlin, Martin. “[*Blake, Linnell and Varley and A Treatise on Zodiacial Physiognomy*](#).” [*Burning Bright: Essays in Honour of David Bindman*](#). Ed. Diana Dethloff, et al. London: UCL Press, 2015. 126-35. <WBHC 1817-18>

A description of the drawings for *Zodiacial Physiognomy* and what they suggest about Blake, Linnell, and Varley.

Butlin, Martin. “Blake, the Varleys, and the Patent Graphic Telescope.” [*William Blake: Essays in Honour of Sir Geoffrey Keynes*](#). Ed. Morton D. Paley and Michael Phillips. Oxford: Clarendon Press, 1973. 294-304. <BB #A2350, BBS 598-99, WBHC 2503-05>

Argues that John Linnell and John Varley used the “Graphic Telescope” invented by Cornelius Varley to copy Blake’s *Visionary Heads* and *The Man who taught Blake painting in his Dreams*.

Butlin, Martin. “[A New Color Print from the Small Book of Designs.](#)” *Blake: An Illustrated Quarterly* 26.1 (summer 1992): 19-20. <BBS 409>

Includes information on Wilson Lowery (1762-1824) a friend of John Varley whose daughter Delvalle (born c. 1797-1800) became Varley’s second wife.

Curry, Patrick. “John Varley, Magus.” [A Confusion of Prophets: Victorian and Edwardian Prophecy](#). London: Collins and Brown, 1992. 18-45. <WBHC 3070>

Touches on Blake and *Zodiacal Physiognomy* before looking at Varley’s later life.

Davies, Alan Philip Keri. “[William Blake in Contexts: Family, Friendships, and Some Intellectual Microcultures of Eighteenth- and Nineteenth-Century England](#).” PhD diss. University of Surrey, 2003. <WBHC 1921-23>

A dissertation bursting with new information about William and Catherine Blake, their families, and their circle (James Parker, Rebekah Bliss, Richard Twiss, Alexander Tilloch, Samuel Varley, and William Muir), some of which has been published as articles.

Erle, Sibylle. “From Vampire to Apollo: William Blake’s Ghosts of the Flea, c. 1819–1820.” [Beastly Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Cham: Palgrave Macmillan-Springer, 2018. 225-52. <Blake (2019, 2020, 2021)>

On John Varley’s *A Treatise on Zodiacal Physiognomy* (1828), Blake’s *Visionary Heads*, and *The Ghost of the Flea* and their relationship “through the intersecting discourses of astrology, physiognomy and vampirism” (227).

Essick, Robert N. “[Blake in the Marketplace, 1989, Including a Report on the Recently Discovered Blake-Varley Sketchbook](#).” *Blake: An Illustrated Quarterly* 24.1 (summer 1990): 220-37. ¹⁷³ <BBS 406>

A description, with reference to other designs, based on “the very thorough [Christie’s] auction catalogue and information supplied by David Bindman [...]” “I list below, in the probable order of their execution, all of Blake’s drawings” (222).

Whitehead, Angus, “[“a bite”: The First Published Reference to Blake’s Ghost of a Flea?](#)” *Blake: An Illustrated Quarterly* 49.3 (winter 2015-16): 7 pars.

Records a 12 May 1827 allusion to *The Flea* in the *Literary Gazette*, with many references in the article to John and Cornelius Varley.

¹⁷³ As BBS points out (406n1), the pagination for *Blake* should have started anew with this issue. “[Correction to Pagination]” in *Blake: An Illustrated Quarterly* 24.2 (fall 1990), 75, offers the correct pagination, but as the both the html and the pdf version retained the erroneous pagination, I have retained the erroneous pagination here.

Varley without Blake

Wilcox, Timoth. [*The Triumph of Watercolour: The Early Years of the Royal Watercolour Society 1805-55*](#). London: Philip Wilson Publishers, 2005.

The catalogue for the exhibition held at the Dulwich Picture Gallery from 2 Feb. to 24 Apr. and at the Whitworth Art Gallery, Manchester, from 13 May to 7 Aug. 2005.

Highlights the place of John and Cornelius Varley, with references to the other Ancients and slightly to Blake.

Wainewright, Thomas Griffiths (1794–1847), Patron

[Introductions and Biographies \(ODNB, Annette Peach\)](#)

Curling, Jonathan. *Janus Weathercock, the Life of Thomas Griffiths Wainewright, 1794-1847*. London: T. Nelson and Sons, 1938.

Hodgman, V. W. “[*Wainewright, Thomas Griffiths \(1794–1847\)*](#).” *Australian Dictionary of Biography*. National Centre of Biography, Australian National University.

Writing

Wainewright, Thomas Griffiths. [*Essays and Criticisms*](#). Ed. W. Carew Hazlitt. London” Reeves & Turner, 1880.

Catalogues

[Sale Catalogues with Blake's Works](#)

Mr Wheatley, Library, Books of Prints, Music, Casts, Pictures. *A Catalogue of the Valuable and Extensive Library of the Late George Edward Griffiths, Esq. Editor of the Monthly Review The Property of a well known Amateur of the Fine Arts.* [. . .] 3-11 August 1831. <WBHC 984-85>

Exhibitions

[*Paradise Lost: Thomas Griffiths Wainewright*](#). Tasmanian Museum and Art Gallery, Hobart, 11 June to 3 October 2021. <Blake (2023)>

In addition to art by Wainewright and other items from his collection, it included works by Blake, Fuseli, and Flaxman. A [digital tour](#) is available at YouTube.

Vaulbert de Chantilly, Marc. “Property of a Distinguished Poisoner: Thomas Griffiths Wainewright and the Griffiths family Library.” *Under the Hammer: Book Auctions Since the Seventeenth Century*. Ed. Robin Myers, Michael Harris, and Giles Mandelbrote. New Castle, DE: Oak Knoll Press; London: The British Library, 2001. <WBHC 3072>

Records the sale of his Blake items; see WBHC 3072.

Studies

Browne, Max. “[*The First Subject Painting to Emerge by the Infamous Thomas Griffiths Wainewright \(1794-1847\)*](#).” *British Art Journal* 15.1 (2014): 113-16.

On the recently discovered painting, *Two Lovers in a Moonlit Landscape*, with references to Blake, Fuseli, Linnell, and Thomas Phillips.

Williams, John Price. *The Fatal Cup: Thomas Griffiths Wainewright and the Strange Deaths of His Relations*. Barnet: Markosia Enterprises, 2018. <Blake (2020)>

Claims to have uncovered new evidence that brings into question Wainewright’s guilt.

Ward, James (1769-1859), English Painter, Defender of Blake
Introductions and Biographies ([ODNB](#), Edward J. Nygren)
Beckett, Oliver. *The Life and Work of James Ward, R.A., 1769-1859: The Forgotten Genius.* Sussex: Book Guild, 1995.¹⁷⁴

Frankau, Julia, [*William Ward ARA, James Ward RA: Their Lives and Works*](#). London: Macmillan, 1904.

Fussell, G.E. *James Ward R.A.: Animal Painter, 1769-1859, and his England*. London: Joseph, 1974.

Grundy, Cecil Reginald. [*James Ward, R.A.: His Life and Works, with a Catalogue of his Engravings and Pictures*](#). London: Otto Limited, 1909.

Catalogues

Gates, Andrea. *James Ward R.A.: A Lioness with a Heron*. London: Matthiesen & Gates, 2011.

Grossman, Lloyd. *Breadth & Quality: Oil Studies Watercolours Drawings by James Ward RA*. London: Lowell Libson, 2013.

The catalogue for the exhibition held at Lowell Libson Limited from 28 Jun. to 12 Jul. 2013.

Johnson, Oscar, and Peter Johnson. *Ward, Morland and Their Circle*. London: Lowndes Lodge Gallery, 1966.

The catalogue for the exhibition held at the Lowndes Lodge Gallery from 11 May to 27 May 1966.

Munro, Jane. *James Ward R.A. 1769-1859*. London: White Bros., 1991.

The catalogue for the exhibition held at the Fitzwilliam Museum, Cambridge, from 8 Oct. 1991 to 12 Jan. 1992.

Nygren, Edward J. *James Ward's 'Gordale Scar': An Essay in the Sublime*. London: Tate Gallery, 1982.

The catalogue for the exhibition held at the Tate Gallery, London, from 3 Nov. 1982 to 2 Jan. 1983.

James Ward and Romantic Paintings of His Period. London: Roland, Browse, and Delbanco. 1952.

The catalogue for the exhibition held in March 1952.

Sloman, Susan. *Drawings by James Ward, 1769-1859: On the Occasion of the 150th Anniversary of the Artist's Death*. London: W.S. Fine Art/Andrew Would, 2009.

The catalogue for the exhibition held at the Andrew Wyld Gallery from 18 Nov. to 11 Dec. 2009.

¹⁷⁴ Not recorded in *WBHC*.

[Studies](#)

[Blake and Ward](#)

Nygren, Edward. “[James Ward, RA \(1769-1859\): Papers and Patrons](#).” *The Volume of the Walpole Society* 75 (2013): 1-438.

A useful scholarly edition with references to Blake, Butts, Cumberland, Cosway, Flaxman, and other members of Blake’s circle. Includes Ward’s 1817-1820 Journal, (which contains his 22 May 1818 reference to seeing Blake’s drawing at Butts’s “full of Genius & power” [49]), his 1826 Diary, his Account Book, Selected Letters and Documents, a Catalogue of Ward’s works, and a biographical index of the “People and Patrons” mentioned.

[Ward without Blake](#)

Fussell, G.E. *James Ward R.A.: Animal Painter, 1769-1859, and His England*. London: Joseph, 1974.

Nygren, Edward. “The Art of Jame Ward, R.A. (1769-1859).” PhD diss. Yale University, 1976.

Nygren, Edward J. “[James Ward’s Exhibition Pictures of 1838: Controversy in Paint](#).” *The Art Bulletin* 61.3 (1979): 448-59.

On Ward’s pictures for the 1838 Royal Academy exhibition, which were spurred by a hostile review from the previous year.

Nygren, Edward. “[James Ward’s Papers: An 1826 Diary in Context](#).” *Getty Research Journal* 3 (2011): 179-88.

Details Ward’s diary that was kept “from late August to mid-November of 1826” (179).

Watson, Caroline (1761?-1814), Engraver

[Introductions and Biographies \(*ODNB*, Sarah Hyde\)](#)

Alexander, David. *A Biographical Dictionary of British and Irish Engravers, 1714–1820*. New Haven: Yale University Press, 2022. <*Blake* (2023, 2024)>

[Catalogues](#)

David Alexander. *Caroline Watson and Female Printmaking in Late Georgian England*. Fitzwilliam Museum. Cambridge: Fitzwilliam Museum, 2014. <*WBHC* 3073>

A catalogue for the exhibition held at the Fitzwilliam Museum (Cambridge, UK) from 23 Sep. 2014 to 4 Jan. 2015. “It includes a catalogue of over 100 prints by Caroline Watson and sixteen letters from her to William Hayley” (*WBHC* 3073).

[Studies](#)

McPherson, Heather. “Caroline Watson and the Theatre of Printmaking.” [Female Printmakers, Printsellers, and Print Publishers in the Eighteenth Century: The Imprint of Women c. 1700-1830](#). Ed. Cristina S. Martinez and Cynthia E. Roman. Cambridge: Cambridge University Press, 2024. 40-55. <*Blake* (2025)>

Strobel, Heidi A. *The Artistic Matronage of Queen Charlotte (1744-1818): How a Queen Promoted Both Art and Female Artists in English Society*. Lewiston, NY: Edwin Mellen Press, 2011.

Includes an account of Caroline Watson, who served as engraver to the Queen.

Wedgwood, Josiah, the Elder (1730-1795) and the Younger (1769-1834), Potters, Blake's Sometime Employers

Introductions and Biographies ([ODNB](#), Robin Reilly)

Writing

Farrar, Katherine Euphemia, ed. *Correspondence of Josiah Wedgwood*. 3 vols. Cambridge: Cambridge University Press, 2010.

Finer, Ann, and George Savage, ed. *Selected Letters*. London: Cory, Adams & Mackay, 1965.

Studies

Blake and Wedgwood

Bentley, G.E., Jr. "[Blake and Wedgwood](#)." *Blake: An Illustrated Quarterly* 24.1 (summer 1990): 249-50. ¹⁷⁵ <BBS 406>

Presents evidence that Blake was paid by Wedgwood (through John Flaxman) "for painting on Ceiling pictures" (249) at the Wedgwood home in Staffordshire.

Brylowe, Thora. [Romantic Art in Practice: Cultural Work and the Sister Arts, 1760–1820](#). Cambridge: Cambridge University Press, 2019. <Blake (2019)>

An important study of the Sister Arts in the Romantic era. It includes discussions of Blake and Antiquarianism, the Portland Vase (including Blake's engravings), the Hunts, John Landseer, and the Boydell Shakespeare Gallery.

Hughes, G. Bernard. "Blake's Work for Wedgwood." *Country Life* 126 (1959): 194-196. <BB #1904>

"A careful account of the 1815 catalogue, no. 511" (BB #1904).

Keynes, Geoffrey. "Blake and the Wedgwoods." [Blake Studies: Essays on his Life and Work](#). 2nd ed. Oxford: Clarendon Press, 1971. 59-65. ¹⁷⁶ <BB #2010, WBHC 2249-50>

On Blake's relationship to the Wedgwoods, with references to Erasmus Darwin and *The Botanic Garden*, and the first publication of Josiah Wedgwood's and Blake's 1815 correspondence and receipts.

Solecki, Sam. "William Blake: What Is an 'Etruscan' Doing in 'An Island in the Moon' (1784-85)?" *The Etruscans in the Modern Imagination*. Montreal and Kingston, London, and Chicago: McGill-Queen's University Press, 2022. 61-66. <Blake (2024)>

In a book on the reception of Etruscans, the short chapter on Blake highlights Blake's work for Josiah Wedgwood's Etruria Hall, Etruscan Column in *Island*, and the "Hetrurians" in *A Descriptive Catalogue*.

¹⁷⁵ As BBS points out (406n1), the pagination for *Blake* should have started anew with this issue. "[[Correction to Pagination](#)]" in *Blake: An Illustrated Quarterly* 24.2 (fall 1990), 75, offers the correct pagination, but as the both the html and the pdf version retain the erroneous pagination, I have retained the erroneous pagination here.

¹⁷⁶ "The great [part](#) first printed in" (59n1) *TLS* (9 Dec. 1926), <BB #2043>.

Sung, Mei-Ying. "Blake and the Chinamen." *The Reception of Blake in the Orient*. Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 63-76. <WBHC 1857-62>

Details how "Chinamen," that is, pottery manufacturers like Josiah Wedgwood I (1730-95) and II (1769-1834), used "copper-plate engraving techniques [...] from which Blake failed to benefit" (63), even though the Spode pottery factory and Blake "sourced their copper plates from the same copper-plate makers," including G. Harris of 31 Shoe Lane, London (64).

[Wedgwood without Blake](#)

Jewitt, Llewellynn. *The Wedgwicks: Being a Life of Josiah Wedgwood; with Notices of his Works and their Productions, Memoirs of the Wedgwood and Other Families, and a History of the Early Potteries of Staffordshire*. London: Virtue Brothers and Co., 1865.

McKendrick, Neil. "Josiah Wedgwood: An Eighteenth-Century Entrepreneur in Salesmanship and Marketing Techniques." *The Economic History Review* [n.s.] 12.3 (1960): 408-433.

McKendrick, Neil. "Josiah Wedgwood and Factory Discipline." *The Historical Journal* 4.1 (1961): 30-55.

Meteyard, Eliza. *The Life of Josiah Wedgwood*. London, 1856-66. ([Vol. 1](#) [Vol. 2](#))

Meteyard, Eliza. *Wedgwood and His Works*. London: Bell and Daldy, 1873.

Moon, Iris. *Melancholy Wedgwood*. Cambridge: MIT Press, 2024. <Blake (2025)>

Wollstonecraft, Mary (1759–97), Feminist, radical (See also [Gender and Sexuality Studies](#), [Visions of the Daughters of Albion](#), and [Wollstonecraft, Original Stories from Real Life](#))

[Bibliographies](#)

Todd, Janet. *Mary Wollstonecraft: An Annotated Bibliography*. Abingdon and New York: Routledge, 1976. [Rpt. 2013](#).

Introductions and Biographies ([ODNB](#), Barbara Taylor)

[Studies](#)

[Blake and Wollstonecraft](#)

Ackland, Michael. "[The Embattled Sexes: Blake's Debt to Wollstonecraft in The Four Zoas](#)." *Blake: An Illustrated Quarterly* 16 (winter 1982-83): 172-83. <BBS 394>

Argues for Wollstonecraft's influence on the Emanations in *The Four Zoas*, with discussion of women in the Lambeth prophecies as well.

Bentley, G.E., Jr. "[A Different Face': William Blake and Mary Wollstonecraft](#)." *Wordsworth Circle* 10.4 (1979): 349-50. <BBS 367>

Argues that Blake's *Notebook* and letter poem, "Mary," (i.e., "O Why was I born with a different Face"), was based on a passage of Wollstonecraft's novel *Maria*, which was reviewed by Henry Fuseli.

Bernath, Elizabeth. "'seeking Flowers to Comfort Her': Queer Botany in Blake's *Visions*, Darwin's *Loves* and Wollstonecraft's *Rights of Woman*." *Blake, Gender and Culture*. Ed. Helen

P. Bruder and Tristanne J. Connolly. London: Pickering & Chatto, 2012. 111-22. <*WBHC* 1800-01>

“Alongside Blake’s botany in the 1790s [in *Visions*], I consider how two authors in Joseph Johnson’s circle of radical intellectuals, Erasmus Darwin and Mary Wollstonecraft, portray gender from botanically informed perspectives that suggest the naturalness of transgender and homoerotic sexualities” (111).

Blamires, David. “*Elements of Morality*: Salzmann and Wollstonecraft.” *Telling Tales: The Impact of German on English Children’s Books 1780-1918*. Cambridge: OpenBook Publishers, 2009. 39-49.¹⁷⁷

A useful overview of Salzmann’s life, thought, and work, and of Wollstonecraft’s translation. Blake is mentioned as the engraver.

Chapman, Wes. “Blake, Wollstonecraft, and the Inconsistency of Oothoon.” *Blake: An Illustrated Quarterly* 31.1 (summer 1997): 4-17. <*WBHC* 1662>

“Blake decentered a woman-centered undertaking, appropriating parts of it for his own political purposes and projecting upon it his own reimaginings of female character” (4).

Essick, Robert N. “Blake in the Marketplace, 2010.” *Blake: An Illustrated Quarterly* 44.4 (spring 2011): 116-42.

Essick speculates that Blake’s apprentice, Thomas Owen, may be responsible for the Salzmann engravings (142). Citing Essick, Bentley repeats this claim (*WBHC* 3107).

Essick, Robert N. “William Blake, Thomas Paine, and Biblical Revolution.” *Studies in Romanticism* 30.2 (1991): 189-212. <*BBS* 465-66, *WBHC* 2003>

With references primarily to *Marriage*, *Urizen*, and the annotations to Watson, examines Blake’s complicated relationship with Paine and other Enlightenment radicals, such as Joseph Johnson and Mary Wollstonecraft: “The Johnson circle was at once too secular in its liberalism and not radical enough in its revolutionism to satisfy Blake. The biblical revolution of the past had been replaced by a deistic ideology that was in part a revolution against biblical tradition” (212).

Essick, Robert N. “William Blake’s ‘Female Will’ and Its Biographical Context.” *Studies in English Literature 1500-1900* 31 (1991): 615-30. <*BBS* 466, *WBHC* 2003>

An important essay that examines Blake’s relationship to Catherine Blake, Elizabeth Butts, Mary Wollstonecraft, and the engraver Caroline Watson in order “[t]o understand how Blake’s interactions with them influenced his poetic representations of women” (615).

Fay, Elizabeth. “Blake’s Wollstonecraft’s Girls.” *Wordsworth Circle* 49.1 (winter 2018): 32-40. <*Blake* (2019)>

¹⁷⁷ Not recorded in *WBHC*.

“Rather than reading Blake’s depictions of human forms in *Original Stories* as a subversive critique of Wollstonecraft’s approach to female identity-formation, because its strict lines are so at odds with his renditions of children and young women in his Illuminated Books, I am arguing that it should read as tacit acknowledgement of Wollstonecraft’s project of protective care” (40).

Freed-Isserow, Eugenie. “[This Free Born Joy: William Blake’s Vision of Emancipation.](#)” *EAR: English Academy Review* [of Southern Africa] 17 (2000): 111-30. <*Blake* (2003)>¹⁷⁸

With references to Blake’s use of Ossian’s *Oithona*’s rape plot and Blake’s arguments with Wollstonecraft, examines the connection between rape and slavery in *Visions of the Daughters of Albion* and in abolitionist debates.

Hilton, Nelson. “An Original Story.” [Unnam'd Forms: Blake and Textuality.](#) Ed. Nelson Hilton and Thomas A. Vogler. Berkeley: University of California Press, 1986. 69-104. <*BBS* 508-09, *WBHC* 2148-49>

An important essay that uses both Wollstonecraft’s *Vindication of the Rights of Woman* (1792) and her relationship with Fuseli to read *The Visions of the Daughters of Albion*.

Lee, Judith. “[Ways of their Own: The Emanations of Blake’s Vala, or The Four Zoas.](#)” *ELH* 50.1 (1983): 131-53. <*BBS* 547>

Gives an important emphasis to the agency of the Emanations and their relationship to Wollstonecraft: “Inheriting a social vision that places women as witnesses rather than as participants in social change, and a model of the imagination that subordinates the ‘feminine’ aspect as the source or barrier to inspiration rather than as the creative impulse itself, critics have not considered the possibility that the emanations of *Vala* function as characters as well as symbols” (131).

Lenihan, Liam. “Wollstonecraft’s Reading of Milton and the Sublime of Barry, Fuseli and Blake.” *The Writings of James Barry and the Genre of History Painting, 1775-1809*. Farnham: Ashgate, 2014. 127-52. <*WBHC* 2318>

Considers the responses to Milton by Wollstonecraft, Barry, Fuseli, and Blake, with references to *Visions of the Daughters of Albion*, Edmund Burke, and William Godwin.

Locker, Frederick. “[The Illustrations in Mrs. Godwin’s ‘Elements of Morality.’](#)”¹⁷⁹ *Notes and Queries* 61 (old series) (1880): 493-94. <*BBS* 553>

“The plates in Salzmann’s *Elements of Morality*, tr. Mary Wollstonecraft, are not by Blake, as Gilchrist implies, but by Daniel Nicholaus Chodwiecki [1726-1801]” (*BBS* 553).

Matthews, Susan. [Blake, Sexuality and Bourgeois Politeness.](#) Cambridge: Cambridge University Press, 2011. <*WBHC* 2381>

An important book that positions Blake’s use of “sex” against the changing meaning of the term and provides rich readings of Blake and gender primarily in relationship to

¹⁷⁸ Not recorded in *WBHC*.

¹⁷⁹ Locker’s article commences in the right bottom corner of the pdf preview.

William Hayley and other significant members of Hayley's circle, and includes discussions of Fuseli and Wollstonecraft.

Matthews, Susan. "‘Hayley on his Toilette’: Blake, Hayley and Homophobia." *Queer Blake*. Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2010. 209-20. <WBHC 1801-03>

"[T]race[s] Blake’s use of the satirical figure of the effeminate man in post-1800 references to William Hayley" (209), with discussion of Cowper and Fuseli. (See her *Blake, Sexuality and Bourgeois Sexuality* [2011] for an extension of these arguments.)

Makarova, Elena. “[Zhizn' i sud'ba Meri Uolstonkraft \(1759–1797\): poverkh bar'erov](#) [The Life and Destiny of Mary Wollstonecraft (1759–1797): Over the Barriers].” *Istoriya [History]* 13.5 (2022). In Russian (abstract in Russian and English). <*Blake* (2023)>

Mellor, Anne K. “[Sex, Violence, and Slavery: Blake and Wollstonecraft](#).” *Huntington Library Quarterly* 58:3-4 (1995): 345-70. <WBHC 2176-77>

Key examination of *Visions* in relationship to Wollstonecraft. “I will explore what Blake meant by ‘slavery’ in *Visions of the Daughters of Albion* and what he considered to be the best way to ‘free’ oneself from that condition. And I will compare Blake’s ‘solution’ to the problem of female slavery with that proposed by Wollstonecraft” (345). Also considers Stedman’s view of slavery.

Mitchell, Orm. “[Blake’s Subversive Illustrations to Wollstonecraft’s ‘stories’](#).” *Mosaic* 17.4 (1984): 17-34. <BBS 575>

“Blake reverses Wollstonecraft’s idea that the cause of society’s sickness is the ‘half-formed faculties’ of the child and that its cure will be effected by the development of the child’s reasoning faculty” (19). Treats Blake’s depictions of children and education in many different works.

Nelson, Sean David. “In the ‘Lilly of Havilah’: Sapphism and Chastity in Blake’s *Jerusalem*.” *Sexy Blake*. Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2013. 83-97. <WBHC 1803-04>

Argues that Blake’s depiction of sapphism in *Jerusalem* is a response to Wollstonecraft’s use of chastity in *A Vindication of the Rights of Woman*.

Niimi, Hatsuko. “The Sorrows of the Daughters of Albion: Oithona, Oothoon, and Mary Wollstonecraft.” *Blake’s Dialogic Texts*. Tokyo: Keio University Press, 2006. 93-127. ¹⁸⁰ <WBHC 2460-63>

An examination of *Visions* in light of Oithona from Ossian and Wollstonecraft’s writing.

¹⁸⁰ Translated by Niimi from her “Albion no musume tachi no urei—Wollstonecraft to Blake no joseitachi: The Sorrows of the Daughters of Albion—Women in the Works of Wollstonecraft and Blake,” *Toho Gakuen Daigaku Kenkyu Kiyo: Faculty Bulletin, Toho Gakuen School of Music* 14 (1988), 99-120, <BBS 587>.

Van Wingen, Peter. "Into the Mystic: Rare Books Division Acquires Important Addition to Blake Collection." *Library of Congress Information Bulletin* 53 (1994): 443-44. <WBHC 2796>

"The Library of Congress acquired in 1994 a copy of Mary Wollstonecraft, *Original Stories* ([1791]), with Blake's prints coloured 'contemporary with the time of publication' in keeping with Blake's 'concept of the completed book' [though the "vibrant colors" described are not at all characteristic of Blake's works in Illuminated Printing in 1791]" (WBHC 2796, Bentley's emendation).

Wada, Ayako. "Visions of the Love Triangle and Adulterous Birth in Blake's *The Four Zoas*." *Sexy Blake*. Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2013. 35-46. <WBHC 1803-04>

"This chapter explores a new way to read the relationship of Los, Urizen and Enitharmon in [*The Four Zoas*] as a love triangle, and further suggests that, to an extent, the poem in this aspect may be regarded as Blake's tribute to Mary Wollstonecraft and possibly her husband William Godwin" (35).

Wasser, Henry H. "[Notes on the Visions of the Daughters of Albion](#)." *Modern Language Quarterly* 9.2 (1948): 292-97. <BB #2927>

An early reading of *Visions* through the lens of Mary Wollstonecraft's relationship with Henry Fuseli.

Williams, Nicholas M. [Ideology and Utopia in the Poetry of William Blake](#). Cambridge: Cambridge University Press, 1998. <WBHC 2866>

Reads Blake's literary works between the *Songs* and *Jerusalem* in conjunction with different utopian texts: the *Songs* with Rousseau's *Emile*; *Visions of the Daughters of Albion* with Wollstonecraft's *Vindication of the Rights of Woman*; *America, The Song of Los*, and *The Four Zoas* with Burke's *Reflections on the French Revolution*; *Milton* with Paine's *Rights of Man*; and *Jerusalem* with the writings of Robert Owen.

Wollstonecraft without Blake

Ahn, Somi. "[The Metropolis and Female Citizenship in Mary Wollstonecraft's Original Stories from Real Life](#)." *Women's Writing* 25.1 (2018): 21-34. <Blake (2019)>

Ayres, Brenda. *Becoming Wollstonecraft: The Interconnection of Her Life and Works*. New York: Routledge, 2024. <Blake (2025)>

A biography with nominal references to Blake and his illustrations but with many more to Henry Fuseli and Joseph Johnson.

Ayres, Brenda. *Betwixt and Between: The Biographies of Mary Wollstonecraft*. London: Anthem Press, 2017. <Blake (2020)>

Rather than an anthology of different lives, an "analysis of the diverse biographical representations of Wollstonecraft" (4).

Ayres, Brenda. *Wollstonecraft and Religion*. London and New York: Anthem Press, 2024. <Blake (2025)>

Batterbee, Megan. "Re-establishing Identity through Testimony: The Rape Survival Narratives of Mary Hay's *The Victim of Prejudice* (1799) and Mary Wollstonecraft's *Maria, or The Wrongs of Women* (1798)." *Consent: Legacies, Representations, and Frameworks for the Future*. Ed. Sophie Franklin et al. Abingdon and New York: Routledge, 2024. n.p. <Blake (2025)>

"Consent within the romantic relationships entered into by the heroines of *The Victim of Prejudice* and *Maria, or The Wrongs of Women* deserves greater scrutiny because it depicts the shift in loyalty from one patriarchal figure to another: from guardian to lover, blood ties to marital allegiance. The abuses within this transition of power concern both the authors and modern consent scholars alike" (n.p.).

Bergès, Sandrine, and Alan Coffee. "[Cocks on Dunghills— Wollstonecraft and Gouges on the Women’s Revolution](#)." SATS 23.2 (2022): 135-52. <Blake (2023)>

"This essay looks at how Mary Wollstonecraft and Olympe de Gouges theorised the new tyranny that grew out of the French Revolution, that of 'petty tyrants' who found themselves like 'cocks on a dunghill' able to wield a new power over those less fortunate than themselves" (abstract).

Bergès, Sandrine, and Alan Coffee, ed. *The Social and Political Philosophy of Mary Wollstonecraft*. Oxford: Oxford University Press, 2016. <Blake (2020)>

A collection of essays on Wollstonecraft's philosophy.

Bergès, Sandrine, and Alan Coffee. "Introduction." 1-13.

Tomaselli, Sylvana. "Reflections on Inequality, Respect, and Love in the Political Writings of Mary Wollstonecraft." 14-33.

Kendrick, Nancy. "Wollstonecraft on Marriage as Virtue Friendship." 34-49.

Reuter, Martina. "The Role of the Passions in Mary Wollstonecraft's Notion of Virtue." 50-66.

Mackenzie, Catriona. "Mary Wollstonecraft: An Early Relational Autonomy Theorist?" 67-91.

Botting, Eileen Hunt. "Mary Wollstonecraft, Children's Human Rights, and Animal Ethics." 92-116.

Brace, Laura. "Wollstonecraft and the Properties of (Anti-) Slavery." 117-34.

Pettit, Philip. "Republican Elements in the Thought of Mary Wollstonecraft." 135-47.

James, Susan. "Mary Wollstonecraft's Conception of Rights." 148-65.

Halldenius, Lena. "Representation in Mary Wollstonecraft's Political Philosophy." 166-82.

Coffee, Alan. "Mary Wollstonecraft, Public Reason, and the Virtuous Republic." 183-200.

Bergès, Sandrine. "Wet-Nursing and Political Participation: The Republican Approaches to Motherhood of Mary Wollstonecraft and Sophie de Grouchy." 201-17.

Taylor, Barbara. "Mary Wollstonecraft and Modern Philosophy." 218-25.

Bergès, Sandrine, Eileen Hunt Botting, and Alan Coffee, ed. *The Wollstonecraftian Mind*. Abingdon: Routledge, 2019. <Blake (2021)>

A collection of short essays on Wollstonecraft's background, major works, interlocutors, and philosophy.

Bergès, Sandrine, Eileen Hunt Botting, and Alan Coffee. "Editor's Introduction." 1-10.

Part 1: Background

Green, Karen. "The Defence of Women, 1400–1700." 13-24.

Broad, Jacqueline. "The Early Modern Period: Dignity and the Foundation of Women's Rights." 25-35.

Taylor, Natalie Fueher. "The Social Contract Tradition." 36-48.

Smith, Orianne. "Rational Dissent." 49-62.

O'Neill, Daniel. "The Scottish Enlightenment." 63-76.

Tegos, Spiros. "The Revolutionary Period." 77-89.

Part 2: Major Works

Tomaselli, Sylvana. "A Vindication of the Rights of Men." 93-103.

Johnson, Nancy. "A Vindication of the Rights of Woman." 104-15.

Laird, Susan. "Educational Works." 116-30.

Dolan, Elizabeth. "The Novels." 131-44.

Carroll, Ross. "Epistolary and Historical Writings." 145-58.

Part 3: Interlocutors

Brooke, Christopher. "Jean-Jacques Rousseau." 161-70.

Carlson, Liane. "Immanuel Kant." 171-82.

Fairclough, Mary. "Edmund Burke." 183-97.

Coffee, Alan. "Catharine Macaulay." 198-210.

Philp, Mark. "William Godwin." 211-23.

Cronin, Madeline Ahmed. "Jane Austen." 224-35.

Vetter, Lisa Pace. "Lucretia Mott." 236-47.

McCabe, Helen. "Harriet Taylor." 248-60.

Botting, Eileen Hunt. "John Stuart Mill." 261-72.

Gordon, Lyndall. "Virginia Woolf." 273-82.

Marsø, Lori J. "Simone de Beauvoir." 283-94.

Part 4: Philosophy

Dumler-Winckler, Emily. "Theology and Religion." 297-310.

Bour, Isabelle. "Epistemology." 311-22.

Sapiro, Virginia. "Virtue." 323-37.

Reuter, Martina. "Reason, Passion, Imagination." 338-50.

Gunther-Canada, Wendy. "Patriarchy and Social Power." 351-64.

Abbey, Ruth. "Masculinity." 365-77.

Part 5: Legacies

Kendrick, Nancy. "Marriage, Love, and Friendship." 381-90.

Weiss, Penny. "Feminist Liberalism." 391-403.

Halldénus, Lena. "Feminist Republicanism." 404-16.

Frazer, Elizabeth. "Democracy." 417-28.

Lefèuvre, Alexandre. "Human Rights." 429-40.

Brace, Laura. "Family." 441-51.

White, Melanie. "Citizenship." 452-63.

Bergès, Sandrine. "Capabilities, Adaptive Preferences, and Education." 464-75.

Bracewell, Lorna. "Gender and Social Theory." 476-88.

Regier, Emily F., and Nancy J. Hirschmann. "Freedom." 489-500.

Bergoffen, Debra. "[On Becoming Human and Being Humane: Human Rights, Women's Rights, Species Rights](#)." *Religions* 15.7 (2024): n.p. <Blake (2025)>

"This essay focuses on the nexus of vulnerability and rights. It argues that in transforming vulnerability from a stigma that alienated women from their humanity to the signature of human dignity, women bridged the gap between the liberatory promise of human rights and its exploitative patriarchal politics. It finds that the ideas of Mary Wollstonecraft, Simone de Beauvoir, Drucilla Cornell, and Jean-Luc Nancy were/are crucial to this transformed idea of dignity" (abstract).

Borham-Puyal, Miriam. "[Jemima's Wrongs: Reading the Female Body in Mary Wollstonecraft's Prostitute Biography](#)." *International Journal of English Studies* 19.1 (2019): 97-112. <Blake (2020)>

Botting, Eileen Hunt. "[Wollstonecraft in Jamaica: The International Reception of A Vindication of the Rights of Men in the Kingston Daily Advertiser in 1791](#)." *History of European Ideas* 47.8 (2021): 1304-14. <Blake (2022)>

“The reception of Wollstonecraft’s *A Vindication of the Rights of Men* (1790) in the *Kingston Daily Advertiser* helped to spread abolitionist and revolutionary discourse on rights in the British colony of Jamaica—due west of Saint-Domingue—during the first three months of 1791” (1304).

Botz, Samantha. “[Reorienting Sympathy: Rereading Mary Wollstonecraft’s *Vindication of the Rights of Men*.](#)” *Studies in Romanticism* 60.3 (2021): 331-52. <Blake (2022)>

Develops the *Vindication*’s response to Burke.

Boyson, Rowan. “[Mary Wollstonecraft and the Right to Air.](#)” *Romanticism* 27.2 (2021): 173-86. <Blake (2022)>

“This article situates her numerous remarks on air alongside medical sources, racialized climatological theory, slavery cases, and the pneumatic chemistry of the 1790s” (abstract).

Brooks, Ann. “‘Uncompromising politics’: Mary Wollstonecraft and Catherine Macaulay.” [Women, Politics and the Public Sphere](#). Bristol: Policy Press, 2019. 23-48. <Blake (2020)>

Compares Wollstonecraft and Macaulay in a wider context that stretches from the Bluestockings to Hillary Clinton.

Civale, Susan. “‘A man in love’: Revealing the Unseen Mary Wollstonecraft.” [Romantic Women’s Life Writing: Reputation and Afterlife](#). Manchester: Manchester University Press, 2019. 73-140. <Blake (2020)>

“This chapter traces Wollstonecraft’s reputation in her lifetime, looking at her early reception and her self-construction in her *Vindications* and *Letters*, before turning to Godwin’s *Memoirs* and its aftermath” (73).

Clery, E. J. “[Revising the Professional Woman Writer: Mary Wollstonecraft and Precarious Income.](#)” *Huntington Library Quarterly* 84.1 (spring 2021): 27-38. <Blake (2022)>

“This essay examines debate on the category of the professional woman writer and reconsiders its relevance to Wollstonecraft’s authorial career, using correspondence with her publisher, Joseph Johnson, to argue for the applicability of the concept of the precariat” (abstract).

Collings, David. “Catastrophic Benevolence, Ruinous Immortality: Wollstonecraft’s Shipwreck.” [Disastrous Subjectivities: Romanticism, Modernity, and the Real](#). Toronto: University of Toronto Press, 2019. 31-55. <Blake (2021)>

Cronin, Madeline Ahmed. “[Mary Wollstonecraft’s Conception of ‘True Taste’ and Its Role in Egalitarian Education and Citizenship.](#)” *European Journal of Political Theory* 18.4 (2019): 508-28. <Blake (2020)>

“Although she shares some of Edmund Burke’s and David Hume’s assumptions, [Wollstonecraft] proposes dramatic revision of the extant model of refined taste driven by the spread of rational education. In this way, she attempts to rescue ‘true taste’ from its sentimental context – one permeated by false assumptions about femininity and class” (abstract).

Dumler-Winckler, Emily. [Modern Virtue: Mary Wollstonecraft and a Tradition of Dissent.](#) Oxford: Oxford University Press, 2022. <Blake (2023, 2024, 2025)>

An account of Wollstonecraft's thought regarding virtue.

Dumler-Winckler, Emily. "[Protestant Political Theology and Pluralism: From a Politics of Refusal to Tending and Organizing for Common Goods.](#)" *Religions* 10.9 (2019). 18 pp. <Blake (2020)>

Considers Wollstonecraft within the context of religious dissent. Widely and favorably reviewed.

Dumler-Winckler, Emily. "[Reproductive Justice: Mary Wollstonecraft on Women's 'Rights Against Domination' for the 'Cause of Virtue.'](#)" *Political Theology: The Journal of Christian Socialism* (2024): pp. 1-21. <Blake (2025)>

"The article challenges" "anachronistic and revisionist histories" of Wollstonecraft that "have sought to reclaim the label "feminist" by enlisting Wollstonecraft in the contemporary antiabortion, anticontraception, and heterosexual family-centered cause" (abstract).

Gallagher, Megan. "[Wollstonecraft's Gothic Violence.](#)" *Polity* 54.3 (2022): 457-77. <Blake (2023)>

"This paper introduces the concept of gothic violence in order to better theorize how domination operates in Mary Wollstonecraft's unfinished novel, *The Wrongs of Woman, or Maria*" (abstract).

Green, Karen. "The Rights of Woman and the Equal Rights of Men." *Political Theory* 49.3 (2021): 403-30. <Blake (2022)>

Some mention of Wollstonecraft in relationship to Mary Astell and Catharine Macaulay.

Hobday, Alexander. "['The Great Distinction of Our Nature': Imagination and Commerce in the Later Wollstonecraft.](#)" *Romanticism* 30.3 (2025): 236-48. <Blake (2025)>

"This article elucidates a central but underexplored theme in Wollstonecraft's later writing: the distinction between the imagination and commerce" (abstract).

Horrocks, Ingrid. "'Take, O World! Thy Much Indebted Tear!': Mary Wollstonecraft Travels." [Women Wanderers and the Writing of Mobility, 1784–1814.](#) Cambridge: Cambridge University Press, 2017. 140-68. <Blake (2020)>

An analysis of *Letters Written During a Short Residence in Sweden, Norway, and Denmark.*

Hulbert, Annette. "[Teaching Mary Wollstonecraft's Travelogue of Historical Trauma.](#)" *ABO: Interactive Journal for Women in the Arts, 1640– 1830* 12.2 (2022). <Blake (2023)>

"In this essay, I describe a metacognitive exercise in which students reflected on Wollstonecraft's meditation on survival in an era of environmental catastrophe with their own 'travelogues' written from where they logged into the Zoom classroom" (abstract).

Hunt, Eileen M., ed. *Portraits of Wollstonecraft: The Making of a Feminist Icon, 1785 to 2020*. London: Bloomsbury Academic, 2023. <Blake (2024, 2025)>

Documents with scholarly notes both visual portraits and verbal descriptions of Wollstonecraft.

Journal of Gender Studies 28.7 (2019). Special Issue: “Mary Wollstonecraft, Feminist Pioneer: Life, Work and Contemporary Importance.” Ed. Kathleen Lennon and Rachel Alsop. <Blake (2020)>

Includes papers from the 2017 University of Hull conference Mary Wollstonecraft: Life, Work and Legacy.

Lennon, Kathleen, and Rachel Alsop. “Editorial.” 755-57.

Todd, Janet. “The First Life of Mary Wollstonecraft: Godwin’s Perplexing Memoirs.” 759-65.

Browne, Victoria. “The Forgetting of Mary Wollstonecraft’s Religiosity: Teleological Secularism within Feminist Historiography.” 766-76.

Maione, Angela. “Over the Centuries: A History of Wollstonecraft Reception.” 777-88.

O’Donnell, Katherine. “Effeminate Edmund Burke and the Masculine Voice of Mary Wollstonecraft.” 789-801.

Niknam, Arman Teymouri. “Mary Wollstonecraft’s Divergent Attitudes towards Trust.” 802-13.

Hague, Ros. “Autonomy as a Disposition to Non-Domination in the Work of Mary Wollstonecraft.” 814-25.

Hartman, Matthew H. “An Aristotelian Paradox: Wollstonecraft and the Implications of Marriage as Friendship.” 826-36.

Pramaggiore, Valentina. “Deconstructing the Boundaries: Gender and Genre in Mary Wollstonecraft’s Letters Written during a Short Residence in Sweden, Norway and Denmark.” 837-45.

Alsop, Rachel, and Suzanne Clisby. “A Vindication of the Rights of Girls: Surviving Girlhood in the 21st Century.” 846-55.

Johnson, Nancy E., and Paul Keen, ed. *Mary Wollstonecraft in Context*. Cambridge: Cambridge University Press, 2020. <Blake (2021, 2022, 2023)> The book includes many short but useful chapters on a range of contexts and issues, with targeted references for further research.

Johnson, Nancy E., and Paul Keen. “Preface.” xxi-xxvii.

Part I: Life and Works

Chisholm, Kate. “Biography.” 3-10.

McInnes, Andrew. “Correspondence.” 11-20.

Carlson, Julie. “Family.” 21-28.

Fallon, David. "Joseph Johnson." 29-37.

Part II: Critical Fortunes

Johnson, Nancy E. "Early Critical Reception." 41-49.

Botting, Eileen Hunt. "Nineteenth-Century Critical Reception." 50-56.

Murray, Julie. "1970s Critical Reception." 57-63.

O'Brien, Eliza. "Recent Critical Reception." 64-72.

Part III: Historical and Cultural Contexts

The French Revolution Debate

Favret, Mary A. "Writing the French Revolution." 77-86.

O'shaughnessy, David. "Radical Societies." 87-94.

Mee, Jon. "Radical Publishers." 95-101.

Keen, Paul. "British Conservatism." 102-08.

The Rights of Woman Debate

Fairclough, Mary. "Jacobin Reformers." 111-18.

Levy, Michelle. "Liberal Reformers." 119-26.

Grogan, Claire. "Conservative Reformers." 127-35.

Philosophical Frameworks

Tomaselli, Sylvana. "French Philosophes." 139-45.

McKendry, Andrew. "Dissenters." 146-54.

Kirkley, Laura. "Jean-Jacques Rousseau." 155-63.

de Bruyn, Frans. "Edmund Burke." 164-72.

Clemitt, Pamela. "William Godwin." 173-81.

Halldenius, Lena. "Political Theory." 182-88.

Moore, Jane. "Feminist Theory." 189-96.

Legal and Social Culture

Ward, Ian. "The Constitution." 199-206.

Packham, Catherine. "Property Law." 207-14.

Probert, Rebecca. "Domestic Law." 215-21.

Donington, Katie. "Slavery and Abolition." 222-29.

Schellenberg, Betty A. "The Bluestockings." 230-37.

Jones, Vivien. "Conduct Literature." 238-45.

Ferguson, Frances. "Theories of Education." 246-54.

Literature

Wetmore, Alex. "Sentimentalism and Sensibility." 257-63.

London, April. "English Jacobin Novels." 264-72.

Kelly, Gary. "Anti-Jacobin Novels." 273-80.

O'Malley, Andrew. "Children's Literature." 281-88.

Gamer, Michael. "Gothic Literature." 289-96.

Perkins, Pamela. "Travel Writing." 297-304.

Sachs, Jonathan. "History Writing." 305-13.

George, Jacqueline. "Periodicals." 314-22.

Johns, Alessa. "Translations." 323-31.

Kidd, Chelsea. "["I Could Almost Wish for the Madman's Happiness": Escape, Escapism, and Madness in Wollstonecraft's Novels](#)." *European Romantic Review* 35.2 (2024): 213-33. <Blake (2025)>

Reading "*Mary, A Fiction* (1788) and *The Wrongs of Woman, or Maria* (1798)," "I propose a feminist perspective on women's insanity as a form of escape and a reading of this madness as an assertion of agency" (abstract).

King, Elizabeth. "[Anti-Gothic Gothic Animals in Mary Wollstonecraft's Maria \(1798\)](#)." *Eighteenth-Century Life* 48.3 (2024): 101-19. <Blake (2025)>

"Wollstonecraft employs gothic iconography while simultaneously dismissing gothic sensationalism for its failure to capture women's real-world subjugation; thus, an 'anti-gothic gothic' perspective characterizes her depiction of the dark realities of Enlightenment society. The animals that feature in *Maria* are likewise anti-gothic gothic animals" (abstract).

Kirkley, Laura. "[Across Disciplines, Languages, and Nations: Recent Scholarship on Mary Wollstonecraft](#)." *Literature Compass* 19.10 (2022): 12 pp. <Blake (2023)>

Surveys twenty-first-century scholarship on Wollstonecraft.

Kirkley, Laura. *Mary Wollstonecraft: Cosmopolitan*. Edinburgh: Edinburgh University Press, 2022. <Blake (2025)>

Kirkley, Laura. "[Mary Wollstonecraft's Translational Afterlife: French and German Rewritings of A Vindication of the Rights of Woman in the Revolutionary Era](#)." *European Romantic Review* 33.1 (2022): 1-24.

"I argue that Wollstonecraft's feminist thought was reshaped by its passage into different national and cultural contexts" (abstract).

Lambrianou, Nickolas. “[Monumental Failures: The Contested Bodies and Sites of Public Art under Lockdown](#).” *Sculpture Journal* 31.1 (2022): 75-92. <Blake (2023)>

“This article reads the events of June 2020 surrounding Bristol’s Colston statue and Maggi Hambling’s monument to Mary Wollstonecraft as examples of the tensions emerging around the idea of the monument under lockdown. If lockdown is understood as the suspension of personal and social freedoms, then it is not simply individual movement which is at stake, but the shared space of representation too” (abstract).

Lefebvre, Alexandre. “The Juridical Subject as Ethical Subject: Wollstonecraft on the Rights of Man.” [Human Rights and the Care of the Self](#). Durham: Duke University Press, 2018. 25-46. <Blake (2020)>

Makarova, Elena. “[Zhizn' i sud'ba Meri Uolstonkraft \(1759–1797\): poverkh bar'erov](#) [The Life and Destiny of Mary Wollstonecraft (1759–1797): Over the Barriers].” *Istoriya [History]* 13.5 (2022). In Russian (abstract in Russian and English). <Blake (2023)>

McInnes, Andrew. [Wollstonecraft's Ghost: The Fate of the Female Philosopher in the Romantic Period](#). Abingdon: Routledge, 2017. <Blake (2019)>

Muller, S. Marek. “[Archival Mocking as Feminist Praxis: A Rhetorical Repurposing of A Vindication of the Rights of Brutes](#).” *Women's Studies in Communication* 44.1 (2021): 23-43. <Blake (2022)>

An ironic reading of *A Vindication of the Rights of Brutes*, Taylor’s parody of Mary Wollstonecraft’s *A Vindication of the Rights of Woman*, that transforms it into “a solid defense of animal liberation based on vegan ecofeminist principles of empathy, care, and the interconnectedness of the human and more-than-human worlds” (40).

Packham, Catherine. “[Genre and the Mediation of Political Economy in Edmund Burke's Reflections on the Revolution in France and Mary Wollstonecraft's A Vindication of the Rights of Men](#).” *Eighteenth Century* 60.3 (fall 2019): 249-68. <Blake (2022)>

“Burke rewrites recent historical events as fiction or theater; Wollstonecraft exposes the contradictions of his text like an exasperated literary critic, inviting generic comparison to a commentary” (250).

Packham, Catherine. *Mary Wollstonecraft and Political Economy: The Feminist Critique of Commercial Modernity*. Cambridge, UK, and New York: Cambridge University Press, 2024. <Blake (2025)>

Parker, Deven M. “[Epistolary Form in the Age of the Post Office](#).” *Studies in English Literature, 1500–1900* 59.3 (summer 2019): 625-45. <Blake (2020)>

“Examines the 1790s epistolary novels of radical women writers Mary Wollstonecraft and Mary Hays in light of the British post office’s rise to power under the Pitt administration” (abstract).

Philp, Mark. [Radical Conduct: Politics, Sociability and Equality in London, 1789–1815](#). Cambridge: Cambridge University Press, 2020. <Blake (2022, 2023)>

Considers political radicalism from the perspective of conduct and the relationship of the private and the public, with a major focus on William Godwin and Mary Wollstonecraft throughout (including Godwin's *Memoirs*) and a few passing references to Joseph Johnson.

Reuter, Martina. “[Jean-Jacques Rousseau and Mary Wollstonecraft on the Imagination](#).” *British Journal for the History of Philosophy* 25.6 (Dec. 2017): 1138-60. <Blake (2019)>

Ryndina, M. E. “[Vzglyady Olimpii de Guzh i Meri Uolstonkraft kak otrazhenie dvizheniya feminizma](#) [The Views of Olympe de Gouges and Mary Wollstonecraft as a Reflection of the Feminist Movement].” *XXIV vserossiyskaya studencheskaya nauchno-prakticheskaya konferentsiya Nizhnevartovskogo gosudarstvennogo universiteta [XXIV All-Russian Student Scientific and Practical Conference of Nizhnevartovsk State University]*. Vol. 5. Nizhnevartovsk, 2022. 290-95. In Russian. <Blake (2023)>

Shchuka, Virlana M. “[Nursed under his own Eye': Co-nursing Fathers and the Spectacle of Breastfeeding in the British Romantic Period](#).” *Eighteenth-Century Fiction* 34.4 (2022): 441-69. <Blake (2023)>

On representations of fathers watching breastfeeding, with a consideration of “the works of several Romantic-period women writers, particularly Mary Wollstonecraft and Frances Burney” (446).

Shunina, Z.S. “[Brak kak vyzov obshchestvu: Meri Uolstonkraft i Uil'yam Godvin](#) [Marriage as a Challenge to Society: Mary Wollstonecraft and William Godwin].” *Protsessy integratsii i differentsiatsii v mire: sotsial'no-gumanitarnyy aspekt: materialy Vserossiyskoy studencheskoy nauchnoy konferentsii* [Processes of Integration and Differentiation in the World: Social and Humanitarian Aspect: Materials of the All-Russian Student Scientific Conference]. Ekaterinburg, 2022. 276-86. In Russian (abstract in Russian and English). <Blake (2023)>

Shunina, Zoya. “[Istoricheskii i pouchitel'nyi obzor proiskhozhdeniya i razvitiya Frantsuzskoi revolyutsii i ee vliyaniya na Evropu Meri Uolstonkraft kak istoricheskii istochnik](#) [An Historical and Moral View of the Origin and Progress of the French Revolution and the Effect It Has Produced in Europe by Mary Wollstonecraft as a Historical Source].” *Mir i pandemii: transformatsii, kommunikatsii, strategii: materialy Vserossiiskoi nauchnoi konferentsii studentov-stipendiatov Oksfordskogo Rossiiskogo fonda (Ekaterinburg, 25 noyabrya 2020 g.)* [World and Pandemics: Transformations, Communications, Strategies: Proceedings of the All-Russian Scientific Conference of Students-Fellows of the Oxford Russian Foundation (Yekaterinburg, 25 November 2020)]. Yekaterinburg, 2021. 324-26. In Russian. <Blake (2022)>

Shunina, Zoya. “[Ostavlyayu vas s mirom ..., pis'mo M. Uolstonkraft G. Imleyu](#) [‘I Leave You in Peace ...,’ a Letter by Mary Wollstonecraft to Gilbert Imlay].” *Imagines mundi* 5.11 (2021): 39-44. In Russian (abstract in Russian and English). <Blake (2022)>

The article includes the first Russian translation of a letter from Wollstonecraft to her lover Imlay, and a commentary.

Sigler, David. “The Necrophilia of Wollstonecraft’s ‘The Cave of Fancy.’” *Romantic Women’s Writing and Sexual Transgression*. Ed. Kathryn Ready and David Sigler. Edinburgh: Edinburgh University Press, 2024. <Blake (2025)>

Siméon, Ophélie. “[‘Goddess of reason’: Anna Doyle Wheeler, Owenism and the Rights of Women](#).” *History of European Ideas* 47.2 (2021): 285-98. <Blake (2022)>

Focuses on Anna Doyle Wheeler, who “fused [Robert] Owen’s co-operative ideals with calls for women’s emancipation” (abstract); includes references to Wollstonecraft.

Sireci, Fiore. “[Writers Who Have Rendered Women Objects of Pity’: Mary Wollstonecraft’s Literary Criticism in the Analytical Review and A Vindication of the Rights of Woman](#).”

Journal of the History of Ideas 79.2 (Apr. 2018): 243-65. <Blake (2019)>

Slegers, Roos. “[The Ethics and Economics of Middle Class Romance: Wollstonecraft and Smith on Love in Commercial Society](#).” *Journal of Ethics* 25.4 (Dec. 2021): 525-42. <Blake (2022)>

“This article shows the philosophical kinship between Adam Smith and Mary Wollstonecraft on the subject of love” (abstract).

Sokowski, Sandra. “[Disciplining Desire and the Problems of Authorship in Denis Diderot’s The Nun and Mary Wollstonecraft’s Maria: Or, the Wrongs of Woman](#).” *Comparatist* 45 (Oct. 2021): 324-46. <Blake (2022)>

“These two novels pose important questions regarding the assumptions at this time about women’s writing: what it means for one to write her experience, and how her readers may misinterpret (either willfully or not) her self-representation” (324).

Steiner, Enit Karafili. “[Mary Wollstonecraft’s ‘Love of Mankind’ and Cosmopolitan Suffering in Letters Written during a Short Residence in Sweden, Norway and Denmark](#).” *Studies in Romanticism* 58.1 (spring 2019): 3-26. <Blake (2020)>

Temple, Kathryn. “[Heart of Agitation: Mary Wollstonecraft, Emotion, and Legal Subjectivity](#).” *Eighteenth Century* 58.3 (fall 2017): 371-82. <Blake (2019)>

Tillotson, Marcia. “[Recent Wollstonecraft](#).” *Blake: An Illustrated Quarterly* 12.1 (summer 1977): 58-64.¹⁸¹

A review of *Mary, A Fiction, and The Wrongs of Woman*, ed. and intro. Gary Kelly. (London: Oxford University Press, 1976), *Letters Written during a Short Residence in Sweden, Norway, and Denmark*, ed. and intro. Carol H. Poston (Lincoln and London: University of Nebraska Press, 1976); *Godwin & Mary: Letters of William Godwin and Mary Wollstonecraft*, ed. Ralph M. Wardle (Lincoln and London: University of Nebraska Press, 1977); *A Vindication of the Rights of Woman*, ed. and intro. Miriam Brody Kramnick (Harmondsworth, England: Penguin Books, 1975); and Claire Tomalin, *The Life and Death of Mary Wollstonecraft* (New York and London: 1974).

Tomaselli, Sylvana. ““Have Ye Not Heard That We Cannot Serve Two Masters?: The Platonism of Mary Wollstonecraft.” [Revisioning Cambridge Platonism: Sources and Legacy](#).” Ed. Douglas Hedley and David Leech. Cham, CH: Springer, 2019. 175-89. <Blake (2021)>

¹⁸¹ Not recorded in BBS.

Also references Thomas Taylor and the Joseph Johnson circle.

Tomaselli, Sylvana. [Wollstonecraft: Philosophy, Passion, and Politics](#). Princeton: Princeton University Press, 2021. <Blake (2022, 2023)>

Offers a lucid distillation of Wollstonecraft's thought, with some biographical and historical context. Brief references to William Roscoe, Henry Fuseli, Joseph Johnson, and Blake.

Tumanova, A. “[Idei o vospitanii i ob obrazovanii Meri Uolstonkraft](#) [Mary Wollstonecraft's Ideas about Parenting and Education].” *Dni nauki studentov Vladimirskogo gosudarstvennogo universiteta imeni Aleksandra Grigor'evicha i Nikolaia Grigor'evicha Stoletovykh. Sbornik materialov zaочnykh nauchno-prakticheskikh konferentsii* [Days of Science of Vladimir State University Students. Collection of Materials of Correspondence Scientific and Practical Conferences]. Vladimir, 2020. 2346-51. In Russian (abstract in Russian and English). <Blake (2021)>

Weinglass, D.H. “[Henry Fuseli's Letter of Enquiry to Paris on Behalf of Mary Wollstonecraft's Sister Everina](#).” *Blake: An Illustrated Quarterly* 21.4 (spring 1988): 144-46. <BBS 402>

Argues that a 17 Jan. 1788 letter “provides a *terminus a quo* for the beginning of [Fuseli and Wollstonecraft's] acquaintance” (145).

Weiss, Deborah. [The Female Philosopher and Her Afterlives: Mary Wollstonecraft, the British Novel, and the Transformations of Feminism, 1796–1811](#). Cham, CH: Palgrave Macmillan-Springer Nature, 2017. <Blake (2019, 2020, 2023)>

“This study aims to refocus discussion of late-Enlightenment/Romantic-period women writers by arguing that the figure of the female philosopher—a literary character brought into existence by Mary Wollstonecraft's performance as the author of *A Vindication of the Rights of Woman*—came to embody the transformations of feminism during the period in which British society reacted to the French Revolution” (1).

Weiss, Deborah. “Madness and Maria: *The Wrongs of Woman* and Patriarchal Control.” *Women and Madness in the Early Romantic Novel: Injured Minds, Ruined Lives*. Manchester: Manchester University Press, 2024. <Blake (2025)>

White, Willow. “[Feminist Sensibilities: The Feud of Elizabeth Inchbald and Mary Wollstonecraft](#).” *Eighteenth-Century Studies* 55.3 (2022): 299-315. <Blake (2023)>

“This article examines the acrimonious relationship between Elizabeth Inchbald and Mary Wollstonecraft through the lens of their differing approaches to feminism and sensibility” (abstract).

Yücel, Uğur Eylül. “[The Place of Animals in Wollstonecraft's Early Educational Writings](#).” *Dialogue: Canadian Philosophical Review / Revue canadienne de philosophie* (2024): pp. 1-18. <Blake (2025)>

“Thomas Taylor's parody of Mary Wollstonecraft's support for rights of women and humans raises a question: does his satire unwittingly propose a defence of animal rights found in Wollstonecraft's arguments?” (abstract).

Yuen-Yuk, Liz Wan. “Haunted beyond Dreams: The Gothic and Enlightenment in Mary Wollstonecraft’s *Mary, A Fiction*.” *Gothic Dreams and Nightmares*. Ed. Carol Margaret Davison. Manchester: Manchester University Press, 2024. <Blake (2025)>

“With its strategic portrayal of nightmares in which reality and dreams are literally and metaphorically interwoven, *Mary*, as a prototypical Gothic novel, simultaneously expresses Matrimonial dissent and feminist values” (n.p.).

Wolfson, Susan J. *On Mary Wollstonecraft’s “A Vindication of the Rights of Woman”: The First of a New Genus*. New York: Columbia University Press, 2023. <Blake (2024, 2025)>

V. Bibliographies (Including Standard Bibliographies, Books and Essays with Substantial Bibliographic Content; Bibliographies of Exhibitions, Bibliographies of Musical Settings; Annotated Bibliographies, Historic Bibliographies): (See also Standard Catalogues)

Standard Bibliographies and Updates

Bentley, G.E., Jr. *Blake Books: Annotated Catalogues of William Blake's Writings in Illuminated Printing, in Conventional Typography and in Manuscript and Reprints Thereof: Reproductions of his Designs, Books with his Engravings, Catalogues, Books he owned, and Scholarly and Critical Works about him*. Oxford: Clarendon Press, 1977. With a New Preface and Post Script. Oxford: Clarendon Press, 2000.¹⁸² <BBS 294, WBHC 18-20>

As accompanied by its two sequels, *Blake Books Supplement* (1995) and *William Blake and His Circle* (2017), *Blake Books* (1978, 2000) is the standard comprehensive bibliography for works by and about Blake. It is abbreviated in scholarship as *BB*.

Using categories first established by Geoffrey Keynes's *A Bibliography of William Blake* (1921), *Blake Books* contains detailed bibliographical descriptions of Blake's writings; (including descriptions of each copy of the illuminated books, provenance, and location) editions of Blake's writings (including selections); reproductions of drawings and paintings; commercial book engravings (including different editions and variants); catalogues and bibliographies reproducing or listing Blake's works; the books Blake was known to have owned; and scholarship (including biographies, reviews, and dissertations). Bentley's introduction remains a useful overview of Blake's life, work, and critical reception.

Blake Books (2000) includes a new preface and postscript along with an unaltered reprint of the 1978 edition. The preface is an instructive bibliographical essay on important work on Blake since 1975, and the postscript lists major works.

Bentley's article “[A Supplement to Blake Books](#)” was his first effort to update the bibliography. Robert N. Essick's [review](#) of *Blake Books* contains many substantial corrections, as do Essick's standard catalogues, *The Separate Plates of William Blake* (1983) and *William Blake's Commercial Book Illustrations* (1991).

For the standard catalogue of Blake's paintings and drawings, see Butlin's *The Paintings and Drawings of William Blake* (1981).

For the standard bibliography of Blake set to music, see Fitch's *Blake Set to Music*.

G.E. Bentley and Martin Nurmi's *A Blake Bibliography: Annotated Lists of Works, Studies, and Blakeana* (Minneapolis: University of Minnesota Press, 1964) was the precursor to *Blake Books*, and the major differences between the two are laid out by Bentley on *BB* pp. 11-12.

¹⁸² For corrections of the 1977 edition, see Robert N. Essick's review and R.J. Shroyer's “[Blake's Copy of Lavater's Aphorisms on Man: A Correction of G.E. Bentley, Jr., Blake Books](#),” *Blake: An Illustrated Quarterly* 13.2 (fall 1979), 108, <BBS 388>.

Bentley, G.E., Jr. [*Blake Books Supplement*](#). Oxford: Clarendon Press, 1995. <WBHC 1259-60>

Organized like its predecessor, [*Blake Books*](#), *Blake Books Supplement* records newly discovered copies of Blake's works and the books he owned in bold, and it updates the provenance and location of the previously recorded and newly discovered works. It records new scholarship on Blake, as well as new editions of previously recorded scholarship.

Bentley's introduction to *Blake Books Supplement* continues his bibliographical and critical survey from [*Blake Books*](#) through 1992, which is roughly the terminal date for the other updates. It is abbreviated in scholarship as *BBS*.

The sequel to *Blake Books Supplement* is [*William Blake and His Circle*](#) (2017).

Bentley, G.E., Jr. [*Sale Catalogues of William Blake's Works: 1791-2017*](#). E.J. Pratt Library. Emmanuel College Library. University of Toronto. May 2017.

An exhaustive list of every known sale catalogue with items by William Blake through May 2017. For subsequent material, consult Essick's and now Crosby's "[*Blake in the Marketplace*](#)."

Bentley, G.E., Jr. "[*A Supplement to Blake Books*](#)." *Blake: An Illustrated Quarterly* 11.3 (winter 1977-78): 136-77. <BBS 383>

The first update to *Blake Books*. For a description, see the annotation for [*Blake Books*](#).

Bentley, G.E., Jr. *Blake Studies in Japan: A Bibliography of Works on William Blake Published in Japan 1893-1993*. Tokyo: Japan Association of English Romanticism, 1994. <WBHC 1245>

A comprehensive record of reprints, translations, catalogues, and studies of Blake written in Japanese following the categories of *Blake Books*. It is a substantial record of Blake's reception in Japan. For additional entries missed by Bentley, see Kazumitsu Watarai's "[*A Bibliography of William Blake in Japan, 1969-1977*](#)." For subsequent work, see [*William Blake and His Circle*](#) and the annual [*Blake Checklist*](#).

Abbreviated in scholarship as *BSJ*.

Bentley, G.E., Jr. with Assistance of Keiko Aoyama, Hikari Sato, Li-Ping Geng, and Fernando Castanedo. [*William Blake and His Circle: Publications and Discoveries from 1992 \[to 2016\] Including Addenda to Blake Records, Second Edition \(2004\)*](#). Toronto, 2010-17.

A massive successor to Bentley's bibliographic work in [*Blake Books*](#) and [*Blake Books Supplement*](#) and to his biographical work in [*Blake Records*](#), which updates and corrects the material in all these sources through 2016. It also includes reviews, which were not recorded by either of its predecessors. It provides tables of watermarks and stab-holes (pp.142-56) and the size and probable cost of the copperplates used for the engravings (with each individual entry). Abbreviated in scholarship as *WBHC*.

Much of the work is a synthesis of the material produced for Bentley's tenure on the annual *Blake* checklist (1993-2016), though I have noted significant discrepancies.

Discoveries after 2016 are recorded in Essick's and now Crosby's "[Blake in the Marketplace](#)," with Calè's "[Blake and Exhibitions](#)," Whittaker's "[Blake and Music](#)," and Ripley et al.'s "[William Blake and His Circle](#)" being the latest forms of the *Blake* checklist.

Calè, Luisa. "Blake and Exhibitions." Published annually in *Blake: An Illustrated Quarterly*.

The annual checklist of exhibitions of Blake's work, published in *Blake: An Illustrated Quarterly* since the summer of 2018.

Crosby, Mark. "Blake in the Marketplace." Published annually in *Blake: An Illustrated Quarterly*.

The annual description of sales and discoveries regarding Blake and his circle published in *Blake: An Illustrated Quarterly*. From the winter of 1973-74 to the spring of 2023, it was written by Robert N. Essick. In the spring of 2024, it was taken over by Mark Crosby.

It includes updates to Essick's catalogues, [*The Separate Plates of William Blake: A Catalogue*](#) and [*William Blake's Commercial Book Illustrations: A Catalogue and Study of the Plates Engraved by Blake after Designs by Other Artists*](#).

For an overview of Essick's tenure, see Sarah Jones, "[Our Sales Review Editor](#)," *Hell's Printing Press* (17 Mar. 2024).

Ripley, Wayne C., Fernando Castanedo, Hikari Sato, Hüseyin Alhas, and Vera Serdechnaia. "William Blake and His Circle: A Checklist of Recent Scholarship." Published annually in *Blake: An Illustrated Quarterly*.

The current iteration of the annual checklist on editions, catalogues, bibliographies, biographies, and scholarship on Blake and his circle. It has been published in *Blake: An Illustrated Quarterly* since the summer of 2018.¹⁸³

While its structure largely follows that of [*Blake Books*](#), it also describes notable digital resources pertaining to Blake.

It currently records material produced in English, the Romance languages, Japanese, Turkish, and Cyrillic languages.

Abbreviated in scholarship as <*Blake* (year)>. Note that the "(year)" in the citation refers to publication year of the issue of *Blake* in which the checklist appeared, and not to the year the checklist claims to cover.

Watarai, Kazumitsu. "[A Bibliography of William Blake in Japan, 1969-1977](#)." *Blake: An Illustrated Quarterly* 12.3 (winter 1978-79): 198-201. <BBS 386>

Entries supplementing [*Blake Books*](#) (1977).

¹⁸³ For a history of the *Blake* checklist, see the introduction to Ripley's first "[William Blake and His Circle: A Checklist of Recent Scholarship](#)," *Blake: An Illustrated Quarterly* 52.1 (summer 2018).

Books and Essays with Substantial Bibliographic Content

Bentley, G.E., Jr. “[Blake Among the Slavs: A Checklist](#).” *Blake: An Illustrated Quarterly* 11.1 (summer 1977): 50-54. <BBS 383>

A bibliography of Blake translations and criticism in Russian and other Slavic languages compiled by M.V. Brestkina, Bibliographer of the Saltykov-Shchedrin Library, and translated by Lisa Schneider and Sarah Bentley. See also Detlef W. Dörrbeck and Marta Slowiková’s “[Some Minor Additions to Bentley’s ‘Blake Among the Slavs,’](#)” *Blake: An Illustrated Quarterly* 12.3 (winter 1978-79), 198, and Sibylle Erle and Morton D. Paley’s [The Reception of Blake in Europe](#) (2019).

Bentley, G.E., Jr. “[The Eternal Wheels of Intellect: Dissertations on William Blake](#).” *Blake: An Illustrated Quarterly* 12.4 (spring 1979): 224-43. <BBS 387>

Analyzes trends in dissertations on Blake.

Crosby, Mark, Troy Patenaude, and Angus Whitehead. “[William Blake and the Age of Revolution: The Interdisciplinary Blake MA Course, Center for Eighteenth Century Studies, University of York, 1998-2004: An Appreciation, Checklist of Dissertations and Publications](#).” *Blake: An Illustrated Quarterly* 40.2 (fall 2006): 72-73. <WBHC 1709>

A description of the Master’s course at the University of York on Blake taught by Michael Phillips from 1998 to 2004 and of the Blake scholars it helped to produce.

Dörrbecker, D.W. “*In . . . Cambridge & in Oxford, places of Thought*: Blake in British Theses, 1950-1994.” Trier an der Mosel, 1995. <WBHC 1260>

Gross, Rochelle C., and C.M. Henning. “[Dissertations on Blake: 1963-1975](#).” *Blake: An Illustrated Quarterly* 11.1 (summer 1977): 54-59. <BBS 383>

Taken from *Dissertation Abstracts* and *Dissertation Abstracts International*, 1964-1976.

Jing-yu, Gu. “[Unlisted Articles on Blake Published in China](#).” *Blake: An Illustrated Quarterly* 17.4 (spring 1984): 157-59. <BBS 396>

Records and summarizes articles not found in [Blake Books](#) and Malmqvist’s “[Blake in China](#).”

Malmqvist, N.G.D. “[Blake in China](#).” *Blake: An Illustrated Quarterly* 13.1 (summer 1979): 24-28. <BBS 388>

On Blake’s Chinese reception. Focused on the period around 1957 when Blake was named poet of the year by the World Peace Conference. (For the impact of this on Blake’s reception in the Soviet Union, see Vera Serdechnaia’s “[Uil’iam Bleik v sovetskoi retsepsií: formirovanie obraza ‘revoliutsionnogo romantika’ \[William Blake in the Soviet Reception: Forming the Image of ‘Revolutionary Romantic’\]](#)”).

Spector, Sheila A., with the assistance of Kendall DeBoer and Sarah Jones. “[List of Biblical Illustrations](#).” [William Blake’s Biblical Illustrations](#). [William Blake Archive](#). 27 Apr. 2021. <*Blake* (2022)>

The list includes: “1) biblical reference; 2) title of work; 3) most commonly accepted date of composition; 4) medium; 5) major catalogue reference; 6) comments, including initial provenance; and 7) link to the image in the *Blake Archive* if published there.”

Van Kleeck, Justin. “[A Bibliography for the Study of VALA/The Four Zoas.](#)” *Blake: An Illustrated Quarterly* 41.3 (winter 2007-08): 100-24. <WBHC 1714>

A bibliography through 2007.

Bibliographies of Exhibitions¹⁸⁴

Myrone, Martin. “[Blake in Exhibition and on Display, 1904–2014](#).” “*William Blake: The Man from the Future?*” [Visual Culture in Britain 19.3](#) (2018). Special Issue. Ed. Colin Trodd and Jason Whittaker 365-79. <*Blake* (2017)>

Chronicles the exhibitions and displays of Blake between 1904 and 2014.

Myrone, Martin. “Blake the Artist: At Tate and Abroad.” [The Reception of William Blake in Europe](#). 2 vols. Ed. Sibylle Erle and Morton D. Paley. London: Bloomsbury Academic, 2019. 679-92. <*Blake* (2020, 2021, 2022)>

Includes a list of the Tate exhibitions of Blake and “a checklist of art exhibitions in Europe where Blake was represented as a visual artist” (689).

Paley, Morton D. “Timeline of the European Reception of William Blake, 1789–2016.” [The Reception of William Blake in Europe](#). 2 vols. Ed. Sibylle Erle and Morton D. Paley. London: Bloomsbury Academic, 2019. xxviii-lxv. <*Blake* (2020, 2021, 2022)>

A very useful synthesis that provides nations, titles, publication dates, and exhibition dates.

Townsend, Joyce H., ed. [William Blake: The Painter at Work](#). London: Tate Publishing, 2003.¹⁸⁵ <*WBHC* 2775-79>

An important collection of essays on the more technical features of Blake’s painting, with sections devoted to the watercolors, the large color prints, and the temperas. The book also analyzes Blake’s use of paper, paints and other materials; his practices of framing; the materials he used; and the contexts of his exhibitions.

¹⁸⁴ See also the Catalogue Sections in *BB*, *BBS*, *BSJ*, and *WBHC* and Butlin’s [Paintings and Drawings](#).

¹⁸⁵ See the overview of the book and its methodology in Townsend and Bronwyn A. Ormsby’s “Blake’s Painting Materials, Technical Art History, and the Legacy of G.E. Bentley Jr” in [Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.](#), ed. Karen Mulhallen (2010).

Bibliographies of Musical Settings

Davies, Keri. "Blake Set to Music." [Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture](#). Ed. Steve Clark, Tristanne Connolly, and Jason Whittaker. Hounds Mills, Basingstoke, Hampshire: Palgrave Macmillan, 2012. 189-208. <WBHC 1871-73>

On twentieth-century settings of Blake and their importance, including Hubert Parry's "Jerusalem," Ralph Vaughan Williams's *Job: A Masque for Dancing*, Benjamin Britten's *Songs and Proverbs of William Blake*, John Tavener's "The Lamb," and Ed Sanders's *The Village Fugs*. Includes a useful "Appendix 13.1. Blake Set to Music: Selected Recordings."

Fitch, Donald. *Blake Set to Music: A Bibliography of Musical Settings of the Poems and Prose of William Blake*. Berkeley: University of California Press, 1990. <BBS 309-10, WBHC 1238-39>

The standard record of Blake set to music.

Updated by Fitch's "[Blake Set to Music: Supplement 2001](#)" and Kumari's "[Adding to Blake Set to Music](#)."

For material after 2001, see Davies's "[Blake Set to Music](#)," Whittaker, "[Blake and Music](#)," and Whittaker, "['Jerusalem' Set to Music: A Selected Discography](#)."

Fitch, Donald. "[Blake Set to Music: Supplement 2001](#)." *Blake: An Illustrated Quarterly* 35.2 (fall 2001): 40-61. <WBHC 1688>

Updates Fitch's [Blake Set to Music](#).

Gooch, Bryan N.S., and David S. Thatcher. *Musical Settings of British Romantic Literature*. 2 vols. (Vol. 1. [Vol. 2.](#)) New York and London: Garland Publishing, 1982. <BBS 491>

"An extensive but erratic catalogue" (BBS 491).

Kumari, Ashanka. "[Adding to Blake Set to Music](#)." *Blake: An Illustrated Quarterly* 49.4 (spring 2016): 40-61. <*Blake* (2017)>

Adds forty entries (1976-2013) to Donald Fitch's [Blake Set to Music](#) (1990).

Whittaker, Jason. "Blake and Music." Published annually in *Blake: An Illustrated Quarterly*.

The annual checklist of Blake set to music, published in *Blake: An Illustrated Quarterly* since the summer of 2018.

Whittaker, Jason. "['Jerusalem' Set to Music: A Selected Discography](#)." *Blake: An Illustrated Quarterly* 52.4 (spring 2019): 5 pars. + listings. <*Blake* (2020)>

Details settings of the "Jerusalem" hymn, which prefaces *Milton*.

Annotated Bibliographies

Fuller, David. "William Blake." *Literature of the Romantic Period: A Bibliographical Guide*. Ed. Michael O'Neill. Oxford: Clarendon Press, 1998. 27-44. <WBHC 2047>

"A sound and straightforward guide designed especially for undergraduates, with essays on 'Texts and Facsimiles' (27-28), 'Literary Scholarship and Criticism' (29-37), and 'Art Scholarship and Criticism' (37-40)" (WBHC 2047).

Johnson, Mary Lynn. "William Blake." *The English Romantic Poets: A Review of Research and Criticism*. 4th ed. Ed. Frank Jordan. New York: Modern Language Association, 1985. 113-252. <BBS 528>

A substantial annotated bibliography. (Blake, it should be noted, was not included in the first three editions of this influential bibliography of canonical Romantic poets.)

Natoli, Joseph R. *Twentieth-Century Blake Criticism: Northrop Frye to the Present*. New York and London: Garland Publishing Inc., 1982. Rpt. *Routledge Library Editions. 2015*. <BBS 299>

An annotated bibliography of secondary sources in English largely between the 1950s and 1970s.

Summerfield, Henry. *A Guide to the Books of William Blake for Innocent and Experienced Readers*. Gerrards Cross: Colin Smythe, 1998. <WBHC 2717-18>

An extensive overview of Blake's poetic works, with comprehensive annotations that synthesize important critical commentaries.

Historic Bibliographies

Caro, Ann. "William Blake (1757-1827): A Bibliographical Continuation to the Grolier Bibliography of William Blake." London: London Diploma in Librarianship, 1963. <WBHC 1827>

Continues Keynes's [*A Bibliography of William Blake*](#).

Keynes, Geoffrey. *A Bibliography of William Blake*. New York: Grolier Club, 1921. [Rpt. 1969](#). <BB #617>

A foundational bibliography whose organizational schema structured Blake studies.

Most importantly, Keynes described the then-known copies of the illuminated books and provided the copies with letter designations.¹⁸⁶

Keynes also documented Blake's other original writings in all forms and media, his book illustrations, editions, musical settings, facsimiles, biographies, criticism, exhibition catalogues, sale catalogues, the books once in his possession, and the known portraits of William and Catherine.

Keynes provided for the first time the text for Blake's annotations to Watson's *Apology for the Bible* and Berkeley's *Siris*, newly discovered letters, three cancelled plates for *America*, and contemporary references to William and Catherine.

Keynes and Edwin's Wolf's [*William Blake's Illuminated Books*](#) (1953) updated the information about the illuminated books.

Ann Caro's "[*William Blake \(1757-1827\): A Bibliographical Continuation to the Grolier Bibliography of William Blake*](#)" added many secondary sources, but the true successor of *A Blake Bibliography* was Bentley's [*Blake Books*](#).

Keynes, Geoffrey, and Edwin Wolf. [*William Blake's Illuminated Books: A Census*](#). New York: Grolier Club, 1953. Rpt. New York: Kraus, 1969, [1975](#). <BB #666, WBHC 1144>

Updates Keynes's [*Bibliography*](#) (1921) regarding Blake's illuminated books, detailing both the new copies discovered and adding new information about existing copies.

Its descriptive bibliography has been supplanted by Bentley's [*Blake Books*](#) and its sequels, and its dating of the illuminated books and its description of Blake's printing method, by Visconti's [*Blake and Idea of the Book*](#).

¹⁸⁶ The letter designations were meant by Keynes to indicate the chronology of the different copies relative to one another, but subsequent scholarship, beginning with Keynes and Wolf's [*William Blake's Illuminated Books: A Census*](#) and continuing most significantly with Visconti's [*Blake and the Idea of the Book*](#), redated many copies. Bentley changed the letter designations for some books based on his idea of their production sequence, but, despite the revisions offered by Visconti and others, Bentley's (and not Keynes's) letter designations remain standard today.

VI. Catalogues (Including Standard Catalogues, Major Exhibition and Collection Catalogues, and Current Collections)

Standard Catalogues (Including Sale Catalogues and Catalogues Raisonne for the Major Media and Genres in which Blake Worked)

Butlin, Martin. *The Paintings and Drawings of William Blake*. 2 vols. New Haven: Yale University Press, 1981.¹⁸⁷ <BBS 2297, WBHC 1207-09>

The catalogue raisonné of Blake's paintings and drawings. Volume one contains the text, and volume two, the plates. Abbreviated in scholarship as Butlin. Typically, the numbers following Butlin refer to the number assigned to the work in volume one and not the page number. Works not listed in the Butlin catalogue are designated BUTWBA at the *Blake Archive*.

Major supplements include:

Butlin's

- “[A New Acquisition for the Tate and a New Addition to the Blake Catalogue](#),” *Blake: An Illustrated Quarterly* 15.3 (winter 1981-82), 132-33, <BBS 392-93>: Announces that “[t]he delicate pencil and watercolor sketch for the alternative composition of “Every Man also gave him a Piece of Money”” is now owned by the Tate Collection and has an unrecorded pencil sketch on the verso (132).
- “[Paintings and Drawings of William Blake \(1981\): Some Minor Additions](#),” *Blake: An Illustrated Quarterly* 17.4 (spring 1984), 159, <BBS 396>: Corrects information regarding Butlin #301, #320, #654, #812.31, and #812.99.
- “[Two Blakes Reappear and Make Three](#).” *Blake: An Illustrated Quarterly* 18.2 (fall 1984), 118-19, <BBS 397>: Records the rediscovery of Butlin #214 and #592, the latter of which has an unrecorded sketch of the same subject on its verso.
- “[A New Blake from his Apprentice Years?](#)” *Blake: An Illustrated Quarterly* 21.4 (spring 1988), 143, <BBS 402>: “[A] pen and wash drawing of the head and shoulders of King Edward III from his tomb in Westminster Abbey” housed “in the Archives and Local History section of the branch of the Victoria Library in the Buckingham Palace Road, London” (147).
- “[Footnotes on the Huntington Blakes](#),” *Blake: An Illustrated Quarterly* 22.1 (summer 1988), 17-18, <BBS 403>: Reconciles discrepancies between Butlin's *Catalogue* and Essick's *The Works of William Blake in the Huntington Collections* (1985).
- “[Six New Early Drawings by William Blake and a Reattribution](#),” *Blake: An Illustrated Quarterly* 23.2 (fall 1989), 107-12, <BBS 405>: The six new drawings are: “Angels Gathered Around a Book” (c. 1785), “Moses with the Tablets of the

¹⁸⁷ See Butlin's “Cataloguing William Blake,” in *Blake in His Time*, ed. Robert N. Essick and Donald Pearce (1978), <BBS 466-68, WBHC 2003-04>, for an explanation of the principles and practices structuring the catalogue and Butlin's “[The Catalogue of Blake's Designs Completed, & A Last Minute Inclusion](#),” *Blake: An Illustrated Quarterly* 9.2 (fall 1975), 48-49, <BBS 377>, for a discussion of the difficulty of shaping the different categories of Blake's art. Essick's [review](#) in *Blake: An Illustrated Quarterly* 16.1 (summer 1982), 22-65, <BBS 393>, offers corrections, alternative theories, and useful contextual information..

Law" (c. 1780-85), "Three Naked Children Crouching Around a Source of Light" (c. 1785), "A Young Man Seated Behind a Stone Slab" (c. 1785), "The First Sight of the Spiritual World" (c. 1785), a sketch for "Joseph's Brethren Bowing Before Him" (c. 1785); and the recovery of "The Complaint of Job" (c. 1785) [listed as "Untraced since 1928" in Butlin #163] and its unknown verso, a sketch for "The Bard, from Gray" (c. 1785).

- ["Two Newly Identified Sketches for Thomas Commins's *An Elegy* and Further Rediscovered Drawings of the 1780s,"](#) *Blake: An Illustrated Quarterly* 26.1 (summer 1992), 21-26, <BBS 409>: The Commins sketches offer alternative designs for Blake's engraving. The three rediscovered drawings are: "An Encounter in Heaven" (c. 1780-85), "Lady Macbeth and the Sleeping Duncan" (c. 1785), and its verso, depicting the same subject in a rough sketch, "Lady Macbeth and the Sleeping Duncan" (c. 1785).
- ["Two Newly Identified Sketches for Thomas Commins's *An Elegy*: A Postscript,"](#) *Blake: An Illustrated Quarterly* 27.2 (fall 1993), 42-44, <WBHC 1646>: On newly discovered drawings for the engravings.
- ["Another Rediscovered Small Color Print by William Blake,"](#) *Blake: An Illustrated Quarterly* 27.3 (1993-94), 68, <WBHC 1647>: A second-pull print of *Urizen*, pl. 3, likely made for the *Small Book of Designs* but "distinguished by a small but quite distinct female breast" (68). There is also a unrecorded sketch on the verso.
- ["New Risen from the Grave: Nineteen Unknown Watercolours by William Blake,"](#) *Blake: An Illustrated Quarterly* 35.3 (winter 2002), 68-73, <WBHC 1689>: The preliminary account of the discovery of Blake's watercolor designs for *The Grave*.
- With Robin Hamlyn. ["Tate Britain Reveals Nine New Blakes and Thirteen New Lines of Verse,"](#) *Blake: An Illustrated Quarterly* 42.2 (fall 2008), 52-72, <WBHC 1717>: Describes a newly discovered first state of the 1793 Job print (only the second known) and prints from the illuminated books produced for the *Small Book of Designs* copy B, which are inscribed with verses. Table 1 gives each new print a Butlin catalogue number tied to this copy of the *Small Book of Designs* (Butlin #261).
- ["Harpers and Other Drawings: The Case for a Unified Composition,"](#) *Blake: An Illustrated Quarterly* 47.2 (fall 2013), 6 pars, <WBHC 1738>: On new drawings in an album originally owned by Charles Augustus Tulk. See "[Blake in the Marketplace, 2012.](#)"
- ["Blake's Unfinished Series of Illustrations to *Paradise Lost* for John Linnell: An Addition,"](#) *Blake: An Illustrated Quarterly* 51.1 (summer 2017), 10 pars, <*Blake* (2018)>: On what Butlin maintains is a rediscovered watercolor drawing, *Adam and Eve Asleep*, which was produced for the Linnell *Paradise Lost* Set. Butlin's claim of the watercolor drawing's authenticity was disputed by David Bindman's "[Adam and Eve Asleep: A Dissent,](#)" Robert N. Essick's "[A Copy of Blake's Adam and Eve Asleep,](#)" and Joseph Viscomi's "[A Newly Discovered Copy of Blake's Adam and Eve Asleep,](#)" but defended by Butlin's "[The 'Linnell' Adam and Eve Asleep: The Case for the Defense,](#)" all published in *Blake: An Illustrated Quarterly* 51.2 (fall 2017), <*Blake* (2018)>.

By others

- Messrs. S. Leigh Sotheby & John Wilkinson. *Catalogue of a Valuable Collection of Engravings, Drawings and Pictures, chiefly from the cabinet of An Amateur comprising . . . Original Drawings and Sketches by W. Blake* (London, 1862). <SC>: “A Design, apparently intended in illustration of a tale [. . .], highly finished in indian [sic] ink’ (lot 184)” (BB #565, WBHC 1034).
- Sotheby, *Catalogue of the Choice Collection of Engravings & Etchings, formed by W.B. Scott, Esq. . . . also a Number of Beautiful Drawings by William Blake* (London, 1881), <BB #581, SC>: “Figures in pen and ink”; “5 ‘Studies of Figures in red chalk’”; “Three ‘drawings in a frame in colours’ for *Songs of Innocence*”; and “Pen sketch for ‘The Fly’ ‘slightly washed with colour’” (SC).
- Bernard Quaritch, *William Blake's Original Drawings Finished in Colours; Choice Early Copies of his Engraved Works; Books Illustrated by Blake; and Mr. William Muir's Admirable Facsimiles of Blake's Works, Offered for Sale* (London, 1885), <SC>: “the same” as “Cordelia and the Sleeping Lear” <Butlin #84.4>.
- John Pearson, *Catalogue 62* (London [1886?]), <SC>: “‘Battle Scene’ [. . .], india, Palgrave marked it as Blake’s ‘but it is more in the style of Flaxman,’ verso pencil of the same subject” and King and his courtiers [. . .], india, style of Stothard, female figures on the verso” (SC).
- John Pearson, *Catalogue 64* (London [1887?]), <SC>: “‘Spring’ [. . .], a female figure holding the bough of a tree, oval” (SC).
- Bernard Quaritch, *No. 91 Choice Portions Selected from Various Old Libraries, including that of the Earl of Hardwicke, formed during the last century by Lord Chancellor Hardwicke, removed from Wimpole Hall, Herts, of the late Right Hon. A.J.B. Beresford-Hope, LL.D., F.R.G.S., F.R.S.L, F.S.A., F.S.S., Etc, removed from Arklow House; The late Edward Breese, Esq. F.S.A., of Morva Lodge, Portmadoc, Wales; also many Books of general interest from other sources, transferred to 15 Piccadilly* (London, 1888), <WBHC 1039, SC>: “A Large Water-colour Drawing representing the Incantation-scene in ‘Macbeth’” and “The HOSTS OF HEAVEN AND HELL mustering for battle.” Lots 255-56.
- Christie, *Catalogue [including L.W. Hodson]* (London, 1906), <SC>: “Day of Destruction” (SC).
- Walpole Galleries, *Books, Autographs and Ex-Libris, including the Library of the Late William W. Phillips of New York City* (New York, 1918), <WBHC 1072, 1074, SC>: “It includes a painting by Blake” (WBHC 1072).
- Anderson Galleries, *Colour Plate Books; Sporting Books, Library Sets, Rare and Beautiful Bindings . . . Original Drawings by William Blake, John Leech and Rowlandson* (New York, 1921), <WBHC 1079, SC>: “It includes books from Anthony J. Drexel” (WBHC 1079). Bentley doesn’t specify which.
- Sotheby, *Catalogue* (London, 1925), <SC>: “‘Androcles and the Lion’ [. . .], exhibited at the Bradford Exhibition of Fine Arts 1904”; “Joseph’s Dream”; and “Two studies in pencil [. . .], one of a tropical plant, a note in Blake’s? hand says ‘in height an elm 2 or 3 feet diameter, the bark lig[h]t bluish like cherry tree’ (SC, Bentley emendation in quotation from catalogue). Lots 143, 144, 146.
- American Art Association, *The Important Library of Press Books Library Sets First Editions Formed by the late Emma W. Bucknell, Philadelphia, Pa.* (New

York, 1928), <SC>: “a giant figure, seated on the ground, in a hunched position, head resting on knees, arms entwining legs and hands clasped at ankles; in the background is the blue sky; rocks to each side of figure; in the right margin is depicted a snake wending its way down the side of the rock” (SC). Lot 57.

- Robert N. Essick, [Review of Butlin's *The Paintings and Drawings of William Blake*, *Blake: An Illustrated Quarterly* 16.1](#) (summer 1982), 22-62, <BBS 393>: Corrections, supplemental information, and praise.
- Robert N. Essick, “[Blake in the Marketplace, 1985](#),” *Blake: An Illustrated Quarterly* 20.1 (summer 1986), illus. 3, <BBS 399>: An unrecorded pencil sketch for the *Visionary Heads* (c. 1819-25), *The Head of Jonathan*.
- Jenijoy La Belle, “[A Pencil Sketch for Blake's Dante Illustrations](#),” *Blake: An Illustrated Quarterly* 19.2 (fall 1985), 73-74, <BBS 399>: A new sketch “of a standing woman” (73) on the verso of the pencil sketch of “The Six-Footed Serpent Attacking Agnolo Brunelleschi” (Butlin #822).
- John Westenhall, “[Blake's Sketches for 'Hamlet'](#),” *Burlington Magazine* 92 (1985), 229, <BBS 677>: Suggests that the Stanford Hamlet sketches (Butlin #74 and #75) are for *Hamlet and His Father's Ghost* (1806) (Butlin #547.5) and were created around that time and not during Blake's apprenticeship as suggested in Butlin's *Paintings and Drawings of William Blake*.
- Christie, Manson, and Woods. *The Larger Blake-Varley Sketchbook* (London: Christie, Manson, and Woods, 1989), <BBS 178-80>: A Christie auction catalogue “devoted to this work, all the Blake drawings reproduced” (BBS 178).
- Robert N. Essick, “[Blake in the Marketplace, 1992](#),” *Blake: An Illustrated Quarterly* 26.4 (spring 1993), 140-59, <WBHC 1643>: Describes and reproduces a new Robert Blake drawing, *Deathbed Scene(?)* on the verso of *Study of Dancing Figures by a Tree* (Butlin #R10).
- Agnew's. *130th Annual Exhibition of Watercolours & Drawings* (London: Thos. Agnew & Sons, 2003), <WBHC 697, SC>: “A Man Wearing a Tall Hat.” Lot 18.
- Sotheby. *Catalogue* (London, 2003), <SC>: “The Judgment of Solomon” (SC). Lot 235.
- Robert N. Essick and Rosamund A. Paice, “[Newly Uncovered Blake Drawings](#),” *Blake: An Illustrated Quarterly* 37.4 (winter 2003-04), 84-100, <WBHC 1696>: Nine new sketches were discovered on the versos of drawings held by the British Museum when they were remounted. The sketches relate to: *The Book of Thel*, *Europe*, *The Botanic Garden*, and “God Judging Adam.”
- Robert N. Essick, “[Blake in the Marketplace, 2005](#),” *Blake: An Illustrated Quarterly* 39.4 (spring 2006), 178-79, <WBHC 1705, SC>: Records the pencil drawing *Satan Going To and Fro in the Earth, and Another Figure* (c. mid-1820s).
- Arader Galleries. *Catalogue* (2008). <SC>: “Cumea' ('1773'), a copy, attributed to Blake, of Michelangelo's fresco of the Cumean Sibyl in the Sistine Chapel, watercolour [...] (recto); study of one of Michelangelo's ignudi (verso)” (SC).
- G.E. Bentley, Jr, “*Pictura Ignota: Blake's Most Seen, Least Known Painting*,” *Descant* 40.4 (2010), 73-103, <WBHC 1608>: On Blake's only known sign painting for the Talbot Inn in Southwark, which depicted Chaucer and the Canterbury pilgrims.

- Mark Crosby and Robert N. Essick, “[the fiends of Commerce': Blake's Letter to William Hayley, 7 August 1804](#),” *Blake: An Illustrated Quarterly* 44.2 (fall 2010), 52-72, <WBHC 1725>; On a newly discovered 7 Aug. 1804 letter to William Hayley. Also identifies two miniatures by Blake.
- John Windle. *Catalogue 46* (San Francisco, 2010), <SC>; Verso of Butlin #79, “studies of a leg, two heads, a standing figure, and the head of an eagle” (SC).
- Robert N. Essick, “[Blake in the Marketplace, 2012](#),” *Blake: An Illustrated Quarterly* 46.4 (spring 2013), <WBHC 1734>; On drawings and sketches from an album owned originally by Charles Augustus Tulk, including *Harpers and Other Drawings* (1792-93), sketches for *America* and *Europe* (the verso of *Harpers*), *Parental Affection, or the Meeting of a Family in Heaven*, and *Sisyphus Rolling the Stone up a Hill* (the verso of *Parental Affection*). See also Butlin’s “[Harpers and Other Drawings: The Case for a Unified Composition](#)” and Lowell Libson, *British Paintings & Works on Paper* (London: Lowell Libson, 2013), pp. 44-55.
- Robert N. Essick and Jenijoy La Belle, “[A Sketch by Robert Blake Revealed,](#)” *Blake: An Illustrated Quarterly* 50.2 (fall 2016), 8 pars., <*Blake* (2016)>; Details a sketch by Robert Blake, *Figure Studies (A Supplication?)*, which was found on the verso of Blake’s *Joseph Ordering Simeon to Be Bound* (Butlin# 158).

Butlin reviewed the issues that confronted him in compiling the catalogue in his essay, “[Cataloguing William Blake](#).” *Blake: An Illustrated Quarterly* 16.1 (summer 1982) is dedicated to the catalogue. It contains Mary Lynn Johnson’s “[Observation on Blake's Paintings and Drawings \(Based on Butlin's Catalogue Raisonné\)](#),” which uses the catalogue to comment on unrecognized “subjects,” motifs,” and “analogues” (4) [pp. 4-6]; John E. Grant’s “[Some Drawings Related to Blake's Night Thoughts Designs: The Coda Sketch and Two Pictures Not Previously Connected with the Series](#),” which uses the catalogue to identify additional sketches tied to the *Night Thoughts* designs not recognized by the Oxford Edition [pp. 7-11]; Martin Butlin’s “[A Concordance between William Rossetti's Annotated Lists, W. Graham Robertson's Supplementary List, and Butlin's Catalogue Numbers](#)” [pp. 12-21]; and Robert N. Essick’s [review](#), which offers corrections and gives a useful overview of Blake’s work as an artist [pp. 22-65].

Essick, Robert N. *The Separate Plates of William Blake: A Catalogue*. Princeton: Princeton University Press, 1983. <BBS 301, WBHC 1221-22>

The standard catalogue for Blake’s separate plates. Updated annually in Essick’s and now Crosby’s “[Blake in the Marketplace](#).”

See “[A Supplement to The Separate Plates of William Blake: A Catalogue](#)” for Essick’s initial update and “[Updates to Essick's The Separate Plates of William Blake \(1983\) and William Blake's Commercial Book Illustrations \(1991\)](#)” for a list of the relevant years for “[Blake in the Marketplace](#).”

The new copies and new impressions recorded in these are documented under the respective titles in [Separate Prints and Prints in a Series](#).

Essick, Robert N. “[A Supplement to The Separate Plates of William Blake: A Catalogue](#).” *Blake: An Illustrated Quarterly* 17.4 (spring 1984): 139-44. <BBS 396>

The first update and correction to [The Separate Plates of William Blake: A Catalogue](#).

Essick, Robert N. [*William Blake's Commercial Book Illustrations: A Catalogue and Study of the Plates Engraved by Blake after Designs by Other Artists*](#). Oxford: Clarendon Press, 1991. <BBS 310, WBHC 1243-45>

The standard catalogue of Blake's commercial engravings after other artists, adding greatly to the description of the commercial illustrations in [*Blake Books*](#) (and its sequels).

Updated annually in Essick's and now Crosby's “[*Blake in the Marketplace*](#).” See “[Updates to Essick's The Separate Plates of William Blake \(1983\) and William Blake's Commercial Book Illustrations \(1991\)](#)” for a list of the relevant years.

The new copies and editions recorded in these sources are documented under the respective titles in [*Commercial Book Illustrations*](#).

Updates to Essick's *The Separate Plates of William Blake* (1983) and *William Blake's Commercial Book Illustrations* (1991) are found in:

- “[A Supplement to The Separate Plates of William Blake: A Catalogue](#).” *Blake: An Illustrated Quarterly* 17.4 (spring 1984): 139-44. <BBS 396>
- “[Blake in the Marketplace, 1990](#).”
- “[Blake in the Marketplace, 1991](#).”
- “[Blake in the Marketplace, 1992](#).”
- “[Blake in the Marketplace, 1993, Including a Report on the Sale of the Frank Rinder Collection](#).”
- “[Blake in the Marketplace, 1994](#).”
- “[Blake in the Marketplace, 1995, Including a Survey of Blakes in Private Ownership](#).¹⁸⁸
- “[Blake in the Marketplace, 1996](#).”
- “[Blake in the Marketplace, 1997](#).¹⁸⁹
- “[Blake in the Marketplace, 1998](#).”
- “[Blake in the Marketplace, 1999](#).¹⁹⁰
- “[Blake in the Marketplace, 2000](#).¹⁹¹
- “[Blake in the Marketplace, 2001](#).”
- “[Blake in the Marketplace, 2002](#).”
- “[Blake in the Marketplace, 2003](#).”
- “[Blake in the Marketplace, 2004](#).”
- “[Blake in the Marketplace, 2005](#).”
- “[Blake in the Marketplace, 2006](#).”
- “[Blake in the Marketplace, 2007](#).”
- “[Blake in the Marketplace, 2008](#).”
- “[Blake in the Marketplace, 2009](#).”

¹⁸⁸ The sections missing from the print edition and provided in “[The Missing Portions of ‘Blake in the Marketplace, 1995’](#),” *Blake: An Illustrated Quarterly* 30.2 (fall 1996), 62-63, are restored in the digital edition.

¹⁸⁹ Includes “Current [“Jan. 1998”] Ownership of the Preliminary Drawings for, and Proofs and Relief Etchings of, Blake's Wood Engravings Illustrating Thornton's Virgil.”

¹⁹⁰ Includes “A Census of Complete Copies of Designs to a Series of Ballads, 1802.”

¹⁹¹ Includes “A Handlist of Blake's Commercial Book Illustrations Engraved by Other Craftsmen.”

- “[Blake in the Marketplace, 2010.](#)”¹⁹²
- “[Blake in the Marketplace, 2011.](#)”¹⁹³
- “[Blake in the Marketplace, 2012.](#)”
- “[Blake in the Marketplace, 2013.](#)”
- “[Blake in the Marketplace, 2014.](#)”
- “[Blake in the Marketplace, 2015.](#)”
- “[Blake in the Marketplace, 2016.](#)”
- “[Blake in the Marketplace, 2017.](#)”
- “[Blake in the Marketplace, 2018.](#)”
- “[Blake in the Marketplace, 2020.](#)”
- “[Blake in the Marketplace, 2021.](#)”
- “[Blake in the Marketplace, 2022.](#)”
- “[Blake in the Marketplace, 2023.](#)”

¹⁹² Contains Essick’s estimation of which of Blake’s engravings may have been executed by his apprentice, Thomas Owen.

¹⁹³ Contains a list of “discoveries of unrecorded or long-lost works by Blake” (108) from 1990 to 2010.

Historic Standard Catalogues

Bindman, David, assisted by Deirdre Toomey. [*The Complete Graphic Works of William Blake*](#). New York: G.P. Putnam's Sons and [London]: Thames and Hudson, 1978. Paperback edition. [\[London\]: Thames and Hudson, 1986.](#) <BBS 150-51, WBHC 483>

A once essential but still useful collection of Blake's designs, encompassing at least one black and white copy of most of the illuminated books, commercial engravings and separate plates. Includes 765 illustrations; an introduction, "Blake as a Graphic Artist" (10-22); and "Notes to the Plates" (465-88).

Binyon, Laurence. [*The Drawings and Engravings of William Blake*](#). Ed. Geoffrey Holme. London, 1922. New York, 1967. <BB #404; WBHC 680-81, 697>

Includes illuminated books, color printed drawings, watercolors, temperas, and both pen and ink and pencil drawings.

Binyon, Laurence. [*The Engraved Designs of William Blake*](#). London: Ernest Benn Limited and New York: Charles Scribner's Sons, 1926. Rpt. [New York: Da Capo Press, 1967.](#) <BB #627, WBHC 1099-1100>

A dated catalogue of the illuminated books, separate prints, and some of the commercial engravings, but the description of the designs in the catalogue can be useful.

Easson, Roger R., and Robert N. Essick. *William Blake: Book Illustrator: A Bibliography and Catalogue of the Commercial Engravings*. Vol. 1: A Bibliography and Catalogue of the Commercial Engravings. Normal, IL, 1972. Volume II: Plates Designed or Engraved by Blake 1774-1796. Memphis, TN: The American Blake Foundation, 1979. <BB #702, BBS 296>

Contains important bibliographical details of the commercial engravings, but it has been largely supplanted by Essick's [*William Blake's Commercial Book Illustrations*](#) (1991). The third volume of *William Blake: Book Illustrator* was never published.

Keynes, Geoffrey, ed. *Blake's Pencil Drawings*. Second Series London, 1956. <BB #402>

"57 plates" (BB #402).

Keynes, Geoffrey, ed. *Drawings of William Blake: 92 Pencil Studies*. New York, 1970. <BB #405>

"[M]ost of the drawings are repeated, rather darker, from the *Pencil Drawings* of 1927 (27) and 1956 (39)" (BB #405).

Keynes, Geoffrey. *Engravings by William Blake: The Separate Plates. A Catalogue Raisonné*. Dublin: Emery Walker, 1956. <BB #669, WBHC 1147-48>

Important successor to Russell's [*The Engravings of William Blake*](#) (1912), though Keynes's catalogue has been largely supplanted by [*Blake Books*](#) (and its sequels), [*The Separate Plates of William Blake*](#) (1983), and [*William Blake's Commercial Book Illustrations*](#) (1991).

Keynes, Geoffrey, ed. *Pencil Drawings by William Blake*. [First Series.] London, 1927. <BB #409>

“82 plates” (BB #409).

Keynes, Geoffrey, ed. *William Blake's Illustrations to the Bible. A Catalogue Compiled by Geoffrey Keynes*. London: The William Blake Trust, 1957. <BB #681>

“208 entries” (BB #681).

Russell, Archibald G.B. *The Engravings of William Blake*. New York: Houghton Mifflin, 1912. <BB #603, WBHC 1067>

The first reliable catalogue of Blake's engravings (including some illuminated books, the separate plates, and the commercial book illustrations). Despite its age, contains bibliographic information not offered elsewhere.

Current Collections: Digital Collections, Collection Catalogues, Collections Guides, and Scholarship (Alphabetized by Institution or Collector's Last Name) (See also the [Collection List](#) at the *William Blake Archive* for the Specific Items Held by Major Collections and Collectors)

General Studies

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

Documents donations of Blake's works to public institutions.

Bentley, G.E., Jr. "[Blake on Sale: Blake's Watercolours, Temperas, Works in Illuminated Printing, Commercial Engravings, and Manuscripts in Catalogues of 1997–2016](#)." *Notes and Queries* 66.2 (Jun. 2019): 251-68.¹⁹⁴ <*Blake* (2020)>

A description of the 1820 listing of Blake works for sale by the bookseller Edward Evans.

Bentley, G.E., Jr. [Sale Catalogues of William Blake's Works: 1791-2017](#). E.J. Pratt Library. Emmanuel College Library. University of Toronto. May 2017.

An exhaustive list of every known sale catalogue with items by William Blake through May 2017. For subsequent material, consult Essick's and now Crosby's "[Blake in the Marketplace](#)."

Ackland Art Museum (University of North Carolina, Chapel Hill, US)
[Digital Collection](#)

Albertina Museum (Vienna, AT)
[Digital Collection](#)

Arlington Court and the National Trust Carriage Museum (Devon, UK)¹⁹⁵

Art Institute of Chicago (Chicago, IL)
[Digital Collection](#)

Ashmolean Museum (Oxford University, UK)
[Digital Collection](#)

Auckland Public Library (Auckland, AU)
[Digital Collection](#)

The William Blake Collection in the George Grey Rare Books Room. Auckland: Auckland City Library, 1991. <*WBHC* 1245>

¹⁹⁴ See Bentley's briefer description in "[William Blake and His Circle: A Checklist of Publication and Discoveries for 2016](#)," *Blake: An Illustrated Quarterly* 51.1 (summer 2017), pars. 8-12, <*Blake* (2018)>.

¹⁹⁵ The museum has not digitized its one Blake item, [The Sea of Space and Time](#) (also known as the *Arlington Court Painting*), but the painting is available at the *Blake Archive* in preview mode.

Bayerische Staatsbibliothek (Munich, DE)
[Digital Collections](#)

Bentley, G.E., Jr. (See [Victoria University](#), University of Toronto, CA)

Beinecke Library, Yale University (Including the Chauncey Brewster Tinker Manuscript Collection)
(New Haven, CT)
[Digital Collections](#)

Metzdorf, Robert F. *The Tinker Library: A Bibliographical Catalogue of the Books and Manuscripts Collected by Chauncey Brewster Tinker*. New Haven: Yale University Press, 1959. 1995. 1998. <BB #683, WBHC 1156>

See also the current [description](#) of the collection.

Birmingham Museums & Art Gallery (Birmingham, UK)
[Digital Collection](#)

Bodleian Library (Oxford University, UK)
[Digital Collection](#)

British Library¹⁹⁶ (London, UK)

British Museum (London, UK)
[Digital Collection](#)

Morgan, Richard, with Supplementary Notes by G.E. Bentley, Jr. “[A Handlist of Works by William Blake in the Department of Prints and Drawings in the British Museum](#).” *Blake: An Illustrated Quarterly* 5.4 (spring 1972): 221-58. <BB #1217.95>

Brighton & Hove Museums (Brighton, UK)
[Digital Collection](#)

Just *The Adoration of the Kings* (1799). Accession no. FAooooo34. Not included on the *Blake Archive* Collection List.

Brooklyn Museum (Brooklyn, NY)
[Digital Collection](#)

Cincinnati Art Museum (Cincinnati, OH)
[Digital Collection](#)

Grant, John E., and Mary Lynn Johnson. “[Illuminated Books in the Cincinnati Art Museum](#).” *Blake: An Illustrated Quarterly* 7.1 (fall 1973): 40-43. <BB #1217.129>

Note that the Cincinnati Art Museum holds *The Book of Thel* copy N, *Songs of Innocence* copy S, *Songs of Innocence and of Experience* copy S, and provides new descriptions.

¹⁹⁶ As of Nov. 2024, the British Library’s digital collection remains inaccessible due to a cyber-attack.

Cleveland Museum of Art (Cleveland, OH)
[Digital Collection](#)

Cornell University (Cornell, NY)
[Digital Collection](#)

Visconti, Joseph. *Blake at Cornell: An Annotated Checklist of Works by and about William Blake in the Cornell University Libraries and the Herbert F. Johnson Museum*. Ithaca: 1987. <BBS 302>

Collection of Robert N. Essick (San Marino, CA)

Essick, Robert N. "William Blake and His Circle and Followers: A Catalogue of the Collection of Robert N. Essick Compiled by the Collector." ([Altadena, 2008]). <WBHC 1370-71>

Available only from the collector.

Lyle, Janice S. "[Handlist of the Essick Blake Collection](#)." *Blake: An Illustrated Quarterly* 11.4 (spring 1978): 217-35. <BBS 384>

Details the Essick collection up to that date.

Fitzwilliam Museum (Cambridge University, UK) (See also [Geoffrey Keynes](#) in Blake's Collectors)
[Digital Collection](#)

Bindman, David. [William Blake: Catalogue of the Collection in the Fitzwilliam Museum, Cambridge](#). Cambridge: Heffer, 1970. <BB #703, BBS 292>

Keynes's collection, which was bequeathed to the Fitzwilliam Museum, is listed in an appendix, pp. 65-84.

Keynes, Geoffrey. *Bibliotheca Bibliographici: A Catalogue of the Library Formed by Geoffrey Keynes*. London, 1964. <BB# 687>

The catalogue of Keynes's collection, most of which is now housed at the Fitzwilliam Museum, Cambridge University.¹⁹⁷ It also reprints his "[Religio Bibliographici](#)."

Fogg Art Museum, Harvard University (Cambridge, MA)
[Digital Collection](#)

Paley, Morton D, with the assistance of Michael Davies. "[Handlists of Four Blake Collections](#)." *Blake: An Illustrated Quarterly* 11.4 (spring 1978): 260-75. <BBS 384>

Includes the Metropolitan Museum of Art, the Boston Museum of Art, the Fogg Art Museum (Harvard University), and the Victoria and Albert Museum.

Folger Shakespeare Library (Washington, DC)
[Digital Collection](#)

¹⁹⁷ For exceptions, see Bindman's [William Blake: Catalogue of the Collection in the Fitzwilliam Museum](#) (1970), <BB #703>, and the description in BBS 292.

Glynn Vivian Gallery (Swansea, UK)

Skretkowicz, Victor, Jr. "[J. Deffett Francis: The Swansea Blakes.](#)" *Blake: An Illustrated Quarterly* 3.3 (Dec. 1969): 52-54. <BB #1217.47>

Describes Francis's relationship with Frederick Tatham and his Blake items. He donated 7 pencil drawings by Blake to the British Museum in 1873; sent "Woe cried the muse" to William Michael Rossetti in 1875; gave 60 more pieces by Blake to the British Museum in 1878; and gave *America a Prophecy* pls. 2, 5, and 15, *Europe* pls. 6-7, 12, "He descended into Hell," and "Michael Angelo (Buonarroti)" (from Fuseli's *Lectures on Painting* [1801]) to the Swansea Public Library by 1890. The last are now held by the Glynn Vivian Art Gallery, Swansea.

J. Paul Getty Museum (Los Angeles, CA)

[Digital Collection](#)

The Georgian House (Merstham, UK)

Not Included on *BA* Collection List

Preston, Kerrison. *Notes for a Catalogue of the Blake Library at The Georgian House Merstham*. Cambridge: Golden Head Press Ltd., 1960. 2nd ed. 1962. <BB #684>

"There are some 472 entries, including books, MSS, and pictures by Blake and books, pamphlets, and articles about him" (BB #684).

Glasgow Museums and Art Galleries (Glasgow, UK)

[Auld, Alasdair A.] *William Blake 1757-1827: Six Paintings in the Stirling Maxwell Collection, Pollock House*. [1971]. <BBS 292-93>

Hamburger Kunsthalle

Bindman, David, and Esther Chadwick, ed. [William Blake's Universe](#). London: Philip Wilson, 2024. <*Blake* (2025)>

The catalogue for the exhibition held at the Fitzwilliam Museum, Cambridge UK, from 23 Feb. to 19 May and at the Hamburger Kunsthalle from 14 Jun. to 8 Sep. 2024.

Dörrbecker, Detlef. "[Jerusalem in Hamburg.](#)" *Blake: An Illustrated Quarterly* 11.1 (summer 1977): 61.¹⁹⁸

Details the growing collection of the Hamburger Kunsthalle Museum: the preparatory drawing for *Jerusalem* pl 51, *Young's Night Thoughts*, Illustrations of the Book of Job, and "an almost complete set of the Blake Trust Facsimiles" (61).

Houghton Library (Harvard University, Cambridge, MA)

[Digital Collection](#)

Essick, Robert N. "[Blake in the Marketplace, 1985.](#)" *Blake: An Illustrated Quarterly* 20.1 (summer 1986): 12-13.

¹⁹⁸ Not recorded in *BBS*.

Details the works owned by Hoffer that are now held by the Houghton Library, Harvard University.

Huntington Library, Art Collections, and Botanical Gardens (San Marino, CA)

[Digital Collection](#)

Essick, Robert N. [William Blake at The Huntington: An Introduction to the William Blake Collection in The Henry E. Huntington Library and Art Gallery, San Marino, California.](#) New York and San Marino: Harry N. Abrams, Inc., in Association with the Henry E. Huntington Library and Art Gallery, 1994. <WBHC 704-05>

A selection, with new descriptions and color reproductions. See Butlin's "[Footnotes on the Huntington Blakes](#)," which reconciles the discrepancies between Butlin's [Catalogue](#) and Essick's [Works of William Blake in the Huntington Collections](#).

Butlin, Martin. "[Footnotes on the Huntington Blakes](#)." *Blake: An Illustrated Quarterly* 22 (1988-89): 17-18. <BBS 403>

Reconciles the discrepancies between Butlin's [Catalogue](#) and Essick's [The Works of William Blake in the Huntington Collections](#) (1985).

Essick, Robert N. [The Works of William Blake in the Huntington Collections: A Complete Catalogue](#). San Marino: Henry E. Huntington Library and Art Gallery, 1985.¹⁹⁹ <BBS 303>

The current standard catalogue for the collection, replacing Wark's revision to Baker's [Catalogue of William Blake's Drawings and Paintings in the Huntington Library](#).

Baker, C.H. Collins. Enlarged and revised by R.R. Wark. [Catalogue of William Blake's Drawings and Paintings in the Huntington Library](#). San Marino: Huntington Library, 1957. <BB #646>

Keynes, Geoffrey (See the [Fitzwilliam Museum](#) and [Geoffrey Keynes](#) in Twentieth-Century Collectors)

King's College Library (Cambridge University, Cambridge, UK)

Library of Congress (Washington, DC) (See also [Lessing J. Rosenwald in Blake's Collectors](#))
[Digital Collection](#)

[The Lessing J. Rosenwald Collection: A Catalog of the Gifts of Lessing J. Rosenwald to the Library of Congress, 1943 to 1975](#). Washington [DC]: Library of Congress, 1977.325-42. <BBS 19>

Louvre Museum (Paris, FR)

[Digital Collection](#)

Manchester Art Gallery (Manchester, UK)

[Digital Collection](#)

¹⁹⁹ Replaces Essick's "[Handlist of the Huntington Blake Collection](#)," *Blake: An Illustrated Quarterly* 11.4 (spring 1978), 236-59, <BBS 384>.

McGill University Libraries (Montreal, CA)
[Library Catalogue](#)

A Catalogue of the Lawrence Lande William Blake Collection in the Department of the Books and Special Collections of the McGill University Libraries. Montreal, 1983. <BBS 300-01>

[Collection Guides](#)

A Catalogue of the Lawrence Lande William Blake Collection. Foreword by Lawrence Lande. Preface by Christopher Heppner. Intro. by Elizabeth Lewis. Catalogue by Rosemary Haddad. Montreal, 1983. <BBS 300-01>

Scharbach, Deborah. *Index to A Catalogue of the Lawrence Lande William Blake Collection in the Department of Rare Books and Special Collections of the McGill University Libraries.* Montreal: Department of Rare Books and Special Collections, McGill University Libraries, 1990. <WBHC 1223>

[Studies](#)

Garland, Jennifer. “[On this day: William Blake \(d. August 12, 1827\)](#).” *Rare Books and Special Collections at McGill [Blog]*. 12 Aug. 2016.

On Blake and the McGill Library collection. Excerpted and adapted from *Meetings with Books: Special Collections in the 21st century with a Tribute to Raymond Klibansky & Illustrated Survey of Special Collections at McGill University Library and Archives* (Montreal: McGill Library and Archives, 2014).

Heppner, Christopher. “[Notes on Some Items in the Blake Collection at McGill with a Few Speculations around William Roscoe](#).” *Blake: An Illustrated Quarterly* 10.4 (spring 1977): 100-08. <BBS 381>

Highlights items in the Lande Collection at McGill.

A Catalogue of the Lawrence Lande William Blake Collection. Foreword by Lawrence Lande. Preface by Christopher Heppner. Intro. by Elizabeth Lewis. Catalogue by Rosemary Haddad. Montreal, 1983. <BBS 300-01>

Garland, Jennifer. “[On this day: William Blake \(d. August 12, 1827\)](#).” *Rare Books and Special Collections at McGill [Blog]*. 12 Aug. 2016.

On Blake and the McGill Library collection. Excerpted and adapted from *Meetings with Books: Special Collections in the 21st century with a Tribute to Raymond Klibansky & Illustrated Survey of Special Collections at McGill University Library and Archives* (Montreal: McGill Library and Archives, 2014).

Heppner, Christopher. “[Notes on Some Items in the Blake Collection at McGill with a Few Speculations around William Roscoe](#).” *Blake: An Illustrated Quarterly* 10.4 (spring 1977): 100-08. <BBS 381>

Highlights items in the Lande Collection at McGill.

Scharbach, Deborah. *Index to A Catalogue of the Lawrence Lande William Blake Collection in the Department of Rare Books and Special Collections of the McGill University Libraries.*

Montreal: Department of Rare Books and Special Collections, McGill University Libraries, 1990.
<WBHC 1223>

Mead Art Museum (Amherst College MA)

[Digital Collection](#)

Paul Mellon (See [Yale Center for British Art](#) and [Paul Mellon](#) in Blake Collectors)

Metropolitan Museum of Art (New York, NY)

[Digital Collection](#)

Paley, Morton D, with the assistance of Michael Davies. “[Handlists of Four Blake Collections](#).
Blake: An Illustrated Quarterly 11.4 (spring 1978): 260-75. <BBS 384>

Includes the Metropolitan Museum of Art, the Boston Museum of Art, the Fogg Art Museum (Harvard University), and the Victoria and Albert Museum.

Minneapolis Institute of Art (Minneapolis, MN)

[Digital Collection](#)

Morgan Library and Museum (New York, US) [Formerly Known as the Pierpont Morgan Library]
[Digital Collection](#)

John Murray Collection

Museum of Fine Arts, Boston (Boston, MA)

[Digital Collection](#)

[Boston] Museum of Fine Arts. [Exhibition of Drawings, Water Colors, and Engravings by William Blake](#). 2nd ed. Boston: [Museum of Fine Arts], 1880.

[Boston] Museum of Fine Arts. [Exhibition of Books, Water Colors, Engravings, Etc. by William Blake](#). Boston: Museum of Fine Arts, 1891.

[Constable, W.G.] [Catalogue of Paintings and Drawings in Water Color Museum of Fine Arts Boston](#). Boston, 1949. <BB #691>

Blake is on “pp. 19-33” (BB #691). Detailed catalogue descriptions.

Paley, Morton D, with the assistance of Michael Davies. “[Handlists of Four Blake Collections](#).
Blake: An Illustrated Quarterly 11.4 (spring 1978): 260-75. <BBS 384>

Includes the Metropolitan Museum of Art, the Boston Museum of Art, the Fogg Art Museum (Harvard University), and the Victoria and Albert Museum.

National Gallery of Art (Washington DC)

[Digital Collection](#)

National Gallery of Scotland (Edinburgh, UK)

[Digital Collection](#)

Baker, Christopher. *English Drawings and Watercolours 1600-1900*. National Gallery of Scotland. Edinburgh: Trustees of the National Gallery of Scotland, 2011. <WBHC 1391-92>

“The Blakes in the National Gallery of Scotland (pp. 42-49) include Blake’s ‘Hecate’ <Butlin #317>, ‘God Writing on the Tables of the Covenant’ <#448>, and ‘Job Confessing his Presumption to God Who Answers from the Whirlwind’ <#461>. There are also sections on John Flaxman (pp. 114- 16), Samuel Palmer (pp. 234-40), and Thomas Stothard (pp. 333-38)” (WBHC 1391-92).

National Gallery of Victoria (Melbourne, AU)
[Digital Collection](#)

Butlin, Martin, and Ted Gott. [*William Blake in the Collection of the National Gallery of Victoria*](#). Melbourne: National Gallery of Victoria, 1989. <BBS 306-07, WBHC 1235-36>

The catalogue for the exhibition held at the National Gallery of Victoria, Melbourne, from 14 Sep. to 19 Nov. 1989.

Leahy, Catherine. *William Blake*. Melbourne: The Council of Trustees of the National Gallery of Victoria, 2014. <WBHC 1319>

The catalogue for the exhibition held at the National Gallery of Victoria, Melbourne, from 4 Apr. to 31 Aug. 2014. It also serves as the most recent collection catalogue, with all of *Innocence* copy X, its 22 Job engravings, and its Dante watercolors reproduced.

Newberry Library (Chicago, IL)
Not in BA Collection List. Owns *Europe* (11, 17), (9, 4), (16, 17).

New York Public Library (New York, NY)
[Digital Collection](#)

Collection of Alan Parker

Petworth House (Sussex, UK)
[Digital Collection](#)

Philadelphia Museum of Art (Philadelphia, PA)
[Digital Collection](#)

Pollock House (Glasgow, UK)

Preston, Kerrison (See [City of Westminster Archives Center](#))

Princeton University Library (Princeton, NJ)
[Digital Collection](#)

Ryskamp, Charles. [*William Blake Engraver: A Descriptive Catalogue of an Exhibition \[in Princeton University Library\]*](#). Princeton, 1969. <BB #700, WBHC 1167-68>

The catalogue for the exhibition held at Princeton University from Dec. 1969 to Feb. 1970. No reproductions but “129 entries, described with great care” (BB #700).

Essick, Robert N. “[Blake in the Marketplace, 1985](#).” *Blake: An Illustrated Quarterly* 20.1 (summer 1986): 13.

Identifies the works now held by the Princeton University Library that were given by Irene Taylor.

Harry Ransom Center (University of Texas at Austin, Austin, TX)
[Digital Collection](#)

“[William Blake: An Inventory of His Collection at the Harry Ransom Center](#).”

Rhode Island School of Design Museum of Art (Providence, RI)

Robertson, W. Graham (See [W. Graham Robertson](#) in Blake Collectors)

Rosenbach Museum and Library (New York, NY)
[Digital Collection](#)

Royal Institution of Cornwall (Cornwall, UK)

Society of Antiquaries of London (London, UK)
[Digital Collection](#)

SUNY Buffalo

Paley, Morton D. “[Blakes at Buffalo](#).” *Blake: An Illustrated Quarterly* 4.3 (winter 1971): 81-86.
<BB #1217.67>

Records that SUNY Buffalo owns *Europe* pl. 18; a pencil sketch, “A Boxer Holding a Cestus” (Butlin #179); and *The Beggar’s Opera*; “the Buffalo and Erie County Library has *Europe* pl. 4” (BB #1217.67).

Syracuse University Library (Syracuse, NY)

Tate Collection (London, UK)
[Digital Collection](#)

Butlin, Martin. [William Blake, 1757-1827](#). London: Tate Gallery, 1990. <WBHC 1154>

Valuable catalogue for an important collection. Earlier versions were published in [1957](#), 1971, and 1983.

Myrone, Martin. “Blake the Artist: At Tate and Abroad.” *The Reception of William Blake in Europe*. 2 vols. Ed. Sibylle Erle and Morton D. Paley, ed. London: Bloomsbury Academic, 2019. I. 679-92.<Blake (2020, 2021, 2022)>

Includes a list of the Tate exhibitions of Blake and “a checklist of art exhibitions in Europe where Blake was represented as a visual artist” (689).

Thorne, Mrs. Landon K. (See [Morgan Library and Museum](#) and [Mrs. Landon K. Thorne](#) in Blake Collectors)

Trinity College (Hartford CT)

[William Blake Collection](#). Watkinson Library. Trinity College Archives.

The collection includes Blake's Memorandum, some of the correspondence with Hayley and with Ozias Humphry; references to Blake in the correspondence of Thomas Carlyle, Seymour Kirkup, and Algernon Charles Swinburne; and the correspondence (c. 1930s-40s) of the Trinity College Librarian Allan R. Brown about the acquiring of the Blake collection (including letters with Ruthven Todd and Geoffrey Keynes).

University of Adelaide (Adelaide, AU)

Not Included on *BA* Collection List

Lee, Elizabeth. *A Catalogue of Blake Material in the Special Collections of the Barr Smith Library*. Adelaide: Barr Smith Library, the University of Adelaide, 1988. <BBS 306>

University of California, Los Angeles (Los Angeles, CA)

Beer, John. “[Blake’s ‘Donald the Hammerer.’](#)” *Blake: An Illustrated Quarterly* 5.3 (winter 1971-72): 165-67. <BB #1217.81>

Provides the story illustrated by Blake in “Donald the Hammerer” (Butlin 782).

Essick, Robert N. “[The Blakes at UCLA.](#)” *Blake: An Illustrated Quarterly* 4.3 (winter 1971): 75-78. <BB #1217.65>

Describes the illustrations held by UCLA: “Donald the Hammerer” (Butlin 782) and “In maiden meditation fancy free” (Butlin 582), a preliminary sketch for “Enoch.” See “John Beer’s [“Blake’s ‘Donald the Hammerer’”](#) for the background on the story the sketch is based on.

University of Glasgow (Hunterian Art Gallery, Glasgow, UK)

Stirton, Paul. *William Blake and His Circle*. [No publication information.] 1993.

The small catalogue for the exhibition held at the Hunterian Art Gallery, University of Glasgow, from 1 May to 26 Jun. 1993. All of the works are from the University of Glasgow collection.

University of Toronto (Victoria University Library, Toronto, CA)

[Digital Collection](#)

[G.E. Bentley: Blake Collection](#). E.J. Pratt Library.

[G.E. Bentley Collection of William Blake & His Contemporaries](#). E.J. Pratt Library. Emmanuel College Library. University of Toronto.

The Blake collection of G.E. Bentley, which is now held by the University of Toronto. A [digitized copy](#) of the print catalogue is available at the Internet Archive.

Brandeis, Robert. "Appendix: William Blake in Toronto: The Bentley Collection at the Victoria Library." *Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.* Ed. Karen Mulhallen. University of Toronto Press: Toronto, 2010. 265-72. <WBHC 2436-40>

Highlights Bentley's career and the collection he donated.

Victoria and Albert Museum (London, UK)
[Digital Collection](#)

Paley, Morton D, with the assistance of Michael Davies. "[Handlists of Four Blake Collections.](#)" *Blake: An Illustrated Quarterly* 11.4 (spring 1978): 260-75. <BBS 384>

Includes the Metropolitan Museum of Art, the Boston Museum of Art, the Fogg Art Museum (Harvard University), and the Victoria and Albert Museum.

City of Westminster Archives Center (London, UK)
[Goff, Phyllis.] [William Blake: Catalogue of the Preston Blake Library Presented by Kerrison Preston in 1967 \[to the\] Westminster City Libraries.](#) London, 1969.²⁰⁰ <BB #701, BBS 292>

William Blake: Supplement to the Catalogue of the Preston Blake Library. [London], 1972. <BB #701>

Whitworth Art Gallery²⁰¹ (Manchester, UK)
[Digital Collection](#)

Yale Center for British Art (Yale University, New Haven, CT)
[Digital Collection](#)

Hargraves, Matthew. [Great British Watercolors: From the Paul Mellon Collection at the Yale Center for British Art.](#) New Haven and London: Yale University Press, 2007. <WBHC 1361>

The catalogue for the exhibition held at the Virginia Museum of Fine Arts, Richmond, from 11 Jul. to 30 Sep. and at the State Hermitage Museum, St. Petersburg, from Oct. to Dec. 2007. Includes works by Blake (pp. 69-77), Samuel Palmer (pp.178-81), and John (pp. 124-29) and Cornelius Varley (pp. 130-31).

Noon, Patrick. [The Human Form Divine: William Blake from the Paul Mellon Collection.](#) New Haven and London: Yale University Press, 1997.²⁰² <WBHC 1274-76>

An exhibition of Blake's work from the Paul Mellon Collection held at the Yale Center for British Art from 2 Apr. to 6 Jul. 1997.

²⁰⁰ An overview of the Preston Blake Collection is available at the [Special Collections page](#) of the City of Westminster Archives Centre webpage.

²⁰¹ As of Nov. 2024, the digitized images documented at WBHC are not available.

²⁰² Incorporates Noon's essay, "[A 'Mad' but Compelling Vision](#)," *Yale Alumni Magazine* (Apr. 1997), which details the Mellon collection and its Blakes.

Major Exhibition and Sale Catalogues (Descending by Year)

2020s

2024

Bindman, David, and Esther Chadwick, eds. [*William Blake's Universe*](#). London: Philip Wilson, 2024. Also published in German as *William Blakes Universum*. Berlin : Hatje Cantz Verlag, 2024. <*Blake (2025)*>

The English and German versions of the catalogue for the exhibition held at the Fitzwilliam Museum from 23 Feb. to 19 May 2024 and at the Hamburger Kunsthalle from 14 June to 8 Sept. 2024. The exhibition and catalogue highlight Blake in a European and, especially, German context, pairing Blake's works with those of the German artist, Otto Runge (1777-1810). There are also significant discussions of John Flaxman, Henry Fuseli, Dante, Henry Crabb Robinson, Jacob Boehme, and Dionysius Andreas Freher. The German exhibition also included gratis a graphic novel, *William Blake Universum*, by Noëlle Kröger.

Insley, Alice, ed. [*Blake e La Sua Epoca: Viaggi nel tempo del sogno* \[In the Age of Blake: Visionary Journeys\]](#). Turin: Hopefulmonster, 2024. In Italian except for the foreword by the Director of the Tate. <*Blake (2025)*> The catalogue for the exhibition held at the La Venaria Reale, Turin, Italy in partnership with the Tate, which ran from 31 Oct. 2024 to 2 Feb. 2025. The webpage (linked to in the English title) includes photos of the exhibition.

Sotheby's. “[*William Blake | 'Poems with very wild and interesting pictures.'*](#)” *Three Poets: William Blake, A.E. Houseman, Robert Frost*. 26 June 2024. <*Blake (2025)*>

Lot 1. A digital reproduction and detailed description of *Songs* copy J, silently by Essick, along with a reproduction of Coleridge's 12 Feb. 1818 letter to Charles Augustus Tulk on the *Songs*.

2022

Windle, John. [*Catalogue 70. William Blake: Present Joy: A Chronology*](#). San Francisco: John Windle, 2022. <*Blake (2023, 2024)*>

A chronological arrangement of works by or connected to Blake offered by Windle. According to Essick's “[*William Blake in the Marketplace, 2022*](#),” “this is the second-largest sale catalogue devoted to Blake and his circle, exceeded only by Windle's October 2009 catalogue 46” (par. 1).

2020

Adam, Edina, with Julian Brooks, and an essay by Matthew Hargraves. [*William Blake: Visionary*](#). Los Angeles: J. Paul Getty Museum, 2020. <*Blake (2021-2025)*>

The catalogue for the exhibition originally slated to run at the J. Paul Getty Museum, Los Angeles, from 21 July to 11 October 2020, which was postponed because of COVID. It subsequently ran from 17 Oct. 2023 to 14 Jan. 2024. The catalogue is dedicated to Robert N. Essick.

2010s

[2019](#)

Myrone, Martin and Amy Concannon, with afterword by Alan Moore. [*William Blake*](#). London: Tate Publishing, 2019. <*Blake* (2020, 2021, 2022, 2023)>

The catalogue from Tate Britain's 2019-20 exhibition, the largest of the twenty-first century.

[2018](#)

Loukes, Andrew, ed. [*William Blake in Sussex: Visions of Albion*](#). London: Paul Holberton Publishing, 2018. <*Blake* (2019)>

The catalogue for the exhibition held at Petworth House from 13 Jan. to 25 Mar. 2018.

Windle, John. *Blake Blowout*. San Francisco: John Windle, Antiquarian Bookseller, 2018. Catalogue 69.

A sale catalogue.

Windle, John. [*Blake Books: The Commercial Engravings of William Blake. A Tribute to Gerald E. Bentley, Jr.*](#) San Francisco: John Windle, Antiquarian Bookseller, 2018.

The catalogue for the exhibition held at John Windle's Blake Gallery, San Francisco, in Feb. 2018, dedicated to G.E. Bentley, Jr.

[2017](#)

Eisenman, Stephen F. [*William Blake and the Age of Aquarius*](#). Princeton: Princeton University Press, 2017. <*Blake* (2018, 2019, 2022)>

The catalogue for the exhibition held at the Mary and Leigh Block Museum of Art, Northwestern University, from 23 Sep. 2017 to 11 Mar. 2018. Contains a collection of essays that considers Blake in relationship to the counter-culture movements of the mid-to late-twentieth century (mostly American).

Windle, John. [*William Blake: Always in Paradise: A Catalogue of Artwork and Books by and about Blake and His Circle*](#). San Francisco: John Windle, Antiquarian Bookseller, 2017. Catalogue 65. <*Blake* (2018)>

Windle, John. [*The William Blake Gallery: Dreams and Visions*](#). San Francisco: John Windle, Antiquarian Bookseller, 2017. <*Blake* (2018)>

The catalogue for the exhibition held at John Windle's Blake Gallery, San Francisco, that ran from 8 Sep. to 22 Dec. 2017. Includes a reproduction of Blake's unconfirmed signature on the title page of John Quincy's *English Dispensatory*, 9th ed. (London, 1733).

Windle, John. [*The William Blake Gallery: William Blake in Color: Plates from the Illuminated Books of William Blake by the Trianon Press \(1951–1987\)*](#). San Francisco: John Windle, Antiquarian Bookseller, 2017. <*Blake* (2018)>

The catalogue for the exhibition of Trianon Press facsimiles held at John Windle's Blake Gallery, San Francisco, that ran from 11 May to 28 Jul. 2017.

2016

[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.

An exhibition held at Victoria University at the University of Toronto, from 3 Nov. to 1 Dec. 2016. No catalogue was produced but the title links to a webpage with images and a description of the items, with a pdf version available.

Windle, John. [Short List 3: 30 Books in Six Specialties](#). San Francisco: John Windle Antiquarian Bookseller, [n.d.].

Blake is one of the six.

Windle, John. [The William Blake Gallery: Opening Exhibition: Always in Paradise: A William Blake Chrestomathy](#). San Francisco, 2016.

The catalogue for the opening exhibition held at John Windle's William Blake Gallery.

2015

Sanders of Oxford. [William Blake, Printmaker](#). Oxford, 2015. <WBHC 1420-21>

Blake-related lots 1-22.

Windle, John. [London International Antiquarian Book Fair, 28-30 May 2015](#). San Francisco: John Windle Antiquarian Bookseller, [2015].

Blake works are included.

Windle, John. [William Blake Short List 30](#). San Francisco: John Windle, 2015.

2014

Bonhams. [Books, Maps, Manuscripts, and Historical Photographs](#). London, 2014. <WBHC 1410-11>

Blake lots 71-73. Reproduces *Songs* copy I, Bentley plates 2, 42, 23, 1.

Henry Sotheran Limited [and John Windle]. *William Blake*. London: Henry Sotheran Limited, 2014. <WBHC 1412-13>

Leahy, Cathy. *William Blake*. National Gallery of Victoria. Melbourne: National Gallery of Victoria, 2014. <WBHC 1319>²⁰³

The catalogue for the [exhibition](#) held at the National Gallery of Victoria, Melbourne, from 4 Apr. to 31 Aug. 2014. Reproduces all the museum's Blake holdings, including *Innocence* copy X.

Phillips, Michael. [William Blake: Apprentice & Master](#). Oxford: Ashmolean, 2014. <WBHC 1413-20>

²⁰³ Misdated in WBHC 2004.

Phillips's catalogue for the 2014-15 Ashmolean exhibition is particularly rich regarding Blake's early and late years in two sections titled, "Education" and "Innovation." In addition to these sections by Phillips, the third section, "Inspiration," contains essays by others on the Ancients.

2013

Christie's. [The Collection of Arthur and Charlotte Vershbow](#). New York, 2013. <WBHC 1403-04>

The print catalogue and the website (linked to in the title) includes *Songs* copy p, Bentley plates 1, 8, and 46, and the watercolor sketch, "The Waking of Lenora" <Butlin #338>.

Christie. [The Collection of Arthur & Charlotte Vershbow, Part Four: The Neoclassical, Romantic, Symbolist and Modern Periods](#). 29 October 2013. New York, 2013. <WBHC 1406-07>

Commercial book engravings lots 784-89; Virgil watercolor lot 790; Virgil plates lot 791; Job lot 792; facsimiles lots 793-95.

2012

Sotheby. [Prints](#). New York, 2012. <WBHC 1393-94>

Both the print catalogue and the webpage (linked to in the title) includes color reproductions of *Innocence* copy Y, Bentley plates: 11, 8, 15, 6-7, 13, 14. Lots 42-47.

2011

§ Уильям Блейк и британские визионеры. Каталог выставки [Uil'jam Bleik I britanskie vizioniery. Katalog vystavki] [William Blake and the British Visionaries. Exhibition Catalogue]. Moscow: Krasnaya ploshchad', 2011. 248 pp. In Russian. <WBHC 1390, 1392>

Windle, John. [Omnium Gatherum](#). Catalogue 48. San Francisco: John Windle, 2011. <WBHC 1389>

Windle, John. [Pictorial Blake: A Catalogue of Recently Acquired Original Blake Illustrations from a Private Collection, Along with the Reference Library and a Complete Run of the Blake Trust Publications, and Other Facsimiles. Also Blake Facsimiles from the Biblioteca La Solana, Printed by Robert N. Essick](#). San Francisco: John Windle Antiquarian Bookseller, 2011. <WBHC 1391>

2010

Brandeis, Robert, and Karen Mulhallen, ed. *Remember Me! Blake in Our Time: A Keepsake Book in Celebration of An Exhibition and Symposium on the Life and Art of William Blake (1757-1827)*. Toronto: Victoria University Library, 2010. <WBHC 1385-87>

The catalogue for the exhibition held at Victoria University, Toronto, from 3 Aug. to 2 Oct. 2010. Mulhallen's [introduction](#) to the catalogue is available at her blog. The catalogue reproduces *Marriage* copy M.

The exhibition honored the donation of the [Bentley Collection](#) (the Blake collection of G.E. Bentley, Jr. and Elizabeth B. Bentley) to Victoria College. During the exhibition, a symposium, "[Blake in Our Time: A Symposium Celebrating the Future of Blake Studies and the Legacy of G.E. Bentley, Jr.,](#)" was held and recorded as a [podcast](#). These and other

papers were published in the collection, [*Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.*](#)

2000s

2009

Myrone, Martin, ed. and intro. *Seen in my Visions: A Descriptive Catalogue of Pictures*. London: Tate Publishing, 2009. <WBHC 1376-79, 1383>²⁰⁴

The catalogue for the exhibition held at Tate Britain, London, from 20 Apr. to 4 Oct. 2009. The exhibition recreated Blake's 1809 exhibition on its bicentennial. The catalogue includes an edition of the *Descriptive Catalogue* and reproductions of all of Blake's surviving paintings.

The symposium that accompanied the exhibition published its papers in [*Tate Papers 14 \(autumn 2010\)*](#).

Phillips, Michael, ed., with the assistance of Catherine de Bourgoing. *William Blake (1757-1827): Le Génie visionnaire du romantisme anglaise*. Paris: Paris-Musées, 2009. In French. <WBHC 1371-75>

The catalogue for the exhibition held at Petit Palais, Musée des beaux-arts de la Ville, Paris, from 2 Apr. to 28 Jun. 2009. Essays on Blake in French (see WBHC 1371-74 for enumeration, including some translations), including David Alexander's "William Blake, graveur d'interprétation" (pp. 79-81), which recorded for the first time that Blake had an apprentice, Thomas Owen. Reproduces *Europe* copy B, *The Ghost of Abel* copy B, and *Marriage* copy M.

[**William Blake's World: "A New Heaven Is Begun."**](#) The Morgan Library and Museum, 2009-10. <WBHC 1379-83>

The online catalogue for the exhibition at the Piermont Morgan Library and Museum, New York, held from 11 Sep. 2009 to 3 Jan. 2010. No print catalogue was produced, but the webpage linked to in the title includes descriptions of the objects displayed and a YouTube presentation by the former director Charles Ryskamp on the Blake items that he donated to the Morgan Library and Museum.

Windle, John. *William Blake: A Catalogue of Books by and about Blake and his Circle from 1775-2008 Mainly from the Collections of Roger and Kay Easson and Roger Lipman with Additions from Stock. Catalogue 46*. San Francisco: John Windle Antiquarian Bookseller, 2009. <WBHC 1383-84>

2008

"William Blake: 'I still go on / Till the Heavens and Earth are gone.'" Exhibition at Tate Britain from 3 Nov. 2007 to 1 Jun. 2008. <WBHC 1364-65>

"The exhibition focuses upon eight newly discovered color prints from *Thel*, *The Marriage of Heaven and Hell* (apparently including pl. 16), and *Urizen* (including pl. 23), together with 13 new lines accompanying the prints" (WBHC 1364). No catalogue was produced, but for an account and reproduction of the prints, see Martin Butlin and

²⁰⁴ Jason Whittaker's review is listed independently on WBHC p. 1383.

Robin Hamlyn's "[Tate Britain Reveals Nine New Blakes and Thirteen New Lines of Verse.](#)"

William Blake: An Exhibition of Prints, Books and Facsimiles June 2008. London: Henry Sotheran Limited, in Conjunction with John Windle, 2008. <WBHC 1367>

[2007](#)

Bindman, David. [Mind-Forg'd Manacles: William Blake and Slavery.](#) With an essay by Darryl Pinckney. London: British Museum/Hayward Gallery Publishing, 2007. <WBHC 1359-60>

Catalogue for the exhibition held at the Ferens Art Gallery, Hull, from 7 Apr. to 20 May 2007; at the Burrell Collection, Glasgow, from 3 Nov. 2007 to 6 January 2008; and at the Whitworth Art Gallery, Manchester, from 26 Jan. to 6 Apr. 2008. The exhibition commemorated both the 200 years since the abolishment of the slave trade and the 250 years since Blake's birth. Includes:

Bindman, David. "William Blake and Slavery." 10-21.

Pinckney, Darryl. "In My Original Free African State." 22-28. On Thomas Clarkson and Olaudah Equiano, touching slightly on Blake.

Bindman, David, Stephen Hebron, and Michael O'Neill. *Dante Rediscovered: From Blake to Rodin.* Grasmere: Wordsworth Trust, 2007. <WBHC 1361-62>

The catalogue for the exhibition held at the Wordsworth Trust from 15 Aug. to 18 Nov. 2007. Bindman's essay, "Artists Discover Dante," includes the section, "'Nature worse than Chaos': Blake's Dante," pp. 31-38. There are illustration of Dante by Blake, Fuseli, and Flaxman.

[Blake, and Slavery and the Radical Mind.](#) Tate Britain. Exhibition held from 30 Apr. to 21 Oct. 2007. <WBHC 1360-61>

No catalogue was produced, but the webpage to the exhibition (linked to in the title) includes a description and photographs of the exhibition itself.

Hargraves, Matthew. [Great British Watercolors: From the Paul Mellon Collection at the Yale Center for British Art.](#) New Haven and London: Yale University Press, 2007. <WBHC 1361>

The catalogue for the exhibition held at the Virginia Museum of Fine Arts, Richmond, from 11 Jul. to 30 Sep. and at the State Hermitage Museum, St. Petersburg, from Oct. to Dec. 2007. Includes works by Blake (pp. 69-77), Samuel Palmer (pp. 178-81), and John (pp. 124-29) and Cornelius Varley (pp. 130-31).

Hooze, Robert, ed. [British Vision: Observation and Imagination in British Art.](#) Brussels: Mercatorfonds, 2007. 314-17. <WBHC 1362-63>

The catalogue for the exhibition held at Museum voor Schone Kunsten, Ghent, from 6 Oct. 2007 to 13 Jan. 2008. Includes the Arlington Court Picture, Dante watercolors, and selections from *Innocence*, *Urizen*, and *Jerusalem*, along with work by members of Blake's circle.

Martin, Simon, Martin Butlin, and Robert Meyrick. *Poets in the Landscape: The Romantic Spirit in British Art*. Chichester: Pallant House Gallery, 2007. <WBHC 1358-59>

The catalogue for the exhibition held in the Pallant House Gallery, Chichester, from 31 Mar. to 10 Jun. 2007. Includes:

Martin, Simon. "Everything except the Poetry: William Hayley and Romantic Patronage 1775-1805." 17-25.

Butlin, Martin. "The Pastoral Vision: Blake, Palmer and the Ancients 1805-1850." 41-45.

Sotheby's. *Prints*. New York, 2007. <WBHC 1363-64>

Both the print catalogue and the webpage (linked to in the title) includes color reproductions of *Innocence* copy Y, Bentley plates 4, 5, 9-10, 12, 18, and 16-17.

2006

[Brandeis, Robert C.] *William Blake and His Contemporaries: An Exhibition Selected from the Bentley Collection at Victoria University*. Toronto: Victoria University Library, 2006. <WBHC 1354-55>

The catalogue for the exhibition held at the Victoria University Library, University of Toronto, from 30 Oct. to 15 Dec. 2006. In addition to Blake, it includes works by and chapters on "George Cumberland, John Flaxman, Henry Fuseli, John Linnell, Thomas Stothard, and Henry Tresham" (WBHC 1354-55).

Myrone, Martin. *Gothic Nightmares: Fuseli, Blake and the Romantic Imagination*. London: Tate Publishing, 2006. <WBHC 1329-32>

Exhibition held at Tate Britain, London, from 15 Feb. to 1 May 2006. The essays in the catalogue focus primarily on Fuseli, though the catalogue contains "33 Blake reproductions" (WBHC 1330).

Sotheby's. *William Blake: Designs for Blair's Grave*. New York, 2006. <WBHC 1332-53>

The auction catalogue for the rediscovered watercolors.

Windle, John. *Catalogue Forty-Two: Blake Plates*. San Francisco: John Windle, 2006. <WBHC 1356-57>

Includes colored proof of *The Grave; Songs* pl. 23 trimmed to the design; and *Songs* copy o pls. 24, 38, 53; and *There is No Natural Religion* copy G pls. a4, a6, b3.

2005

Arnaud, Danielle, Jordan Kaplan, and Philip Norman. *Cloud & Vision: William Blake in Lambeth, 2005*. London: Parabola, 2005. <WBHC 1326-28>

The catalogue for the exhibition held at the Museum of Garden History, London, from 4 Jul. to 4 Sep. 2005.

Hargraves, Matthew. *Great British Watercolors: From the Paul Mellon Collection at the Yale Center for British Art*. New Haven and London: Yale University Press, 2005.

The catalogue for the exhibition held at the Virginia Museum of Fine Arts, Richmond, from 11 Jul. to 30 Sep. and at the State Hermitage Museum, St. Petersburg, from Oct. to Dec. 2007. Includes works by Blake (pp. 69-77), Samuel Palmer (pp. 178-81), and John (pp. 124-29) and Cornelius Varley (pp. 130-31).

Windle, John. *Catalogue Forty: William Blake and His Circle: Books of Scholarship, Books of Beauty*. [Ed. Robert N. Essick]. San Francisco: John Windle, 2005. <WBHC 1328-29>

Includes a reproduction of Blake's signature of the title page of John Quincy's *Parmacopoeia* (1733).

2004

Woof, Robert, How J.M. Hanley, and Stephen Hebron, ed. "William Blake." *Paradise Lost: The Poem and its Illustrators*. Grasmere: The Wordsworth Trust, 2004. <WBHC 1321-24>

The catalogue of the exhibition held at Grasmere by the Wordsworth Trust from 6 Jul. to 31 Oct. 2004. The opening chapters, "Seeing Milton's Voice" and "Milton and the Romantics," usefully contextualize Blake's illustrations, and there is an appendix on Joseph Thomas. In addition to presenting the Thomas set, the catalogue highlights Blake's other engagement with Milton, including the head of Milton for Hayley's library, *Marriage*, and *Milton*.

2003

[Essick, Robert N.] *Vision and Verse: William Blake at The Huntington*. Huntington Library, Art Collections, and Botanical Gardens, Mary Lou and George Boone Gallery, January 19-May 25, 2003. <WBHC 1314-15>

A pamphlet (8 pp.) was produced to accompany the exhibition at the Huntington Library, Art Collections, and Botanical Gardens held from 19 Jan. to 25 May 2003.

The Glad Days in the Reception of Blake in Japan: The International Blake Conference. Kyoto: Blake Conference Committee, 2003. In English (1-53, 93) and Japanese (54-92). <WBHC 1317-18>

The catalogue for the exhibition held with the conference, "Blake in the Orient," at Kyoto University Museum on 27 Nov. to 27 Dec. 2003. Includes:

Suzuki, Masashi, and Steve Clark, "Preface." 1-2.

Yanagi, Sori. "Message." 3.

Anon. "The Glad Days in the Reception of Blake in Japan." 5-6, 56. "Our Exhibition aims to show how Blake was received in the early period of his introduction into Japan, mainly through documents."

Shioe, Kozo. "On the '[Taro] Nagasaki Collection.'" 7-9, 57-59. His 52 Blakes went mostly to Kyoto City University of Arts.

The catalogue entries, first in English and then in Japanese, are by Kozo Shioe and Yumiko Goto. Each section begins with a short essay.

Part I consists of "Japan's Encounter with Blake," subdivided into "Master Writers of the Meiji Period and Blake" (11-14, 65), "The Introduction of Blake's Art by Soetsu Yanagi

and the Shirakaba Group” (15-20, 66-68), “Blake Exhibitions Organized by *Shirakaba*” (21-25, 69-70), and “The Development of Blake Reception and the 100th Anniversary of the Death of Blake” (26-37, 71-77).

Part II, “Japanese Blakeans,” consists of “Ryusei Kishida and the Artists of the *Shirakaba* Group” (38-45, 78-81), “Kagaku Murakami and *Kokuga Sosaku Kyōkai*” (46-50, 81-82), and “Blake Collector: Taro Nagasaki” (51-53, 83-84).

Iacono, Domenic J., intro. *William Blake at Syracuse University: An Exhibition of Works from the Syracuse University Art Collection and Special Collections at E.S. Bird Library*. New York: New York, 2003. <WBHC 1316>

Windle, John. *Catalogue Thirty-Six*. San Francisco: John Windle, 2003. <WBHC 1318>

2001

Christie's. [The Library of Abel E. Berland: Part I: Important English Literature, Science and Philosophy](#). New York: Christie's, 2001. <WBHC 1310>

Reproduces front cover and Bentley plates 3, 5, 8, 11, 17 of *Innocence* copy J.

Windle, John. *Catalogue Thirty-Two: William Blake*. San Francisco: John Windle, 2001. <WBHC 1309>

2000

Bindman, David, and Simon Baker, ed. *William Blake 1757-1827*. Trans. into Finish, Tomi Snellman. Trans. into Swedish, Camill Ahlström-Taavitsainen. Tennispalatsi: Helsingin kaupungin taidemuseo; Tennispalatset: Helsingfors stads konstmuseum, [2000]. In Finnish and Swedish. *William Blake 1757-1827*. Trans. Simon V. Turner. Praha :Správa Pražského hradu. The British Museum: The British Council, 2000. In Czech. <WBHC 1284-85>

The catalogue for the exhibition held at the Helsinki City Museum, Finland, from 11 Apr. to 25 Jun. 2000 and at the Imperial Stables, Prague Castle, from 15 Sep. to 11 Nov. 2000. It has versions in Finnish, Swedish, and Czech, but not English, although Bo Lindberg mentions seeing the English typescript in his [review](#) in *Blake*.

[William Blake](#). London: Tate, 2000; New York: Harry Abrams, 2000. <WBHC 1286-1308>

The catalogue for the exhibition held at the Tate Britain, London, from 9 Nov. 2000 to 11 Feb. 2001 and at the New York Metropolitan Museum, from 27 Mar. to 24 Jun. 2001. Includes reproductions of *Laocoön* copy A and *Marriage* copies L and M.

Windle, John. *Catalogue Thirty-One: William Blake*. San Francisco: John Windle, 2000. <WBHC 1308>

1990s

1999

Bindman, David. “William Blake: Prophet and History Painter.” [The Apocalypse and the Shape of Things to Come](#). Ed. Frances Carey. Toronto and Buffalo: University of Toronto Press, 1999. 219-23. <WBHC 1283>

The section on Blake appears in a wider chapter by Bindman titled, “The English Apocalypse,” which provides a useful context for Blake’s apocalyptic paintings. *The Apocalypse and the Shape of Things to Come* is the catalogue for exhibition of the same name held at the British Museum Department of Prints and Drawings from 17 Dec. 1999 to 24 Apr. 2000.

Sotheby. *The Estate of Mrs. John Hay Whitney*. New York, 1999. <WBHC 1278-79>

Includes reproduction of *Urizen* copy E.

[Tyger of Wrath: William Blake in the National Gallery of Victoria](#). National Gallery of Victoria, Melbourne, Australia. 1999.

An exhibition held at the National Gallery of Victoria from 28 Apr. to 30 Jun. 1999. No catalogue was produced but the exhibition’s webpage (linked to in the title) is still active and contains reproductions and descriptions.

1998

Windle, John. *List Twenty-Nine: William Blake*. San Francisco: John Windle, 1998. <WBHC 1278>

1997

[The Human Form Divine: William Blake from the Paul Mellon Collection](#). New Haven and London: Yale University Press, 1997.²⁰⁵ <WBHC 1274-76>

An exhibition of Blake’s work from the Paul Mellon Collection held at the Yale Center for British Art from Apr. 2 to Jul. 6 1997. Curated by Patrick Noon.

1995

Hamlyn, Robin, intro. *William Blake and Patronage* London: Tate Gallery, 1995. <WBHC 1258>

The catalogue for the exhibition held at the Tate Gallery from 11 Jul. to 15 Oct. 1995.

Windle, John. *The Blake Collection of Joseph Holland & Vincent Newton With Additions from our Inventory. John Windle List Twenty-Six*. San Francisco: John Windle, 1995. <WBHC 1258-59>

1994

Hamlyn, Robin. *William Blake: Art and Revolution*. London: Tate Gallery, 1994. <WBHC 1250-51>

The catalogue for the exhibition held at the Tate Gallery from 16 Jul. to 16 Aug. 1994.

1993

Christie’s. *Books and Prints by William Blake from the Collection formed by the late Frank Rinder, Esq.* 30 November 1993. <WBHC 1249>

²⁰⁵ Incorporates Noon’s essay, “[A ‘Mad’ but Compelling Vision](#),” *Yale Alumni Magazine* (Apr. 1997), which details the Mellon collection and its Blakes.

Includes *Marriage* copy M; *Jerusalem* copy C; *Milton* pl. 38; *Jerusalem* pl. 25; “4 Virgil pulls”; “The Man Sweeping the Interpreter’s Parlour”; and “George Richmond’s copy of *Job* (1826) and *Job* ([1874])” (WBHC 1249).

Hamlyn, Robin. *William Blake: Independence and Innovation*. London: Tate Gallery, 1993. <WBHC 1247>

The catalogue for the exhibition held at the Tate Gallery from 18 May to 8 Aug. 1993.

Stirton, Paul. *William Blake and His Circle*. [No publication information.] 1993.

The small catalogue for the exhibition held at the Hunterian Art Gallery, University of Glasgow, from 1 May to 26 Jun. 1993. All of the works are from the University of Glasgow collection.

1992

Hamlyn, Robin. *William Blake: The Apprentice Years*. London: Tate Gallery, 1992. <BBS 311>

Exhibition held at the Tate Gallery from 13 May to 16 Aug. 1992. Includes an essay by Hamlyn on Blake’s apprentice years.²⁰⁶

Perry-Lehman, Meira. *There Was a Man of the Land of Uz: William Blake’s Illustrations to the Book of Job*. Jerusalem: The Israel Museum, 1992. In English and Hebrew. <BBS 311>

The catalogue for the exhibition held at the Israel Museum in April 1992.

William Blake: Paintings, Watercolors and Drawings. New York: Salander-O’Reilly Galleries, 1992. <BBS 311>

The catalogue for the exhibition held at the Salander-O’Reilly gallery (Washington D.C.) from 4 Nov. to 31 Dec. 1992.

1991

Hamlyn, Robin. *William Blake and His Followers*. London: Tate Gallery, 1991. <BBS 310>

Exhibition held at the Tate Gallery from 19 Jul. to 3 Nov. 1991.

1990

William Blake (Yanagi: Blake no deai): William Blake (Great Encounter: Yanagi and Blake). 1990. In English and Japanese. <BBS 307-07, WBHC 1237-38>

The catalogue for the exhibition held at Nihon Mingeikan: The Japan Folk Crafts Museum from 1 Sep. to 28 Oct. 1990.

Schiff, Gert, et al. *William Blake*. Tokyo: Nihon Keizai Shimbun, for the National Museum of Western Art, 1990. <BBS 308-09, WBHC 1236-37>

The catalogue for the exhibition held at the National Museum of Western Art, Tokyo, from 25 Sep. to 25 Nov. 1990.

²⁰⁶ Hamlyn’s essay was reprinted in *William Blake: Paintings, Watercolors and Drawings* (1992).

1980s

1989

Butlin, Martin, and Ted Gott. *William Blake in the Collection of the National Gallery of Victoria*. Melbourne: National Gallery of Victoria, 1989. <BBS 306-07, WBHC 1235-36>

The catalogue produced for the exhibition held at the National Gallery of Victoria, Melbourne, from 14 Sep. to 19 Nov. 1989.

1982

Bindman, David. *William Blake: His Art and Times*. [London]: Thames and Hudson, for the Yale Center for British Art [New Haven, Conn.] and the Art Gallery of Ontario [Toronto, Ont.], 1982.²⁰⁷ <BBS 298-99, WBHC 1209-13>

The catalogue for the “major exhibition” (BBS298) held at the Yale Center for British Art from 15 Sep. to 14 Nov. 1982 and at the Art Gallery of Ontario from 3 Dec. 1982 to 15 Feb. 1983.

1970s

1978

Butlin, Martin. *William Blake*. London: Tate Gallery Publications, 1978. <BBS 295, WBHC 1196-1201>

The catalogue for the exhibition held at the Tate from 9 Mar. to 21 May 1978 and organized “in association with the William Blake Trust.” There are pictures of the exhibition itself as well as of Geoffrey Keynes, Arnold Fawcus, and the Rosenwalds in Ruth E. Fine’s [review](#) in *Blake: An Illustrated Quarterly* 12.1 (summer 1978): 42-55.

1976

Walker, Corlett Rossiter. *William Blake in the Art of His Time*. Santa Barbara: Standard Printing of Santa Barbara, 1976. <BBS 293, WBHC 1190-91>

The catalogue for the exhibition held at University of California, Santa Barbara, from 24 Feb. to 28 Mar. 1976. It includes Essick’s essay, “William Blake as an Engraver and Etcher,” pp. 16-18. See the papers delivered at the conference held during exhibition and published in [Soundings: Collections of the University of California at Santa Barbara Library](#) 8.2.

1975

[Bindman, David]. *William Blake 1757-1827*. Trans. Detlef Dörrbecker, Eleonor Reichert, and Georg Syamken. Munich and Hamburg: Prestel, for the Hamburger Kunsthalle, 1975; and Frankfort: Städelisches Kunstinstitut und Städtische Galerie, 1975. <BB #C710, WBHC 1180-90>

The catalogue for the exhibition held at the Hamburger Kunsthalle from 6 Mar. to 27 Apr. 1975 and the Städtische Gallery Frankfort from 15 May to 27 Jul. 1975.

²⁰⁷ See also Bindman’s “[An Afterword on William Blake: His Art and Times](#),” *Blake: An Illustrated Quarterly* 16.4 (spring 1983), 224-25.

1960s

[1969](#)

Ryskamp, Charles. *William Blake Engraver: A Descriptive Catalogue of an Exhibition [in Princeton University Library]*. Princeton, 1969. <BB #700, WBHC 1167-68>

The catalogue for the exhibition held at Princeton University from Dec. 1969 to Feb. 1970. No reproductions but “129 entries, described with great care” (BB #700).

William Blake: Poet. Prophet. Prophet. Foreword, Francis W. Hawcroft. Intro., Lessing J. Rosenwald. 1969. <BB #698>

The catalogue for the exhibition held from 14 May to 21 Jun. 1969 at the Whitworth Art Gallery at the University of Manchester, Manchester, UK. The exhibition included both selections from the illuminated books and watercolors and drawings from the W. Graham Robertson collection. The foreword and introduction touch on the Blake Trust and its relationship to Robertson. Kerrison Preston also has a note in the catalogue on Robertson’s collection of Blakes and their auction on 22 Jul. 1949.

[1965](#)

William Blake: An Annotated Catalogue. Emira, NY: Golos Printing, 1965. <BB #689>

The catalogue for the travelling Blake Trust exhibition held at the Andrew Dickson White Museum of Art, Cornell University, from 27 Feb. to 29 Mar. 1965. See also BB #690.

[Wark, Robert R.] *William Blake and His Circle: Two Exhibitions at the Henry E. Huntington Library and Art Gallery*. <BB #691>

The catalogue for the exhibition held at the Henry E. Huntington Library and Art Gallery from Nov. 1965 to Feb. 1966.

[1964](#)

Keynes, Geoffrey. *An Exhibition of the Illuminated Books of William Blake Poet Printer Prophet. 1964. A Study of the Illuminated Books of William Blake Poet Printer Prophet*. London and Paris, 1965. London & Paris, 1970. <BB #688>

1950s

[1958](#)

Catalogue of the Celebrated Collection of Books Illuminated & Illustrated by William Blake[.] The Property of the late Mrs. William Emerson which will be sold by Sotheby & Co. 19 May 1958. New York, 1958. <BB #682>

Sangu, Makoto. *William Seitan 200-nen Kinen: Blake Bunken Tenjikai Shuppin Mokuroku: Catalogue of an Exhibition of Blakeana held in Commemoration of the Bicentenary of Blake's Birth at Hosei University*. Tokyo, 1958. <BB #676>

The catalogue for the exhibition held at Hosei University, Tokyo, in Nov. 1957.

[1957](#)

William Blake Exhibition. Winnipeg, 1957. <BB #671>

The catalogue for the exhibition held at the Winnipeg Art Gallery from 2 to 28 Feb. 1957.

William Blake (1757-1827) Bicentenary Celebrations. Paintings, Drawings and Facsimiles.
Manchester, 1957. <BB #671>

The catalogue for the exhibition held at the Whitworth Art Gallery from 25 Apr. to 18 May 1957.

The Art of William Blake. Washington DC, 1957. <BB #674>

The catalogue for the exhibition held at the National Gallery of Art, Washington DC, from 18 Oct. to 1 Dec. 1957.

William Blake and his Circle. London, 1957. <BB #680>

The catalogue for the exhibition held at the British Museum.

1940s

1947

William Blake, 1757-1827. The British Council, 1947. <BB #657>

A travelling exhibition organized by the British Council that travelled to Paris, Antwerp, Brussels, and Zurich. See BB p. 672 for details about the different catalogues.

1930s

1939

Mongan, Elizabeth, and Edwin Wolf, 2nd. *William Blake 1757-1827: A Descriptive Catalogue of an Exhibition of the Works of William Blake Selected from Collections in the United States.*

Philadelphia: Philadelphia Museum of Art, 1939. <BB #647>

“[O]ne of the most important Blake exhibitions” (BB #647).

1938

William Blake: The Renowned Collection of First Editions, Original Drawings, Autograph Letters and an Important Painting in Oils [. . .] Collected by late George C. Smith, Jr. Parke-Bernet Galleries Inc. 1938. <BB #645>

The sale catalogue for the George C. Smith Jr. Collection.

1937

Catalogue of the Very Well-Known and Valuable Library The Property of Lt.-Col. W.E. Moss. Sotheby & Co., 1937. <BB #643>

The sale catalogue for the Moss collection.

1936

A Descriptive Hand-List of a Loan Exhibition of Books and Works of Art by William Blake, 1757-1827, chiefly from the Collection of Mr. Lessing J. Rosenwald. Pasadena, 1936. <BB #639>

The catalogue for the exhibition held at the Little Museum of Lat Miniatura from 16 to 28 Mar. 1936.

1930

Illustrated Books and Original Drawings of William Blake, Drawings, Etchings, Lithographs by Muirhead Bone. Philadelphia, 1930. <BB #636>

The catalogue for exhibition held at the Print Club of Philadelphia, from 17 Feb. to 1 Mar. 1930, loaned by Lessing J. Rosenwald.

Loan Exhibition of Works of William Blake Fogg Art Museum. Cambridge, MA, 1930. <BB #637>

“A mimeographed list of an extraordinarily rich exhibition” held at the Fogg Art Museum, Harvard University, from 22 Oct. to 5 Dec. 1930 (BB #637).

1920s

[1927](#)

100-nenki Kinen Blake: Sakuhin Bunkan Tenrankai Shuppin Mokuroku Oite Onshi Kyoto Hakubutsukan [Commemoration of Blake's Centenary: Bibliography and Exhibition Catalogue at Onshi Kyoto Scientific Museum]. Kyoto, 1927. <BB #630>

[*Burlington Fine Arts Club Catalogue: Blake Centenary Exhibition*](#). London: Burlington Fine Arts Club, 1927. 1927.²⁰⁸ <BB #631>

1910s

[1919](#)

Yanagi, Soetsu (Muneyoshi). *William Blake no Fukusei Hanga Tenraikai Mokuroku [An Annotated Catalogue of an Exhibition of Reproductions from the Works of William Blake]*. Tokyo, 1919. <BB #611>

The catalogue at the exhibition held at the Russian Gallery, Tokyo, from 7 to 11 Nov. 1919 and at the “Shirakabasha [The White Birch Society]” from 22 to 18 Nov. 1919 (BB #611).

[*William Blake: An Exhibition The Grolier Club*](#). New York, 1919. <BB #612>

The catalogue for the exhibition held at the Grolier club from 5 Dec. 1919 to 10 Jan. 1920.

[1918](#)

Catalogue of the John Linnell Collection of Highly Important Works by William Blake Obtained Direct from the Artist. 1918. <BB #608>

“‘The John Linnell Collection of Works by William Blake’ is lots 148-215, over 360 items” (BB #608).

[1913](#)

[*Catalogue of Loan Exhibition of Works by William Blake*](#). London, 1913. 2nd ed. 1913. <BB #604>

The catalogue for the exhibition held at the National Gallery, British Art, from Oct. to Dec. 1913.

[1906](#)

Exhibition of Works by William Blake. London: Carfax & Co, Ltd., 1906. <BB #600>

The catalogue for the exhibition held at the Carfax Gallery from 14 Jun. to 13 Jul. 1906.

²⁰⁸ See BB pp. 668-69 for a description of the different editions.

1905

Catalogue of Books, Engravings, Water-Colors & Sketches by William Blake. 1905. <BB #599>

The catalogue for the exhibition held at the Grolier Club from 26 Jan. to 25 Feb. 1905.

1904

Exhibition of Works by William Blake. London: Carfax & Co., 1904. <BB #598>

“Archibald G.B. Russell, ‘The Art of William Blake’ (p. i-iii)” (BB #598).

1890s

1892

Examples of the English Pre-Raphaelite School of Painters, Including Rossetti, Burne-Jones, Maddox-Brown, and Others, Together with a Collection of the Works of William Blake. 1892.
<BB #588>

The catalogue for the exhibition held at the Academy of Fine Arts, Philadelphia 8 Dec. 1892. “Entries 115-205 are by Blake, mostly from the collection of H.H. Gilchrist” (BB #588).

1891

Museum of Fine Arts Department. *Exhibition of Books, Water Colors, Engravings, Etc. By William Blake.* Boston, 1891. <BB #586>

The catalogue for the exhibition held at the Boston Museum of Fine Arts from 7 Feb. to 15 Mar. 1891.

1880s

1880

Exhibition of Drawings, Water Colors, and Engravings by William Blake. Boston Museum of Fine Arts. Boston: Alfred Mudge and Sons, 1880. <BB #575>

1870s

1876

Scott, William Bell. *Exhibition of the Works of William Blake.* London: Spottiswoode and Co., 1876. <BB #571>

1850s

1852

Messrs. S. Leigh Sotheby and John Wilkinson. *Catalogue of the Valuable Collection of Water-Colour Drawings[.] The Property of Charles Ford, Esq. of Bath, Comprising . . . Fine Characteristic Drawings by William Blake, Together with A Few Paintings &c. The Property of an Amateur.* London, 1852. <WBHC 995-98>

VII. Studies of Blake Arranged by Subject (Including Affect, Body, Disability, Neurodivergence, Object, and Trauma Studies; Antiquarianism and Druids; Appreciations and Applications of Blake; Art; Blake's Collectors and Collections; Composite Art, Editorial Theory, Print Culture, and Media Studies; Comics, Graphic Novels, and Video Games; Digital Humanities; Ecological Studies; Film, Television, and Video Studies; Gender and Sexuality Studies; Literature and Language; Music; Political and Historical Criticism; Psychology and Psychoanalytic Criticism; Race, Slavery, (Post-)Colonialism, and Orientalism; Reception Studies; Religion; Science, Enlightenment, and the Industrial Revolution; Studies of Blake Criticism (as such), of Blake Scholars, and of Institutions and Projects Devoted to Blake; Theater, Dance, and Performance; Translating Blake)

Affect, Body, Disability, Neurodivergence, and Trauma Studies

Introduction

Goldsmith, Steven. “(Without) Sympathy.” *William Blake in Context*. Cambridge: Cambridge University Press, 2019. 333-44. <Blake (2020, 2021, 2022, 2025)>

Studies

Adnot, Camille. “Enough! Or Too much’: William Blake’s Intermedial Aesthetics of Excess.” *Etudes anglaises* 76.4 (2024): 404-24. Abstract in English and in French. <Blake (2025)>

“Drawing on vitalism and image-text studies, this article explores William Blake’s aesthetics of excess in his long ‘Prophecies’ (*The Four Zoas*, *Milton*, and *Jerusalem*). Blake’s conception of excess combines notions of energy, vitality, and power, informed by 18th-century scientific investigations into life forms and taxonomy. With his “bounding line,” Blake pushes the boundaries of semiotic as well as biological categorization. I analyze cases of graphic overflow, synesthesia, and sensory overload, to highlight how Blake uses multiplicity as a creative principle” (abstract).

Apesos, Anthony. “Visionary Anatomy: Blake’s Bodies.” *Romantik: Journal for the Study of Romanticisms* 10 (2021): 57-82. <Blake (2023)>

“I will explore the origin and significance of Blake’s divergence from anatomical correctness” (abstract). Also references William Hunter, Joshua Reynolds, and Luigi Schiavonetti.

Barr, Mark L. “Prophecy, the Law of Insanity, and The [First] Book of Urizen.” *Studies in English Literature 1500-1900* 46.4 (2006): 739-62. <WBHC 1583>

“[I]n retrieving an old reading of *Urizen* as dramatizing psychic conflict, I would suggest that the poem’s referent is not so much Freudian as Georgian” (758).

Brewster, Glenn. “From Albion to Frankenstein’s Creation: The Disintegration of the Social Body in Blake and Mary Shelley.” *Romantic Generations: Essays in Honor of Robert F. Gleckner*. Ed. Ghislaine McDayter, Quinn Batten, and Barry Milligan. Lewisburg: Bucknell University Press; London: Associated University Presses, 2001. 64-82. <WBHC 1785>

Compares the social bodies represented by Albion and Frankenstein’s monster.

Brisman, Leslie. “Re: Generation in Blake.” *Romantic Origins*. Ithaca: Cornell University Press, 1978. 224-75, 394-97.²⁰⁹ <BBS 425>

On the “seven ‘successive retellings of this story of generation’” in Night VIIa of *The Four Zoas* (227)” (BBS 425).

Bundock, Christopher. “Blake’s Nervous System: Hypochondria, Judaism, and *Jerusalem*.” *William Blake: Modernity and Disaster*. Ed. Tilottama Rajan and Joel Faflak. Toronto: University of Toronto Press, 2020. 150-71. <Blake (2021, 2022, 2023, 2024)>

Reads the body of Albion in *Jerusalem* through the lens of the long reaction to the 1753 Jewish Naturalization Bill: “Albion thus seems to become the living embodiment of the anti-Semitic image of the Jew that he himself generates” (165).

Burwick, Frederick. “Visceral Visions Marionettes and Monsters.” *The Haunted Eye: Perception and the Grotesque in English and German Romanticism*. Heidelberg: Carl Winter, 1987. 240-73. <BBS 429>

In a wider book on “grotesque modes of perception” (240), pp. 240-54 treat Blake’s depictions of the body and the grotesque, particularly in *The Four Zoas*.

Calè, Luisa. “William Blake’s Pestilence, Sympathy, and the Politics of Feeling.” *European Romantic Review 33.4* (2022). Special Issue: “Romanticism and Vision.” Ed. Terry F. Robinson and John Savarese. 515-33. <Blake (2023)>

“Blake’s scene of pestilence becomes a virtual test of moral sentiments in which viewers confront an ethics of freedom built on sacrifice” (abstract).

Chandler, James. “Blake and the Syntax of Sentiment: An Essay on ‘Blaking’ Understanding.” *Blake, Nation and Empire*. Ed. Steve Clark and David Worrall. London: Palgrave, 2006. 102-18. <WBHC 1866-69>

On the nationalization of sentiment, with references to the *Songs*.

Chard, Leslie F. II. “Two ‘New’ Blake Engravings: Blake, James Earle, and the Surgeon’s Art.” *Blake Studies* 6 (1975): 153-65. <BBS 410>

A description of the engravings for James Earle’s *Practical Observations on the Operation for the Stone* (1793), contending that “the Earle prints do suggest that a study

²⁰⁹ Excerpted in *Modern Critical Views: William Blake*, ed. Harold Bloom (1985), 145-57, <BBS 415>

of eighteenth-century surgery (and in particular lithotomy) might be of some contextual value in appreciating Blake” (156).

Choe, Sharon. “[Deformed Bodies and Norse Origins in William Blake](#).” *Studies in English Literature, 1500–1900* 60.3 (summer 2020): 529-49. <*Blake* (2021)>

“The scope of this article then is to rethink how the formation of Urizen’s deformed body speaks to Blake’s antiquarian interests, specifically in the North and Old Norse, and how this interest in an alternate creation narrative reveals the limits of the Genesis narrative when examining *The Book of Urizen*” (531).

Clark, Stephanie Brown, M.D. “Behaviour, Biology and William Blake: the History of a Paradigm Shift.” *Humane Medicine* 9 (1993): 189-200. <*WBHC* 1857>

“Much of what Blake wrote and drew . . . seems to anticipate the ‘new’ paradigm of the 20th century, which attempts to reintegrate the mind and body, subjective experience and objective matter” (200) (*WBHC* 1857).

Connolly, Tristane J. [William Blake and the Body](#). Hounds mills and New York: Palgrave, 2002.²¹⁰ <*WBHC* 1881-82>

An influential book on Blake’s various notions of and representations of the body, addressing the influence of anatomical art, physical bodies and birth (including miscarriages and abortions), parent and child relationships, and resurrected bodies. She suggests that Catherine Blake was listed as a patient on 26 August 1796 at the Lambeth lying-in hospital and posits it as likely that Catherine experienced many miscarriages.

Connolly, Tristane J. “William Blake and the Spectre of Anatomy.” [The Influence and Anxiety of the British Romantics: Spectres of Romanticism](#). Ed. Sarah Ruston with Assistance by Lidia Garbin. Lewiston, NY: Edwin Mellen University Press, 1999. 19-42. <*WBHC* 1882>

On Blake’s use of “anatomical imagery” (19).

[Coudert], Pierre-Yves. “[Enclosure and Expansion: Blake, Science, and the Body](#).” *Interfaces* 30 (2010): 47-56. <*WBHC* 2190-91>

On what Blake saw wrong in the science of Newton, Locke, and Bacon, and his affinities with the twentieth-century painter, Francis Bacon (1909-1992).

Dushane, Allison. “Speculative Enthusiasm: William Blake’s *Jerusalem* and Quentin Meillassoux’s Divine Ethics.” [Romanticism and Speculative Realism](#). Ed. Chris Washington and Anne C. McCarthy. New York: Bloomsbury Academic, 2019. 93-109. <*Blake* (2020)>

“Blake’s speculative enthusiasm encourages an affective stance that operates through openness to and reciprocal exchange with the other in order to embrace radical contingency” (105).

²¹⁰ Incorporates Connolly’s “[Miscarriage Imagery in Blake](#),” *Romanticism* 7.2 (2001), 145-62, not recorded in *WBHC*; “William Blake and the Spectre of Anatomy,” *Spectres of Romanticism: The Influence and Anxiety of the British Romantics*, ed. Sarah Ruston with assistance by Lidia Garbin. (Lewiston, NY, Queenston, ON, Lampeter, Wales: Edwin Mellen University Press, 1999), 19-42, <*WBHC* 1882>.

Effinger, Elizabeth. "Anal Blake: Bringing Up the Rear in Blakean Criticism." *Queer Blake*. Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2010. 63-73. <WBHC 1801-03>

On Blake's representations of "buttocks and anuses in *The Book of Urizen* and *Milton*, and the corresponding anxiety within Blake criticism surrounding the reading of butts" (63).

Effinger, Elizabeth. "Forgiving Blake's Disaster: The Changing Face(s) of Science and 'Governmentalized' Bodies of Knowledge." *William Blake: Modernity and Disaster*. Ed. Tilottama Rajan and Joel Faflak. Toronto: University of Toronto Press, 2020. 172-93. <Blake (2021, 2022, 2023, 2024)>

Examines Hand in *Jerusalem* as representing the "disastrously disfigured body" of "the industry of science" (174).

Engelstein, Stefani. "[The Regenerative Geography of the Text in William Blake](#)." *Modern Language Studies* 30.2 (2000): 61-86. <WBHC 1984, 1987>²¹¹

Considers how Blake represented bodies, with many references to the anatomist, John Hunter.

Engelstein, Stefani. "William Blake's Bodies." *Anxious Anatomy: The Conception of the Human Form in Literary and Naturalist Discourse*. Albany: State University of New York Press, 2008. 61-112. <WBHC 1987-88>

Moves from discussing William Hunter's lectures on anatomy at the Royal Academy and his models to Blake's ideas of the body, embryology, the polyp.

Erle, Sibylle. [Blake, Lavater, and Physiognomy](#). Abingdon and New York: Routledge, 2010.²¹² <WBHC 1995-96>

A key study that examines the background and production of Lavater's *Physiognomische Fragmente*, Henry Fuseli's English translation, and Blake's illustrations, and which details Lavater's influence on Blake's thought.

Fabi, Marta. "['O Rose thou art sick': Unravelling Social Implications of Body and Mind's Sickness in William Blake's Poems of Experience](#)." *Testo e Senso* 25 (2022): 177-89. <Blake 2023>

"By looking closely at the poem, *The Sick Rose*, which will be compared with the last stanza of the poem *London*, this paper aims at investigating the symbolical meaning of the works with references to the spreading of venereal diseases in 1790s London" (abstract).

²¹¹ WBHC lists the entry twice, with the first being out of alphabetical order.

²¹² Incorporates Erle's "Leaving Their Mark: Lavater, Fuseli and Blake's Imprint on Aphorisms on Man," *Comparative Critical Studies* 3 (2006), 347-69, <WBHC 1996>, and "The Myth of the Lost Original: Blake and Lavater's Search for Divine Likeness," *In the Embrace of the Swan: Anglo-German Mythologies in Literature, the Visual Arts and Cultural Theory*, ed. Rüdiger Görner and Angus Nicholls (Berlin and New York: Walter De Gruyter, 2010), 211-30, <WBHC 1996>.

Frosch, Thomas R. [*The Awakening of Albion: The Renovation of the Body in the Poetry of William Blake*](#). <BB #A1637, BBS 476, WBHC 2033-35>

“A study of ‘the conviction that the transformation of man needed to include what can be described as a resurrection of his body through a remaking of its sensory organization’” (BB #A1637).

Fuller, David. “‘Mad as a refuge from unbelief’: Blake and the Sanity of Dissidence.” [*Madness and Creativity in Literature and Culture*](#). Ed. Corinne Saunders and Jane Macnaughton. Basingstoke: Palgrave Macmillan, 2005. 121-43. <WBHC 2046-47>

Considers Blake’s madness as “resistance to normalisation” (140).

Gigante, Denise. “Blake’s Living Form: *Jerusalem*.” [*Life: Organic Form and Romanticism*](#). New Haven, CT: Yale University Press, 2009. 106-154.²¹³ <WBHC 2060>

“[*Jerusalem*’s] seemingly disjointed textual and visual elements illustrate the poetics of epigenesis on an epic scale” (108).

Gilroy-Ware, Cora. *The Classical Body in Romantic Britain*. New Haven: Yale University Press, 2020. <Blake (2022)>

An important reexamination of notions and displays of the classical body that engages with religion and race. Blake and many members of his artistic milieu (George Cumberland, Joseph Farington, Henry Fuseli, John Gibson, Thomas Lawrence, Joshua Reynolds, William Sharp, Benjamin West, and Johann Joachim Winckelmann) are referenced throughout, but Thomas Banks (“Hidden Dreams,” 31-67) and John Flaxman (“Poetic Departures,” 69-113) receive extended, detailed analysis.

Goldsmith, Steven. [*Blake’s Agitation: Criticism and the Emotions*](#). Baltimore: John Hopkins University Press, 2013.²¹⁴ <WBHC 2088>

An important work on Blake from the perspective of affect studies, with references to Kenzaburo’s *Rouse up O Young Men of the New Age* and Wordsworth.

Goldstein, Amanda Jo. “Blake’s Mundane Egg: Epigenesis and Milieux.” [*Sweet Science: Romantic Materialism and the New Logics of Life*](#). Chicago: University of Chicago Press, 2017. 35-71. <Blake (2018)>

“Reading scenes of embryogenesis from *The First Book of Urizen* (1794), *Milton* (c. 1804-1811), and *Jerusalem* (1804-c. 1820) with related poetic prose accounts from Erasmus Darwin and Jean Baptiste Lamarck, this chapter presents a now unfamiliar premise that, I argue, held contemporary experimental life science open to poetic participation” (36).

²¹³ Rpt. of Gigante’s [*Blake’s Living Form*](#), *Nineteenth-Century Literature* 63.4 (2009), 461–85, <WBHC 2060>.

²¹⁴ Incorporates Goldsmith’s “Blake’s Agitation,” *South Atlantic Quarterly* 95 (1996), 753-96, <WBHC 2087-88>, and “[*William Blake and the Future of Enthusiasm*](#),” *Nineteenth-Century Literature* 63 (2009), 439-60, <WBHC 2089>.

Goldstein, Amanda Jo. “[William Blake and the Time of Ontogeny](#).” *Systems of Life: Biopolitics, Economics, and Literature on the Cusp of Modernity*. Ed. Richard A. Barney and Warren Montag. New York: Fordham University Press, 2018. <Blake (2019, 2021, 2023)>

“Blake joins contemporary zoologists Erasmus Darwin and Jean-Baptiste Lamarck in casting epigenesis as a work of acute historical and circumstantial dependency, rather than of autotelic power” (abstract).

González-Treviño, Ana Elena. “Female Spaces and the Gothic Imagination in *The Book of Thel* and *Visions of the Daughters of Albion*.” [William Blake's Gothic Imagination: Bodies of Horror](#). Ed. Chris Buncle and Elizabeth Effinger. Manchester: Manchester University Press, 2018. 189-209. <Blake (2019, 2020, 2021)>

Reads how Thel and Oothoon engage with their own bodies and the natural world.

Goss, Erin M. “What Is Called Corporeal: Blake and the Body’s Origins.” [Revealing Bodies: Anatomy, Allegory, and the Grounds of Knowledge in the Long Eighteenth Century](#). Lewisburg: Bucknell University Press, 2012. 87-117.²¹⁵ <WBHC 2093>

“Blake’s insight suggests [...] the degree to which the body remains a question that cannot be answered” (92). Focuses largely on *The Book of Urizen*.

Green, Matthew. “[Disruptions of Identity: Points of Intersection between Blake’s Urizen Books and Cognitive Science](#).” *Sparta Journal for the Psychological Study of the Arts* 6 (2002): n.p. <WBHC 2103>

“Blake’s dynamic explorations of identity challenge dominant Lockean models of the self to present a complex matrix of identity similar to those posited by researchers working in the field of cognitive neuroscience.”

Hadley, Karen. “[Blake’s Visions of the Daughters of Albion and the Biopolitical Unconscious](#).” *PMLA* 133.2 (Mar. 2018): 314-28. <Blake (2019)>

“Correcting the prevalent misidentification of the marigold that Oothoon plucks in *Visions*, my reading newly envisions an Oothoon whose relation to the life-forms around her replicates the modes of domination and exploitation inherent in capitalist ideology” (abstract).

Ima-Izumi, Yoko. “Blood in Blake’s Poetry of Gender Struggle.” [Sexy Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2013. 47-63. <WBHC 1803-04>

“I will explore the ways in which Blake’s blood becomes sexualized and gains multiple meaning, sometimes conflicting, in gender struggle scenes in *The Book of Urizen*, *The Four Zoas*, and *Jerusalem*,” and “I draw attention to the fact that a similar kind of blood appears in examples of Japanese film and literature [by Yukio Mishima and Hayao Miyazaki]” (47).

Ishizuka, Hisao. “Enlightening the Fibre-Woven Body: William Blake and Eighteenth-Century Fibre Medicine.” *Literature and Medicine* 25.1 (Spring 2006), 75-92. <WBHC 2196>

²¹⁵ Incorporates Goss’s “[What Is Called Corporeal: William Blake and the Question of the Body](#),” *Eighteenth Century* 51.4 (2010), 413-30, <WBHC 2094>.

On Blake's understanding of the body as fibers and its importance to his thought.

Ishizuka, Hisao. "Thel's 'Complaint': A Medical Reading of Blake's *The Book of Thel*." *Eibungaku Kenkyu Nihon Eibungakkai: Studies in English Literature [The English Literary Society of Japan]* 73 (1997): 245-63. <WBHC 2196-97>

An important reading that connects the character Thel to medical discourses surrounding pubescent girls and the repression of sexuality.

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. Pickering & Chatto 2009. New York: Routledge, 2016. 97-107. <WBHC 2197>

"Focusing on the complex figure of Urizen, one of Blake's Four Zoas, and that of the web that he spins, I explore in this essay how Blake intertwines into this representation the idea and metaphor of the web that Enlightenment medical theories of the nerves created" (97).

Jarvis, Simon. "Blake's Spiritual Body." *The Meaning of "Life" in Romantic Poetry and Poetics*. Ed. Ross Wilson. Abingdon and New York: Routledge, 2008. 13-32. <WBHC 2207>

Suggests that Blake's conception of the spiritual and natural body highlights "[t]he opposition [...] between the subjective body and the objective body: between the body which I am and the body which I have; between the body which touches and the body which is touched" (14).

Keith, Jennifer. "[The Feet of Salvation in Blake's Milton](#)." *Bulletin de la Société d'Etudes Anglo-Américaines des XVIIe et XVIIIe Siècles* 45 (Nov. 1995): 51-67. <WBHC 2247>

"Blake's stepping feet, metaphors of metaphoric cognition, exercise consciousness of the spirit falling and rebounding" (67).

Keynes, Geoffrey. "[William Blake & Bart's](#)." *Blake: An Illustrated Quarterly* 7.1 (summer 1973): 9-10. <BB #1217.126>

Provides information about James Earle, who, like Keynes, was a surgeon at St. Bartholomew's Hospital. Details Earle's and Blake's connection to William Long (1747-1818), another surgeon to whom Earle's *Practical Observations* is dedicated and whom is mentioned by Blake in a 16 Mar. 1804 letter to Hayley, and offers a hypothesis of Blake's unpublished engraving of "Edmund Pitts Esq," another surgeon and associate of Earle's.

Larrissy, Edward. "[Blake: Removing the Curse by Printing for the Blind](#)." *The Blind and Blindness in Literature of the Romantic Period*. Edinburgh: Edinburgh University Press, 2007. 64-88. <WBHC 2312>

"[S]tudies William Blake's characteristic themes, which were developed in close relationship with the imagery of blindness and in the light of its philosophical debates, starting with Blake's debate of the imagery of blindness and the blind with empiricist epistemology" (abstract). Discusses *Tiriel*.

Lee, Haram. “[The Critique of Reason and Biopolitics in William Blake’s The Four Zoas](#).” *Texas Studies in Literature and Language* 63.1 (spring 2021): 53-77. <Blake (2022)>

“For Blake, the liberal radicals such as Thomas Paine, John Thelwall, and Joseph Priestley paved the way for a technology of biopolitical governance on the rise in the late 1790s because, not unlike Malthus, they embraced the misconceived notion of reason as a mere instrument for the mastery of self and nature” (55).

Lee, Tara. “[Against Self-Organization: Redefining Vitality with William Blake in Jerusalem and The Four Zoas](#).” *Studies in Romanticism* 61.3 (fall 2022): 351-77. <Blake (2023)>

“Reading Blake’s reception of scientific concepts with reference to the Christian contexts in which he was embedded, this article finds that Blake, across his corpus, but especially in works such as *The Four Zoas* (composed c. 1796–1807) and *Jerusalem The Emanation of the Giant Albion* (composed 1804–c. 1820), defines true vitality against the false vitality produced by the capricious self-organizing powers of the body” (abstract).

Lee, Tara. “[Fibres, Globules, Cells: William Blake and the Biological Individual](#).” *Romanticism on the Net* 76 (2021). <Blake (2023)>

“This article argues that William Blake’s critique of eighteenth-century medicine is grounded upon a Romantic view of organic form shared by contemporary scientists such as Lorenz Oken” (abstract).

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. 127-45. <Blake (2017, 2019)>

Considers Tharmas’s blindness.

Łuczyńska-Holdys, Małgorzata. “[The Experience of Female Embodiment in William Blake’s Visions of the Daughters of Albion](#).” *Nordic Journal of English Studies* 19.1 (2020): 1-27. <Blake (2022)>

“I hope to demonstrate that through his criticism of thinking that perceives the body as inferior in the gendered binary Blake not only rehabilitates the body as equally important as the mind, but also succeeds in delivering the psychologically viable and progressive message that the divorce between the mind and the body can only create a virtually torn, unhappy subject” (3-4).

Lussier, Mark. “Affective Textualities: Restructuring Subjectivity in Blake’s *Marriage*.” *Romanticism and Affect Studies*. Ed. Seth T. Reno. *Romantic Circles* (May 2018): 30 pars. <Blake (2019)>

“Within the accumulation of *The Marriage* as assemblage, from its opening titular mirror and its dedicated exploitation of the ‘I’ as our narrative guide through both heaven and hell, readers both transfer (via internalization) the subject-function and thereby continuously pronounce themselves the ‘I’ of the text, which operates through countertransference” (par. 30).

Lussier, Mark. “[Beyond Pure Poetics: On the Rhythmic Impulse in Romanticism](#).” *Wordsworth Circle* 52.1 (2021): 94-117. <Blake (2022)>

“In different ways, Blake, Byron, and Shelley undertake rhythmic operations with affective aspirations and in the process express the literal spirit of the age, a rhythmic presence operative at all scales, active in every atom and cell, and manifest in material and mental processes” (113).

Matsushita, Tetsuya. “Mushakoji Saneatsu saku, Kishida Ryusei ga *Kachi Kachi Yama to Hanasakajiji* no soga ni mirareru William Blake no kansogakuteki jintaizokei no eikyo [The Physiognomic Influence of William Blake on the Modeling of a Human Body in Kishida Ryusei’s Illustrations for *Mt. Kachi Kachi and an Old Man Who Made the Dead Trees Blossom* Written by Mushakoji Saneatsu].” *Bigaku (Aesthetics)* 68.2 (2017): 148. In Japanese. <*Blake* (2020)>

Mee, Jon. “Bloody Blake: Nation and Circulation.” *Blake, Nation and Empire*. Ed. Steve Clark and David Worrall. London: Palgrave, 2006. 63-82. <*WBHC* 1866-69>

Examines circulation in both a social and bodily sense to suggest that Blake’s concern with “the cardiovascular system” (64) in *The Book of Urizen* is tied to his engraved frontispiece for Thomas Beddoes’s new edition of John Brown’s *Elements of Medicine* (1795).

Michael, Jennifer Davis. “Blake’s Feet: Toward a Poetics of Incarnation.” *Prophetic Character: Essays on William Blake in Honor of John E. Grant*. Ed. Alexander S. Gourlay. West Cornwall, CT: Locust Hill Press, 2002. 205-24. <*WBHC* 2095-98>

“I want to suggest [...] that Blake’s symbolic use of feet, beginning with *Poetical Sketches*, is intrinsic to his artistic project, fusing spiritual, sexual, and poetic acts into a single member” (206).

Miner, Paul. “[Blake: The Metaphors of Generation](#).” *Notes and Queries* 61.1 (Mar. 2014): 33-38.²¹⁶

On Blake’s metaphors of birth and weaving.

Miner, Paul. “[Blake’s Mouth-Space and the Tongue of Touch](#).” *Notes and Queries* 63.2 (Jun. 2016): 202-11. <*Blake* (2017)>

On Blake’s depictions of the mouth and tongue.

Mulvihill, James. “[‘Demonic Objectification and Total Isolation’: Blake and the Culture Industry](#).” *Studies in Romanticism* 38.4 (1999): 597-620. <*WBHC* 2442>

“What the cultural critique practiced by Horkheimer and Adorno offers the student of Blake is a model of what in his essay on *Dialectic of Enlightenment* Habermas terms a ‘totalizing, self-referential critique’” (598).

Myrone, Martin. “Conclusion: Genius, Madness and the Fate of Heroic Art: Blake and Fuseli in the Nineteenth Century.” [Bodybuilding: Reforming Masculinities in British Art 1750-1810](#). New Haven: Yale University Press, 2006. 305-14, 367-69. <*WBHC* 2446>

Considers Blake and Fuseli and the fate of the “Grand Manner” in art and its arguments regarding masculinity.

²¹⁶ Not recorded in *WBHC*.

Nelson, Cary. "Blake's *Jerusalem*: A Fourfold Vision of the Human Body." *The Incarnate Word: Literature as Verbal Space*. Urbana, Chicago, London: University of Illinois Press, 1973. 129-59. <BB #D2278>

"*Jerusalem* dramatically enacts Blake's self-deliverance from the womb of this world" (159).

Ngide, George Ewane. "[Romantic Individuation and Individualism: Re-reading William Blake's Vision of Romantic 'Thingliness'](#)." *International Journal of Language and Literature* 7.2 (2019): 16-27. <*Blake* (2021)>

Suggests the *Songs* portray "journeys of life from individuation, through individualism and back to individuation" (abstract).

O'Rourke, Stephanie. "[Art after Self Evidence: Fuseli, Blake, and Banks](#)." *European Romantic Review* 33.4 (2022): 497-513. <*Blake* (2023)>

"[C]onsiders how models of artistic neoclassicism and scientific experimental procedures shared an investment in the evidentiary authority of an idealized male body" (abstract).

Porter, Roy. "William Blake: The Body Mystical." [Flesh in the Age of Reason](#). London: Allen Lane, 2003. [New York: W.W. Norton, 2004](#). 433-46. <WBHC 2541>

An overview in a wider book on conceptions of the body in the Enlightenment: "Blake rejected the traditional self of Christian Platonic humanism, as philosophized by Cartesian dualism" (445).

Punter, David. "[Legends of the Animated Body: Blake's Albion and the Body and Soul of the Nation](#)." *Romanticism* 1.2 (1995): 161-76. <WBHC 2551>

"[A]ddresses some aspects of the figure of Albion as it recurs throughout Blake's Prophetic Books" and "is concerned [...] with the concept of an authenticating body of legendry and its role in a national culture" (161).

Rajan, Tilottama. "[Blake's Body without Organs: The Autogenesis of the System in the Lambeth Books](#)." *European Romantic Review* 26.3 (2015): 357-66. <WBHC 2570>

"[E]xplores Urizen's body as a figure for Blake's own corpus and the disfiguration of its idealistic ambitions" (abstract).

Santos, Andrio J.R. dos. "[O corpo como acesso ao divino na arte iluminada de William Blake](#) [The Body as Access to the Divine in William Blake's Illuminated Art]." *Estudos Avançados* 35.103 (2021): 141-54. In Portuguese (abstract and keywords in Portuguese and English). <*Blake* (2022)>

Sha, Richard C. "Blake, Liberation and Medicine." [Liberating Medicine, 1720–1835](#). Ed. Tristanne Connolly and Steve Clark. Pickering & Chatto 2009. New York: Routledge, 2016. 83-96. <WBHC 2669>

"I situate William Blake in the medical contexts of his time to show that the body for Blake was thus not an albatross of materiality, but rather a site for change, liberation" (84).

Sha, Richard C. "Blake and the Mark of the Cognitive: Notes Towards the Appearance of the Sceptical Subject." *Distributed Cognition in Enlightenment and Romantic Culture*. Ed. Miranda Anderson, George Rousseau, and Michael Wheeler. Edinburgh: Edinburgh University Press, 2019. 204-18. <Blake (2022)>

"Blake's 'London' provides an especially appropriate venue for thinking about the environment as part of a cognitive system because it highlights the process of cognitive mapping" (207).

Sha, Richard C. "William Blake and the Neurological Imagination." *Imagination and Science in Romanticism*. Baltimore: John Hopkins University Press, 2018. 96-43. <Blake (2019, 2021)>

"I turn to Blake's *The Four Zoas* to consider the ways in which neurology of the period facilitated a flexible materialism that included a reductionism driving toward a unity that can only be gestured at through narrative" (96).

Stauffer, Andrew M. *Anger, Revolution, and Romanticism*. Cambridge: Cambridge University Press, 2005. 75-86. <WBHC 2702>

Argues that "Blake's work embraces revolution as a correlative (perhaps even a consequence) of an allegiance to particular passions and emotional trajectories" (75). Blake is discussed most directly in the chapter, "Inflammatory Reactions," but is mentioned throughout. "A Poison Tree" and the angry tone in Blake's poetry and annotations are discussed.

Volpone, Annalisa. "["From out the Portals of My Brain": William Blake's Partus Mentis and Imaginative Regeneration](#)." *Humanities* 13.4 (2024): 13 pp. <Blake (2025)>

"The article examines various instances of mental impregnation and parturition in William Blake's works, specifically through Urizen, Los, Enitharmon, and the Nameless Shadowy Female" (2).

Weston, Sarah T. "[Matrix, Imprint, Dot: Romantic Data by the Fingertip](#)." *Wordsworth Circle* 53.3 (2022): 395-421. <Blake (2023)>

"This article unites book history, disability studies, and media studies, examining what blindness and sight meant to the early Romantic poets (from poetic meditations on the subject to actual bodily struggles with vision) alongside emergent systems of writing invented for blind readers, from embossed typographies to braille. Blake's 'infernal method' of relief printing particularly yields fruitful juxtapositions with these book media for the blind" (395-96).

Whissell, Cynthia. "[The Emotionality of William Blake's Poems: A Quantitative Comparison of Songs of Innocence with Songs of Experience](#)." *Perceptual and Motor Skills* 92 (2001): 459-67. <WBHC 2847>

Compares the vocabulary of the two *Songs* according to a dictionary of affect in which "[e]ach word" "has been rated by several people in terms of its pleasantness, its activation, and its imagery" (461).

Whitson, Roger. "[Jerusalem and 'the Jew': Biopolitics between Blake and Spinoza](#)." *Romanticism on the Net* 40 (Nov. 2005): 23 par. <WBHC 2852>

Using Spinoza to highlight the place of the body in reading, argues that “whatever comments Blake makes about Jewish identity cannot be read outside of the complicated biopolitical contexts emerging from the address [“To the Jews” in *Jerusalem*]” (abstract).

Williams, Nicholas M. “[Blake Dead or Alive.](#)” *Nineteenth-Century Literature* 63.4 (Mar. 2009): 486-98. <WBHC 2865>

“William Blake’s interests in the living body and its aesthetic analogue, “Living Form,” underlie his attempt at representing motion” (abstract).

Worrall, David. “Enlarged & Numerous Senses’: The Neurobiology of Auras and Visions.” Ed. Degard and Melissa Alley. [Aura 2: Exhibition by Contemporary Visionary Artists, Degard and Mellissa Alley](#). London: Degard, 2021. 86-92. <Blake (2024)>

Argues that Blake’s visions were rooted in his experience of migraine auras and synesthesia. (The online version of the catalogue requires that its pages be flipped through, but there is a print version of the catalogue as well.)

Worrall, David. ““[Seen in my visions’: Klüver Form-Constant Visual Hallucinations in William Blake’s Paintings and Illuminated Books.](#)” *Blake: An Illustrated Quarterly* 55.4 (spring 2022): 61 pars. <Blake (2023)>

Suggests Blake experienced a type of hallucination that manifests itself in “geometric-patterned phosphenes perceived as self-luminous entoptic hallucinations in the visual field” (par. 14). These patterns included “four form-constant patterns: tunnel, spiral, net or lattice, and cobweb or concentric circles” (par. 14), patterns that Worrall identifies in some of Blake’s works.

Worrall, David. *William Blake’s Visions: Art, Hallucination, Synaesthesia*. Switzerland: Springer, 2024.²¹⁷ <Blake (2025)>

“This book is an inquiry into whether what Blake called his ‘visions’ can be attributed to recognizable perceptual phenomena. [. . .] Worrall draws on an understanding of neuroscience to examine both Blake’s visual art and writings, and discusses the lack of evidence pointing towards psychosis or pathological ill-health, thus questioning the rumours pertaining to Blake’s insanity” (abstract).

Youngquist, Paul. “Possessing Beauty.” [Monstrosities: Bodies and British Romanticism](#). Minneapolis and London: University of Minnesota Press, 2003.²¹⁸ 57-88.²¹⁹

Discusses Blake’s representations of African bodies and beauty in the engravings for Stedman in light of racist anatomy texts and the aesthetic theories of Reynolds.

²¹⁷ Incorporates a version of Worrall’s ““[Seen in my visions’: Klüver Form-Constant Visual Hallucinations in William Blake’s Paintings and Illuminated Books.](#)” *Blake: An Illustrated Quarterly* 55.4 (spring 2022), 61 pars, <Blake (2023)>

²¹⁸ Incorporates Youngquist’s “[In the face of beauty: Camper, Bell, Reynolds, Blake](#),” *Word & Image* 16 (2000), 319-34, <WBHC 2909>.

²¹⁹ The book is not recorded in WBHC.

Antiquarianism and Druids (See also the [Gothic](#), [Milton](#), [Jerusalem](#), Illustrations to Gough, and [A Descriptive Catalogue](#))

Introduction

Heringman, Noah. "Antiquarianism." [William Blake in Context](#). Cambridge: Cambridge University Press, 2019. 245-53. <Blake (2020, 2021, 2022, 2025)>

Studies

Adlard, John. "[The Annandale Druids: A Blake Crux](#)." *Notes and Queries* 14.1 (1967): 19-20. <BB#784>

Suggests sources that align the druids with Annandale valley or, at least, the neighboring Nithsdale valley.

Bentley, G.E., Jr. "[The Triumph of Owen': William Owen Pughe and Blake's Ancient Britons](#)." *National Library of Wales Journal* 24 (1985): 248-61.

Details about the painting, *The Ancient Britons*, Pughe, and his commissioning of the painting.

Butler, Marilyn. "Blake." [Mapping Mythologies: Countercurrents in Eighteenth-Century British Poetry and Cultural History](#). Cambridge: Cambridge University Press, 2015. 162-88. <Blake (2018, 2019, 2022)>

Positions Blake in an English tradition of myth making.

Brylowe, Thora. "[Antiquity by Design: Mediating the Portland Vase](#)." [Romantic Antiquarianism](#). Ed. Noah Heringman and Crystal B. Lake. Romantic Praxis Volume. 2014.

"The Portland Vase serves as a useful example of Romantic-era management of antiquity as both economic and cultural capital, and it points to a multifaceted mediation of ancient artifacts that crosses and complicates the categories of art and craft" (par. 1).

Blake, Darwin, Wedgwood, and William Hamilton are discussed.

Brylowe, Thora. "[Of Gothic Architects and Grecian Rods: William Blake, Antiquarianism and the History of Art](#)." *Romanticism* 18.1 (April 2012): 89-104. <WBHC 1806>

Considers Blake's relationship to "competing strains of antiquarianism" (89).

Brylowe, Thora. [Romantic Art in Practice: Cultural Work and the Sister Arts, 1760–1820](#). Cambridge: Cambridge University Press, 2019. <Blake (2019)>

An important study of the Sister Arts in the Romantic era. It includes discussions of Blake and Antiquarianism, the Portland Vase (including Blake's engravings), the Hunts, John Landseer, and the Boydell Shakespeare Gallery.

Cantor, Paul A. "Blake and the Archeology of Eden." [A Walk in the Garden: Biblical, Iconographical and Literary Images of Eden](#). Ed. Paul Morris and Deborah Sawyer. Sheffield, UK: Sheffield Academic Press, 1992. 229-44. <WBHC 1824>

“‘The theories of mythology Blake inherited [from Jacob Bryant and the speculative mythologists] made Eden come alive for him’ (240)” (WBHC 1824).

Churton, Tobias. "Antiquarianism: Stuckley and Blake" and "Blake and the Original Religion." *The Lost Pillars of Enoch: When Science and Religion Were One*. Rochester, VT: Inner Traditions, 2021. 244-74. <Blake (2022)>

Considers Blake in the context of British Antiquarianism.

Fisher, Peter F. "Blake and the Druids." *Journal of English and Germanic Philology* 58.4 (1959): 589-612. <BB #1068>

A useful sketch of Blake's ideas regarding druids in relationship to Edward Williams and Edward Davies, and an exploration of Blake's druid imagery in *A Descriptive Catalogue, The Four Zoas*, and *Jerusalem*.

Heringman, Noah. "Primitive Arts and Sciences and the Body of Knowledge in Blake's Epics." *William Blake: Modernity and Disaster*. Ed. Tilottama Rajan and Joel Faflak. Toronto: University of Toronto Press, 2020. 30-53. <Blake (2021, 2022, 2023, 2024)>

"By extending the myth of the Fall to bodies of knowledge, Blake enters a field of competition that encompasses speculative domains ranging from mythography to Naturphilosophie as well as empirical histories of custom and manner and of nature" (31).

Heringman, Noah, Crystal B. Lake, and Katharina Boehm, ed. *Vetusta Monuments: Ancient Monuments, a Digital Edition*. 2017–22 (last update 18 June 2022). <Blake (2023)>

Blake's contributions ([vol. 2, nos. 29-35](#)) were executed while he was an apprentice to Basire, and they are signed by Basire. Blake's preliminary drawings can be found at the *Blake Archive*, under "[Pen and Ink Drawings \(Composed 1774-c. 1825\)](#)" and "[Water Color Drawings \(Composed 1775-c. 1790\)](#)." Bernard Nurse authored the commentary for the Blake set.

Hungerford, Edward B. "Blake's Albion." *The Shores of Darkness*. New York: Columbia University Press, 1941. [Cleveland and New York: Meridian Books, 1963](#). 35-62. <BB #1909>

Considers the figure of Albion in different antiquarian traditions.

Johnston, Arthur. "[William Blake and 'The Ancient Britons.'](#)" *Cylchgrawn Llyfrgell Genedlaethol Cymru: The National Library of Wales Journal* 22 (1982): 304-20. <BBS 528>

Provides a historical account of the Welsh Triads, including the translation (c. 1800 and 1807) by Edward Williams (Iolo Morganwg) that Blake likely used and suggests Blake's source of Williams's translation was William Owen, whose life and interests are detailed, including his connections to Joanna Southcott.

Lindsay, David W., and M.A.L. Locherbie-Cameron. "['Malden' in Blake's Jerusalem.'](#)" *Blake: An Illustrated Quarterly* 22.4 (spring 1989): 136-39. <BBS 404>

Explores the "connections between Malden and druidism" (136), suggesting the importance of Philip Morant's *The History of the Antiquities of Colchester* (1748).

McQuail, Josephine A. "Blake and the Antiquarians: The Manuscript of *The Four Zoas* and the 'Monumental Folios' of the Dilettanti and the Antiquarians." [William Blake's Manuscripts:](#)

[Praxis, Puzzles, and Palimpsests](#). Ed. Mark Crosby and Josephine A. McQuail. Switzerland: Palgrave Macmillan, 2024. 149-77. <Blake (2025)>

“Antiquarian influences on Blake from the neoclassical underpinnings of the classical revival of the eighteenth century to more esoteric and suppressed aspects of the rites of pagan worship documented by the Society of Antiquaries and the Society of Dilettanti illuminate aspects of Blake’s most voluminous, but unpublished poem in manuscript, *Vala, or The Four Zoas*” (abstract).

Mee, Jon. [Dangerous Enthusiasm: William Blake and the Culture of Radicalism in the 1790s](#). Oxford: Clarendon Press, 1992. <BBS 571, WBHC 2392-94>

Focused on Blake’s early illuminated books, a key study of Blake’s relationship to religious enthusiasts of the era who shared his suspicion of Enlightenment-grounded radicalism. The study recasts Blake’s relationship to millenarianism and to the polite circle of Joseph Johnson. There is also an important chapter on Norse mythology, druids, and British Antiquities, with discussions of Ossian. Mee was the first to associate Blake with Claude Levi Strauss’s notion of the bricoleur.

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/Travaux choisis de la Société canadienne d’étude du dix-huitième siècle* 36 (2017): 143-59. <Blake (2018)>

Compares Dryden’s and Blake’s poetic uses of Stonehenge and their desire to produce national monuments that would restore the nation.

Owen, A.L. “All Things Begin and End in Albion’s Ancient Druid Rocky Shore.” *The Famous Druids*. Oxford: Clarendon Press, 1962. 224-36. <BB #2337>

The closing chapter of a survey of Early Modern British ideas of druids, highlighting *Milton* and *Jerusalem*.

Ott, Judith. “[Iris & Morpheus: Investigating Visual Sources for Jerusalem 14](#).” *Blake: An Illustrated Quarterly* 17.4 (spring 1984): 149-54. <BBS 396>

Details the sources and analogues for the illustration of pl. 14 of *Jerusalem*, including illustrations of Iris, Blake’s painting *The Death of a Virgin* (Butlin 512) (which also depicts a rainbow over a supine figure), and the engraving *Edmund Earl of Lancaster* in *Sepulchral Monuments*.

Saurat, Denis. “[Blake et les Celomanes](#).” *Modern Philology* 23.2 (1925): 175-88. In French. <BB #2656>

“Demonstrates that Blake’s ideas about the Druids were commonplace among his contemporaries” (BB #2656).

Smiles, Sam. “Art and Antiquity in the Long Nineteenth Century.” *Visions of Antiquity: The Society of Antiquaries of London, 1707-2007*. Ed. Susan Pearce. London: Society of Antiquaries of London, 2007.

On antiquarian drawing, with references to Gough and Blake's drawings as an apprentice for the Society of Antiquaries.

Suzuki, Masashi. "‘Gensoteki na Mokuso’: Blake no Kojibutsu Aiko Shugiteki Sozoryoku [‘Visionary contemplations’: Blake’s Antiquarian Imagination].” *Eibungaku Kenkyu Shibu Togo Go [Studies in English Literature. Regional Branches Combined Issue]* 14 (2022): 139-47. 2 plates by Blake. In Japanese, with [English synopsis](#). <*Blake* (2023)>

“The present paper aims to show how Blakean antiquarianism is revealed in *The Ancient Britons* by reading through Blake’s long and esoteric description of the work” (English synoposis).

Taylor, Dena. “[A Note on William Blake and the Druids of Primrose Hill](#).” *Blake: An Illustrated Quarterly* 17.3 (winter 1983-84): 104-05. <BBS 395>

Referencing Blake’s comments to [Henry Crabb Robinson](#) that he saw the spiritual sun on Primrose Hill, calls attention to “a ritual called the Gorsedd of Bards”, which was established by “Edward Williams (Iolo Morganwg, 1747-1826),” and joined in by “Blake’s friend William Owen” and was “performed” “on Primrose Hill at the Autumn Equinox of 1792” (104).

Taylor, Dena Bain. “[The Visual Context of ‘Joseph of Arimathea Among the Rocks.’](#)” *Blake: An Illustrated Quarterly* 20.2 (fall 1986): 47-48. <BBS 399>

Suggests that Blake’s design drew on the depiction of “a Druid as a bearded sage” in Aylett Sammes’s [Britannia Antiqua Restaurata](#) (London, 1676), which was copied by “Henry Rowlands in 1723 in his [Mona Antiqua Restaurata](#)” and “altered slightly” for William Stukeley’s [Stonehenge, A Temple restored to the British Druids](#) (1740) (47).

Todd, Ruthven. “William Blake and the Eighteenth-Century Mythologists.” *Tracks in the Snow*. London: Gray Walls Press, 1946. New York, 1947. 29-60. <BB #2856>

“Informative study of Blake’s indebtedness to currents of thought among contemporary antiquarians” (BB #2856).

Whittaker, Jason. “Blake and the Native Tradition.” *The Journal of Blake Society at St. James* 2 (1996): 48-56. <WBHC 2222-23>

Examines Albion and “his sons, the bards and the druids, for Blake’s religious vision (48)” (WBHC 2223).

Whittaker, Jason. “The Matter of Britain: Blake, Milton and the Ancient Britons.” [Blake, Nation, and Empire](#). Ed. Steve Clark and David Worrall. New York: Palgrave Macmillan, 2006. 186-200. <WBHC 1866-69>

On Milton’s *History of Britain* as a source for *Jerusalem*.

Whittaker, Jason. [William Blake and the Myths of Britain](#). Basingstoke and London: Macmillan Press, 1999. <WBHC 2856-57>

A study of Blake’s mythologizing of Britain, especially as it is related to antiquarianism, Druids, and Albion.

Worrall, David. “[Blake's Jerusalem and the Visionary History of Britain](#).” *Studies in Romanticism* 16.2 (spring 1977): 189-216. <BBS 649>

On *Jerusalem*'s use of British myth and history.

Useful Contextual Studies

Bertram, Jerome. *Gough's Sepulchral Monuments: Being a Catalogue of Material Relating to Sepulchral Monuments in the Gough Manuscripts of the Bodleian Library*. Oxford: J. Bertram, 2004. <WBHC 810>

Coltman, Vicci. [Fabricating the Antique: Neoclassicalism in Britain, 1760-1800](#). Chicago: Chicago University Press, 2006.

“*Fabricating the Antique* deals [. . .] with the packaging and repackaging of the material culture of the ancients; how ancient culture came to be isolated and dislocated from its original contexts in Italy for the purposes of possession and exhibition by a British audience” (15).

Evans, Joan. *A History of The Society of Antiquaries*. Oxford: Society of Antiquaries, 1956. Published rebound, London: Thames & Hudson, 1977.

Provides much information about the Society in the 1770s when Blake was apprenticed to James Basire.

Heringman, Noah, and Crystal B. Lake, ed. [Modern Philology 120.1](#) (Aug. 2022). Special Issue: “Ancient Objects and New Media.” <*Blake* (2023)>

A collection of essays on Antiquarianism.

Appreciations and Applications of Blake (See also [Reception Studies](#))

Aberbach, David. "William Blake and the Struggle for Social Justice." *Literature and Poverty: From the Hebrew Bible to the Second World War*. Abingdon: Routledge, 2019. 94-99. <*Blake* (2020)>

On Blake's fight for social justice.

Adams, Hazard. "[The Dizziness of Freedom; Or, Why I Read William Blake](#)." *College English* 48.5 (1986): 431–43.²²⁰

I shall [...] try to show through Blake what I think my pedagogical enterprise is finally all about" (431).

Albani, Louisa. *In Search of Paradise: William Blake at Old Wyldes, Hampstead*. London: Night Bird Press, 2023.²²¹ <*Blake* (2024)>

Albani, Louisa Amelia, with contributions by Simon Cole. *William Blake's Mystic Map of London*. London: Night Bird Press, 2019. <*Blake* (2020)>

Visionary maps of London based on Blake's life.

Curbelo, Jesús David. "William Blake: apuntes para tratar de visionar la voz del bardo." *Agulha* 67 (2009): 30 pars. 26 pp. In Spanish. <*Blake* (2023)>

Describes the strength and originality of Blake's ideas and discourse, while discussing his role as one in a group of "visionaries, individualists and revolutionaries thanks to whom thought has moved against all kinds of authoritarianism and orthodoxy."

Dean, Remy. "[The Wisdom of William Blake](#)." *Medium.com* (7 Sept. 2019): 11 pars. <*Blake* (2020)>

"Some people would look to *The Bible*, *The Koran*, or similar religious texts at those times when they need to contemplate serious matters ... for me William Blake's *Songs of Innocence and of Experience* (1794) is that book" (par. 1).

Dent, Shirley. "'Esoteric Blakists' and the 'Weak Brethren': How Blake Lovers Kept the Popular Out." *Blake, Modernity and Popular Culture*. Ed. Steve Clark and Jason Whittaker. Basingstoke: Palgrave, 2007. 57-68. <*WBHC* 2862-63>

"[T]his sense of special readers for a special poet [i.e., Blake] takes hold in the major mid-nineteenth-century revival of Blake [...] and ironically set in train a *pop culture* misconception of Blake as a poet best suited to sub- and countercultures, a hallmark of the esoteric and obscure" (57).

"[Draw the Line at Sambo's](#)." *Blake: An Illustrated Quarterly* 17.1 (summer 1983): 39.

Reproduces a flier using *America* pl. 12 that was made by protesting workers at the restaurant with the racist name that.

²²⁰ Rpt. in Adams's *Antithetical Essays in Literary Criticism and Liberal Education* (1990), 3-17, <*BBS* 330, *WBHC* 1489>.

²²¹ See Albani and David Mullin's article on the book in *Vala* 4 (2024), 34-36.

Eisenman, Stephen F. “[Black Ops in Art and History](#).” *Visual History* 3 (2017): 25-56. <*Blake* (2018)>

Examines the theatricality of contemporary paramilitary operations—black ops—in terms of Romantic-era depictions of “Inquisition, imprisonment and torture” (50) by artists and writers such as Blake, Goya, John Hunter, and George Romney.

Finch, G. J. “[Blake and Civilization](#).” *English: The Journal of the English Association* 40.168 (1991): 193-203. <WBHC 2018>

“‘Blake is unique in the security of his belief that civilization lies within the self, not outside it’ (193)” (WBHC 2018).

Frye, Northrop. “The Road of Excess.” [Myth and Symbol: Critical Approaches and Applications by Northrop Frye, L.C. Knights, and Others](#). Ed. Bernice Slote. Lincoln: University of Nebraska Press, 1963. 3-20.²²² <BB #1650>

A new reflection on Blake after Frye reread his [Fearful Symmetry](#) for the first time in fifteen years.

Gunderman, Richard B. “[The Heart of Pediatric Radiology](#).” *Pediatric Radiology* 49.13 (Dec. 2019): 1707-09. <*Blake* (2020)>

On Blake as a model for patient care: “A person who knew much less about medicine but far more about the human heart was the poet William Blake, whose masterpieces ‘Songs of Innocence’ (1789) and ‘Songs of Experience’ (1794) each contain a poem titled ‘The Chimney Sweeper.’ . . . Most significantly, he gives the chimney sweeps proper names—Tom Dacre, Dick, Joe, Ned and Jack. . . . Blake implicates us in justifying Tom’s suffering, both to him and especially to ourselves. . . . Only if we know the plight of Tom, Dick, Joe, Ned and Jack can we call others to witness it, and only insofar as we ourselves are moved to action can we call others to do the same.”

Higgs, John. *William Blake Now: Why He Matters More Than Ever*. London: Widenfield and Nicolson, 2019. <*Blake* (2020, 2021)>

A passionate argument for Blake’s contemporary relevance.

Higgs, John. *William Blake Vs. The World*. London: Weidenfeld and Nicholson, 2021. <*Blake* (2022, 2023, 2024)>

A study of Blake’s ideas, aimed at a popular audience.

Hyman, Timoth. “A Blake for Today.” *Artscribe* 11 (1978): 22-27. <BBS 518>

²²² Rpt. in Frye’s [The Stubborn Structure: Essays in Criticism and Society](#) (1970, 1974, 1980), 166-74; in [Romanticism and Consciousness: Essays in Criticism and Society](#), ed. Harold Bloom (1970), 119-32; in [Contexts of Canadian Criticism](#), ed. Eli Mandel (Toronto and Buffalo: University of Toronto Press, 1971); in [Modern Literary Criticism 1900-1970](#), ed. Lawrence I Lipking and A. Walton Litz (New York: Atheneum, 1972); in *Le structure inflexible de la obra literaria: Ensayos sobre crítica y sociedad*, trans. Raphael Derbán Sánchez (1973); in L’ostinato struttura á saggi su critica e società, trans. Leonardo Terzo and Anna Paschetto (1975) in [Northrop Frye on Milton and Blake](#), ed. Angela Esterhammer (2005), <WBHC 2040-43>.

“Blake has through this century . . . pushed us toward a different conception of the artist and his function’ (23)” (BBS 518).

Kovel, Joel. “[Dark Satanic Mills: William Blake and the Critique of War](#).” *Capitalism Nature Socialism* 21.2 (June 2010): 4-19. <WBHC 2291-92>

On Blake and the Military Industrial Complex.

Leavis, F.R. “Introductory: ‘Life’ is a Necessary Word.” [Nor Shall My Sword: Discourses on Pluralism, Compassion and Social Hope](#). London, 1972. 11-37. <BB #A2106>

“Blake (pp. 11-27) and D.H. Lawrence as inspiration for ‘essential human creativity’ (19)” (BB #A2106).

Mayberry, Tommy. “Hélyos and Celèn [A Poison Tree]*.” [Sexy Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2013. 161-76. <WBHC 1803-04>

A creative response to “A Poison Tree,” with an analysis of how the creative work engages with issues raised by scholarship on the poem or Blake in general.

Miłosz, Czesław. *Ziemia Ulro [The Land of Ulro]*. Paris, 1977. Paris, 1980. [Trans. Louis Iribarne. New York: Farrar, Straus, Giroux, 1984](#). [Trans. Louis Iribarne. New York: Farrar, Straus, Giroux, 1985](#). <BBS 575, WBHC 2408>

An autobiography with reflections on Blake: “Blake restored me to my earlier rapture, a, perhaps to my true vocation, that of a lover” (31).

Mitchell, W.J.T. “Blake Now and Then.” [William Blake and the Age of Aquarius](#). Stephen F. Eisenman. Princeton: Princeton University Press and the Block Museum of Art, 2017. 198-205. <Blake (2018, 2019, 2022)>

Reflects on Blake in his own time and in relationship to our own.

Roob, Alexander. [William Blake’s “The Ancient Britons”: Appearances of a Vanished Picture/William Blake’s “The Ancient Britons”: Erscheinungen eines verschollenen Bildes](#). Hamburg: Textem Verlag, 2022. In English and German. <Blake (2023, 2025)>

Contemporary German followers of Mesmer document their efforts to use group hypnosis to recreate Blake’s lost painting in various media.

Sanzo, Eileen Barbara. “[William Blake and the Technological Age](#).” *Thought* 46.4 (1971): 577-91. <BB #A2643>

“Through his creation of an industrial mythology, [Blake] speaks for the modern industrial age. Consequently, his work becomes increasingly significant in our technological world and should be given more attention” (578). Focuses on the later epics and, especially, *The Four Zoas*.

Simpson, Philippa. “Blake and Porn.” [Sexy Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2013. 211-18. <WBHC 1803-04>

“There has, I believe, been an implicit desire in Blake scholarship to neutralize the pornographic in Blake’s works” (217).

Simpson, Philippa. “Mental Joy & Mental Health / And Mental Friends & Mental Wealth’: Blake and Art Therapy.” [*Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture*](#). Ed. Steve Clark, Tristanne Connolly, and Jason Whittaker. Hounds Mills, Basingstoke, Hampshire: Palgrave Macmillan, 2012. 132-45. <WBHC 1871-73>

Examines Blake’s place in the theory, practice, and literature of art therapy, using as her case study the “William Blake House,” a Northamptonshire “residential care institution [...] founded on the principles of Rudolf Steiner” (134).

Sluyter, Dean. “Eternity’s Sunrise: William Blake.” [*The Dharma Bum’s Guide to Western Literature: Finding Nirvana in the Classics*](#). Novato, CA: New World Library, 2022. 7-10. <Blake (2023)>

The chapter is a popular celebration of Blake’s spiritual and visionary awakening.

Sklar, Susanne. “[How Beauty Will Save the World: William Blake’s Prophetic Vision](#).” *Spiritus: A Journal of Christian Spirituality* 7 (2007): 30-39. <WBHC 2682>

“The prophetic poetry of William Blake (especially his *Jerusalem*) can help us see how this world-saving beauty works” (30).

Solomon, Andrew. “Mental Fight.” [*Blake Journal*](#) 10 (2006): 48-64. <WBHC 1757>

How Blake can facilitate “inner peace” (53).

Stephen, Addie. “How to Nearly Wreck Your Life Living Blake.” [*Women Reading William Blake*](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2006. 62-61-69. <WBHC 1795-1800>

Sketches Blake’s influence on her erotic life.

Thompson, E.P. “Anti-Hegemony: The Legacy of William Blake.” *New Left Review* 201 (1993): 26-33. <WBHC 2760>

Tweedy, Roderick. [*The God of the Left Hemisphere: Blake, Bolte Taylor, and the Myth of Creation*](#). London: Karnac, 2012. <WBHC 2786-87>

Uses Blake to critique an overly rational and mechanistic culture.

[*Vala: The Journal of the Blake Society*](#). Ed. Sibylle Erle.

Since 2020, the annual publication of the London Blake Society. It contains essays, poetry, and art aimed at a popular audience. Each issue has a theme.

Vultee, Denise M., Todd H. Chiles, and Sara R.S.T.A. Elias. “[Entrepreneurial Imagination: A Blakean Perspective](#).” *World Scientific Encyclopedia of Business Sustainability, Ethics and Entrepreneurship*. Vol. 3, *Spirituality, Entrepreneurship and Social Change*. Ed. Kathryn Pavlovich and Gideon Markman. Singapore: World Scientific, 2022. 25-55. <Blake (2022)>

Uses Blake as a model for creative entrepreneurship.

Whitehead, Fred. “William Blake and the Radical Tradition.” [*Weapons of Criticism: Marxism in America and the Literary Tradition*](#). Ed. Norman Rudich. Palo Alto: Ramparts Press, 1976. 191-214.

A political reading, with references to twentieth-century labor movements.

Wilson, Eric G. [My Business Is to Create: Blake's Infinite Writing](#). Iowa City: University of Iowa Press, 2011. <WBHC 2871>

On Blake, creating, and creative writing.

Art (Including [Introductions](#); [General Studies](#); [Aesthetic Theory](#); [Materials, Media, and Methods](#); and [Blake and Artists](#))

Introductions

Alexander, David. "Print Makers and Print Sellers in England, 1770-1830." [*The Painted Word: British History Painting, 1750-1830*](#). Ed. Peter Canon-Brookes. Woodbridge, Suffolk, and Rochester, NY: Boydell Press, 1991. 23-28. <WBHC 2929>

An accessible overview of engravers and the print market from the 1760s to the early nineteenth-century collapse of the Shakespeare Gallery. Includes references to William Wollett, William Wynne Ryland, Jonathan Spilsbury, Francesco Bartolozzi, Caroline Watson, and Thomas Macklin.

Bindman, David. "Blake as Painter." [*The Cambridge Companion to William Blake*](#). Ed. Morris Eaves. Cambridge: Cambridge University Press, 2003. 85-109. <WBHC 1969-72>

An overview of Blake's career as a painter.

Bindman, David. "William Blake: Prophet and History Painter." [*The Apocalypse and the Shape of Things to Come*](#). Ed. Frances Carey. Toronto and Buffalo: University of Toronto Press, 1999. 219-23. <WBHC 1283>

The section on Blake appears in a wider chapter by Bindman titled, "The English Apocalypse," which provides a useful context for Blake's apocalyptic paintings. *The Apocalypse and the Shape of Things to Come* is the catalogue for exhibition held at the British Museum Department of Prints and Drawings from 17 Dec. 1999 to 24 Apr. 2000.

Blunt, Anthony. [*The Art of William Blake*](#). New York: Columbia University Press, 1959. [Rpt. 1969](#). <BB #1235, WBHC 1771-72>

Although dated in its understanding of Blake's artistic techniques and technologies, a still useful study of Blake as an artist and his relationship to the world of eighteenth-century art.

Crosby, Mark. "Engraving." [*William Blake in Context*](#). Ed. Susan Haggerty. Cambridge: Cambridge University Press, 2019. 23-34. <Blake (2020, 2021, 2022, 2025)>

Essick, Robert N. *William Blake's Relief Inventions*. Los Angeles: The Press of the Pegacycle Lady, 1978. <BBS 466, WBHC 2003>

A useful primer in preparation for Essick's [*William Blake Printmaker*](#) and Visconti's [*Blake and the Idea of the Book*](#).

Hagstrum, Jean H. "Blake and British Art: The Gifts of Grace and Terror." [*Images of Romanticism: Verbal and Visual Affinities*](#). Ed. Karl Kroeber and William Ealling. New Haven and London: Yale University Press, 1978. 61-80. <BBS 498>

A good overview of Blake in relationship to the art of Barry, Fuseli, Romney, Flaxman, Stothard, Mortimer, and Banks.

Herrmann, Luke. [*Nineteenth Century British Painting*](#). London: DLM (Giles de la Mare Publishers Limited), 2000. <WBHC 2144>

A very useful discussion of British painting in Blake's era. In addition to the chapter, "William Blake (1757-1827) and Samuel Palmer (1805-81)" (66-83), there are also chapters on many members of Blake's circle, including Henry Fuseli, Thomas Lawrence, and John Varley.

Irwin, David. "William Blake and His Circle." [English Neoclassical Art](#). London: Faber and Faber, 1966. 81-86. <BB #1920, WBHC 2196>

On Blake's artistic circle (particularly Fuseli and Romney), with subsequent references to Blake's view of the Venetian and Florentine art and his relationship to Flaxman.

Jones, John H. "Blake's Production Methods." [Palgrave Advances in William Blake Studies](#). Ed. Nicholas M. Williams. New York: Palgrave Macmillan, 2006. 25-41. <WBHC 2867-68>

A good preliminary overview of engraving in the eighteenth century and of Blake's own practices in the illuminated books and in the large color prints.

Lukacher, Brian. "Visionary History Painting: Blake and His Contemporaries." [Nineteenth Century Art: A Critical History](#). Ed. Stephen F. Eisenman. London: Thames & Hudson, 1994. 2nd ed. 2004. 3rd ed. 2007. 102-18. <WBHC 2351>

A good overview, with references to James Barry, Henry Fuseli, and the sublime.

Myrone, Martin. [The Blake Book](#). London: Tate Publications, 2007. <WBHC 2446>

A solid introduction to Blake and his career as a visual artist. A very good starting point.

Todd, Ruthven. [William Blake the Artist](#). London: Studio Vista, 1971. <BB #2857, WBHC 2773>

Though dated, a good biographical overview of Blake's work as an artist, arranged by year. There are numerous black and white illustrations.

Vaughan, William. [William Blake](#). London: Tate Gallery Publishing Ltd., 1999. Princeton: Princeton University Press, 1999. Rpt. 2000. London: Tate Publishing, 2013. <WBHC 2800>

"A standard summary of Blake's art" (WBHC 2800).

Visconti, Joseph. "[Illuminated Printing](#)." The *William Blake Archive*. Apr. 2019.

A well-illustrated introduction to Blake's method of illuminated printing. It is based on Visconti's "Illuminated Printing" in [The Cambridge Companion to Blake](#), ed. Morris Eaves. The essay is a good starting point before tackling Essick's [William Blake Printmaker](#) and Visconti's [Blake and the Idea of the Book](#).

General Studies (See also [A Descriptive Catalogue](#) and "Public Address")

Baker, C.H. Collins. "[The Sources of Blake's Pictorial Expression](#)." *The Huntington Library Quarterly* 4.3 (1941): 359-67. <BB #1116>

Traces sources for Blake's "Rest on the Flight into Egypt" in Alexander Brown's [Ars pictoria](#) (1675); for "Death of the Wicked Man" in Caracci's "[Three Maries](#)"; for Job Sacrifices in Flaxman's "Giant on Mount Ida"; and for "Elohim Creating Adam" in Dalton's "The Frieze on the Temple of the Winds."

Beer, John. "Influence and Independence in Blake." *Interpreting Blake*. Ed. Michael Phillips. Cambridge: Cambridge University Press, 1978. 164-95. <BBS 603-04, WBHC 2521-22>

Considers the difficulties of pinpointing influences on Blake, but still lays out several tenable sources for many different works, both visual and poetic.

Bentley, G.E., Jr. "[Blake's Careless Archers](#)." *Notes and Queries* 64.1 (2017): 52-57. <*Blake* (2018)>

On Blake's depictions of archers.

Bindman, David. [Blake as an Artist](#). Oxford: Phaidon, 1977. <BBS 373, WBHC 1631-32>

A still important study of Blake's work as an artist that, along with Myrone's [Blake Book](#), would be a good starting point.

Blunt, Anthony. [The Art of William Blake](#). New York: Columbia University Press, 1959. [Rpt. 1969](#). <BB #1235, WBHC 1771-72>.

Although dated in its understanding of Blake's artistic techniques and technologies, a still useful study of Blake as an artist and his relationship to the world of eighteenth-century art.

Blunt, Anthony. "[Blake's Pictorial Imagination](#)." *Journal of the Warburg and Courtauld Institutes* 6 (1943): 190-212. <BB #1240>

An early account of Blake's art, positioning Blake among traditions of "Ancient art," "Medieval art," "Renaissance and Mannerist art," and "Oriental and primitive art" (196).

Carretta, Vincent. "Monarchy is the Popery of Government." [George III and the Satirists from Hogarth to Byron](#). Athens: University of Georgia Press, 1990. 154-241. <BBS 433>

Considers Blake's use of visual political satire of George III, especially in *America* and *Europe*. Important for Blake's relationship to radical circles and their iconography.

Castanedo, Fernando. "'O what a scene is here': Visual References in Blake's *An Island in the Moon*." [William Blake's Manuscripts: Praxis, Puzzles, and Palimpsests](#). Ed. Mark Crosby and Josephine A. McQuail. Switzerland: Palgrave Macmillan, 2024. 257-78. <*Blake* (2025)>

Suggests that in *Island* Blake alludes "to several works of art, mostly by using very short, at times almost epigrammatic, parodical ekphrases" (abstract).

Crosby, Mark. "A Minute Skirmish: Blake, Hayley, and the Art of Miniature Painting." [Blake and Conflict](#). New York: Palgrave Macmillan, 2008. 164-84. <WBHC 2113-15>

Definitively considers Blake's brief career as miniaturist in terms of his technique, including the use of stipple; his relationship with William Hayley; and other miniaturists Blake or Hayley knew.

Dörrbecker, D.W. "Innovative Reproduction: Painters and Engravers at the Royal Academy of Arts." [Historicizing Blake](#). Ed. Steve Clark and David Worrall. London: Macmillan, 1994. 125-46. <WBHC 1869-71>

An important consideration of the denigration of engravers as copyists by the Royal Academy and their exclusion from the body until 1928. Highlights the views of Joshua Reynolds, Robert Strange, and John Landseer in particular.

Doskow, Mina. “[The Shape of Limitation: A Visual Pattern in the Illuminated Work of William Blake](#).” *Colby Library Quarterly* 17.3 (1981): 121-40. <BBS 456>

On the visual pattern of double arches, often representing the two tablets of the Ten Commandments. Touches on many of the illuminated books, but focuses primarily on *Urizen*.

Eaves, Morris. “[Blake and the Artistic Machine: An Essay in Decorum and Technology](#).” *PMLA* 92.5 (1977): 903-27.²²³ <BBS 458>

“A stimulating account of the technical means of multiplying designs and their implications for the artist” (BBS 458).

Eaves, Morris. [The Counter-Arts Conspiracy: Art and Industry in the Age of Blake](#). Ithaca: Cornell University Press, 1992. <WBHC 1972-74>

An illuminating study that positions Blake within several artistic traditions and controversies, including the development of the English School of Art between the seventeenth and nineteenth centuries and the aesthetic issues created by new technologies of mechanical reproduction.

See Essick’s response, “[Blake and the Production of Meaning](#).”

Eaves, Morris. “[Inquiry into the Real and Imaginary Obstructions to the Acquisition of the Arts in England: The Comedy of the English School of Painting](#).” *Huntington Library Quarterly* 52.1 (1989): 125-38.²²⁴ <BSS 517-18, WBHC 2175-76>

Sketches the historical contexts of Blake’s artistic discourses, emphasizing their importance over the literary ones more familiar to English professors.

Eaves, Morris. “National Arts and Disruptive Technologies in Blake’s Prospectus of 1793.” *Blake, Nation, and Empire*. Ed. Steve Clark and David Worrall. New York: Palgrave Macmillan, 2006. 119-35. <WBHC 1866-69>

Compares Blake’s 1793 Prospectus with the pronouncements of Joshua Reynolds on the foundation of the Royal Academy and John Boydell on the Shakespeare project.

Eaves, Eaves, Morris. [William Blake’s Theory of Art](#). Princeton: Princeton University Press, 1982. <BBS 459, WBHC 1974-75>

An influential articulation of Blake’s theory of art in relationship to Neoclassicism and Romanticism, with a consideration of Blake’s notion of audience.

²²³ Rpt. in [Essential Articles for the Study of William Blake, 1970-1984](#), ed. Nelson Hilton (1986), 175-209, <BBS 507-08, WBHC 2146-47>.

²²⁴ Eaves’s argument is developed in his [Counter-Arts Conspiracy: Art and Industry in the Age of Blake](#) (1992), <WBHC 1972-74>.

Eaves, Morris. "What is the 'History of Publishing'?" *Publishing History* 2 (1977): 57-77. <WBHC 2337>

A review of Lister's *Infernal Methods: A Study of William Blake's Art Techniques* (1975) that challenges his account on several fronts.

Erle, Sibylle. "[Blake, Colour and the Truchsessian Gallery: Modelling the Mind and Liberating the Observer](#)." *Romanticism and Victorianism on the Net* 52 (Nov. 2008): 17 pars. <WBHC 1995>

"This article explores the significance of Blake's delayed response to the viewing experience of the Truchsessian Gallery" (abstract).

Essick, Robert N. "[A Question of Attribution: The 'Felpham Rummer' and William Blake's Graphic Inventions](#)." *Journal of Glass Studies* 31 (1989): 90-100. <BBS 464>

Suggests, ultimately, that the "Felpham Rummer," a glass goblet with the inscriptions, "THOU HOLDER OF IMMORAL DRINK / I GIVE THEE PURPOSE NOW I THINK" and "BLAKE IN ANGUISH FELPHAM 1803" (90), was by Blake.

Essick, Robert N., ed. *The Visionary Hand: Essays for the Study of William Blake's Art and Aesthetics*. Los Angeles: Hennessey and Ingalls, 1973. <BB #A1583, WBHC 1998>

An important collection of mostly previously printed essays on Blake's methods as an artist. The first section contains historical texts with still useful headnotes by Essick, though Todd's account of illuminated printing has displaced by Essick's own *William Blake Printmaker* (1980) and Joseph Visconti's *Blake and the Idea of the Book* (1993).

Essick, Robert N. "Visual/Verbal Relationships in Book Illustration." *British Art 1740-1820: Essays in Honor of Robert R. Wark*. Ed. Guillard Southerland. San Marino: Huntington Library, 1992. 169-204. <WBHC 1998-99>

Positions Blake as working within, rather than against, the conventions of his time: "Blake's development of illustrative techniques is an exploitation of conventions he shared with contemporaries more than a revolt against them" (185).

Essick, Robert N. *William Blake Printmaker*. Princeton: Princeton University Press, 1980. <BBS 465, WBHC 2001-02>

A very important study of Blake's career as a printmaker, which traces his training and his work in various forms of printing (intaglio, relief, etc.).

Essick's account of Blake's method of illuminated printing has been superseded on several points by Visconti's *Blake and the Idea of the Book*. See also Mei-Ying Sung's *William Blake and the Art of Engraving* for a detailed consideration of Blake's practices as a commercial engraver.

Essick, Robert N., and Donald Pearce, ed. *Blake in His Time*. Bloomington: Indiana University Press, 1978. <BBS 466-68, WBHC 2003-04>

Important collection of essays that highlights both Blake's designs and his relationship to his time.

Gage, John. “[An Early Exhibition and the Politics of British Printmaking](#).” *Print Quarterly* 6.2 (1989): 123-39.²²⁵

A useful article in sketching out the relationship of engravers to the Royal Academy, Landseer’s efforts to gain entry to the RA, the formation of the Chalcographic Society and its activities, arguments over stipple and line engraving, and the responses of William Sharp and Blake.

Gilroy-Ware, Cora. *The Classical Body in Romantic Britain*. New Haven: Yale University Press, 2020. <*Blake* (2022)>

An important reexamination of notions and displays of the classical body that engages with religion and race. Blake and many members of his artistic milieu (George Cumberland, Joseph Farington, Henry Fuseli, John Gibson, Thomas Lawrence, Joshua Reynolds, William Sharp, Benjamin West, and Johann Joachim Winckelmann) are referenced throughout, but Thomas Banks (“Hidden Dreams,” 31-67) and John Flaxman (“Poetic Departures,” 69-113) receive extended, detailed analysis.

Hamlyn, Robin. “[Blake’s Fate at the Tate](#).” *Blake: An Illustrated Quarterly* 23.4 (spring 1990): 211-13. <BBS 406>

An account of Blake’s exhibition at the Tate and, particularly, “the Blake Rooms,” and how the space and exhibition practices are changing to better preserve Blake’s works.

Heppner, Christopher. [Reading Blake’s Designs](#). Cambridge: Cambridge University Press, 1995.²²⁶ <WBHC 2142-43>

An important study that discusses how to read Blake’s designs in general and examines specifically “the Twelve Large Colour Prints, the *Night Thoughts* designs, ‘Blake’s Bible’ watercolours, and the work called ‘The Sea of Time and Space’ or the Arlington Court Picture” (WBHC 2142).

Heppner, Christopher. “[Bathsheba Revisited](#).” *Blake: An Illustrated Quarterly* 36.3 (winter 2002-03): 76-91. <WBHC 1692>

Reconsiders his reading of the painting in [Reading Blake’s Designs](#) and “revisit[s] the complex interactions between already existing narratives and Blake’s own thoughts and mythology” (76).

Haywood, Ian, Susan Matthews, and Mary L. Shannon, ed. [Romanticism and Illustration](#). Cambridge: Cambridge University Press, 2019. <*Blake* (2020)>

²²⁵ Not recorded in BBS.

²²⁶ Incorporates Heppner’s “Reading Blake’s Designs: *Pity and Hecate*,” [Bulletin of Research in the Humanities](#) 84.3 (1981), 337-61, <BBS 428>; “Blake as Humpty-Dumpty: The Verbal Specification of Visual Meaning,” *Word and Visual Imagination*, ed. K.J. Höltgen, P.M. Daly, and W. Lottes (1988); “[Blake’s ‘The New Jerusalem Descending’: A Drawing \(Butlin #92\) Identified](#),” *Blake: An Illustrated Quarterly* 20.1 (1986), 4-11, <BBS 399, WBHC 1639>; “[The Good \(In Spite of What You May Have Heard\) Samaritan](#),” *Blake: An Illustrated Quarterly* 25.2 (1991), 64-69, <BBS 408, WBHC 1641>; and “[The Chamber of Prophecy: Blake’s ‘A Vision’ \(Butlin #756\) Interpreted](#),” *Blake: An Illustrated Quarterly* 25.3 (1991-92), 127-31, <BBS 408, WBHC 1641>.

An important recent collection of Romantic illustration, with two essays on Blake specifically and many others on figures closely associated with Blake.

Howard, Seymour. "William Blake: The Antique, Nudity, and Nakedness: A Study in Idealism and Regression." *Artibus et historiae: rivista internazionale di arti visive e cinema* 6 (1982): 117-49. <BBS 516>

A useful essay that considers Blake's use of the nude, positioning him within late eighteenth-century aesthetics (with references to Fuseli and Reynolds) and explicating his changing ideas of nakedness and his presentations of nudes.

Ibata, Hélène. "["Blotting and Blurring Demons": The Paradoxical Place of Colour Printing in Blake's Theory of Art](#)." *XVII-XVIII: Revue de la Société d'études anglo-américaines des XVII^e et XVIII^e siècles* 75 (2018): 42 pars. <Blake (2020)>

"Blake's colour-printed works of the years 1794 and 1795 reveal an appreciation of colour and textural effects that would not readily be associated with a linearist approach. While this apparent tension between the artist's writings and some of his most significant productions has at times been accounted for in terms of a perceptual evolution, this essay argues for a continuity in Blake's conception" (abstract).

Ibata, Hélène. [The Challenge of the Sublime: From Burke's "Philosophical Enquiry" to British Romantic Art](#). Manchester: Manchester University Press, 2018. <Blake (2020)>

On Burke's notion of the sublime and its reception in artistic circles. There are many relevant chapters on Blake and his circle, including Reynolds, Barry, West, and Fuseli. The chapter on Blake is titled "Against and beyond Burke: Blake's 'sublime Labours'" (235-66).

Lister, Raymond. [Infernal Methods: A Study of William Blake's Art Techniques](#). London: G. Bell & Sons Ltd., 1975. <BBS 552-53, WBHC 2337>

An account of Blake's artistic methods across many media, which elicited a [lengthy review by Eaves](#) that challenged Lister on many fronts.

Mazzeo, Tilar J. "William Blake and the Decorative Arts." [The Regency Revisited](#). Ed. Tim Fulford and Michael E. Sinatra. New York: Palgrave Macmillan, 2016. 63-80. <WBHC 2384>

With references to Jane Austen, Thomas Phillips's portrait, and George Cumberland's *Thoughts on Outline*, asserts Blake's place among the fashionable, stressing his interest "at particular moments of his career in both portrait miniature and in interior design, especially interior design inflected by themes" and arguing "that this constellation of 'commercial' investments shaped *Jerusalem*, in particular, in significant ways" (64).

McCue, Maureen, and Sophie Thomas, ed. [The Edinburgh Companion to Romanticism and the Arts](#). Edinburgh: Edinburgh University Press, 2023. <Blake (2024)>

A collection of essays that examines British Romanticism and the visual arts, frequently touching on Blake, members of his circle, or practices associated with them.

Mellor, Anne. [Blake's Human Form Divine](#). Berkeley: University of California Press, 1974. [Berkeley: University of California Press, 2022. UC Press's Voices Revived](#). <BB #A2211, WBHC 2397-98, Blake (2023)>

A classic study that largely considers Blake's poetry from *Songs of Innocence* to *Jerusalem* but also devotes two chapters to Blake's art.

Mitchell, W.J.T. "[Chaoethetics: Blake's Sense of Form](#)." *Huntington Library Quarterly* 58:3-4 (1995) 441-58.²²⁷ <WBHC 2176-77>

"My aim [. . .] is not to decide, once and for all, whether Blake was mad or not, or whether his art makes sense or doesn't, but just the opposite: I want to make it harder to decide these questions, and to undermine the confidence that allows us to draw firm boundaries between form and chaos, sanity and madness, the 'hygienic' and the 'excremental,' or to see the one as containing or controlling the other" (448). Reads the Newton color print.

Mitchell, W.J.T. "[Style as Epistemology: Blake and the Movement toward Abstraction in Romantic Art](#)." *Studies in Romanticism* 16.2 (spring 1977): 145-64. <BBS 649>

"It is this view of painting as an exploration of perception, I think, that provides our firmest basis for seeing Blake in relation to the art of his time" (163).

Myrone, Martin. "Conclusion: Genius, Madness and the Fate of Heroic Art: Blake and Fuseli in the Nineteenth Century." [Bodybuilding: Reforming Masculinities in British Art 1750-1810](#). New Haven: Yale University Press, 2006. 305-14, 367-69. <WBHC 2446>

Considers Blake and Fuseli and the fate of the "Grand Manner" in art and its arguments regarding masculinity.

Myrone, Martin. "Painting." [The Cambridge Companion to British Romanticism and Religion](#). Ed. Jeffrey W. Barbeau. Cambridge: Cambridge University Press, 2021. 311-30. <Blake (2022, 2025)>

Rather than exploring Blake's accomplishments, Myrone highlights the relative neglect of Blake in art history and ends the essay calling for "recovering some of the lost histories of religious painting" (329).

Myrone, Martin. "[William Blake as a Student of the Royal Academy: A Prosopographical Perspective](#)." *Blake: An Illustrated Quarterly* 52.1 (summer 2018): 18 par. + Biographical Dictionary. <Blake (2018)>

Considers Blake's time as a student and includes a very useful "Biographical Dictionary of Students of Painting, Sculpture, and Engraving Who Attended the Royal Academy Schools, 1774–85."

O'Rourke, Stephanie. "[Art after Self Evidence: Fuseli, Blake, and Banks](#)." *European Romantic Review* 33.4 (2022): 497-513. <Blake (2023)>

"[C]onsiders how models of artistic neoclassicism and scientific experimental procedures shared an investment in the evidentiary authority of an idealized male body" (abstract).

²²⁷ WBHC mistakenly gives the date of the issue as 1996.

Paley, Morton D. "The Fourth Face of Man: Blake and Architecture." [*Articulate Images: The Sister Arts from Hogarth to Tennyson*](#). Ed. Richard Wendorf. Minneapolis: University of Minnesota Press, 1983. 184-215. <BBS 598>

Highlights Blake's lifelong concern with architecture.

Paley, Morton D. "[*The Truchsessian Gallery Revisited*](#)." [*Studies in Romanticism*](#) 16.2 (spring 1977): 165-77. <BBS 649>

On what Blake saw at the Truchsessian gallery in Oct. 1803 ("a gallery of fakes" [167]) and how it affected him. Remains the key study of this experience.

Paley, Morton D. "'Wonderful Originals'—Blake and Ancient Sculpture." [*Blake in His Time*](#). Ed. Robert N. Essick and Donald Pearce. Bloomington: Indiana University Press, 1978. 170-97. <BBS 466-68, WBHC 2003-04>

Considers the sources from which Blake would have learned about classical sculpture and his references to it in his works and in his circle.

Parisi, Frank M. "Emblems of Morality: *For Children: The Gates of Paradise*." [*Interpreting Blake*](#). Ed. Michael Phillips. Cambridge: Cambridge University Press, 1978. 70-110. <BBS 603-04, WBHC 2521-22>

A useful essay that examines the designs "in comparison with traditional and contemporary analogues" (73-74) in poetry (including Young, Harvey, and Blair); visual art (including emblems and designs by Thomas Bewick); and Blake's other works.

Pointon, Marcia R. "William Blake and Milton (1801-1825)." [*Milton and English Art*](#). Manchester: Manchester University Press, 1970. 135-66. Rpt. Toronto: Toronto University Press, 2019. <BB #2426, *Blake* (2023)>

A section on Blake's illustrations to Milton in a wider book on visual representations of Milton's works between, chiefly 1688 and 1860. Many references to Blake's precursors and contemporaries, including Fuseli's Milton Gallery.

Pressly, William L. [*The Artist as Original Genius: Shakespeare's "Fine Frenzy" in Late-Eighteenth-Century British Art*](#). Newark: University of Delaware Press, 2007. <WBHC 2998>

On illustrations of Shakespeare by many members of Blake's artistic circle, with a discussion of Blake's *Albion rose* in relationship to Chatterton.

Richey, William. "[*Not Angles but Angels': Blake's Pictorial Defense of English Art*](#)." [*European Romantic Review*](#) 7.1 (1996): 49-60. <WBHC 2584>

"Blake's design of 'Non Angeli Sed Angli,' based on James Barry's *Inquiry* (1775), refutes the idea that 'British artists were incapable of artistic excellence' (49)" (WBHC 2584).

Rose, Edward J. "[*'Mental Forms Creating': 'Fourfold Vision' and the Poet as Prophet in Blake's Designs and Verse*](#)." [*Journal of Aesthetics and Art Criticism*](#) 23.2 (1964): 173-83. <BB #2556>

On the fourfold in Blake's poetry (largely *Milton*) and the designs (*Michael and the Dragon* and the *Illustrations of the Book of Job*), with Rose pointing out the circle within the square pattern Blake often used.

Rosenblum, Robert. [*Transformations in Late Eighteenth Century Art*](#). Princeton: Princeton University Press, 1967. [*Second printing with a new preface, 1969*](#). 1974.

An early attempt to position Blake within traditional narratives of art history. Blake and his circle figure most prominently in the last chapter, “Toward the Tabula Rasa.”

Saklofske, Jon. “[*Conscripting Imagination: The National ‘Duty’ of William Blake’s Art*](#).” *Romanticism on the Net* 46 (May 2007): 20 pars. <WBHC 2631>

“[E]xplores William Blake’s creative and commercial positioning relative to late-eighteenth-century galleries, exhibition culture and artistic spectacle” (abstract).

Siegel, Jonah. “Blake.” [*Material Inspirations: The Interests of the Art Object in the Nineteenth Century and After*](#). Oxford: Oxford University Press, 2020. 171-80. <*Blake* (2021)>

Although Blake is addressed directly only in a short section on “the value of reading his response to main lines of art-thought in his period as deeply enmeshed in the institutional and intellectual structures in which they arose” (172), he is referenced throughout Siegel’s “study of the power of evocations of the material in influential reflections on art” (viii).

Siegel, Jonah. “‘United, Completer Knowledge’: Barry, Blake, and the Search for the Artist.” [*Desire and Excess: The Nineteenth-Century Culture of Art*](#). Princeton and Oxford: Princeton University Press, 2000. 30-89. <WBHC 2675>

On Barry’s and Blake’s engagement with antiquity, with discussions of *Joseph of Arimathea* and *Laocoön*.

Townsend, Joyce H., ed. [*William Blake: The Painter at Work*](#). London: Tate Publishing, 2003. <WBHC 2775-79>²²⁸

An important collection of essays on the more technical features of Blake’s painting, with sections devoted to the watercolors, the large color prints, and the temperas. The book also analyzes Blake’s use of paper, paints and other materials; his practices of framing; the materials he used; and the contexts of his exhibitions.

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. <*Blake* (2017, 2018)>

“This essay [...] concentrates on the interpretative schema that allowed commentators to put forward the view that the future belonged to the artist-as-manufacturer; that authentic manufacture was one of the key elements in the aesthetic ideal of society; and that Blake’s art accelerated progress toward this truth” (81). Highlights Ruskin, Gilchrist, and the Rossetti circle.

²²⁸ See the overview of the book and its methodology in Townsend and Bronwyn A. Ormsby’s “Blake’s Painting Materials, Technical Art History, and the Legacy of G.E. Bentley, Jr” in [*Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.*](#), ed. Karen Mulhallen (2010).

Viscomi, Joseph. [Blake and the Idea of the Book](#). Princeton: Princeton University Press, 1993. <WBHC 2805-08>

The definitive study of Blake's method of illuminated printing. It elucidates Blake's studio practices, describing in detail Blake's use of artistic materials and the production of the illuminated books, touching on their relationship to Blake's other projects. The appendix dates the printing sessions for all known copies of the illuminated books and supersedes all previous datings.

Viscomi greatly abridged the book's argument for Morris Eaves's [Cambridge Companion to William Blake](#). This served as the basis for Viscomi's "Illuminated Printing," which is found in the *Blake Archive*'s exhibition section.²²⁹

Viscomi, Joseph. [William Blake's Printed Paintings: Methods, Origins, Meanings](#). London: Paul Mellon Centre for Studies in British Art, 2021. <Blake (2022)>

A definitive reappraisal of Blake's "printed paintings" (his large color prints, or monoprints) that reconsiders his method of producing them, positions them in the context of his artistic career and of Romantic-era art, and articulates the proper fields for interpreting them.²³⁰ It includes important information on Blake's illuminated printing and the *Small* and *Large Book of Designs*.

The two [appendices](#) ("Blake Redefines Fresco" and "Monoprints after Blake's Death, 1827–1863") are not included in the printed text, but the link is given in the book's list of abbreviations (vi) and at the [Related Sites](#) page of the *Blake Archive*. Both the book and its appendices contain much on Blake's collectors.

Ward, Aileen. "[sr Joshua and His Gang': William Blake and the Royal Academy](#)." [Huntington Library Quarterly 52.1](#) (1989): 75-95. <BSS 517-18, WBHC 2175-76>

A useful account of Blake's relationship to Joshua Reynolds and the Royal Academy, particularly in regard to his time as a student at the Academy and his favorable view of James Barry.

Wardle, Judith. "[The Influence of Wynne's Emblems on Blake](#)." *Blake: An Illustrated Quarterly* 9.2 (fall 1975): 46-47. <BBS 377>

Responding to the references to Wynne's *Choice Emblems* in the [Erdman edition of Blake's Notebook](#), corrects some details and highlights different possible uses of Wynne.

Wardle, Judith. "William Blake's Iconography of Joy: Angels, Birds, Butterflies and Related Motifs from *Poetical Sketches* to the Pickering Manuscript." *Blake Studies* 9.1-2 (1980): 5-44. <BBS 412>

"Blake's iconography of winged creatures draws on a wide variety of traditional materials' (41)" (BBS 412). Most examples from the *Night Thoughts* designs.

²²⁹ See also Bentley's summary "of some of [Viscomi's] more important findings" (146) in "[William Blake and His Circle: A Checklist of Publications and Discoveries in 1994](#)," *Blake: An Illustrated Quarterly* 28.4 (spring 1995), 145-56.

²³⁰ An excerpt was published as "[Impressions of Colors: On William Blake's Monoprints](#)," *Lapham's Quarterly* (20 Jul. 2021).

Warner, Janet. [Blake and the Language of Art](#). Kingston and Montreal: McGill-Queen's University Press, 1984.²³¹ <BBS 672, WBHC 2835-36>

An important study of Blake's designs in the illuminated books and his illustrations for Young, Milton, and Gray that argues Blake had a set "visual language" (185). Warner treats Blake's use of iconography and offers many probable sources for the designs.

Aesthetic Theory (Including the [Gothic](#) and the [Sublime](#))

General Studies

Adams, Hazard. [William Blake on His Poetry and Painting: A Study of A Descriptive Catalogue, Other Prose Writings and Jerusalem](#). Jefferson, NC: McFarland, 2011. <WBHC 1474>

Offers an idea of Blake's post-1803 aesthetic vision.

Barrell, John. "A Blake Dictionary." [The Political Theory of Painting From Reynolds To Hazlitt: "The Body of the Public."](#) London and New Haven: Yale University Press, 1986. 222-57. <BBS 360, WBHC 1583>²³²

An important explication of Blake's artistic theory around the terms originality, character, individuality, and public, with references to Reynolds, Barry, Fuseli, and Milton.

Carr, Stephen Leo. "[Visionary Syntax: Nontryrannical Coherence in Blake's Visual Art](#)." *The Eighteenth Century: Theory and Interpretation* 22.3 (1981): 222-48. <BBS 433>

"I proposed to describe his revisionary practices as a visual artist, especially the ways he organized parts into a coherent whole" (222). Considers many works, including the annotations to Reynolds, *On Homers Poetry*, and several designs from *Jerusalem*, and contrasts Blake's linear aesthetics with those of Flaxman and Cumberland.

Clinton, Daniel. "[Line and Lineage: Visual Form in Herman Melville's Pierre and Timoleon](#)." *Nineteenth-Century Literature* 73.1 (2018): 1-29. <Blake (2019)>

Considers Melville's idea of form and outline in relationship to Blake, George Cumberland, John Flaxman, and John Ruskin.

Crosby, Mark. "'minutely Appropriate Execution': Variation and Pentimento in Blake's Title Pages." [William Blake's Manuscripts: Praxis, Puzzles, and Palimpsests](#). Ed. Mark Crosby and Josephine A. McQuail. Switzerland: Palgrave Macmillan, 2024. 111-32. <Blake (2025)>

"This chapter argues that despite Blake's strictures on the significant differences in theory and practice between what he considered true 'inspiration and imagination'

²³¹ Incorporates her "[Blake and the Language of Art: From Copy to Vision](#)," *Colby Library Quarterly* 13.2 (1977), 99-114, <BBS 439, WBHC 1877>; "[Blake and English Printed Textiles](#)," *Blake: An Illustrated Quarterly* 6.4 (spring 1973), 84-92, <BB #1217.118>; "Blake's Use of Gesture," *Blake's Visionary Forms Dramatic*, ed. David V. Erdman and John E. Grant (1970), 174-95, <BB #1580, BBS 464, WBHC 1994-95>; and "Blake's Figures of Despair: Man in his Spectre's Power." *William Blake: Essays in Honour of Sir Geoffrey Keynes*, ed. Morton D. Paley and Michael Phillips (Oxford: Clarendon Press, 1973), 208-24, <BB #A2350, BBS 598-99, WBHC 2503-05>.

²³² The beginning page number in *WBHC* misstated as "22."

pictorially rendered via the ‘bounding outline’ and an inferior aesthetic predicated on memory executed via ‘blotting and blurring’, there was some leeway in his creative process for variation and artistic second thoughts” (abstract).

Eaves, Morris. [William Blake's Theory of Art](#). Princeton: Princeton University Press, 1982. <BBS 459, WBHC 1974-75>

An influential articulation of Blake’s theory of art in relationship to Neoclassicism and Romanticism, with a consideration of Blake’s notion of audience.

Green, Matthew. “[Outlining the ‘Human Form Divine’: Reading Blake’s Thoughts on Outline and Response to Locke alongside Lavater and Cumberland](#).” *European Romantic Review* 15 (2004): 511-32. <WBHC 2103>

“[O]ur understanding of Blake’s thoughts on redemptive form, both human and artistic, can benefit from a consideration of Lavater’s *Aphorisms* (1788) and *Essays on Physiognomy* (1789–98),² as well as George Cumberland’s *Thoughts on Outline* (1796)” (512).

Johansen, Ib. “William Blake and the Gothic Sublime.” [Romanticism in Theory](#). Ed. Lis Møller and Marie-Therese Svane. Aarhus, Denmark: Aarhus University Press, 2001. 176-91. <WBHC 2210>

On the Gothic Sublime in *Poetical Sketches*, *Tiriel*, and *The French Revolution*.

Gothic (See also [Antiquarianism](#))

Bindman, David. “Blake’s ‘Gothicised Imagination’ and the History of England.” [William Blake: Essays in Honour of Sir Geoffrey Keynes](#). Ed. Morton D. Paley and Michael Phillips. Oxford: Clarendon Press, 1973. 29-49. <BB #A2350, BBS 598-99, WBHC 2503-05>

On Blake’s history paintings and their depictions of medieval England, with references to his time as an apprentice in Westminster Abbey, the medieval designs in the *Notebook*, and Milton’s *History of Britain*.

Bindman, David. “New Light on the Mathews: Flaxman and Blake’s Early Gothicism.” [Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.](#). Ed. Karen Mulhallen. University of Toronto Press: Toronto, 2010. 95–104. <WBHC 2436-40>

Inscriptions by A.S. Mathew on early Flaxman drawings of Gothic subjects, especially for Chatterton, “strongly suggest that Mathew was directly involved in Flaxman’s early attempts at illustrating Chatterton” (96).

Bundock, Chris, and Elizabeth Effinger, ed. [William Blake's Gothic Imagination: Bodies of Horror](#). Manchester: Manchester University Press, 2018. <Blake (2019, 2020, 2021)>

An important collection of essays engaging with Blake and the Gothic. The book aims “to recognise aspects of Blake’s art that [...] productively intersect with the Gothic horror taking shape contemporaneously with Blake’s career” (1).

Brylowe, Thora. “[Of Gothic Architects and Grecian Rods: William Blake, Antiquarianism and the History of Art](#).” *Romanticism* 18.1 (April 2012): 89-104. <WBHC 1806>

Considers Blake’s relationship to “competing strains of antiquarianism” (89).

Easson, Roger R. "Blake and the Gothic." *Blake in His Time*. Ed. Robert N. Essick and Donald Pearce. Bloomington: Indiana University Press, 1978. 145-54. <BBS 466-68, WBHC 2003-04>

Considers Blake's notion of the Gothic. A good introduction.

Higuchi, Hiroyuki. *Kyofu no Bigaku: Naze hito wa zokuzoku shitainoka [Aesthetics of Horror: Why do people want to be frightened?]* Tokyo: Atelier Third, 2022. In Japanese. <Blake (2024)>

Blake is briefly discussed in the context of Gothic Revivals in the sixth chapter "Kyofu no bijutsukan [A Museum of Horror]" (pp. 143-49).

Howard, Seymour. "Blake: Classicism, Gothicism, and Nationalism." *Colby Library Quarterly* 21.4 (1985): 156-87.²³³ <BBS 516>

Examining both his designs and poetry, as well as other artists, considers Blake's embrace of the Gothic and criticism of the classical tradition: "In brief, then, although Neo-Classicism, the revolutionary Republican style of his youth, used as an initial means of self-identification by early modern idealists on both sides of the Atlantic, remained an important element in his eclectic production, [...] Blake, like other of his contemporaries, turned increasingly to Neo-Gothicism" (187).

Khachaturov, Sergei. "[Gotitsizmy istoricheskoi zhivopisi epokhi romantizma. Bruni, Ivanov, Fuseli, Bleik](#)" [Gothicism in Romantic Historical Painting. Bruni, Ivanov, Fuseli, Blake]. *Russkoe iskusstvo. II. Neuchtennye detali. Sbornik statei* [Russian Art. II. Overlooked Details. Digest of Articles]. Saint Petersburg: Aleteia, 2020. 75-94. In Russian (abstract in Russian and English). <Blake (2021)>

The era of Romanticism made its main themes "overlooked details," difficult and "incorrect," "Gothic," and "Romantic" signs of historical time, and personal understanding of incidents, accomplishments, and human deeds.

Myrone, Martin. "Fuseli to Frankenstein: The Visual Arts in the Context of the Gothic." *Gothic Nightmares: Fuseli, Blake and the Romantic Imagination*. London: Tate Publishing, 2006. 31-40. <WBHC 1329-32>

Considers Fuseli, Blake, and James Gillray in relationship to the Gothic: "what brings the perverse, strange and supernatural art of Fuseli, Blake, and Gillray and their contemporaries into meaningful association with the Gothic in literature is also that they share the same range of new strategic possibilities regarding audiences, marketing and the power of sensation" (35).

Otto, Peter. "'second Birth' and Gothic Fictions in Matthew Lewis's *The Monk*, Catherine Blake's 'Agnes,' and William Blake's *Vala, or The Four Zoas*." *William Blake: Modernity and Disaster*. Ed. Tilottama Rajan and Joel Faflak. Toronto: University of Toronto Press, 2020. 77-102. <Blake (2021, 2022, 2023, 2024)>

²³³ Rpt. in Howard's collection *Antiquity Restored: Essays on the Afterlife of the Antique* (Vienna: IRSA, 1990), 210-12, <BBS 516>.

With substantial analysis of Catherine's painting of Agnes from *The Monk*, Otto reads *The Four Zoas* "as a Gothic fiction that takes ruin [...] and the dynamics of ruination [...] as its primary themes" (77).

Richey, William. "The Neoclassical Gothicism of Blake's Early Poetry and Art." *Poetica* 39-40 (1994): 73-91.²³⁴ <WBHC 2584>

Examining Blake's early visual works (Joseph of Arimathea, *The Landing of Brutus*, *The Keys of Calais*, and *The Penance of Jane Shore*) and *Poetical Sketches*, argues that, "instead of seeing the Gothic and classical as rival, mutually exclusive traditions, Blake suggests that they may be twin branches of the same trunk" (77).

Rose, Edward J. "[Blake and the Double: The Spectre as Doppelgänger](#)." *Colby Library Quarterly* 13.2 (1977): 127-39. <BBS 439, WBHC 1877>

"In anticipation of Romantic and post-Romantic literary concerns, Blake employed the *Doppelgänger* in his work both allegorically and psychologically" (128).

Rose, Edward J. "The 'Gothicized Imagination' of 'Michelangelo Blake.'" [Blake in His Time](#). Ed. Robert N. Essick and Donald Pearce. Bloomington: Indiana University Press, 1978. 155-69. <BBS 466-68, WBHC 2003-04>

Shows how Blake could square his admiration of Michelangelo and the Gothic, when Michelangelo rejected the Gothic.

Neoclassical (See [Blake and Members of His Circle](#), [Laocoön](#), [Milton a Poem](#) and [A Descriptive Catalogue](#))

Sublime

[Introduction](#)

Baulch, David. "Sublimity." [William Blake in Context](#). Cambridge: Cambridge University Press, 2019. 147-54. <Blake (2020, 2021, 2022, 2025)>

Studies

Baulch, David M. "[Relative Aesthetics and the Last Judgment: Blake's Sublime and Kant's Third Critique](#)." *European Romantic Review* 12.2 (2001): 198-205. <WBHC 1588>

On Blake's use of the sublime in the context of Kant: "Blake's sublime aesthetic [...] can be brought into a productive critical dialogue with contemporary readings of Kant's *Critique of Judgment*" (199).

Beal, Pamela. "[Trembling before the Eternal Female: Blake's Call to a Transcendental Eros](#)." *Modern Language Studies* 30.1 (2000): 75-91. <WBHC 1589>

With references to Kant's notion of the sublime, argues that Blake's conception of eros in *Jerusalem* must navigate between the Female Will and the Eternal Female. In *Jerusalem*, Blake charts a way to live erotically, with passion, without being caught in what he calls the 'web of desire'" (75). Ideally, "[s]uch an eros does not seek to eliminate or deny the empirical world but to have relations with it and its subjects without violating them" (90).

²³⁴ Incorporated in Richey's [Blake's Altering Aesthetic](#) (1996), <WBHC 2583-84>.

Colebrook, Claire. “The Gothic Sublime.” *William Blake’s Gothic Imagination: Bodies of Horror*. Ed. Chris Buncle and Elizabeth Effinger. Manchester: Manchester University Press, 2018. 85-106. <Blake (2019, 2020, 2021)>

Positions Blake in ideas of the sublime in eighteenth-century aesthetics.

De Luca, Vincent A. “‘Crouding After Night’: Troping and the Sublime in *Poetical Sketches*.” *Speak Silence: Rhetoric and Culture in Blake’s Poetical Sketches*. Ed. Mark L. Greenberg. Detroit: Wayne State University Press, 1996. 153-64. <WBHC 2104-05>

On Blake’s early efforts at the sublime, with references to Lowth’s Hebraisms and Burke.

Hobby, Blake. “Urizen and the Fragmentary Experience of the Sublime in *The Four Zoas*.” *The Sublime*. Ed. Blake Hobby. Gen. Ed. Harold Bloom. New York: Bloom’s Literary Criticism, 2010. 55-64. <WBHC 2154>

Suggests that “Urizen parallels the reader of [T]he *Four Zoas*” since “[i]n the end, readers confront, through Blake’s interpreter/creator, Urizen, the external and internal world with all their sublime contradiction” (56).

Ibata, Hélène. *The Challenge of the Sublime: From Burke’s “Philosophical Enquiry” to British Romantic Art*. Manchester: Manchester University Press, 2018. <Blake (2020)>

On Burke’s notion of the sublime and its reception in artistic circles. There are many relevant chapters on Blake and his circle, including Reynolds, Barry, West, and Fuseli. The chapter on Blake is titled “Against and beyond Burke: Blake’s ‘sublime Labours’” (235-66).

Ibata, Hélène. “*William Blake’s Visual Sublime: The ‘Eternal Labours’*.” *European Romantic Review* 21.1 (2010): 29-48. <WBHC 2181>

“[E]xamines Blake’s visual aesthetics in the light of recent theories of the sublime” (abstract).

La Cassagnère, Christian. “*The Sublimity of the Tyger*.” *Interfaces* 30 (2010): 75-84. <WBHC 2190-91>

Considers the poem’s sublimity through its status as a speech act.

Morris, David B. “‘The Egoistical Sublime’: Blake, Wordsworth, and Coleridge.” *The Religious Sublime: Christian Poetry and Critical Tradition 18th Century England*. Lexington: University of Kentucky Press, 1972. 180-96. <BBS 578>

A good introduction to the development of the sublime in the seventeenth and eighteenth centuries. The section on Blake (182-87) suggests his notion of the sublime was “profoundly personal” (182).

Otto, Peter. “From the Religious to the Psychological Sublime: The Fate of Young’s *Night Thoughts* in Blake’s *The Four Zoas*.” *Prophetic Character: Essays on William Blake in Honor of John E. Grant*. Ed. Alexander S. Gourlay. West Cornwall, CT: Locust Hill Press, 2002. 225-62. <WBHC 2095-98>

Suggests that Blake transforms Young's religious sublime into the psychological sublime: "My argument will move from a consideration the religious sublime of reason in *Night Thoughts*, to a critique of Young's sublime in Blake's watercolor designs, and then briefly to Blake's humanist or psychological sublime in *The Four Zoas*" (226).

Otto, Peter. "[A Sublime Allegory: Blake, Blake Studies, and the Sublime](#)." *Eighteenth Century: Theory and Interpretation* 43 (2002): 61-84. <WBHC 2491>

Focusing on "Urizen's plight" in Night the Sixth of *The Four Zoas*, offers "a reassessment of the role played by the sublime in Blake studies and in Blake's oeuvre" (63).

Paley, Morton D. "William Blake." [The Apocalyptic Sublime](#). New Haven and London: Yale University Press, 1986. 71-100. <BBS 598>

Considers Blake's visual depictions of apocalyptic imagery, including the early paintings, *War unchained by an Angel*, *Pestilence*, and *A Breach in the City; Europe*; the *Night Thought* designs; and the paintings of Revelation in the Bible watercolors. (The wider book details well how other artists of Blake's era, e.g., Benjamin West, Philippe Jacques de Loutherbourg, J.M.W. Turner, and John Martin, depicted similar subjects. It also discusses millenarian figures like Thomas Spence, John Wright, William Bryan, and William Sharp.)

Twichell, James B. "Blake: The Anti-Sublime." [Romantic Horizons: Aspects of the Sublime in English Poetry and Painting, 1770-1850](#). Columbia: University of Missouri Press, 1983. <BBS 665>

Argues that Blake "had little use for the sublime either as a moral or aesthetic category" (40), using diagrams of "The Mental Traveller" and *The Arlington Court Picture* as evidence.

Vine, Steve. "William Blake's Materialities." *Reinventing the Sublime: Post-Romantic Literature and Theory*. Brighton, Chicago, Toronto: Sussex Academic Press, 2013.²³⁵ 22-38. <WBHC 2804>

Positions Blake's notion of the sublime, with references to John Martin, Burke, and Kant. Mostly references *A Descriptive Catalogue* and *Jerusalem*. "Each book—and perhaps even each plate, each mark, each printing—has the character of a 'minute articulation' or 'minute particular' whose very singularity, for Blake, is sublime" (38).

Vine, Steven. "[Blake's Material Sublime](#)." *Studies in Romanticism* 41.2 (summer 2002): 237-57.²³⁶ <WBHC 2713-15, 2803>

On how "minute particulars" create the sublime in the illuminated books.

Weiskel, Thomas "Darkning Man: Blake's Critique of Transcendence." [The Romantic Sublime: Studies in the Structure and Psychology of Transcendence](#). Baltimore: John Hopkins University Press, 1976. 63-79.²³⁷ <BBS 675>

²³⁵ Incorporates Vine's "[Blake's Material Sublime](#)," *Studies in Romanticism* 41.2 (2002), 237-58, <WBHC 2713-15, 2803>.

²³⁶ Rpt. in [William Blake: A Critical Study](#), ed. T. Joseph and S. Francis (2005), <WBHC 2217-18>.

²³⁷ Rpt. in [Modern Critical Views: William Blake](#), ed. Harold Bloom (1985), 117-32, <BBS 415>.

On “the confrontation of Blake and Kant” (*BBS* 675).

Materials, Media, and Methods ([Painting](#), [Printmaking](#), and [Paper](#)) (See [Specific Works by Blake](#) for Studies of Particular Works)

[Painting](#)

Bentley, G.E., Jr. “Pictura Ignota: Blake’s Most Seen, Least Known Painting.” *Descant* 41.4 (winter 2010): 73-103. <*WBHC* 1608>

On Blake’s only known sign painting for the Talbot Inn in Southwark, which depicted Chaucer and the Canterbury pilgrims.

Blunt, Anthony. “[Blake’s Pictorial Imagination](#). “*Journal of the Warburg and Courtauld Institutes* 6 (1943): 190-212. <BB #1240>

An early account of Blake’s art, positioning Blake among traditions of “Ancient art,” “Medieval art,” “Renaissance and Mannerist art,” and “Oriental and primitive art” (196).

Chayes, Irene H. “The Presence of Cupid and Psyche.” [Blake’s Visionary Forms Dramatic](#). Ed. David V. Erdman and John E. Grant. Princeton: Princeton University Press, 1970. 214-43. <BB #1580, *BBS* 464, *WBHC* 1994-95>

Traces Blake’s depictions of Cupid and Psyche in both the poetry and designs.

Clark, Kenneth. “Blake.” [The Romantic Rebellion: Romantic versus Classic Art](#). New York: Harper & Row, 1973. [London: Futura Publications Limited, 1976](#). [New York: Harper & Row, 1986](#). 147-75. <*BBS* 438>

Positions Blake in terms of Romantic-era painting. There is also a chapter on Giovanni Battista Piranesi (1720-1778) and Fuseli.

Crosby, Mark. “A Minute Skirmish: Blake, Hayley, and the Art of Miniature Painting.” [Blake and Conflict](#). New York: Palgrave Macmillan, 2008. 164-84. <*WBHC* 2113-15>

Definitively considers Blake’s brief career as miniaturist in terms of his technique, including the use of stipple; his relationship with William Hayley; and other miniaturists Blake or Hayley knew.

Dörrbecker, D. W. *Konvention und Innovation: Eigenes und Entliehenes in der Bildform bei William Blake und in der britischen Kunst seiner Zeit*. Berlin: Kommissionsvertrieb Wasmuth Buchhandlung und Antiquariat, 1992. In German. <*BBS* 455, *WBHC* 1959>

“A careful and extensive study of ‘*the iconography of style and forms*, . . . Blake’s strategies in the choice of compositional treatment of the picture plane, his outline and shading techniques, his colouring, and so on’” (*WBHC* 1959).²³⁸

Erle, Sibylle. “[Blake, Colour and the Truchsessian Gallery: Modelling the Mind and Liberating the Observer](#).” *Romanticism and Victorianism on the Net* 52 (Nov. 2008): 17 pars. <*WBHC* 1995>

²³⁸ Bentley’s italics and elision.

“This article explores the significance of Blake’s delayed response to the viewing experience of the Truchsessian Gallery” (abstract).

Essick, Robert N. “[Blake’s 1812 Exhibition](#).” *Blake: An Illustrated Quarterly* 27.2 (fall 1993): 36-42. <WBHC 1646>

Considers the context of the 1812 Associated Painters in Water-Colours exhibition, in which Blake displayed *Jeffery Chaucer and the Nine and Twenty Pilgrims on Their Journey to Canterbury*, *The Spiritual Form of Pitt Guiding Behemoth*, *The Spiritual Form of Nelson Guiding Leviathan*, and plates from *Jerusalem*. Essick suggests that plates 6, 28, 51 were displayed.

Maheux, Anne. “[An Analysis of the Watercolor Technique and Materials of William Blake](#).” *Blake: An Illustrated Quarterly* 17.4 (spring 1984): 124-29. <BBS 396>

An early technical analysis based on the paintings and palette at the Fogg Museum (Harvard), though the claim that the paints on the palette are Blake’s has been disputed by Townsend et al.’s “[Blake’s Only Surviving Palette?](#)”

Myrone, Martin. “Exhibitions Culture, Consumerism and the Romantic Artist.” [The Edinburgh Companion to Romanticism and the Arts](#). Ed. Sophie Thomas and Maureen McCue. Edinburgh: Edinburgh University Press, 2023. 184-200. <Blake (2024)>

“I would propose that the phenomenon of exhibitions culture helped institute a structurally precarious, inherently competitive and individualist artistic field, revealing a still larger set of transformations accompanying social, economic and political modernization” (189). Positions Blake in this context (pp. 197-98), with references to Royal Academy, Reynolds, Fuseli, Boydell, Macklin, Bowyer, Romney, and Barry.

Paley, Morton D. “[The Last Judgment by B. Blake](#).” *Blake: An Illustrated Quarterly* 41.3 (winter 2007-08): 135. <WBHC 1715>

On the significance of the misattribution of Blake’s *Last Judgment* by the compiler(s) of the 1808 exhibition catalogue of the Royal Academy. See also [BR](#) 250n.

Paley, Morton D. “[William Blake’s ‘Portable Fresco’](#).” *European Romantic Review* 24.3 (2013): 271-77. <WBHC 2502-03>

On why Blake used the word “fresco” even though he must have known his own frescoes were created differently than those of Raphael and Michelangelo.

Smith, Greg. [The Emergence of the Professional Watercolourist: Contentions and Alliances in the Artistic Domain, 1760-1824](#). Aldershot: Ashgate, 2002. Rpt. Abingdon and New York: Routledge, 2018.

On the status of watercolorists in relationship to the Academy and other institutions. Includes a discussion of Blake.

Stemmler, Joan K. “[Cennino, Cumberland, Blake and Early Painting Techniques](#).” *Blake: An Illustrated Quarterly* 17.4 (spring 1984): 145-49. <BBS 396>

Argues that Blake could have learned about “*Il Libro dell’Arte* or *The Craftsman’s Handbook* by Cennino Cennini” (145), which contained information about fresco

techniques, from George Cumberland, who saw the manuscript in Italy in the late 1780s. This challenges John Linnell's claim that he showed Blake Cennino's work for the first time in 1821.

Todd, Ruthven. “[‘Poisonous Blues’ and Other Pigments](#).” *Blake: An Illustrated Quarterly* 14.1 (1980): 31-34. <BBS 389>

Suggests that Blake's phrase, “‘poisonous blue’ was merely the nitric acid with which Blake bit his copperplate” (34).

Townsend, Joyce. “William Blake (1757-1827), *Moses Judgment at the Golden Calf* c. 1799-1800.” [Paint and Purpose: A Study of Technique in British Art](#). Ed. Stephen Hackney, Rica Jones, and Joyce Townsend. London: Tate Gallery Publishing, 1999. 66-69. <WBHC 2775>

A technical analysis of the pigments of Blake's tempura painting (i.e., what Blake called “fresco”), with considerations of what the analysis suggests about Blake's techniques.

Townsend, Joyce H., ed. [William Blake: The Painter at Work](#). London: Tate Publishing, 2003. <WBHC 2775-79>²³⁹

An important collection of essays on the more technical features of Blake's painting, with sections devoted to the watercolors, the large color prints, and the temperas. The book also analyzes Blake's use of paper, paints and other materials; his practices of framing; the materials he used; and the contexts of his exhibitions.

Townsend, Joyce H., and Bronwyn A. Ormsby. “Blake's Painting Materials, Technical Art History, and the Legacy of G.E. Bentley, Jr.” [Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.](#) Ed. Karen Mulhallen. Toronto: University of Toronto Press, 2010. 79-92. <WBHC 2436-40>

Reviews the key technical issues considered in Townsend's collection, [William Blake: The Painter at Work](#) (2003), and examines Blake's use of metal supports in his tempera paintings.

Townsend, Joyce H., Bronwyn Ormsby, Julia Jönsson, and Mark Evans. “[Blake's Only Surviving Palette?](#)” *Blake: An Illustrated Quarterly* 39.2 (fall 2005): 100-03. <WBHC 1704>²⁴⁰

“The only certain conclusion is that the paint on the palette could not have been used by William Blake” (103).

Whitehead, Angus. “[The Arlington Court Picture: A Surviving Example of William Blake's Framing Practice](#).” *The British Art Journal* 8.1 (2007): 30-33. <WBHC 2849>

“The Arlington Court Picture is [...] a Blake painting not merely in its original frame, but also in a frame the style of which Blake probably played some role in deciding upon,

²³⁹ See the overview of the book and its methodology in Townsend and Bronwyn A. Ormsby's “Blake's Painting Materials, Technical Art History, and the Legacy of G.E. Bentley Jr” in [Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.](#), ed. Karen Mulhallen (2010).

²⁴⁰ A shorter version of the [article](#) appears in *Victoria & Albert Conservation Journal* 49 (2005), 20-21, <WBHC 2779>.

through his friend and patron John Linnell and the framer of the painting, James Linnell” (32).

Useful Works on Painting not Focused on Blake

Dostal, Alexandra Zoë. “[Rope, Linen, Thread: Gender, Labor, and the Textile Industry in Eighteenth-Century British Art](#).” PhD diss., Columbia University, 2024. “The second chapter, ‘Linen,’ is about the structure, materiality and hidden histories embedded in linen painting canvas. First, by comparing linen weaves, thread counts, stamps, and fiber content, I demonstrate the material connections between the world of coarse linen goods and the textile supports of oil paintings. I then argue that the texture of canvas was crucial to the ‘unfinished’ aesthetic of portraiture that became fashionable in the late eighteenth century and attend to the racialized and gendered discourses intrinsic to this painting style” (abstract, no full text available).

Printmaking (including Engravings, Etchings, Woodcuts, and Lithography) (See also [Illuminated Books](#), [Commercial Book Illustrations](#), [Separate Prints and Prints in a Series](#), and [“Public Address to the Chalcographic Society”](#))

Alexander, David. *A Biographical Dictionary of British and Irish Engravers, 1714–1820*. New Haven: Yale University Press, 2022. <Blake (2023, 2024)>

An exceedingly useful resource that, in addition to its biographies of engravers contemporary with Blake (including most members of his circle), contains a historical overview of the profession and a list of apprentices.

Bentley, G.E., Jr. “[Blake Copperplates in the Thomas Ross Archive](#).” *Blake: An Illustrated Quarterly* 43.3 (winter 2009-10): 107-08. <WBHC 1723>

Demonstrates that the Blake plates held by “[t]he print-making and -selling firm of Thomas Ross Limited in Binfield, Berkshire” (107) are copies rather than originals, and that many of them were likely made for the two editions of [Gilchrist’s Life](#).

Bentley, G.E., Jr. “[Blake’s Heavy Metal: The History, Weight, Uses, Cost, and Makers of His Copper Plates](#).” *University of Toronto Quarterly* 76 (2007): 714-70. <WBHC 1605>

Among the definitive studies of Blake’s use of copper plates. See also Bentley’s “[What is the Price of Experience](#),” Viscomi’s [Blake and the Idea of the Book](#), and Mei-Ying Sung’s [William Blake and the Art of Engraving](#).

Bentley, G.E., Jr. “[William Blake’s Techniques of Engraving and Printing](#).” *Studies in Bibliography* 34 (1981): 241-53. <BBS 369-70>

Useful contextual information regarding Cumberland and Hayley, but refer to Essick’s [William Blake Printmaker](#) and Viscomi’s [Blake and the Idea of the Book](#) for more accurate accounts.

Binyon, Laurence. [The Engraved Designs of William Blake](#). London: Ernest Benn Limited and New York: Charles Scribner’s Sons, 1926. Rpt. [New York: Da Capo Press, 1967](#). <BB #627, WBHC 1099-1100>

A dated catalogue of the illuminated books, separate prints, and some of the commercial engravings, but the description of the designs in the catalogue can be useful.

Carr, Stephen Leo. "Illuminated Printing: Toward a Logic of Difference." *Unnam'd Forms: Blake and Textuality*. Ed. Nelson Hilton and Thomas A. Vogler. Berkeley: University of California Press, 1986. 177-96. <BBS 508-09, WBHC 2148-49>

Applies a deconstructive logic to illuminated printing. Robert N. Essick's "[How Blake's Body Means](#)" responds to Carr's essay.

Carr, Stephen Leo. "[William Blake's Print-Making Process in Jerusalem](#)." *ELH* 47.3 (1980): 520-41. <BBS 433>

Analyzes "[t]he uncolored versions [of *Jerusalem* since they] best reveal the informing logic of the entire print-making process, especially the ways in which earlier stages create possibilities for further development and re-vision of a design" (521).

Davies, Keri. "[‘O Nancy’s hair is yellow as gowd’: Blake, Border ballads, and the Reinvention of Relief Etching](#)."²⁴¹ *Index Rerum*. 26 Mar. 2024. <*Blake* (2025)>

An essay with two parts. The first focuses on Blake's ideas of music and identifies the probable source of the "Border Melody" sang by Mrs. Linnell, which according to Alexander Gilchrist, affected Blake emotionally. The second considers Scottish members of Blake's late circle, particularly William Home²⁴² Lizars and Thomas Sivright, and makes the claim that both Lizars' and Charles Pye's relief inventions were modelled on the men's knowledge of Blake's method of illuminated printing.

Essick, Robert N. "Blake and the Traditions of Reproductive Engraving." *Blake Studies* 5.1 (fall 1972): 59-103. <BB #1218.68>

A very useful essay that positions Blake in relationship to Romantic-era engraving. A good introduction to Essick's [William Blake Printmaker](#).

Essick, Robert N. "How Blake's Body Means." *Unnam'd Forms: Blake and Textuality*. Ed. Nelson Hilton and Thomas A. Vogler. Berkeley: University of California Press, 1986. 197-217. <BBS 508-09, WBHC 2148-49>

An important essay that responds to Carr's "[Illuminated Printing: Toward a Logic of Difference](#)" with "a more historically orientated view of graphic production" (197).

Essick, Robert N. "John Linnell, William Blake, and the Printmaker's Craft." [Huntington Library Quarterly](#) 46.1 (1983): 18-32. <BBS 517, WBHC 2175>

On what Blake learned from Linnell about engraving.

Essick, Robert N. [William Blake Printmaker](#). Princeton: Princeton University Press, 1980. <BBS 465, WBHC 2001-02>

²⁴¹ "A version of this paper was read at "Romanticism's Debatable Lands": the British Association for Romantic Studies Biennial Conference, 28-31 July 2005, Newcastle upon Tyne" (Davies's Acknowledgment).

²⁴² As Davies points out, "Home" was Lizars' middle name and not "Hone" as Bentley has it in *Blake Records* (2004).

A very important study of Blake's career as a printmaker, which traces his training and his work in various forms of printing (intaglio, relief, etc.).

Essick's account of Blake's method of illuminated printing has been superseded on several points by Visconti's [Blake and the Idea of the Book](#). See also Mei-Ying Sung's [William Blake and the Art of Engraving](#) for a detailed consideration of Blake's practices as a commercial engraver.

Essick, Robert N., and Jenijoy La Belle. "[The Blakes at Their Press](#)." *Blake: An Illustrated Quarterly* 49.3 (winter 2015-16): 8 pars. <WBHC 1746>

Reexamines the pencil sketch in Blake's *Dante in the Empyrean, Drinking at the River of Light* (Butlin 812.98) as a portrait of William and Catherine at their press.

Gage, John. "Boydell's Shakespeare and the Redemption of British Engraving." [The Boydell Shakespeare Gallery](#). Ed. Walter Paper and Frederick Burwick Bottrop: Peter Pomp, 1996. 27-31.

Includes reference to Blake's *Public Address to the Chalcographic Society*.

Hults, Linda C. "England: Barry, Stubbs, and Blake." [The Print in the Western World: An Introductory History](#). Madison: University of Wisconsin Press, 1996. 358-79. <WBHC 2173>

"Both as a poet and as a printmaker, Blake was a curious and grand anomaly' (375)" (WBHC 2173).

Jackson, John [& William A. Chatto.] [A Treatise on Wood Engraving, Historical and Practical](#). London: Charles Knight and Co., 1839. [715-17. 2nd ed. with a New Chapter on the Artists of the Present Day by Henry G. Bohn. London: Henry G. Bohn, 1861.](#)²⁴³ <BB #1932, BBS 523-24, WBHC 745, 1837>

A near-contemporary account of Blake's method of relief engraving that is authored "apparently by Jackson" (BBS 523-24). Michael Phillips explicates this account in detail in his essay, "[The Printing of Blake's America a Prophecy](#)." It refers to a version of *Thel* with "seven quarto pages" (715n), which Bentley identifies with copy E (WBHC 176).

The 2nd edition of 1851 uses "W.J. Linton's plate of 'Death's Door' which first appeared in his [Thirty Pictures by Deceased British Artists](#) (1860)," either as the edition's "frontispiece or 'at p. 632' (591)" (BBS 523).

McCue, Maureen. "A Point to Aim at in a Morning's Walk': Encounters at the Print Shop." [The Edinburgh Companion to Romanticism and the Arts](#). Ed. Sophie Thomas and Maureen McCue. Edinburgh: Edinburgh University Press, 2023. 335-55. <Blake (2024)>

While there are no reference to Blake and Parker's short-lived shop, it is a good examination of the spaces, practices, and social significance of London print shops.

Phillips, Michael. "[Printing in the Infernal Method](#)." *Interfaces* 30 (2010): 21-34. <WBHC 2190-91>

²⁴³ The "[1851 edition](#)" listed by Hathi Trust (and listed there as being held by the University of California Library and digitized by Google) is actually the 1861 edition.

An overview of Blake's experimental work in printing.

Phillips, Michael. “[Printing in the infernal method': William Blake's Method of 'Illuminated Printing.](#)” *Interfaces: Image—Texte—Language* 39 (2018): 30 pars.²⁴⁴ <*Blake* (2019)>

A well-illustrated discussion of Blake's printing method, with references to J.T. Smith, John Linnell, and Jackson and Chattoo's [A Treatise on Wood Engraving](#) (1839).

Sung, Mei-Ying. “Blake and the Chinamen.” [The Reception of Blake in the Orient](#). Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 63-76. <*WBHC* 1857-62>

Details how “Chinamen,” that is, pottery manufacturers like Josiah Wedgwood I (1730-95) and II (1769-1834), used “copper-plate engraving techniques [...] from which Blake failed to benefit” (63), even though the Spode pottery factory and Blake “sourced their copper plates from the same copper-plate makers,” including G. Harris of 31 Shoe Lane, London (64).

Sung, Mei-Ying. [William Blake and the Art of Engraving](#). London: Pickering & Chatto, 2009. <*WBHC* 2720-21>

A key study of Blake's methods as an intaglio engraver rooted in examinations of Blake's existing copperplates and those of his contemporaries. She examines Ruthven Todd's influence on critical notions of Blake's invention, execution, and conception, and considers the commercial engravings, the *Virgil* woodcuts, and the *Illustrations of the Book of Job*.

Tanaka, Minne. “Colour Printing in the West and the East: William Blake and Ukiyo-e.” [The Reception of Blake in the Orient](#). Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 77-86. <*WBHC* 1857-62>

“[D]iscuss[es] how colour printing developed independently in Europe, with specific reference to Britain, and in Japan in the eighteenth century, and to suggest certain points of convergence between these geographically distant traditions” (77). “Ukiyo-e is a form of popular art which saw its golden age in the late eighteenth and nineteenth centuries” (84).

Wright, John. “[Blake's Relief-Etching Method](#).” *Blake: An Illustrated Quarterly* 9.4 (spring 1976): 94-115. <*BB* #1217.128>

An effort to explain Blake's method of engraving utilizing the copies of the electrotype copies of *Songs*. See Visconti's criticisms in [Blake and the Idea of the Book](#) (esp. pp. 82-88).

Useful Works on Printmaking not Focused on Blake

Alexander, David, ed. [Affecting Moments: Prints of English Literature Made in the Age of Romantic Sensibility 1775-1800](#). York: University of York, 1993. <*WBHC* 2930-31>

The catalogue for the exhibition held in 1993 at the University of York. The catalogue contains prints “from David Alexander's collection” (*WBHC* 2931), and includes

²⁴⁴ Adapted from Phillips's catalogue, [William Blake Apprentice & Master](#) (2014), 89-105, <*WBHC* 1413-20>.

engravings by Francesco Bartolozzi, James Parker, William Wynne Ryland, Louis Schiavonetti, Robert Thew, and Caroline Watson.

Alexander, David, and Richard T. Godfrey. [Painters and Engraving: The Reproductive Print from Hogarth to Wilkie](#). New Haven: Yale Center for British Art, 1980.

Both a historical and technical survey of the eighteenth-century print and its makers. It is the catalogue for the exhibition held at the Yale Center for British Art from 26 Mar. to 22 Jun. 1980.

Avery-Quash, Susanna, and Christian Huemer, ed. [London and the Emergence of the European Art Market, 1780-1820](#). Los Angeles: The Getty Research Institute, 2019. <Blake (2025)>
Includes:

Murgia, Camilla. "From Private to National: Exhibiting Fine Arts in London around 1800." 105-17. Blake is mentioned on p. 113.

Alexander, David. "The Evolution of the Print Market and Its Impact on the Market, 1780-1820." 118-30.

Roworth, Wendy Assyng. "Angelica Kauffman: The Acquisition and Dispersal of an Artist's Collection, 1783-1825." 131-44.

Clayton, Timothy. *The English Print, 1688-1802*. New Haven and London: Yale University Press, 1997.

On the development of the print market in Britain.

Diaz, Rosie. "'A World of Pictures': Pall Mall and the Topographies of Display, 1780-1799." *Georgian Geographies: Essays on Space, Place and Landscape in the Eighteenth Century*. Ed. Miles Ogborn and Charles Withers. Manchester: Manchester University Press, 2004. 92-113.

On the practices of display in Pall Mall.

Donald, Diana. *The Age of Caricature: Satirical Prints in the Reign of George III*. New Haven and London: Yale University Press, 1996.

Focused primarily on Gillray.

Hyde, Sarah. "[Printmakers and the Royal Academy Exhibitions, 1780-1836](#)." [Art on the Line: The Royal Academy Exhibitions at Somerset House, 1780-1836](#). Ed. David. H. Solkin. New Haven and London: Yale University Press, 2001. 217-28.

On the role of prints in marketing exhibitions and paintings even though engravers themselves were not allowed to become members of the Academy.

Poortenaar, Jan. *The Technique of Prints and Art Reproduction Processes*. London: John Lane The Bodley Head LTD, 1933.

[Paper \(Papermakers, Stationers, and Paper Mills\)](#)

Bentley, G.E., Jr. "Watermarks in Paper Used by Blake." [William Blake and His Circle: Publications and Discoveries from 1992 \[to 2016\] Including Addenda to Blake Records, Second Edition \(2004\)](#). 142-155.

Enumerates all the known watermarks, incorporating previous lists in [BB](#), [BBS](#), and [Butlin](#).

Bower, Peter. “The Evolution and Development of ‘Drawing Papers’ and the Effect of This Development on Watercolour Artists, 1750-1850.” *The Oxford Papers: Proceedings of the British Association of Paper Historians Fourth Annual Conference, Held at St. Edmund Hall, Oxford, 17-19 September 1993*. Ed. Peter Bower. London: British Association of Paper Historians, 1996. 61-74. <WBHC 1779-80>

Includes table, “Blake’s Papermakers: Watermarks Found in Papers Used by William Blake (1757-1827)” (72-73).

Bower, Peter. “The Vivid Surface: Blake’s Use of Paper and Board.” [William Blake: The Painter at Work](#). Ed. Joyce H. Townsend. London: Tate Publishing, 2003. 54-60, 178. <WBHC 2775-79>

Efficiently examines the different papers and boards that Blake used, detailing their qualities and their makers.

Davies, Keri. “William Blake and the Straw Paper Manufactory at Millbank.” [Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.](#) Ed. Karen Mulhallen. University of Toronto Press: Toronto, 2010. 233-61. <WBHC 2436-40>

Explores how the paper-making factory of Matthias Koops at Millbank influenced Blake’s conception of the new industrial system.

Riccardi, Silvia. “The Page Embodied in *The Four Zoas*.” [William Blake’s Manuscripts: Praxis, Puzzles, and Palimpsests](#). Ed. Mark Crosby and Josephine A. McQuail. Switzerland: Palgrave Macmillan, 2024. 135-47. <Blake (2025)>

The chapter “examine[s] Blake’s practice in selected pages of the manuscript, focusing on the way layout, calligraphy, and symbols are embedded in his style as well as the extent to which the boundaries between paper and copperplate become permeable” (abstract).

Stijnman, Ad. *Engraving and Etching 1400-2000: A History of the Development of Manual Intaglio Printmaking Processes*. London: Archetype, 2012.

A technically informed history with a “Bibliography of Practical Manuals.” Passing references to William and Catherine Blake.

Yates, Mark. “[Notes on William Blake’s Paper Makers c. 1789-1795](#).” *ANQ: A Quarterly Journal of Short Articles, Notes, and Reviews* 26.3 (2013): 169-79. <WBHC 2902>

On those who made paper with the watermarks of “J Whatman,” “E & P,” “C Ball,” and “I Taylor.”

Blake and Artists (Art History and Individual Artists)

General (Different Artists from Different Periods)

Eaves, Morris. [The Counter-Arts Conspiracy: Art and Industry in the Age of Blake](#). Ithaca: Cornell University Press, 1992. <WBHC 1972-74>

An illuminating study that positions Blake within several artistic traditions and controversies, including the development of the English School of Art between the seventeenth and nineteenth century and the aesthetic issues created by new technologies of mechanical reproduction.

Paley, Morton D. "Blake's Poems on Art and Artists." *Blake and Conflict*. Ed. Sarah Haggarty and John Mee. Basingstoke: Palgrave Macmillan, 2009. 210-27. <WBHC 2113-15>

Considers the satirical *Notebook* poems on different artists and artistic concepts.

Ancient Artists

Chayes, Irene H. "[Blake's Ways with Art Sources II: Some Versions of the Antique](#)." *Colby Library Quarterly* 26.1 (1990): 28-58. <BBS 435>

Considers "Blake's uses of images, mainly figural, from a necessarily limited selection of antique sculpture, which he could have seen" in eighteenth-century books (30).

Paley, Morton D. "'Wonderful Originals'—Blake and Ancient Sculpture." *Blake in His Time*. Ed. Robert N. Essick and Donald Pearce. Bloomington: Indiana University Press, 1978. 170-97. <BBS 466-68, WBHC 2003-04>

Considers the sources from which Blake would have learned about classical sculpture and his references to it in his works and in his circle.

Medieval Artists (450-1499) (See also Gothic and Antiquarianism)

General

Nanavutty, Piloo. "Blake & Medieval Christian Iconography." [Aligarh Journal of English Studies 10.1](#) (1985): 49-65. <BBS 585>

On possible Medieval sources for drawings in the *Notebook* and *The Four Zoas*.

Onodera, Reiko. "Soshoku no yorokobi—William Blake to chusei shahon [The Delight of Ornament—William Blake and Illuminated Manuscripts in the Middle Ages]." Yuko Arakawa, Reiko Onodera, Kazusa Kume, Akiko Kato, and Masayuki Tanaka. *Design to Decoration—William Blake kara Edward M. Kauffer e (Designatio et Ornamentum: Ex William Blake ad Edward M. Kauffer)* [Design and Decoration—From William Blake to Edward M. Kauffer].²⁴⁵ Tokyo: Arina Shobo, 2018. 13-50. In Japanese. 14 pls. <Blake (2019, 2020)>

Cennini, Cennino (1360-1427) (See the [Annotations to Cennini](#))

Stemmler, Joan K. "[Cennino, Cumberland, Blake and Early Painting Techniques](#)." *Blake: An Illustrated Quarterly* 17.4 (spring 1984): 145-49. <BBS 396>

Argues that Blake could have learned about "*Il Libro dell'Arte* or *The Craftsman's Handbook* by Cennino Cennini" (145), which contained information about fresco techniques, from George Cumberland, who saw the manuscript in Italy in the late 1780s. This challenges John Linnell's claim that he showed Blake Cennino's work for the first time in 1821.

²⁴⁵ A note from Hikari Sato: The book has a title in Latin, which is shown in parentheses. It does not have the title in English. I have chosen "Decoration" in the English translation because they use the transliteration of the English word "Decoration" in the title in Japanese. Split between "Decoration" and "Ornamentum," I followed their Japanese title.

Sixteenth-Century Artists (1500-1599)

Dürer, Albrecht (1471-1528)

Ott, Judith. "[The Bird-Man of William Blake's Jerusalem](#)." *Blake: An Illustrated Quarterly* 10.2 (fall 1976): 47.48-51. <BBS 380>

Suggests the image of the bird-man on pl. 78 echoes Dürer's *Melancholia* and the depictions of St. John with an eagle head.

Rose, Edward J. "[Blake and Dürer](#)." *Colby Library Quarterly* 16.3 (1980): 166-76. <BBS 625>

"The actual resemblances between the works of Blake and Durer are slight when compared to the obvious similarities between Blake and Michelangelo. Blake's relation to Durer is essentially doctrinal and theoretical" (176).

Michelangelo (1475-1564)

Chayes, Irene H. "[Blake's Ways with Art Sources \[I\]: Michelangelo's The Last Judgment](#)." *Colby Library Quarterly* 20.2 (1984): 60-89. <BBS 435>

Considers Blake's borrowings from Michelangelo's *The Last Judgment*, with references to Reynolds's Discourse VI.

La Belle, Jenijoy. "Blake's Visions and Re-visions of Michelangelo." [Blake in His Time](#). Ed. Robert N. Essick and Donald Pearce. Bloomington: Indiana University Press, 1978. 13-22. <BBS 466-68, WBHC 2003-04>

On Blake's copying of and use of Michelangelo's designs from the Sistine Chapel from engravings of Adam Ghisi (more properly, Adamo Scultori [fl. 1547-1587]).

La Belle, Jenijoy. "[Michelangelo's Sistine Frescoes and Blake's 1795 Color-Printed Drawings: A Study in Structural Relationships](#)." *Blake: An Illustrated Quarterly* 14.2 (fall 1980): 66-83. <BBS 390>

"Blake not only borrowed motifs and styles from Michelangelo for the creation of his great color-printed drawings, but also based their organization on the pictorial program of the Sistine Ceiling" (66).

Østermark-Johansen, Lene. "Eighteenth-century Overture: An Introduction." [Sweetness and Strength: The Reception of Michelangelo in Late Victorian England](#). Aldershot and Brookfield: Ashgate, 1998. 1-20.²⁴⁶

Introduction discusses Michelangelo's reception in the late eighteenth century, with a substantial focus on Blake and Reynolds (6-16) as well as other members of Blake's circle.

Paley, Morton D. "[William Blake's 'Portable Fresco'](#)." *European Romantic Review* 24.3 (2013): 271-77. <WBHC 2502-03>

On why Blake used the word "fresco" even though he must have known his own frescoes were created differently than those of Raphael and Michelangelo.

²⁴⁶ Not recorded in *WBHC*.

Paulson, Ronald. "Blake's Bible." *Books and Painting: Shakespeare, Milton and the Bible: Literary Texts and the Emergence of English Painting*. Knoxville: University of Tennessee Press, 1982. 115-24. <BBS 600>

On Blake's poetic and visual uses of the Bible, especially as mediated by Milton and Michelangelo.

Rose, Edward J. "The 'Gothicized Imagination' of 'Michelangelo Blake.'" *Blake in His Time*. Ed. Robert N. Essick and Donald Pearce. Bloomington: Indiana University Press, 1978. 155-69. <BBS 466-68, WBHC 2003-04>

Shows how Blake could square his admiration of Michelangelo and the Gothic, when Michelangelo rejected the Gothic.

Tannenbaum, Leslie. "[Transformations of Michelangelo in William Blake's *The Book of Urizen*.](#)" *Colby Library Quarterly* 16.1 (1980): 21-43. <BBS 657>

On Blake's borrowings from Michelangelo.

[Raphael Sanzio da Urbino \(1483-1520\)](#)

Baine, Rodney M., and Mary R. Baine. "[Bromion's 'Jealous Dolphins.'](#)" *Blake: An Illustrated Quarterly* 14.4 (spring 1981): 206-07. <BBS 391>

"[T]he dolphin-related legend which most closely fits the situation in *Visions of the Daughters of Albion* is that of the nymph Galatea and her lovers Acis and Polyphemos." "Though in the Galatea legend Polyphemos is yet to be blinded by Odysseus, he is already blinded by his jealousy, like the spiritually blind Bromion and Theotormon" (206). Also references Raphael's "Triumph of Galatea."

[Tibaldi, Pellegrino \(1527-1596\)](#)

Chayes, Irene H. "[Blake and Tibaldi.](#)" *Bulletin of Research in the Humanities* 81 (1978): 113-25. <BBS 435>

Suggests visual borrowing from Tibaldi as found in [Le Pitture di Pellegrino Tibaldi](#) (Venice, 1756).

[Seventeenth-Century Artists \(1600-1699\)](#)

[Rubens, Peter Paul \(1577-1640\)](#)

Rose, Edward J. "'A Most Outrageous Demon': Blake's Case Against Rubens." *Bucknell Review* 17.1 (1969): 35-54.²⁴⁷ <BB #2558>

On why Blake rejected Rubens.

[Poussin, Nicolas \(1594-1665\) \(See also the \[Annotations to Reynolds\]\(#\)\)](#)

Mitchell, W.J.T. "Idolatry: Nietzsche, Blake, Poussin." [Seeing through Race](#). Cambridge: Harvard University Press, 2012. <WBHC 2422>

Considers idolatry and the process of othering in the religions of the Book as constituent of race and racism, with discussions of Nietzsche, Blake, and Poussin.

²⁴⁷ Rpt. in [The Visionary Hand: Essays for the Study of William Blake's Art and Aesthetics](#), ed. Robert N. Essick (1973), 311-36, <BB #A1583, WBHC 1998>.

Toomey, Deirdre, and Morton D. Paley. “[Two Pictorial Sources for Jerusalem 25.](#)” *Blake: An Illustrated Quarterly* 5.3 (winter 1971-72): 185-90. <BB #1217.87>

Paley argues that the design echoes Joseph Marie Mitelli’s engraving of Nicolas Poussin’s *The Martyrdom of St. Erasmus*; Toomey, that it echoes Rene Boyvin’s engraving of Il Rosso Fiorentino’s *Le Tr Parche*.

Eighteenth-Century Artists (1700-1799) (See also [Blake and Members of His Circle, A Descriptive Catalogue](#), [the Annotations to Reynolds](#), and “[Public Address](#)”)

General (See also the [Royal Academy](#))

Agranovskii, Nikita. “[“salon otvergnuvshego”: Dzhon Singlon Kopli i amerikanskii vzgliad na khudozhestvennye institutsii XVIII veka](#)” [‘Exhibition of the Rejected’: John Singleton Copley and the American View of Eighteenth-Century Artistic Institutions].” *Vestnik Sankt-Peterburgskogo universiteta. Iskusstvovedenie* [Vestnik of Saint Petersburg University. Arts] 10.1 (2020): 106-31. In Russian (abstract in Russian and English). <*Blake* (2021)>

The article examines the painting *The Death of the Earl of Chatham* by John Singleton Copley and the experience of exhibiting it, undertaken by the artist in 1781 in opposition to the newly formed Royal Academy of Arts.

Alexander, David. *A Biographical Dictionary of British and Irish Engravers, 1714–1820*. New Haven: Yale University Press, 2022. <*Blake* (2023)>

An exceedingly useful resource that, in addition to its biographies of engravers contemporary with Blake (including most members of his circle), contains a historical overview of the profession and a list of apprentices.

Barrell, John. “A Blake Dictionary.” [The Political Theory of Painting From Reynolds To Hazlitt: “The Body of the Public.”](#) London and New Haven: Yale University Press, 1986. 222-57. <BBS 360, WBHC 1583>²⁴⁸

An important explication of Blake’s artistic theory around the terms originality, character, individuality, and public, with references to Reynolds, Barry, Fuseli, and Milton.

Bowden, Betsy. “Reading/Riding between the Lines: Mortimer, Stothard, and Blake.” *The Ellesmere Chaucer: Essays in Interpretation*. Ed. Martin Stevens and Daniel Woodward. San Marino: Huntington Library; Tokyo: Yushodo Co., Ltd, 1995. 193-200. <WBHC 1778>

Part of the chapter, “Visual Portraits of the Canterbury Pilgrims 1484(?)–1809” (171-204).

Ibata, Hélène. [The Challenge of the Sublime: From Burke’s “Philosophical Enquiry” to British Romantic Art](#). Manchester: Manchester University Press, 2018. <*Blake* (2020)>

On Burke’s notion of the sublime and its reception in artistic circles. There are many relevant chapters on Blake and his circle, including Reynolds, Barry, West, and Fuseli. The chapter on Blake is titled “Against and beyond Burke: Blake’s ‘sublime Labours’” (235-66).

²⁴⁸ The beginning page number in *WBHC* misstated as “22.”

Lenihan, Liam. "Wollstonecraft's Reading of Milton and the Sublime of Barry, Fuseli and Blake." *The Writings of James Barry and the Genre of History Painting, 1775-1809*. Farnham: Ashgate, 2014. 127-52. <WBHC 2318>

Considers the response to Milton by Wollstonecraft, James Barry, Henry Fuseli, and Blake, with references to *Visions of the Daughters of Albion*, Edmund Burke, and William Godwin.

Mitchell, W.J.T. "Metamorphoses of the Vortex: Hogarth, Turner, and Blake." *Articulate Images: The Sister Arts from Hogarth to Tennyson*. Ed. Richard Wendorf. Minneapolis: University of Minnesota Press, 1983. 125-68. <BBS 576>

On the spiral or vortex in the works of the three artists.

Ward, Aileen. "'sr Joshua and His Gang': William Blake and the Royal Academy.'" *Huntington Library Quarterly* 52.1 (1989): 75-95. <BSS 517-18, WBHC 2175-76>

A useful account of Blake's relationship to Joshua Reynolds and the Royal Academy, particularly in regard to his time as a student at the Academy and his favorable view of James Barry.

Watson, Sheila. "The British Museum and the Royal Academy: The Nation State, English and British Identities, and the Constitution in the Eighteenth Century." *Museum and Society* 17.1 (2019): 66-82. <Blake (2020)>

"During the mid-eighteenth century two museum institutions the British Museum and the Royal Academy of Arts were established, the former by Parliament, the latter by artists under the patronage of the Crown. In their origins and their early development they illustrate and help shape ideas relating to the growth of the notion of Britishness and English national identity. They were the theatres in which ideas about the kind of political nation Britain imagined itself to be were played out between loyalists (supporters of a reformed monarchy) and Whigs (mistrustful of the crown and jealous of the hard won rights of Parliament)" (abstract).

Hogarth, William (1697-1764)

Carlson, Marvin A. "A Fresh Look at Hogarth's Beggar's Opera." *Educational Theatre Journal* 27.1 (1975): 30-39. <BBS 432>

A still useful essay that gives an account of Blake's engraving in relationship John Boydell's Shakespeare Project (including a reproduction of Boydell's "Key to the Engraving" [1790]) and emphasizes that Hogarth's painting was "pointed satire" (34) and not a neutral representation of a stage performance.

Cohen, Michael. "Engaging Metaphors: Comparative Figures in Hogarth and Blake." *Engaging English Art: Entering the Work in Two Centuries of English Painting and Poetry*. Tuscaloosa and London: University of Alabama Press, 1987. 56-76. <BBS 439>

"[I]n this chapter[,] we will look at engagement strategies of these two great English artists and examine how the poets' devices of comparison and metaphor function in their work. At the same time[,] we will see how the reader/spectator's role changes in moving from Hogarth's work to Blake's" (49). The analysis of Blake focuses on "The Fly."

Gilpin, George H. "[Blake, Hogarth, and the Engraver's Art of Line](#)." *Carrell: Journal of the Friends of the University of Miami Library* 17 (1976): 1-7. <BBS 485>

"Clearly Blake's "bounding line" derives from Hogarth's "Line of Beauty" (4)" (BBS 485).

Kroeber, Karl. "Inventing the Unconscious." "Ditties of No Tone." [British Romantic Art](#). Berkeley, Los Angeles, London: University of California Press, 1986. 9-33. 59-81. <BBS 541>

"Inventing the Unconscious" compares Blake and Hogarth, using *The Book of Urizen* and *Industry and Idleness* as primary examples. "Ditties of No Tone" compares Blake and Burns, using *The Songs of Innocence and of Experience* and *Poems Chiefly in the Scottish Dialect* as primary examples.

Paulson, Ronald. "Blake: The Harlot and the Lamb." [Hogarth's Harlot: Sacred Parody in Enlightenment England](#). Baltimore: Johns Hopkins University Press, 2003. 326-54. <WBHC 2509>

On Blake's depictions of "harlots" in "London" and other works, often in comparison with Hogarth's "A Harlot's Progress."

[Jeffreys, James \(1751-1784\)](#)

Catalogue

The Rediscovery of an Artist: The Drawings of James Jefferys. London: Victoria and Albert Museum, 1976.

A catalogue for the exhibition from Feb. to May 1976.

Studies

Butlin, Martin. "[The Rediscovery of an Artist: James Jefferys 1751-1784](#)." *Blake: An Illustrated Quarterly* 10.4 (spring 1977): 123-24. <BBS 381>

Notes Jeffreys as one of the "artist whose work lies behind the proto-Romantic Neo-Classicism of much of Blake's work" (123).

Butlin, Martin. "[James Jeffreys Update](#)." *Blake: An Illustrated Quarterly* 11.4 (spring 1978): 298.²⁴⁹

An update on Jeffreys after the publication of recent scholarship.

Clifford, Timothy, and Susan Legouix. "[James Jefferys, Historical Draughtsman \(1751-84\)](#)." *Burlington Magazine* 118 (1976): 148-57.

A foundation account of Jefferys's life and career, which includes a list of lost works.

Pressley, Nancy L. "[James Jefferys and the 'Master of the Giants'](#)." *Burlington Magazine* 119 (1977): 280-84.

Surveys new information about Jefferys. "The linear style emanating from Rome during this period with its attenuated, abstract contours and inclination toward bizarre and heroic

²⁴⁹ Not recorded in BBS.

subject-matter was to have a great impact on the art of the next generation, in particular, Flaxman and Blake. Jefferys was an extremely important figure within this milieu” (284).

Sunderland, John. “[Two Self-Portraits by James Jefferys?](#)” *Burlington Magazine* 119 (1977): 279-80.

Notes that Jefferys was apprenticed to the engraver William Woollett, exhibited at the Society of Artists in 1771, and was admitted to the Royal Academy Schools in 1772. Also considers Jefferys’s relationship to Mortimer and his influence on Jeffreys.

Reynolds, Joshua (1723-92) (See also [Annotations to Reynolds](#))

Introductions and Biographies ([ODNB](#), Martin Postle)

Writing

Ingamells, John, and John Edcumbe, ed. [The Letters of Sir Joshua Reynolds](#). New Haven and London: Yale University Press, 2000.

Wark, R.R, ed. *Sir Joshua Reynolds: Discourses on Art*. San Marino: Henry E. Huntington Library and Art Gallery, 1959. New Haven: Yale University Press, 1975. [1981](#). 1988.

The standard modern edition. The appendix includes Blake’s Annotations.

Catalogue

Mannings, David, and Martin Postle. *Sir Joshua Reynolds: A Complete Catalogue of his Paintings*. 2 vols. New Haven and London: Yale University Press, 2000.

Studies

Blake and Reynolds

Adams, Hazard. “Revisiting Reynold[s]’s *Discourses* and Blake’s Annotations.” [Blake in His Time](#). Ed. Robert N. Essick and Donald Pearce. Bloomington: Indiana University Press, 1978. 128-44.²⁵⁰ <BBS 466-68, WBHC 2003-04>

Reviews Blake’s arguments with Reynolds.

Apesos, Anthony. “[Visionary Anatomy: Blake’s Bodies](#).” *Romantik: Journal for the Study of Romanticisms* 10 (2021): 57-82. <Blake (2023)>

“I will explore the origin and significance of Blake’s divergence from anatomical correctness” (abstract). Also references William Hunter, Joshua Reynolds, and Luigi Schiavonetti.

Behrendt, Stephen C. “[The Best Criticism: Imitation as Criticism in the Eighteenth Century](#).” *Eighteenth-Century Theory and Interpretation* 24 (1983): 3-22. <BBS 362>

On Blake’s and Reynolds’s similar ideas of copying and of imitation, with a discussion of how Blake’s commercial engravings (of, especially, Stothard) were a type of imitation.

Blunt, Anthony. “[Blake’s ‘Glad Day.’](#)” *Journal of the Warburg and Courtauld Institutes* 2.1 (1938): 65-68. <BB #1239>

²⁵⁰ “Reprinted in Adams’s [Antithetical Essays in Literary Criticism and Liberal Education](#) (1990), 184-98, <BBS 330>, and revised in his [Blake’s Margins: An Interpretive Study of the Annotations](#) (2009), 109-38, (WBHC 2003).

An early reading of the print, showing that Blake based his design on Vincent Scamozzi's Proportional Figure in his *Idea dell' Architettura Universale* (1615) and contrasting Blake's and Reynolds's theory of copying.

Chayes, Irene H. “[Between Reynolds and Blake: Eclecticism and Expression in Fuseli's Shakespeare Frescoes](#).” *Bulletin of Research in the Humanities* 85.2 (1982): 140-68. <BBS 428>

While focused primarily on Henry Fuseli and his use of “eclecticism” and “expression” (terms he used in his [Lectures on Painting](#)), also considers Fuseli's relationship to Reynolds and Fuseli's influence on Blake.

Eaves, Morris. “National Arts and Disruptive Technologies in Blake's Prospectus of 1793.” [Blake, Nation and Empire](#). Ed. Steve Clark and David Worrall. London: Palgrave, 2006. 119-35. <WBHC 1866-69>

Compares Blake's 1793 Prospectus with the pronouncements of Joshua Reynolds on the foundation of the Royal Academy and John Boydell on the Shakespeare project.

Gourlay, Alexander S., and John E. Grant. “[The Melancholy Shepherdess in Prospect of Love and Death in Reynolds and Blake](#).” *Bulletin of Research in the Humanities* 85.2 (1982): 169-89. <BBS 428>

Suggests that the depiction of Thel on *Thel*'s titlepage was influenced by Reynold's portrait of Anne Dashwood as a shepherdess and that both artists were working in the tradition of *Et in Arcadia Ego* in which pastoral figures contemplate death.

Hipple, Walter. “[General and Particular in the Discourses of Sir Joshua Reynolds](#).” *Journal of Aesthetics and Art Criticism* 11.3 (1953): 231-47. <BB #A1849>

On Reynolds, with slight mention of Blake, arguing that “The primary and ubiquitous principle in Reynolds' aesthetic system is the contrariety of universal and particular” (234).

Hopkins, David. “The General and the Particular: Paradox and the Play of Contraries in the Criticism of Pope, Johnson, and Reynolds.” [A Clubbable Man: Essays on Eighteenth-Century Literature and Culture in Honor of Greg Clingham](#). Ed. Anthony W. Lee. Lewisburg: Bucknell University Press, 2022. 22-38. <Blake (2023)>

“But what Blake saw as mere contradiction [in Reynolds's *Discourses*] might be more usefully considered as an acknowledgement by Reynolds and his contemporaries of the inevitably ambiguous potential of most critical terms and statements” (25).

Miner, Paul. “[Blake's Word-Play and Sir Joshua](#).” *Notes and Queries* 64.1 (March 2017): 29-33. <Blake (2018)>

On the wordplay in Blake's annotations.

Postle, Martin. “[‘sir Joshua and his Gang’: Blake, Reynolds and the Royal Academy](#).” *Interfaces* 30 (2010): 111-22. <WBHC 2190-91>

A detailed discussion on Blake and Reynolds, including Blake's time as a student at the Royal Academy, Reynolds's *Discourses*, and Blake's annotations to it.

Postle, Martin. [*Sir Joshua Reynolds: The Subject Pictures*](#). Cambridge: Cambridge University Press, 1995.

A major study: “In this book, the subject pictures are shown as playing a vital role in shaping attitudes to high art during the major transitions in British culture of late eighteenth and early nineteenth centuries” (abstract). Slight mention of Blake, including positioning Blake’s annotations to Reynolds’s *Discourses* in relationship to their editor, Edmund Malone.

Uphaus, Robert W. “[*The Ideology of Reynolds’ Discourses on Art*](#).” *Eighteenth-Century Studies* 12 (1978): 59-73. <BBS 59-73>

Examines Reynolds’s *Discourses* in relationship to Burke and Blake.

Yates, Frances A. “[*Transformations of Dante’s Ugolino*](#).” *Journal of the Warburg and Courtauld Institutes* 14.1-2 (1951): 92-117.²⁵¹

A useful survey of eighteenth-century and early nineteenth-century depictions of Ugolino, including those by Reynolds, Fuseli, Blake, and John Flaxman.

Reynolds without Blake

Duffy, Michael H. “[*Michaelangelo and the Sublime in Romantic Art Criticism*](#).” *Journal of the History of Ideas* 56.2 (1995): 217-38.

Highlights Reynolds’s *Discourses* and Fuseli’s *Lectures*.

Esposito, Donato. “Artist in Residence: Joshua Reynolds at No 47, Leicester Fields.” [*The Georgian London Town House: Building, Collecting and Display*](#). Ed. Susanna Avery-Quash and Kate Retford. New York: Bloomsbury Publishing, 2019. 191-210. <Blake (2020)>

A description of his residence including its studio and exhibition spaces.

Fay, Jessica. “[*Sketching and the Acquisition of Taste: Wordsworth, Reynolds, and Sir George Beaumont*](#).” *Review of English Studies* 69 (Sept. 2018): 706-24. <Blake (2019)>

“Using evidence from the unpublished correspondence of Sir George Beaumont, this essay establishes that the patronage, friendship, and eventual collaboration between Beaumont and William Wordsworth were rooted in a shared appreciation for the moral and aesthetic principles articulated in Sir Joshua Reynolds’s *Discourses on Art*” (abstract).

Folesani, Giovanna Perini. “Sir Joshua Reynolds in Rome, 1750–1752: The Debut of an Artist, an Art Collector or an Art Dealer?” [*The Art Market in Rome in the Eighteenth Century: A Study in the Social History of Art*](#). Ed. Paolo Coen. Leiden: Brill, 2019. 131-45. <Blake (2020)>

“I still do not believe that [Reynolds] was engaged in a systematic activity of trade and possibly forgery of graphic works, although this was more financially viable, but also somehow trickier than the trade in paintings. I rather believe that on occasions he may have earned some money this way as well” (144).

²⁵¹ Not recorded in BB.

Germann, Jennifer. “[Other Women Were Present': Seeing Black Women in Georgian London.](#)” *Eighteenth-Century Studies* 54.3 (2021): 535-53. <Blake (2022)>

Considers the representation in visual art of Black women, including Dido Elizabeth Davinier (c. 1760-1804), Elizabeth Sancho (1766–1837), and Jane Harry Thresher (c. 1758–84), with a substantial focus on Joshua Reynolds and slight mention of Joseph Nollekens.

Hallett, Mark. “The Academy Quartet: Joshua Reynolds in 1769.” [Living with the Royal Academy: Artistic Ideals and Experiences in England, 1768-1848.](#) Ed. Sarah Monks, John Barrell, and Mark Hallett. Farnham, Surrey, and Burlington, VT: Ashgate, 2013. 25-52.

Hilles, Frederick Whiley. [The Literary Career of Sir Joshua Reynolds.](#) Cambridge: Cambridge University Press, 1936. Rpt. Archon Books, 1967.

Though dated, a still important account of Reynolds' writing, including the *Discourses*.

Hunter, Matthew C. “[The Cunning of Sir Sloshua: Reynolds, the Sea, and Risk.](#)” *Grey Room* 69 (fall 2017): 80-107. <Blake (2019)>

Hunter, Matthew C. *Painting with Fire: Sir Joshua Reynolds, Photography, and the Temporally Evolving Chemical Object.* Chicago: University of Chicago Press, 2019. <Blake (2020)>

Ibata, Hélène. “Reynolds, the Great Style and the Burkean Sublime.” *The Challenge of the Sublime: From Burke's “Philosophical Enquiry” to British Romantic Art.* Manchester: Manchester University Press, 2018. 85-108. <Blake (2020)>

McPherson, Heather. “[Tragic Pallor and Siddons.](#)” *Eighteenth-Century Studies* 48.4 (summer 2015): 479-502. <Blake (2019)>

Includes a discussion of Siddons's portrait by Reynolds and his effort representing her skin's pallor.

O’Quinn, Daniel. “[Sir Joshua Reynolds, Decolonization, and the Pictorial Dialectics of Crisis.](#)” *Studies in English Literature 1500–1900* 58.3 (summer 2018): 673-701. <Blake (2019)>

“This article argues that Sir Joshua Reynolds's martial portraiture from the closing year of the American War of Independence constitutes not only a complex diagnostic of cultural humiliation and social decay, but also an intrepid attempt to clear the ground for the emergence of representational paradigms suitable to the post- American era” (abstract).

Wood, Gillen D’Arcy. “Prints and Exhibitions.” [The Shock of the Real: Romanticism and Visual Culture, 1760-1860.](#) New York: Palgrave Macmillan, 2001. 67-97.

Mostly on the Reynolds's reliance on prints.

Royal Academy and Other Artistic Institutions (The Free Society of Artists, The Society of Artists of Great Britain, and The Society of Arts)

Bennett, Susan, ed. [Cultivating the Human Faculties: James Barry \(1741-1806\) and the Society of Arts.](#) Bethlehem, PA: Lehigh University Press, 2008. <WBHC 2933-36>

A collection of essays on Barry and the Society of Arts.

Dörrbecker, D.W. "Innovative Reproduction: Painters and Engravers at the Royal Academy of Arts." *Historicizing Blake*. Ed. Steve Clark and David Worrall. London: Macmillan, 1994. 125-46. <WBHC 1869-71>

An important consideration of the denigration of engravers as copyists by the Royal Academy and their exclusion from the body until 1928. Highlights the views of Joshua Reynolds, Robert Strange, and John Landseer in particular.

Graves, Algernon. *The Society of Artists of Great Britain, 1760-1791. The Free Society of Artists, 1761-1783. A Complete Dictionary of Contributors and their Work from the Foundation of the Societies to 1791*. London: George Bell and Sons, 1907.

A still useful list of artists and works.

Hallett, Mark. "[Reading the Walls: Pictorial Dialogue at the Eighteenth-Century Royal Academy](#)." *Eighteenth-Century Studies* 37.4 (2004): 581-604.

Explores how paintings, "being placed in aesthetic and narrative dialogue with each other and gaining fresh meanings through their juxtaposition on the Great Room's walls" (582).

Hallet, Mark, Sarah Victoria Turner, and Jessica Feather, eds. [The Royal Academy Summer Exhibition: A Chronicle, 1769–2018](#). Paul Mellon Centre for Studies in British Art, 2018.

A digital compilation of the Royal Academy catalogues, with essays and images. Blake exhibited in [1780](#), [1784](#), [1785](#), [1799](#), [1800](#), and [1808](#). His portrait by Thomas Phillips was exhibited in [1807](#). Blake is also mentioned substantially in catalogues from [1947](#), [1974](#), and [1988](#).

Harding, Robert. "[The Library of the Royal Academy of Arts, London: Selected Treasures—Part I](#)." *British Art Journal* 19.1 (2018): 29-34.

A descriptive bibliography of items that include John Boydell's *A Collection of Prints Engraved After the Most capital Paintings in England* (2 vols., 1769-72) and John Flaxman's *Anatomical Studies of the Bones and Muscles* (1833).

Harding, Robert. "[The Library of the Royal Academy of Arts, London: Selected Treasures—Part II](#)." *British Art Journal* 19.2 (2018): 20-25.

Includes references to William Roscoe, William Upcott, and Ozias Humphrey.

Hoock, Holger. [The King's Artists. The Royal Academy of Art and the Politics of British Culture 1760-1840](#). Oxford: Oxford University Press, 2003.

A study of the Royal Academy in its political and cultural context—"from the Academy core activities and its relations with other art institutions to its wider politico-cultural agenda and its interaction with various wider constituencies and with political institutions" (11).

Hudson, Derek, and Kenneth Luckhurst. *The Royal Society of Arts 1754-1954*. London: John Murray, 1954.

Hutchison, Sidney C. [*The History of the Royal Academy 1768-1986*](#). 2nd ed. London: Robert Royce Ltd., 1986.

The first eight chapters are widely relevant to Blake and members of his circle.

Monks, Sarah, John Barrell, and Mark Hallett, ed. [*Living with the Royal Academy: Artistic Ideals and Experiences in England, 1768-1848*](#). Farnham, Surrey, and Burlington, VT: Ashgate, 2013. [New York: Routledge, 2017](#).

A collection highlighting the relationship of artists to the Royal Academy.

Monks, Sarah. "Introduction: Life Study: Living with the Royal Academy, 1768-1848." 1-24.

Hallett, Mark. "The Academy Quartet: Joshua Reynolds in 1769." 25-52.

Monks, Sarah. "'Un peu Gascon': Dominic Serres and the Spectre of Alienation." 53-74.

McCalman, Iain. "Conquering Academy and Marketplace: Philippe de Loutherbourg's Channel Crossing." 75-88.

Bonehill, John. "'The eye of delicacy': Joseph Wright of Derby Reviewed." 89-110.

Dias, Rosie. "Venetian Secrets: Benjamin West and the Contexts of Colour at the Royal Academy." 111-30.

Barrell, John. "Thomas Banks and the Society for Constitutional Information." 131-52. On Banks's radicalism, arguing that he was more radical than James Barry.

Birmingham, Ann. "Apocalypse at the Academy: Death on the Pale Horse and the Revelation of Benjamin West." 153-70.

Myrone, Martin. "William Etty: 'a child of the Royal Academy.'" 171-94.

Edwards, Jason "By Abstraction Springs Forth Ideal Beauty?: The 'Real Academy' and John Gibson's Anglo-Roman Modernity." 195-220. On Gibson's career, his critical neglect, and the contemporary resurgence of interest in him.

Myrone, Martin. *Making the Modern Artist: Culture, Class and Art-Educational Opportunity in Romantic Britain*. New Haven and London: Yale University Press, 2020.

A key study of the Royal Academy students. Myrone focused on Blake as a student in his ["William Blake as a Student of the Royal Academy: A Prosopographical Perspective."](#)

Pears, Iain. [*The Discovery of Painting: The Growth of Interest in the Arts in England, 1680-1768*](#). New Haven and London: Yale University Press, 1988.

On the period before the founding of the Royal Academy; includes discussions of the Free Society of Arts and the Society of Artists.

Postle, Martin. "[*The Royal Academy at Somerset House: The Early Years*](#)." *The British Art Journal* 2.2 (winter 2000-01): 29-35.

On roughly the first decade of the Somerset House, focusing especially on exhibition space.

Price, Dorothy, et al. *Entangled Pasts, 1768-Now: Art, Colonialism and Change*. London: Royal Academy of Arts, 2024. <Blake (2025)>

The catalogue for the exhibition held at the Royal Academy of Arts, London, from 3 Feb. to 28 Apr. 2024. An exhibition on the legacies of racism and colonialism on the Royal Academy. It includes works by Joshua Reynolds, Thomas Stothard, Thomas Banks, Benjamin West, and William Wollett, and portraits of Olaudah Equiano and Ignatius Sancho. There are very slight references to Blake and Richard Cosway. Especially relevant chapters include:

Esther, Chadwick. “‘All Beautiful in Woe’: The Royal Academy and Enslavement, 1768-1840.” 18-27.

Gilroy-War, Cora. “Repairing the Sable Venus.” 28-37. Partly on Thomas Stothard.

Solkin, David H., ed. [*Art on the Line: The Royal Academy at Somerset House, 1780–1836*](#). New Haven and London: Yale University Press, 2001.

An important collection of essays on the Royal Academy, with descriptions of the exhibition space Somerset House and the practices of the Royal Academy, including its exclusion of engravers. Produced in connection with the exhibition at Courtauld Institute Gallery held from 18 Oct. 2001 to 20 Jan. 2002.

Stephens, Richard. “[*The Minute Books of the Royal Academy Under Sir Joshua Reynolds, 1768-92*](#).” Volume of the Walpole Society 81 (2019): 1-454.

Detailed transcriptions of the Royal Academy’s Minute Books, with references to many members of Blake’s circle who were involved with the Royal Academy.

Zimmerman, Sarah. “Taken by Storm: Multisensory Learning in the Lecture Room.” [*The Edinburgh Companion to Romanticism and the Arts*](#). Ed. Sophie Thomas and Maureen McCue. Edinburgh: Edinburgh University Press, 2023. 255-71. <Blake (2024)>

On the spaces of the public lecture, referencing the Royal Academy and other institutions.

Strange, Robert (1721-1792), engraver

Dennistoun, James. *Memoirs of Sir Robert Strange, Knt., Engraver*. London: Longman, Brown, Green, and Longmans, 1855. ([Vol. 1](#) [Vol. 2](#).)

Hopkinson, Martin. “[*Sir Robert Strange*](#).” *Print Quarterly* 25.4 (2008): 408-23.

On Strange in newspaper announcements and advertisements.

Woolett, William (1735-1785), engraver (See also the [*Notebook*](#) and “A Public Address”)

Fagan, Louis. [*A Catalogue Raisonné of the Engraved Works of William Woolett*](#). London: London Fine Art Society, Limited, 1885.

Eaves, Morris. [*The Counter-Arts Conspiracy: Art and Industry in the Age of Blake*](#). Ithaca: Cornell University Press, 1992. <WBHC 1972-74>

An illuminating study that positions Blake within several artistic traditions and controversies, including the development of the English School of Art between the

seventeenth and nineteenth century and the aesthetic issues created by new technologies of mechanical reproduction.

Essick, Robert N. [William Blake Printmaker](#). Princeton: Princeton University Press, 1980.
<BBS 465, WBHC 2001-02>

A very important study of Blake's career as a printmaker, which traces his training and his work in various forms of printing (intaglio, relief, etc.).

Essick's account of Blake's method of illuminated printing has been superseded on several points by Visconti's [Blake and the Idea of the Book](#). See also Mei-Ying Sung's [William Blake and the Art of Engraving](#) for a detailed consideration of Blake's practices as a commercial engraver.

Visconti, Joseph. "William Blake, Illuminated Books, and the Concept of Difference." *Essays on Romanticism*. Ed. Karl Kroeber and Gene Ruoff. New Brunswick: Rutgers University Press, 1993. 63-87. <WBHC 2812>

An important article on understanding how the differences among copies of the illuminated books were produced and what the differences can mean and not mean, with an articulation of Blake's arguments against Woollett and Bartolozzi regarding engraving.

Useful Contextual Studies Not on Blake

Carlson, Julia S. "[Historical Poetics, Poetics of History: Priestley's Time Charts and the Visualization of Meter](#)." *Wordsworth Circle* 52.1 (2021): 1-33. <Blake (2022)>

Argues that Joseph Priestley's innovative use of charts "facilitated a new way of representing time in poetry and scanning it on the page" (13).

Coltman, Vicci. [Fabricating the Antique: Neoclassicalism in Britain, 1760-1800](#). Chicago: Chicago University Press, 2006.

"Fabricating the Antique deals [...] with the packaging and repackaging of the material culture of the ancients; how ancient culture came to be isolated and dislocated from its original contexts in Italy for the purposes of possession and exhibition by a British audience" (15).

Germann, Jennifer. "['Other Women Were Present': Seeing Black Women in Georgian London](#)." *Eighteenth-Century Studies* 54.3 (2021): 535-53. <Blake (2022)>

Considers the representation in visual art of Black women, including Dido Elizabeth Davinier (c. 1760/1-1804), Elizabeth Sancho (1766–1837), and Jane Harry Thresher (c. 1758–84), with a substantial focus on Joshua Reynolds and slight mention of Joseph Nollekens.

Roach, Catherine. "['The Higher Branches': Genre and Race on Display at the British Institution, London, 1806](#)." *Art History* 44.2 (2021): 312-40. <Blake (2022)>

An important article that digitally reconstructs the 1806 exhibition of the British Institution for Promoting the Fine Arts to examine its arguments regarding race and "the ranking of various peoples from throughout the British Imperial sphere" (313).

Robinson, Terry F., and John Savarese. “[Introduction: Romanticism and Vision](#).” *European Romantic Review* 33.4 (2022): 451-60. <Blake (2023)>

The introduction to their special issue, “Romanticism and Vision”: “The essays in this issue catch sight of that variety [of scholarship on Romanticism and vision] through their focus on acts of looking; on the production of visual art; on the imaginative landscapes pictured in maps and panoramas; on the affective impact of spectatorship; and on the visuality of race” (455).

Rovee, Christopher. [Imagining the Gallery: The Social Body of British Romanticism](#). Stanford: Stanford University Press, 2006.

The study “approaches portraiture for its symbolic and social valences, instead of what is signified in a given portrait” (8). Passing reference to Blake in the introduction in relationship to Reynolds.

Nineteenth-Century Artists (1800-1899)

General

Trodd, Colin. “Emanations and Negations of Blake in Victorian Art Criticism.” [Blake, Modernity and Popular Culture](#). Ed. Steve Clark and Jason Whittaker. Basingstoke: Palgrave, 2007. 39-57. <WBHC 2862-63>

On the Victorian reception of Blake’s art (not on Blake’s concepts of “emanations” and “negations”).

Trodd, Colin. [Visions of Blake: William Blake in the Art World, 1830-1930](#). Liverpool: Liverpool University Press, 2012. <WBHC 2782>

A very substantial examination of Blake’s reception as an artist in the century after his death.

Bewick, Thomas (1753-1828)

Chadwick, Esther. “[Bewick’s ‘Little Whimsies’: Printmaking, Paper Money and Currency Radicalism in Early Nineteenth-Century Britain](#).” *Art History* 41.1 (2018): 42-71.²⁵²

Cleaver, James. “William Blake and Thomas Bewick.” [A History of Graphic Arts](#). New York: Philosophical Library, 1963. London, 1963. Rpt. [New York: Greenwood Press, Publishers, 1969](#). Rpt. [1977?](#) <BB #1401>

“Throughout the history of graphic art there can hardly be two men so dissimilar as William Blake and Thomas Bewick” (95).

Pedley, Colin. “[Blake’s Tiger and the Discourse of Natural History](#).” *Blake: An Illustrated Quarterly* 24.1 (summer 1990): 238-46. ²⁵³ <BBS 406>

²⁵² Incorporated in Chadwick’s [Radical Print: Art and Politics in Late Eighteenth-Century Britain](#) (New Haven: Yale University Press, 2024), <Blake (2025)>.

²⁵³ As BBS points out (406n1), the pagination for *Blake* should have started anew with this issue. “[Correction to Pagination]” in *Blake: An Illustrated Quarterly* 24.2 (fall 1990), 75, offers the correct pagination, but as the both the html and the pdf version retained the erroneous pagination, I have retained the erroneous pagination here.

On late eighteenth-century references to tigers in newspapers and in works of natural history, including Thomas Bewick's engraving for the [*General History of Quadrupeds*](#) (1790).

Brown, Ford Maddox (1821-93)

Trodd, Colin. "[Ford Maddox Brown and the William Blake Brotherhood.](#)" *Visual Culture in Britain* 15.3 (2014): 277-98. <WBHC 2781>

On Blake's, and particularly Gilchrist's Blake's, influence on Brown.

Copley, John Singleton (1738-1815)

Behrendt, Stephen C. "[A Possible Corollary Source for *The Gates of Paradise* 10.](#)" *Blake: An Illustrated Quarterly* 28.3 (winter 1994-95): 92-94. <WBHC 1655>

Suggests that the design of the drowning figure is similar to John Singleton Copley's "Watson and the Shark" (1778).

Farington, Joseph (1747-1821)

Farington, Joseph. *The Diary of Joseph Farington [1793-1820]*. Ed. Kenneth Garlick and Angus Macintyre [Vol. I-VI] or Kathryne Cave [Vol. VII-XVI]. (New Haven and London: Published for the Paul Mellon Centre for Studies in British Art by Yale University Press, 1978 [Vol. I-II], 1979 [Vol. III-VI], 1982 [Vol. VII-X], 1983 [Vol. XI-XII], 1984 [Vol. XIII-XVI], 1999 [Index by Evelyn Newby]). <WBHC 2012-13>

Farington's diary is a rich source of information about art, artists, and Romantic-era Britain in general. References to Blake are dated 19 Feb. and 24 Jun. 1796, 12 Jan. 1797, and 30 Nov. 1805. As Bentley writes, "The thousand-page index is extraordinarily detailed and useful about art and many other matters such as Food, Illness, Travel, and Inns" (WBHC 2013).

The 8 vol. James Greig edition (1922-28) <BB #1592> is often inaccurate. "The manuscript of the diary is now in the Royal Library at Windsor Castle; a typescript of the entire diary has been deposited in the British Museum; and the EP Group of Companies [formerly Micro Method] has produced a microfilm of the manuscript" (BB #1592).

Goya, Francisco (1746-1828)

Broeke, Isabelle van den. "Visual Anti-Tales: The Phantasmagoric Prints of Francisco Goya and William Blake." [Anti-Tales: The Uses of Disenchantment](#). Ed. Catriona McAra and David Calvin. Newcastle upon Tyne: Cambridge Scholars, 2011. 142-51. <WBHC 1788>

Gillray, James (1756-1815)

Behrendt, Stephen C. "[Europe 6: Plundering the Treasury.](#)" *Blake: An Illustrated Quarterly* 21.3 (winter 1987-88): 85-94. <BBS 401>

Connects Blake's images of famine and cannibalism with those of James Gillray.

Bogen, Nancy. "Blake's Debt to Gillray." *American Notes and Queries* 6 (1967): 35-38. <BB #1247>

"Some more associations between *Europe* pl. 4 and Fox and Burke" (BB #1247). See Erdman's "[William Blake's Debt to James Gillray.](#)"

Butler, Marilyn. "Art for the People in the Revolutionary Decade: Blake, Gillray and Wordsworth." *Romantic Rebels and Reactionaries: English Literature and Its Background 1760-1830*. Oxford: Oxford University Press, 1981. 39-68. <BBS 430>

Mostly on *Marriage*, 41-53.

Chadwick, Esther. *The Radical Print*. New Haven and London: Yale University Press, 2024. <Blake (2025)>

"Across five chapters, this book brings printmakers James Barry, John Hamilton Mortimer, James Gillray, Thomas Bewick, and William Blake together as artists of the 'Paper Age' for the first time. From Barry's experiments in aquatint at the time of the American Revolution to Blake's visionary engravings of the post-Napoleonic period, Chadwick shows how the print medium provided artists with special purchase on the major political issues of their age" (Publisher's description).

Erdman, David V. "[William Blake's Debt to James Gillray](#)." *Art Quarterly* 12.2 (1949): 165-70. <BB #1576>

Shows the influence of Gillray's visual satires on *Europe* (the two pages of "The Preludium"), "I Want! I Want!" from *The Gates of Paradise*, and Orc in *America*.

McCreery, Cindy. "Sentiment, Motherhood and the Sea in Gillray and Blake." *Women Reading William Blake*. Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2007. 148-58. <WBHC 1795-1800>

Compares Blake's *Little Tom the Sailor* to James Gillray's *The Nancy Packet* for their depictions of "sentiment, motherhood and the sea" (156).

Monteyne, Joseph. *Media Critique in the Age of Gillray: Scratches, Scraps, and Spectres*. Toronto: University of Toronto Press, 2022. <Blake (2023)>

Considers how satire reflects anxieties over traditional concepts of subjective agency spurred by new reproductive print technologies, with a chapter devoted to *The [First] Book of Urizen* and its negation of the page and the book.

Myrone, Martin. "Fuseli to Frankenstein: The Visual Arts in the Context of the Gothic." *Gothic Nightmares: Fuseli, Blake and the Romantic Imagination*. London: Tate Publishing, 2006. 31-40. <WBHC 1329-32>

Considers Fuseli, Blake, and James Gillray in relationship to the Gothic: "what brings the perverse, strange and supernatural art of Fuseli, Blake, and Gillray and their contemporaries into meaningful association with the Gothic in literature is also that they share the same range of new strategic possibilities regarding audiences, marketing and the power of sensation" (35).

Warner, Nicholas. "[Visual Analogues to Blake's "The Dog"](#)." *Blake: An Illustrated Quarterly* 18.3 (winter 1984-85): 140-43. <BBS 397>

Offers parallels between the design of "The Dog" and emblem 41 from Sambucus' *Emblemata*, (Antwerp, 1564), which was reprinted in Geffrey Whitney's *A Choice of*

Emblemes (Leynden, 1586), and James Gillray's "The Republican Rattle-Snake Fascinating the Bedford Squirrel" (1795).

Holst, Theodor von (1810-44)

Browne, Max. "[A Blake Source for von Holst.](#)" *Blake: An Illustrated Quarterly* 29.3 (winter 1995-96): 78-81. <WBHC 1660>

Documents newly discovered sketches by Holst based on designs found in *Jerusalem*.

Mckay, Charles. *Through the Long Day, or Memorials of a Literary Life during Half a Century*. 2 vols. London, 1887. <BB #2171>

"Theodore von Holst (1810-1844) 'often suggested to my mind, as I looked upon him, what his erratic predecessor, Blake, must have appeared in the eyes of his contemporaries, when the semi- or demi-semi fits of his highly poetical lunacy were upon him' (I.389)" (BB #2171).

Kauffman, Angelica [Angelika Kauffmann] (1741–1807) (See [Angelica Kauffman](#) in Members of Blake's Circle)

Landseer, John (1761 or 1769-1852)

Brylowe, Thora. [Romantic Art in Practice: Cultural Work and the Sister Arts, 1760–1820](#). Cambridge: Cambridge University Press, 2019. <Blake (2019)>

An important study of the Sister Arts in the Romantic era. It includes discussions of Blake and Antiquarianism, the Portland Vase (including Blake's engravings), the Hunts, John Landseer, and the Boydell Shakespeare Gallery.

Dörrbecker, D.W. "Innovative Reproduction: Painters and Engravers at the Royal Academy of Arts." [Historicizing Blake](#). Ed. Steve Clark and David Worrall. London: Macmillan, 1994. 125-46. <WBHC 1869-71>

An important consideration of the denigration of engravers as copyists by the Royal Academy and their exclusion from the body until 1928. Highlights the views of Joshua Reynolds, Robert Strange, and John Landseer in particular.

Eaves, Morris. [The Counter-Arts Conspiracy: Art and Industry in the Age of Blake](#). Ithaca: Cornell University Press, 1992. <WBHC 1972-74>

An illuminating study that positions Blake within several artistic traditions and controversies, including the development of the English School of Art between the seventeenth and nineteenth century and the aesthetic issues created by new technologies of mechanical reproduction.

Gage, John. "[An Early Exhibition and the Politics of British Printmaking](#)." *Print Quarterly* 6.2 (1989): 123-39.²⁵⁴

A useful article in sketching out the relationship of engravers to the Royal Academy, Landseer's efforts to gain entry to the RA, the formation of the Chalcographic Society

²⁵⁴ Not recorded in BBS.

and its activities, arguments over stipple and line engraving, and the responses of William Sharp and Blake.

Lawrence, Thomas (1769-1830)

Essick, Robert N. “[William Blake and Sir Thomas Lawrence](#).” *Notes and Queries* 25 (1978): 211-13. <BBS 465>

Notes the discovery of an 1830 letter in which the painter William Etty reports that Lawrence had sent Blake £100.

Linton, William James (1812-97)

Primary

Linton, W.J. [Blake's proofs, photos, tracings]. Beinecke Library, Yale University.

“A scrapbook with both printed and ms. ills. by William Blake, some accompanied by poems.” Call no. [2003 +189](#).

Linton, W.J. [Threescore and Ten Years 1820 to 1890](#). London: Lawrence and Bullen, 1894. <BBS 552>

Offers an anecdote about visiting John Linnell with Alexander Gilchrist when working on the illustrations for the *Life of Blake* (pp.181-82).

“W.J. Linton, ‘Death’s Door,’ *The Ladies’ Drawing Room Book* (N.Y. [1852]) and Anon., ‘Death and Immortality,’ *Illustrated Exhibitor and Magazine of Art*, I (12 June 1852), 369-71, signed on the threshold with a WJL monogram, design-size of each 13.7 x 21.9 cm; the old man moves to the right” (*WBHC* 744).

“W.J. Linton, *Thirty Pictures by Deceased British Artists* (1860) (design-size 12.05 x 20.8 cm), reprinted in John Jackson, *A Treatise on Wood Engraving*, Second Edition (1861) (design-size 12.05 x 20.8 cm) and in the New Edition [?1881]. The old man faces left. This version is different from that printed in 1852” (*WBHC* 1860).

Secondary

Butlin, Martin. “[A Rare Group of Early Twentieth-Century Watercolors by a Follower of William Blake](#).” *Blake: An Illustrated Quarterly* 29.3 (winter 1995-96): 76-77. <WBHC 1660>

“A further link [of the painter Henry John Stock] with William Blake, and perhaps at least a partial explanation for this paradoxical illustration of Blakean subjects in totally un-Blakean style, was the commissioner of these watercolors, Francis P. Osmaston (1857-1925),” who “owned a number of works by Blake” (70).

Essick, Robert N. “[Blake in the Marketplace, 2005](#).” *Blake: An Illustrated Quarterly* 39.4 (spring 2006): 178-79. <WBHC 1705>

Discusses and reproduces William James Linton’s wood-engraved title page for Bryant’s *Thanatopsis* (New York and Boston: H.M. Caldwell Co, n.d.), which is modelled on Blake’s unique separate plate, *Deaths Door*.

Gleckner, Robert F. “[W.J. Linton, a Latter-day Blake](#).” *Bulletin of Research in the Humanities* 85.2 (1982) 208-27. <BBS 428>

An overview of Linton's career with an emphasis on Linton's place in Blake's nineteenth-century reception.

Jackson, John [& William A. Chatto.] *A Treatise on Wood Engraving, Historical and Practical*. London: Charles Knight and Co., 1839. 715-17. 2nd ed. with a New Chapter on the Artists of the Present Day by Henry G. Bohn. London: Henry G. Bohn, 1861.²⁵⁵ <BB #1932, BBS 523-24, WBHC 745, 1837>

A near-contemporary account of Blake's method of relief engraving that is authored "apparently by Jackson" (BBS 523-24). Phillips explicates this account in detail in his essay, "[The Printing of Blake's America a Prophecy](#)." It refers to a version of *Thel* with "seven quarto pages" (715n), which Bentley identifies with copy E (WBHC 176).

The 2nd edition of 1851 uses "W.J. Linton's plate of 'Death's Door' which first appeared in his [Thirty Pictures by Deceased British Artists](#) (1860)," either as the edition's "frontispiece or 'at p. 632' (591)" (BBS 523).

Kitton, Fred. G. "[William James Linton, Engraver, Poet, and Political Writer](#)." *English Illustrated Magazine* 8.91 (April 1891): 491-500. <WBHC 859>

A biographical sketch.

Visconti, Joseph. "Blake after Blake: A Nation Discovers Genius." [Blake, Nation, and Empire](#). Ed. Steve Clark and David Worrall. New York: Palgrave Macmillan, 2006. 214-50. <WBHC 1866-69>

An important description of the production of Gilchrist's *Life* that considers how Blake's reception before 1863 shaped the book and how the illustrations for the book were produced by W.J. Linton.

Martin, John (1789-1854)

Gedge, Samuel. *Catalogue XX*. Norwich, England, 2015. <WBHC 1424>

Contains a 12 Feb. 1830 letter from John Martin to Bernard Barton, mentioning reading Cunningham's [The Lives of the Most Eminent British Painters, Sculptors and Architects](#) and offering his opinion of Blake, including the *Night Thoughts* engravings. Not in [BR](#).

Merchant, W. Moelwyn. "The Romantics." [Shakespeare and the Artist](#). London, New York, and Toronto: Oxford University Press, 1959. 77-94. <BB #2215>

Discusses Blake's Shakespeare illustrations on pp. 81-86, with the chapter also addressing other Romantic illustrations of Shakespeare, including those by Fuseli and John Martin. The previous chapter is on the Boydell Shakespeare project.

Paley, Morton D. "William Blake." [The Apocalyptic Sublime](#). New Haven and London: Yale University Press, 1986. 71-100. <BBS 598>

Considers Blake's visual depictions of apocalyptic imagery, including the early paintings, *War unchained by an Angel*, *Pestilence*, and *A Breach in the City; Europe; the Night*

²⁵⁵ The "[1851 edition](#)" listed by Hathi Trust (as being held by the University of California Library and digitized by Google) is actually the 1861 edition.

Thought designs; and the paintings of Revelation in the Bible watercolors. (The wider book details well how other artists of Blake's era, e.g., Benjamin West, Philippe Jacques de Loutherbourg, J.M.W. Turner, and John Martin, depicted similar subjects. It also discusses millenarian figures like Thomas Spence, John Wright, William Bryan, and William Sharp.)

Treadwell, James, “[Blake, John Martin, and the Illustration of *Paradise Lost*](#).” *Word & Image* 9 (1993): 363-82. <WBHC 2780>

Without performing “a full reading of Blake’s twelve watercolours and Martin’s twenty-four mezzotints[,]” [m]y initial aim is to use these two sets of *Paradise Lost* illustrations to question and complicate some commonplace assumptions about the translation of text into image” (abstract), with references to the Sister Arts.

Vine, Steve. “William Blake’s Materialities.” *Reinventing the Sublime: Post-Romantic Literature and Theory*. Brighton, Chicago, Toronto: Sussex Academic Press, 2013.²⁵⁶ 22-38. <WBHC 2804>

Positions Blake’s notion of the sublime, with references to John Martin, Burke, and Kant. Mostly references *A Descriptive Catalogue* and *Jerusalem*. “Each book—and perhaps even each plate, each mark, each printing—has the character of a ‘minute articulation’ or ‘minute particular’ whose very singularity, for Blake, is sublime” (38).

[Rowlandson, Thomas \(1756-1827\)](#)

Paulson, Ronald. “Burke’s Sublime and the Representation of Revolution.” [Culture and Politics from Puritanism to the Enlightenment](#). Ed. Perez Zagorin. Berkeley, Los Angeles, London: University of California Press, 1980. 241-70. <WBHC 2509>

On Blake’s depiction of revolution in *America* largely in relationship to Burke and Rowlandson.

[Runge, Otto \(1777-1810\)](#)

Bindman, David, and Esther Chadwick, eds. [William Blake’s Universe](#). London: Philip Wilson, 2024. Also published in German as *William Blakes Universum*. Berlin : Hatje Cantz Verlag, 2024. <*Blake* (2025)>

The English and German versions of the catalogue for the exhibition held at the Fitzwilliam Museum from 23 Feb. to 19 May 2024 and at the Hamburger Kunsthalle from 14 June to 8 Sept. 2024. The exhibition and catalogue highlight Blake in a European and, especially, German context, pairing Blake’s works with those of the German artist, Otto Runge (1777-1810). There are also significant discussions of John Flaxman, Henry Fuseli, Dante, Henry Crabb Robinson, Jacob Boehme, and Dionysius Andreas Freher. The German exhibition also included gratis a graphic novel, *William Blake Universum*, by Noëlle Kröger.

[Schiavonetti, Luigi \(1765-1810\) \(See also Robert Blair, *The Grave*\)](#)
[ODNB](#), Vivienne W. Painting.

²⁵⁶ Incorporates Vine’s “[Blake’s Material Sublime](#),” *Studies in Romanticism* 41.2 (2002), 237-58, <WBHC 2713-15, 2803>.

Alexander, David, ed. [Affecting Moments: Prints of English Literature Made in the Age of Romantic Sensibility 1775-1800](#). York: University of York, 1993. <WBHC 2930-31>

The catalogue for the exhibition held in 1993 at the University of York. The catalogue contains prints “from David Alexander’s collection” (WBHC 2931), and includes engravings by Francesco Bartolozzi, James Parker, William Wynne Ryland, Louis Schiavonetti, Robert Thew, and Caroline Watson.

Apesos, Anthony. “[Visionary Anatomy: Blake’s Bodies](#).” *Romantik: Journal for the Study of Romanticisms* 10 (2021): 57-82. <Blake (2023)>

“I will explore the origin and significance of Blake’s divergence from anatomical correctness” (abstract). Also references William Hunter, Joshua Reynolds, and Luigi Schiavonetti.

Scott, William Bell (1811-1890)

Primary

Minto, William, ed. [Autobiographical Notes of the Life of William Bell Scott](#). 2 vols. London: James R. Osgood, 1892.

Contains references to Blake.

Secondary

Allentuck, Marcia. “William Blake and William Bell Scott: Unpublished References to Blake’s Late Nineteenth-Century Reputation.” *Blake Studies* 2.2 (spring 1970): 55-56. <BB #1218.32>

A few references to Blake in Scott’s letters.

Bindman, David. “[An Unpublished Pencil Drawing of the Lambeth Period](#).” *Blake: An Illustrated Quarterly* 4.2 (autumn 1970): 38-40. <BB #1217.63>

Documents the sale and purchase (by Bindman himself) of “The Dead Bad-Doers” (Butlin #232), which “been sold with the William Bell Scott collection under the same title in 1892” (38). It is on the recto on a sketch for the title page of *The Song of Los*.

Goyder, George. “[An Unpublished Poem about Blake by William Bell Scott](#).” *Blake: An Illustrated Quarterly* 10.4 (spring 1977): 125. <BBS 381>

A poem by Scott in the copy of *The Grave* that once belonged to William Bell Scott’s father, Robert Scott.

Greenberg, Mark L. “[William Michael Rossetti’s Transcription and William Bell Scott’s Tracings from Blake’s Notebook](#).” *The Library* 6 (1984): 254-70. <BBS 495>

“A catalogue and analysis of their contents” (BBS 495).

Turner, J.M.W. (1775-1851)

Banta, Martha. “[Adonais and the Angel: Light, Color, and the Occult Sublime](#).” *Wordsworth Circle* 8.2 (1977): 113-20. <BBS 360>

“Turner and Shelley (with Blake as their foil) are the leading human figures of this paper, but the conceptions and visualizations of the sun form its true center” (113).

Butlin, Martin. “[The Very William Blake of Living Landscape Painters!](#)” *Blake: An Illustrated Quarterly* 10.1 (summer 1976): 33-34. <BBS 379>

On the comparison of Blake and Turner in [The Illustrated London News](#) for 10 May 1845.

Dodgson, Campbell. *Aquarelles de Turner Oeuvres de Blake; Austellung von Englischen Graphiken und Aquarellen: W. Blake und J.M.W. Turner*. Paris, 1937. <BB #642, WBHC 1119>

Finley, Gerald. [Angel in the Sun: Turner's Vision of History](#). Montreal: McGill-Queen's University Press, 1999.²⁵⁷

Some comparisons of Blake and Turner (pp. 177-79).

Franson, J. Karl. “Christ on the Pinnacle: Interpretative Illustrations of the Crisis in *Paradise Regained*.” *Milton Quarterly* 10 (1976): 48-53. <BBS 475>

“Comparison of the illustrations of Blake, J.M.W. Turner (1835), and William Harvey (1843)” (BBS 475).

[Twentieth-Century Artists \(1900-1999\)](#)

General

Antliff, Mark. “[Pacifism, Realism, and Pathology: Alex Comfort, Cecil Collins, and Neo-Romantic Art during World War II](#).” *Modernism/Modernity* 27.3 (Sept. 2020): 519-49. <*Blake* (2021)>

Some references to the influence of Blake and Samuel Palmer on the Neo-Romantics.

Hopkins, David. “Avant-Garde Blake: From Francis Bacon to Oz Magazine.” [Bulletin of the John Rylands Library](#) 98.1 (May 2022): 55-73. <*Blake* (2023)>

Examines “the way the artistic reception of William Blake changed in Britain between the 1950s and the early 1970s” (55).

Leveton, Jacob Henry. “William Blake and Art against Surveillance.” [William Blake and the Age of Aquarius](#). Stephen F. Eisenman. Princeton: Princeton University Press and the Block Museum of Art, 2017. 140-59. <*Blake* (2018, 2019, 2022)>

Argues that abstraction in Blake and twentieth-century artists like “Jackson Pollock, Clyfford Still, Ad Reinhardt, and Sam Francis” worked against state surveillance” (141).

Trodd, Colin. “Celebration and Censure: William Blake and Stories of Masterliness in the British Art World, 1930-59.” [Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture](#). Ed. Steve Clark, Tristanne Connolly, and Jason Whittaker. Houndsills, Basingstoke, Hampshire: Palgrave Macmillan, 2012. 91-101. <WBHC 1871-73>

“This chapter proposes that arguments over Blake’s relation to Masterliness became the rocket fuel for his take-off in art historical and curatorial discourses during the 1930s and 1940s” (92). (A good postscript to Trodd’s [Visions of Blake: William Blake in the Art World 1830-1930](#) [2012].)

²⁵⁷ Not recorded in *WBHC*.

Trodd, Colin. [*Visions of Blake: William Blake in the Art World, 1830-1930*](#). Liverpool: Liverpool University Press, 2012. <WBHC 2782>

A very substantial examination of Blake's reception as an artist in the century after his death.

Trodd, Colin. "William Blake and the Spiritual Forms of Citizenship and Hospitality." [*Bulletin of the John Rylands Library*](#) 98.1 (May 2022): 39-54. <*Blake* (2023)>

Examines Blake's reception in Britain between the 1910s and the 1940s, highlighting Blake's association with citizenship and ending with Blake's influence on the Neo-Romantics.

Bacon, Francis (1909-1992)

Courdert [i.e., Coudert], Pierre-Yves. "[*Enclosure and Expansion: Blake, Science, and the Body*](#)." [*Interfaces*](#) 30 (2010): 47-56. <WBHC 2190-91>

On what Blake saw wrong in the science of Newton, Locke, and Bacon, and his affinities with the twentieth-century painter, Francis Bacon (1909-1992).

Boyd, Arthur (1920-1999)

Otto, Peter. "Nebuchadnezzar's Sublime Torments: William Blake, Arthur Boyd and the East." [*The Reception of Blake in the Orient*](#). Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 260-71. <WBHC 1857-62>

Compares depictions of Nebuchadnezzar by Blake and the Australian painter, Arthur Boyd (1920-99).

Dadaism

Hopkins, David. "[*William Blake and British Surrealism: Humphrey Jennings, the Impact of Machines and the Case for Dada*](#)." [*Visual Culture in Britain*](#) 19.3 (2018). Special Issue: "William Blake: The Man from the Future?" Ed. Colin Trodd and Jason Whittaker. 305-20. <*Blake* (2017)>

"This article addresses an issue that has eluded focused scholarship: the reception of William Blake within the British surrealist movement from the mid-1930s onwards. A significant difference can be seen between Blake as understood by the critic Herbert Read, and Blake as conceived by the surrealist writer and film maker Humphrey Jennings" (abstract).

Dali, Salvador (1904-1989)

Hammacher, Abraham M. "The Divine Imagination." *Phantoms of the Imagination: Fantasy in Art and Literature from Blake to Dali*. Trans. Tony Langham and Plym Peters. New York, 1981. 29-35. <BBS 499, WBHC 2123>

Reid, Joshua. "Gender, Nature, and Desire in Dali's *Paradise Lost*." [*Global Milton and Visual Art*](#). Ed. Angelica Duran and Mario Murgia. Lanham, Boulder, New York, and London: Lexington Books, 2021. 199-223. <*Blake* (2024)>

Some comparison of Dali's illustrations of *Paradise Lost* with Blake's.

[Greenaway, Kate \(1846-1901\)](#)

Essick, Robert N. “[Blake and Kate Greenaway](#).” *Blake: An Illustrated Quarterly* 40.1 (summer 2006): 44. <WBHC 1708>

On children book illustrator, Kate Greenaway, and her notebook sketch (in Essick’s collection) for a “front cover, dust jacket, or both” (44) that would have been produced for an ultimately unexecuted book illustrating Blake’s *Songs*.

[Jugaku Bunshō \(1900-1992\)](#)

Sato, Hikari. “Jugaku Bunsho to William Blake kenkyū: Nichijo seikatsu no shisoka (Jugaku Bunsho and His Blake Studies: A Philosopher of Everyday Life).” *Choiki Bunka Kagaku Kiyo (Interdisciplinary Cultural Studies)* 24 (2019): 5-37. In Japanese. 1 plate. <*Blake* (2020)>

[Kondor, Béla \(1931-1972\)](#)

Agnes, Peter. “[The Reception of Blake in Hungary](#).” *Blake: An Illustrated Quarterly* 34.3 (winter 2000-01): 68-81. <WBHC 1685>

Considers Blake’s reception in Hungary in the twentieth century, highlighting particularly the etchings of Béla Kondor (1931-72).

[Meidner, Ludwig \(1884-1966\)](#)

Erle, Sibylle. “[Blake, Ludwig Meidner and Expressionism](#).” *Visual Culture in Britain* 19.3 (2018). Special Issue: “William Blake: The Man from the Future?” Ed. Colin Trodd and Jason Whittaker. 335-49. <*Blake* (2017)>

Considers Blake’s influence on the criticism and art of the German Expressionist Ludwig Meidner (1884-1966).

Muir, William (1819-1905)²⁵⁸ (See also [Studies of Facsimiles of Illuminated Books](#))

Davies, Alan Philip Keri. “[William Blake in Contexts: Family, Friendships, and Some Intellectual Microcultures of Eighteenth- and Nineteenth-Century England](#).” PhD diss. University of Surrey, 2003. <WBHC 1921-23>

A dissertation bursting with new information about William and Catherine Blake, their families, and their circle (James Parker, Rebekah Bliss, Richard Twiss, Alexander Tilloch, Samuel Varley, and William Muir), some of which has been published as articles.

Davies, Keri. “[William Muir and the Blake Press Edmonton with Muir’s letter to Kerrison Preston](#).” *Blake: An Illustrated Quarterly* 27.1 (summer 1993): 14-25. <WBHC 1645>

A biographical sketch of William Muir (1845-1938), including accounts of Muir’s Blake Press at Edmonton and of the early twentieth-century Blake Society and transcriptions of Muir’s letters to the collector, Kerrison Preston.

[Nettleship, John Trivett \(1841-1902\)](#)

Paley, Morton D. “[John Trivett Nettleship and his ‘Blake Drawings’](#).” *Blake: An Illustrated Quarterly* 14.4 (spring 1981): 185-94. <BBS 391>

On Nettleship’s Blake-like drawings.

²⁵⁸ See WBHC 495-502 for a list of all the facsimiles Muir produced and the copy he employed.

[Paolozzi, Eduardo \(1924-2005\)](#)²⁵⁹

Armstrong, Christopher and Meriel; John Beer; Colin St John Wilson; Patricia Fara. "William Blake and Paolozzi's Newton." *TLS* [19 Mar. 1993 p. 15](#); [26 Mar. 1993, p. 15](#); [9 Apr. 1993, p. 15](#). <WBHC 1594>

A controversy about the statue.

Butlin, Martin. "[Paolozzi's Newton](#)." *Blake: An Illustrated Quarterly* 27.2 (fall 1993): 44-45. <WBHC 1646>

On the controversies surrounding the statue outside of the British Library.

Crosby, Mark. "'The Sculptor Silent Stands before His Forming Image': Blake and Contemporary Sculpture." [Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture](#). Ed. Steve Clark, Tristanne Connolly, and Jason Whittaker. Houndsill, Basingstoke, Hampshire: Palgrave Macmillan, 2012. 120-31. <WBHC 1871-73>

In addition to tracing Blake's influence on sculptors Alastair Noble, Helen Martins, Eduardo Paolozzi, and Antony Gormley, sketches Blake's own relationship to discourses of sculpting through John Flaxman and his vocation as an engraver, which was aligned with sculpting.

James, Nicholas Philip. "William Blake." *Eduardo Paolozzi: Newton Figures*. London: Cv Publications/Visual Arts Research, 2005. <WBHC 2205>.

"A recorded conversation (1990) with Paolozzi (1924-2005)" (WBHC 2205).

Wilmott, Richard; Brian Alderson; Colin A. St John Wilson; Michael Saunders. "Newton statue." *Times* [of London], 10 Aug. 1992, p. 11 (Wilmott and Alderson), 13 August 1993, p.11 (Wilson and Saunders). <WBHC 2870>

On the statue.

[Ryusei, Kishida \(1891-1929\)](#)

Matsushita, Tetsuya. "Mushakoji Saneatsu saku, Kishida Ryusei ga *Kachi Kachi Yama to Hanasakajiji* no soga ni mirareru William Blake no kansogakuteki jintaizoeki no eikyo [The Physiognomic Influence of William Blake on the Modeling of a Human Body in Kishida Ryusei's Illustrations for *Mt. Kachi Kachi and an Old Man Who Made the Dead Trees Blossom* Written by Mushakoji Saneatsu]." *Bigaku (Aesthetics)* 68.2 (2017): 148. In Japanese. <*Blake* (2020)>

[Stock, Henry John \(1853-1930\)](#)

Butlin, Martin. "[A Rare Group of Early Twentieth-Century Watercolors by a Follower of William Blake](#)." *Blake: An Illustrated Quarterly* 29.3 (winter 1995-96): 76-77. <WBHC 1660>

"A further link [of the painter Henry John Stock] with William Blake, and perhaps at least a partial explanation for this paradoxical illustration of Blakean subjects in totally

²⁵⁹ A smaller version of the Newton statue was part of the exhibition, *William Blake (1757-1827): Visiones en el arte británico*, held at the Caixa Forum Madrid from 2 Jul. to 21 Oct. 2012. See Michelle Ferreira's [review](#) in *Blake: An Illustrated Quarterly* 47.2 (2013), 12 pars.

un-Blakean style, was the commissioner of these watercolors, Francis P. Osmaston (1857-1925)," who "owned a number of works by Blake" (70).

Surrealism

Hopkins, David. "[William Blake and British Surrealism: Humphrey Jennings, the Impact of Machines and the Case for Dada.](#)" *Visual Culture in Britain* 19.3 (2018). Special Issue: "William Blake: The Man from the Future?" Ed. Colin Trodd and Jason Whittaker. 305-20. <*Blake* (2017)>

"This article addresses an issue that has eluded focused scholarship: the reception of William Blake within the British surrealist movement from the mid-1930s onwards. A significant difference can be seen between Blake as understood by the critic Herbert Read, and Blake as conceived by the surrealist writer and film maker Humphrey Jennings" (abstract).

Sung, Mei-Ying. "Blake and Surrealism." [Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture](#). Ed. Steve Clark, Tristanne Connolly, and Jason Whittaker. Hounds Mills, Basingstoke, Hampshire: Palgrave Macmillan, 2012. 102-19. <WBHC 1871-73>

Traces "the Surrealists' use of Blake's art, and Surrealism's oddly neglected yet long-lasting counter-impact on Blake Studies" (102).

Twenty-first-Century Artists (2000-Present)

General

Crosby, Mark. "'The Sculptor Silent Stands before His Forming Image': Blake and Contemporary Sculpture." [Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture](#). Ed. Steve Clark, Tristanne Connolly, and Jason Whittaker. Hounds Mills, Basingstoke, Hampshire: Palgrave Macmillan, 2012. 120-31. <WBHC 1871-73>

In addition to tracing Blake's influence on sculptors Alastair Noble, Helen Martins, Eduardo Paolozzi, and Antony Gormley, sketches Blake's own relationship to discourses of sculpting through John Flaxman and his vocation as an engraver, which was aligned with sculpting.

Morgan, Paige. "The Hinges on the Doors of Marriage: The Body's Openness to Information in the Art of Stelarc and Blake." [Sexy Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2013. 177-92. <WBHC 1803-04>

On the Blakean work of "the Cypriot-Australian performance artist Stelarc" (178).

Becher, Lorenz (1961-)

Becher, Lorenz. "[Lorenz Becher: An Artist in Berne, Switzerland.](#)" *Blake: An Illustrated Quarterly* 31.1 (summer 1997): 22-24. <WBHC 1669>

On his Blake-inspired paintings.

Eldridge, Aethelred (1930-2018) and Alexandra (1948-)

Primary

"[\[Aethel-Gram\].](#)" *Blake: An Illustrated Quarterly* 9.2 (fall 1975): 37.

An illustration.

["Golgonooga."](#) *Blake: An Illustrated Quarterly* 10.1 (summer 1976): 4-7.

An account of the building of the Scriptorium; pictures of “[b]ronze life masks of Blake, cast by Aethelred Eldridge,” of the Church and School, of an outhouse, and of a bell; and designs for a wall [of the Scriptorium?].

["Golgonooga."](#) *Blake: An Illustrated Quarterly* 10.2 (fall 1976): 47.

Another Aethel-gram: “There is only one endangered Species: Me!”

One Tooth on the Petrific Key to William Blake’s System: (‘Adam New Created in Edam’), the Work in Progress. Millfield [Ohio]: The Author, 1976. <WBHC 1980>

[“Scripting a City of Art: Golgonooga.”](#) *Blake: An Illustrated Quarterly* 10.3 (winter 1976-77): 69-70.

On the designs of the Scriptorium by David Calahan and the other artists and craftspeople working on it, with pictures, as well as the publishing goals of Golgonooga Press.

["Golgonooga Beastiary."](#) *Blake: An Illustrated Quarterly* 11.2 (fall 1977): 130.

An announcement of Alexandra Eldridge’s *Animal Forms of Wisdom: A William Blake Bestiary*: “The edition is limited to 35 copies, handbound in quarter calf and Nideggen paper. There are 25 pages, silk-screen on rag paper, illuminated and hand-colored by the author (130). Two illustrations with Blake quotations are reproduced.

["Golgonooga, Ohio."](#) *Blake: An Illustrated Quarterly* 13.1 (summer 1979): 57.

An Aethel-gram: “A Gigantic World; pitifully, humanly scaled!”

["Golgonooga News."](#) *Blake: An Illustrated Quarterly* 16.3 (winter 1982-83): 184.

Reports that “there have been eight couples married and thirteen babies baptized at Golgonooga” (184).

[“\[Reply to Morris Eaves’ Review of *The Dick and Jane*.\]”](#) *Blake: An Illustrated Quarterly* 22.1 (summer 1988): 19. <BBS 403>

An Athel-gram-like response.

Eldridge, Aethelred. [*Albion Awake!*](#) Millfield, OH: Golgonooga, The Church of William Blake, 1977.

Blakean verse and visions.

Secondary

Murphy, John P. “Building Golgonooga in the Age of Aquarius.” [*William Blake and the Age of Aquarius*](#). Stephen F. Eisenman. Princeton: Princeton University Press and the Block Museum of Art, 2017. 160-81. <Blake (2018, 2019, 2022)>

Chronicles Aethelred and Alexandra Eldridge’s Church of William Blake in Golgonooga, Ohio.

Olivetti, Katherine. “[Soul Mapping: A Conversation with Alexandra Eldridge](#).” *Jung Journal* 7.2 (2013): 87-104.

An interview in which “[s]he describes her time as a co-founder and long-time resident of an artistic community based on the principles of William Blake, a community that she and her husband called Golgonooza after Blake’s City of Art” (abstract).

Pajdic, Predrag. “[Alexandra Eldridge Interview](#).” Visions West Contemporary n.d.

An interview that references Blake and the Church of Blake.

Prabhu, David. “[[Ministry Continues . . .](#).]” *Blake: An Illustrated Quarterly* 22.2 (fall 1988): 74.²⁶⁰ <BBS 403>

A description of the arson of the Church of William Blake.

“[Publications Received](#).” *Blake: An Illustrated Quarterly* 4.3 (winter 1971): 68.²⁶¹

Notes receiving Peter Russell’s *The Golden Chain / Lyrical Poems 1964-1969* (Venice, 1970) and Aethelred Eldridge’s *The Golgonooza Organ #1*, highlighting the Blakean content of both and printing Eldridge’s “Golgonooza Organ.”

Emin, Tracey (1963-)

Connolly, Tristanne. “‘Fear not / To unfold your dark visions of torment’: Blake and Emin’s Bad Sex Aesthetic.” [Queer Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2010. 116-39. <WBHC 1801-03>

Explores “what kind of art does Blake see resulting [. . .] from a messy male-male relationship” (117), reading *The Book of Urizen* in relationship to the work of the artist Tracey Emin (b. 1963) and Jessica Benjamin’s *The Bounds of Love* (1988).

“[Tracey Emin and William Blake in Focus](#).” Tate Gallery.²⁶²

A description of the exhibition, which ran from 16 Sep. 2016 to 3 Sep. 2017.

Evans, Cerith Wyn (1958-)

Whittaker, Jason. “Trannies, Amputees and Disco Queens: Blake and Contemporary Queer Art.” [Queer Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2010. 87-96. <WBHC 1801-03>

Shows Blake’s influence on Queer artists Cerith Wyn Evans (b. 1958) and Joel-Peter Witkin (b. 1939).

²⁶⁰ Rpt. from *News*, Athens, Ohio, 6 Jun. 1988.

²⁶¹ Not recorded in BB.

²⁶² See Sibylle Earle’s [review](#) in *Blake: An Illustrated Quarterly* 52.3 (winter 2018-19), 13 pars, <*Blake* (2020)>.

Gopalkrishnan, Carl²⁶³

Gopalkrishnan, Carl. “[An Artists \[sic\] Exploration of the Mythic, Subconscious and Literary Constructions of Military Interventions in the Indo-Pacific.](#)” *Critical Military Studies* (2022): 5 pp. <*Blake* (2023)>

“I share my experience of using William Blake’s 1793 poem *America a Prophecy* as a lens to explore the mythic, subconscious and literary constructions of military interventions in the Indo-Pacific for my painting *Australia a Prophecy*” (abstract).

Paolozzi, Eduardo (1924-2005)

Butlin, Martin. “[Paolozzi’s Newton.](#)” *Blake: An Illustrated Quarterly* 27.2 (fall 1993): 44-45. <WBHC 1646>

On the controversy over Paolozzi’s statue of Newton, now outside of the British Library, which was conducted in *The Times* between Aug. 1992 and Mar. 1993.

Porter, Melinda Camber (1953-2008)

Hamlyn, Robin. *William Blake Illuminates the Works of Melinda Camber Porter: Lecture by Robin Hamlyn [to accompany] An Exhibition of Twenty-three Works on Paper by Melinda Camber Porter from the LUMINOUS BODIES Series.* New York: Blake Press, 2006. <WBHC 2122-23>

A catalogue of Porter’s illustrations of Blake with a lecture by Robin Hamlyn: “‘What Melinda has done . . . is to really centre on what is the essence of not only Blake’s writings and his meanings in his writings but also of the way he lived his life’ (5)”²⁶⁴ (WBHC 2123).

Sendak, Maurice (1928-2012) (See also [Maurice Sendak in Blake’s Collectors](#))

Crosby, Mark. “Sendak, Blake, and the Image of Childhood.” [William Blake and the Age of Aquarius.](#) Stephen F. Eisenman. Princeton: Princeton University Press and the Block Museum of Art, 2017. 182-97. <*Blake* (2018, 2019, 2022)>

On Sendak’s enthusiasm for Blake.

Essick, Robert N. “Introduction.” *Sendak and Blake: Illustrating “Songs of Innocence.”* New York: Society of Illustrators, 2018. <*Blake* (2019)>

An introduction to the catalogue for the exhibition of Sendak’s work at the Society of Illustrators, which was held from 23 Oct.to 3 Nov. 2018.

Flory, Wendy Stallard. “[‘The diving and ducking moralities’: Sendak’s *Pierre*, Blake, and the Vulnerabilities of the Artist.](#)” *Melville Society Extracts* 111 (1997): 7-11. <WBHC 2022>

Considers Blake’s influence on Sendak’s drawings for a 1995 illustrated edition of Melville’s *Pierre*.

Glykeria, Selimi. “[The Deployment of Myth towards Childhood Representation in Maurice Sendak’s *Where the Wild Things Are* and *Outside Over There*.](#)” *Keimena/Texts* 40 (2024). In English. Abstract in Greek and English. <*Blake* (2025)>

²⁶³ See also Gopalkrishnan’s [essay](#) in *Vala* 4 and his presentation to [the Blake Society](#) in 2023.

²⁶⁴ Bentley’s ellipses.

“Influenced by William Blake’s artistic style and his mythopoeia aiming at the interpretation of the conflicting psychological aspects of human existence, Sendak makes use of the mythic motif of the adventure journey to illustrate the challenges of the child’s course towards maturation” (abstract).

Waller, Jenifer R. “[Maurice Sendak and the Blakean Vision of Childhood](#).” *Children’s Literature* 6 (1977): 130-40. <BBS 671, WBHC 2826>

Compares their vision of childhood and traces Blake’s influence on Sendak.

[Witkin, Joel Peter \(1939- \)](#)

Whittaker, Jason. “Trannies, Amputees and Disco Queens: Blake and Contemporary Queer Art.” [Queer Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2010. 87-96. <WBHC 1801-03>

Shows Blake’s influence on Queer artists Cerith Wyn Evans (b. 1958) and Joel-Peter Witkin (b. 1939).

Blake's Collectors and Collections (See also [Collections: Digital Collections, Collection Catalogues, Collections Guides, and Scholarship](#); and [Major Exhibition and Sale Catalogues](#))²⁶⁵

General Studies

Cleaver, Laua. “[George D. Smith \(1870–1920\), Bernard Alfred Quaritch \(1871–1913\), and the Trade in Medieval European Manuscripts in the United States ca. 1890–1920.](#)” *Manuscript Studies: A Journal of the Schoenberg Institute for Manuscript Studies* 8.1 (2023): 61-94. <Blake (2024)>

Compares the lives of Smith and Quaritch and their role in shaping the holdings of medieval manuscripts in the Huntington, Morgan, and Walters collections. There is only one mention of Blake, though both were major Blake dealers.

Davies, Keri. [Bibliotheca Splendidissima.: A Blog about Rebekah Bliss, Her Library, Her Circle, and Other Women Book Collectors.](#) (2013, 2107).

Includes many informative posts, including a [biographical list](#) detailing female collectors of Blake and the book binders used by Bliss.

Essick, Robert N. “Collecting Blake.” [Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.](#) Ed. Karen Mulhallen. Toronto: University of Toronto Press, 2010. 19-34. <WBHC 2436-40>

Highlights important collectors of Blake, with personal anecdotes of his own experience as a collector.

Hargraves, Matthew. “America’s Blake.” [William Blake: Visionary.](#) Ed. Edina Adam. Los Angeles: J. Paul Getty Museum, 2020. 29-35. <Blake (2021, 2022, 2023, 2024)>

A survey of major American Blake collectors, from the Transcendentalists to Robert N. Essick.

Conservatorship

Rayner, Judith. “[Rehousing of Print Collections at the British Museum—The William Blake Post Binder Project and Other Recent Approaches.](#)” *Paper Conservator* 27 (2003): 35-45.

“[D]iscusses the considerations involved in some recent rehousing projects” that “uses a current example involving some of William Blake’s illuminated books” (summary).

Collectors Contemporary with Blake (See also [Blake and Members of His Circle](#))²⁶⁶

General Studies

Paley, Morton D. “[George Romney and Ozias Humphry as Collectors of William Blake’s Illuminated Printing.](#)” *Blake: An Illustrated Quarterly* 50.3 (winter 2016-17): 49 pars. <Blake (2017)>

²⁶⁵ The index of Butlin’s [The Paintings and Drawings of William Blake](#) (1981) represents owners of Blake’s works in bold font.

²⁶⁶ For a complete list of Blake’s contemporary patrons, see the appendix to Bentley’s [William Blake in the Desolate Market](#) (2014), 106-92. Bentley’s [Sale Catalogues](#) (2017) reproduces every documented record of a Blake sale.

“Taken together, the two artists’ purchases compose a substantial portion of Blake’s known sales of illuminated books and associated material in the period from his initial prospectus ‘To the Public’ (E 692-93), dated 10 October 1793, to 1796” (par. 1).

Viscomi, Joseph. “[The Myth of the Commissioned Illuminated Book: George Romney, Isaac D’Israeli, and ‘ONE HUNDRED AND SIXTY Designs . . . of Blake’s.’](#)” *Blake: An Illustrated Quarterly* 23.2 (fall 1989): 48-74. <BBS 404>

An important article that uses the example of Isaac D’Israeli, who, Viscomi suggests, obtained his illuminated books not from Blake himself but from the collection of George Romney, to argue that the illuminated books were not produced individually on commission but in printing sessions.

Balmanno, Robert (1780-1863)

Catalogues

Mr Sotheby and Son. [Rare and Valuable Engravings, Pictures, Bronzes, &c. Catalogue of a Very Valuable Collection of Prints, Drawings, Pictures, &c. &c. The Property of a Collector \[Robert Balmanno\], Consisting of A most Select Collection of the Works of the Modern English School ever submitted for Public Sale, The Greatest Part Presentation Proofs on India Paper . . . Works of Stothard and Fuseli, Nearly complete, including a Valuable Collection of Drawings by Tho. Stothard, R.A. A Few Choice and Original Pictures, By Distinguished Artists of the Modern School, Particularly of Stothard, Fuseli . . .](#) London, 1830.²⁶⁷

Mr. Sotheby and Son. *Catalogue of a Select and Elegant Library, the Property of a Collector Robert Balmanno . . . to which is added The Topographical Portions of the Library of a Gentleman.* London, 1830. <BB #541>

Beckford, William (1760-1844)

Catalogue

Sotheby, Wilkinson & Hodge. [The Hamilton Palace Libraries. Catalogue of The First Portion of The Beckford Library, removed from Hamilton Palace.](#) London, 1882. <BB #577-79>

Studies

Châtel, Laurent. “‘One Must Become Half-Catholic’: William Beckford (1760-1844) as ‘Impolite and Uncommercial’ Aesthete.” [Marketing Art in the British Isles, 1700 to the Present: A Cultural History](#). Ed. Charlotte Gould and Sophie Mesplède. Farnham, Surrey, and Burlington, VT: Ashgate, 2012. 195-210.

“I seek to demonstrate that Beckford’s attitudes to collection and patronage engendered an aesthetics that may be called impolite and uncommercial by the standards of late eighteenth-century Britain. I wish to chart his misgivings about trade, his refusal of worldliness, his radical isolation, and the meaning of his ‘half-Catholicism’” (197).

Châtel, Laurent. “[W.B. & W.B.: ‘A Long Story’—Sublime Congruences between Gray, Beckford and Blake.](#)” *Interfaces* 30 (2010): 57-74. <WBHC 2190-91>

On the Blake collector and Gothic novelist, William Beckford (1760-1844), and his possible first- or secondhand connections to Blake, with a discussion of their possible

²⁶⁷ Bentley’s [Sale Catalogues](#) erroneously gives the date of publication as 1828 instead of 1830.

intellectual and creative similarities, especially in regard to Thomas Gray. (Beckford owned the illustrations.)

Bliss, Rebekah (1747-1819)

Catalogue

Bibliotheca Splendidissima: A Catalogue of a Select Portion of The Library of Mrs. Bliss, Deceased, Removed from her Residence at Kensington. Saunders and Hodgson, April 26-29 1826. <BB #537, WBHC 984>

Studies

Davies, Keri. [*Bibliotheca Splendidissima.: A Blog about Rebekah Bliss, Her Library, Her Circle, and Other Women Book Collectors.*](#) (2013, 2107).

Includes many informative posts, including a [biographical list](#) detailing female collectors of Blake and the book binders used by Bliss.

Davies, Keri. "Mrs Bliss: A Blake Collector of 1794." [*Blake in the Nineties*](#). Ed. Steve Clark and David Worrall. Basingstoke: Macmillan Press Ltd, 1999. 212-30. <WBHC 1863>

A key article on one of Blake's earliest collectors that demonstrates Blake's works were sold at Joseph Johnson's bookshop. The article also details her library, references to her and her Blake collection in the correspondence of [Francis Douce](#) and Richard Twiss, her long relationship with Ann Whitaker, and the Dissenting Carey Street Chapel to which she belonged. Further developed in Davies' "[Rebekah Bliss: Collector of William Blake and Oriental Books](#)".

Davies, Keri. "Rebekah Bliss: Collector of William Blake and Oriental Books." [*The Reception of Blake in the Orient*](#). London: Continuum, 2006. 38-62. <WBHC 1857-62>

An elaboration of Davies's "[Mrs. Bliss: A Blake Collector of 1794](#)," with much added about her collection of "oriental books" and those owned by members of Blake's circle. Points out probable sources in Bliss's copy of *Antiquités Etrusques, Grecques et Romains* (1766-1767) for Blake's "The Apotheosis of Bacchus" (Butlin #174); in Edward Moor's *The Hindu Pantheon* (1810) for several designs in *Jerusalem* and "Lucifer" (Butlin #812:69) in the Dante illustrations; and F. Balthazard Solvyns's *Les hindous* (1808) for the title page of *Milton*.

Davies, Alan Philip Keri. "[William Blake in Contexts: Family, Friendships, and Some Intellectual Microcultures of Eighteenth- and Nineteenth-Century England](#)." PhD diss. University of Surrey, 2003. <WBHC 1921-23>

A dissertation bursting with new information about William and Catherine Blake, their families, and their circle (James Parker, Rebekah Bliss, Richard Twiss, Alexander Tilloch, Samuel Varley, and William Muir), some of which has been published as articles.

Burney, Charles Parr (1785-1864)

Study

Bentley, G.E., Jr. "[Charles Parr Burney as a Blake Collector](#)." *Blake: An Illustrated Quarterly* 17.1 (summer 1983): 16. <BBS 395>

Tries to account for a reference by Burney in a 29 Sep. 1862 letter to “a Volume of ‘Blake’s’ eccentric, but very interesting Drawings, accompanied by Verses, written with great care and in very minute characters,—which is now in my possession” (qtd. 16).

Butts, Thomas, and His Family (See [Butts](#) under [Blake and Members of His Circle](#))

Cumberland, George (See [George Cumberland](#) in [Blake and Members of Blake’s Circle](#))

Curry, James (1756-1805)

Study

Bentley, G.E., Jr. “[Dr. James Curry as Patron of Blake](#).” *Notes and Queries* 27.1 (1980): 71-73. <BBS 367>

Details about James Curry and his friend, Ozias Humphry, with possible works that Curry may have owned.

D’Israeli, Isaac (1766-1848) See also [Benjamin Disraeli \(1804-1881\)](#)

Studies

Bentley, G.E., Jr. “[The First Printed Reference to the Publication of Job: Disraeli\(?\) in The Star Chamber \(1826\)](#).” *Blake: An Illustrated Quarterly* 12.1 (summer 1978): 69-70. <BBS 384>

Notes a reference to *Job* “in the obscure and short-lived satirical political weekly *The Star Chamber* for Wednesday 3 May 1826” (69). Bentley suggests that Benjamin D’Israeli, who would have seen his father’s collection, was likely the author.

Dibdin, Thomas F. *The Library Companion*. 2 vols. London, 1824. [1 vol. 1824](#). 2nd ed. 1825. <BB #1484>

Alludes to “the Blake collection of ‘My friend Mr. D’Israeli’ [I.334, 1st ed.]” (BB #1484).

Visconti, Joseph. “[The Myth of the Commissioned Illuminated Book: George Romney, Isaac D’Israeli, and ‘ONE HUNDRED AND SIXTY Designs . . . of Blake’s.’](#)” *Blake: An Illustrated Quarterly* 23.2 (fall 1989): 48-74. <BBS 404>

An important article that uses the example of Isaac D’Israeli, who, Visconti suggests, obtained his illuminated books not from Blake himself but from the collection of George Romney, to argue that the illuminated books were not produced individually on commission but in printing sessions.

Douce, Francis (1757-1834)

Catalogue

[Catalogue of the Printed Books and Manuscripts bequeathed by Francis Douce, Esq. to the Bodleian Library](#). Oxford, 1840. <BB #553>

Studies

Barush, Kathryn. “[Visions of Mortality](#).” *Apollo* 177.605 (Jan. 2013): 56-62. <WBHC 1584>²⁶⁸

“The vast collection of antiquarian Francis Douce incorporated a wide range of images of death and the afterlife. These included a set of William Blake’s designs for *The Grave*,

²⁶⁸ Note WBHC’s “Barusch” is an error.

now in Oxford's Ashmolean Museum, resonant Romantic additions to an age-old pictorial tradition" (56).

Davies, Keri. "Mrs Bliss: A Blake Collector of 1794." [Blake in the Nineties](#). Ed. Steve Clark and David Worrall. Basingstoke: Macmillan Press Ltd, 1999. 212-30. <WBHC 1863>

A key article on one of Blake's earliest collectors that demonstrates Blake's works were sold at Joseph Johnson's bookshop. The article also details her library, references to her and her Blake collection in the correspondence of [Francis Douce](#) and Richard Twiss, her long relationship with Ann Whitaker, and the Dissenting Carey Street Chapel to which she belonged. Developed in "[Rebekah Bliss: Collector of William Blake and Oriental Books](#)".

Mertz, J.B. "[Blake v. Cromeek: A Contemporary Ruling](#)." *Modern Philology* 99.1 (2001): 66-77. <WBHC 2401>

Considers the implications of the fact that Francis Douce owned the prospectuses for both Blake and Stothard's Chaucer prints (see Mertz, "[Unrecorded](#)"), but only bought Blake's. Reproduces copy B of *Blake's Chaucer: The Canterbury Pilgrims* (1809).

Mertz, J.B. "[A Contemporary Reference to William Blake in the Notebooks of Francis Douce](#)." *Notes and Queries* 47.3 (2000): 306-08. <WBHC 2401>

Douce likens "Blake's figures" to "Procrustes' men" (307).

Mertz, J.B. "[An Unrecorded Copy of Blake's 1809 Chaucer Prospectus](#)." *Blake: An Illustrated Quarterly* 32.3 (winter 1998-99): 73-74. <WBHC 1676>

Records Francis Douce's copy of Blake's 1809 Chaucer Prospectus, with references to Stothard and Cromeek.

Stemmler, Joan K. "[Undisturbed above once in a Lustre](#)" [Francis Douce, George Cumberland and William Blake at the Bodleian Library and Ashmolean Museum](#)." *Blake: An Illustrated Quarterly* 26.1 (summer 1992): 9-18. <BBS 409>

A rich examination of the Francis Douce papers that reveals two new references to Blake as well as offering new information about Cumberland, Richard Twiss, and James and Richard Edwards.

[Dyer, Gilbert \(b. 1776\)](#)

Study

Mertz, J.B. "[Gilbert Dyer: An Early Blake Vendor?](#)" *Blake: An Illustrated Quarterly* 40.4 (spring 2007): 147-49. <WBHC 1711>

"Gilbert Dyer [b. 1776], the son of the active Exeter bookseller Gilbert Dyer [1743-October 1820], is probably the vendor in April 1821 of *Marriage* [B] and 'Accusers' [B]" (WBHC 1711).

[Edwards, Thomas \(1762-1834\)](#)

Catalogues

Thomas Edwards. *A Catalogue of a Very Valuable and Select Collection of Books in Most Languages, and Every Branch of Literature; Containing many Unique and Splendid Articles, collected from various Parts of Europe, generally in good Condition, and many in elegant Bindings . . . Now on Sale (for Ready Money only) The Prices printed in the Catalogue, and marked in the first Leaf of every Book.* Halifax, 1815.

Thomas Edwards. *Part II. Being the Appendix and Supplement to Thomas Edwards's Catalogue, Halifax; Containing all the rarest Articles from the Cabinet of an eminent Collector; Consisting of Early French Poetry, Mysteries, Books of Emblems, Early Printed Books, Missals on Vellum with Miniatures, and Other Fine Articles; Together With The Mathematics, Arts and Sciences Law and Medical Books: Now on Sale (for Ready Money only) The Prices printed in the Catalogue and marked in the first Leaf of every book.* M.DCCC.XVI. Halifax, 1816.

A Catalogue of A Valuable and Select Collection of Bo[oks] Containing Several Unique and Rare Articles [. . .]. Thomas Edwards's Book Seller in Halifax. 1821. <BB #534, WBHC 982-83>

Messrs. Thomas Winstanley & Co. *A Catalogue of the Very Valuable, Extensive and Genuine Collection of Books (Selected from the Stock in Trade) of Mr. Thomas Edwards, Bookseller of Halifax (Who Is Retiring from Business) . . . Which Will Be Sold by Auction.* Halifax: Printed by N. Whitley, for Thomas Edwards, Bookseller, 1826.

Messrs. Stewart, Wheatley, & Adlard. *A Catalogue of the Splendid and Valuable Collection of Books, Manuscripts, and Missals, the property of Thomas Edwards, Esq. (Late of Halifax, Yorkshire.) Comprising . . . Young's Night Thoughts, with Original Drawings by Blake* (London, 1828).

Studies

Bentley, G.E., Jr. “[The 1821 Edwards Catalogue](#).” *Blake: An Illustrated Quarterly* 17.4 (spring 1984): 154-56. <BBS 396>

Describes the catalogue which had been lost since T.W. Hanson cited it in his 1912-13 article, “Edwards of Halifax. Books Sellers, Collectors and Book-Binders” (*Halifax Guardian* Dec. 1912 and Jan. 1913).

Bentley, G.E., Jr. “Thomas Edwards, an Important Provincial Bookseller.” [The Edwardses of Halifax: The Making and Selling of Beautiful Books in London and Halifax, 1749-1826](#). 2 vols.²⁶⁹ Toronto, Buffalo, London: University of Toronto Press, 2015. 193-200. <WBHC 2968>

On Edwards's career, highlighting his ownership of the *Night Thoughts* watercolors.

[Evans, Edward \(1789-1835\)²⁷⁰](#)

Bentley, G.E., Jr. “[Good Evans. William Blake and the Evans Family of Print Sellers](#).” *Notes and Queries* 64.4 (Dec. 2017): 572-83. <Blake (2018)>

²⁶⁹ The [second volume](#) is only available digitally at the University of Toronto Press's entry for the book at its website's catalogue.

²⁷⁰ For the numerous Evans family catalogues, see Bentley's [Sale Catalogues](#).

On the print seller, Edward Evans, and the 1821 catalogue which listed the illuminated books and other prints that Blake had sold to him.

Ferguson, James (1790-1871)

Study

Bentley, G.E., Jr. "The Peripatetic Painter and the Stroke of Genius: James Ferguson (1790-1871) as a Patron of William Blake." *The Blake Journal* 5 (2000): 7-22. <WBHC 1746>

Identifies Ferguson as "the first collector" [of Blake] 'in the North of England' (18) (WBHC 1776).

Hanrott, Phillip Augustus (1776-1856)

Catalogues

Mr. Evans. *Catalogue of the Splendid, Choice, and Curious Library of P.A. Hanrott, Esq. Part the First . . .* London, 1833. <BB #544>

Mr. Evans. *Catalogue of the Fifth and Concluding Portion of the Valuable and Extensive Library of P.A. Hanrott, Esq. Which Will Be Sold by Auction.* London, 1834. <WBHC 987>

Holgate, William

Catalogue

S. Leigh Sotheby. *Catalogue of the Valuable Library of the Late William Holgate, Esq. of the General Post Office.* London, 1846. <WBHC 994>

Iremonger, Elizabeth (1759-1826)

Catalogue

King & Lochee, Books. *A Catalogue of the Valuable and Elegant Library, the property of Mrs. E. Iremonger, Of Upper Grosvenor-Street; including some of the Best Authors in History, and Belles Lettres; in the French, Italian, German, and English Languages; many of them enriched by valuable MS notes and observations; and the whole in the finest possible preservation.* London, 1813. <BB #532>

Study

Davies, Keri. "'My little Cane Sofa and the Bust of Sappho': Elizabeth Iremonger and the Female World of Book-Collecting." *Queer Blake*. Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2010. 221-35. <WBHC 1801-03>

Highlights the book collecting of Iremonger, who, like the majority of women who collected illuminated books in Blake's lifetime, was unmarried and who, like Rebekah Bliss and Ann Whitaker, had a long same-sex intimate relationship.

Jolley, Thomas (1802-1854)

Catalogue

Sotheby. *Catalogue of the Second Portion of the Extensively Curious and Valuable Library of Thomas Jolley, Esq. F.S.A. Containing The First Division of . . . The Early English Poets . . .* London, 1843. <WBHC 993>

Lamb, Charles (1775-1834)

Catalogue

[Charles Welford], "Charles Lamb's Library in New York." *Literary World* 3 (5 Feb. 1848): 10-11. B. [Catalogue of Charles Lamb's Library for Sale by Bartlett & Welford, Booksellers and Importers, 7 Astor House, New York \[21 Oct. 1848\].](#)

Lawrence, Thomas (1769-1830)

Catalogue

Mr. Christie. [A Catalogue of the First Part of the Valuable Collection of Original Drawings, by Distinguished modern artists, the property of the late Sir Thomas Lawrence.](#) London, 1830.

<BB #542>

Linnell, John (See [John Linnell](#) in Members of Blake's Circle)

Ottley, William Young (1771-1836)

Catalogues

Christie & Manson. *A Catalogue of Italian Pictures . . . Collected . . . by . . . William Young Ottley.* London, 1837.

Sotheby. [Catalogue of the Valuable Collection of Books of Prints, and Works Connected with Literature and the Fine Arts, the property of the late William Young Ottley, Esq.](#) London, 1837.

<BB #551>

Reed, Isaac (1742-1807)

Catalogue

Messrs King and Lochee. [Bibliotheca Reediana: A Catalogue of the Curious & Extensive Library of the late Isaac Reed, Esq. of Staple Inn. Deceased . . .](#) London, 1807.

Study

Minnick, Thomas L. "[Blake Items in the Library of Isaac Reed.](#)" *Blake: An Illustrated Quarterly* 3.4 (May 1970): 89. <BB #1217.52>

Notes that [Bibliotheca Reediana](#) (1807), the catalogue of Reed's library, shows that Reed owned both copy F of *Poetical Sketches* (1783) and *Designs to a Series of Ballads* (1802).

Romney, George (See [George Romney](#) in Blake and Members of His Circle)

Sivright, Thomas (1783-1835)

Catalogue

[Catalogue of the Extensive and Valuable Collection of Books, Pictures, Drawings, Prints, and Painters' Etchings, Ancient Bronzes and Terracottas, Etruscan Vases, Marble Busts, Antique Carvings and Chasings in Wood and Metal, Coins, Minerals, Gems, and Precious Stones, Philosophical Instruments, Wines, Spirits, &c. &c. of the late Thomas Sivright Esq. \[. . . \].](#)

Edinburgh: Thomas Constable, 1836. <WBHC 989>

The watercolors for *The Grave*, lot 1835, p. 84.

Study

Bentley, G.E., Jr. "[Thomas Sivright and the Lost Designs for Blair's Grave.](#)" *Blake: An Illustrated Quarterly* 19.3 (winter 1985-86): 103-06. <BBS 399>

Traces the then lost designs for *The Grave* to the 1835 sale catalogue of Thomas Sivright's collection, in which the designs are referred to as "Black Spirits and White, Blue Spirits and Grey." There is also a discussion of the designs in terms of the original project and their likely provenance after Cromeck's death. See *WBHC* 638-40.

Tilloch, Alexander (1759–1825)

Study

Davies, Alan Philip Keri. "[William Blake in Contexts: Family, Friendships, and Some Intellectual Microcultures of Eighteenth- and Nineteenth-Century England](#)." PhD diss. University of Surrey, 2003. <*WBHC* 1921-23>

A dissertation bursting with new information about William and Catherine Blake, their families, and their circle (James Parker, Rebekah Bliss, Richard Twiss, Alexander Tilloch, Samuel Varley, and William Muir), some of which has been published as articles.

Twiss, Richard (1747–1821)

Studies

Davies, Keri. "Mrs Bliss: A Blake Collector of 1794." [Blake in the Nineties](#). Ed. Steve Clark and David Worrall. Basingstoke: Macmillan Press Ltd, 1999. 212-30. <*WBHC* 1863>

Key article on one of Blake's earliest collectors that demonstrates Blake's works were sold at Joseph Johnson's bookshop. The article also details her library, references to her and her Blake collection in the correspondence of [Francis Douce](#) and Richard Twiss, her long relationship with Ann Whitaker, and the Dissenting Carey Street Chapel to which she belonged. Developed in "[Rebekah Bliss: Collector of William Blake and Oriental Books](#)."

Davies, Alan Philip Keri. "[William Blake in Contexts: Family, Friendships, and Some Intellectual Microcultures of Eighteenth- and Nineteenth-Century England](#)." PhD diss. University of Surrey, 2003. <*WBHC* 1921-23>

A dissertation bursting with new information about William and Catherine Blake, their families, and their circle (James Parker, Rebekah Bliss, Richard Twiss, Alexander Tilloch, Samuel Varley, and William Muir), some of which has been published as articles.

Stemmler, Joan K. "[Undisturbed above once in a Lustre](#)" [Francis Douce, George Cumberland and William Blake at the Bodleian Library and Ashmolean Museum](#)." *Blake: An Illustrated Quarterly* 26.1 (summer 1992): 9-18. <*BBS* 409>

A rich examination of the Francis Douce papers that reveals two new references to Blake as well as offering new information about Cumberland, Richard Twiss, and James and Richard Edwards.

Upcott, William (See [William Upcott](#) in Members of Blake's Circle)

Vine, James (d. 1837) <*BR* 383n>

Catalogue

Christie & Manson. *A Catalogue of the Valuable and Very Interesting Collection of Pictures; Modern Drawings, and Books of Prints; Made During a Series of Years by James Vine, Esq., Deceased . . . Which (by Order of the Executors) Will be Sold by Auction*. London, 1838. <*BB* #A551>

Study

Warner, Janet. “[James Vine](#).” *Blake: An Illustrated Quarterly* 4.3 (winter 1971): 106-07. <BB #1217.70>

On Blake’s patron who owned *Milton* copy D, *Thel* copy O, and *Job*, and dined with Blake and Linnell.

Visconti, Joseph. “[William Blake’s 1818 Letter to Dawson Turner and Later Career as Graphic Artist](#).” *BRANCH: Britain, Representation, and Nineteenth-Century History*. Ed. Dino Franco Felluga. Extension of *Romanticism and Victorianism on the Net*. Mar. 2022. <*Blake* (2022)>

An examination of Blake’s 9 Jun. 1818 letter to Turner that aims “to reveal why [Blake] refused Turner’s request [to produce a new copy of the *Large Book* and *Small Book of Designs*], had stopped printing most of his illuminated books, and stopped color printing and monoprinting altogether” (abstract). Refers also to Blake’s patron, James Vine.

Wainewright, Thomas Griffiths (See [Thomas Griffiths Wainewright](#) in Members of Blake Circle)
Wyndham, George, 3rd Earl of Egremont (Lord Egremont) (1751-1837) and Elizabeth Wyndham, the Countess of Egremont (1769-1822)

Studies

Bentley, G.E., Jr. “[Blake’s shadow](#).” *Times Literary Supplement* (17 Mar. 1978): 320. <BBS 366>

Prints Catherine’s 1 Aug. and 4 Aug. 1829 letters to Lord Egremont.

Gore, St. John. “Three Centuries of Discrimination.” *Apollo* 105.103 (1977): 346-57. <WBHC 2092>

On William’s and Catherine’s patron and art collector, Lord Egremont. It includes the first publication of Catherine’s Aug. 1829 letters to him (357n15).

Loukes, Andrew. “Under a fortunate star’: The Petworth Blakes in Context.” [William Blake in Sussex: Visions of Albion](#). Ed. Andrew Loukes. London: Paul Holberton Publishing, 2018. 46-61. <*Blake* (2019, 2020)>

Considers the works by Blake held by Earl of Egremont and his wife, Elizabeth Wyndham, at the Petworth House and Egremont’s collecting practices and his relationship to Hayley and Romney.

Mcevansoneya, Philip. “[Lord Egremont and Flaxman’s ‘st Michael overcoming Satan.’](#)” *Burlington Magazine* 143 (2001): 351-59. <WBHC 2985>

“It quotes letters from Lord Egremont to Flaxman, his sister Mary Ann, and his assistant and brother-in-law Thomas Denman (pp. 358-59)” (WBHC 2985).

Nineteenth-Century Collectors (See also [Blake and Members of His Circle](#))

General Studies

Lister, Raymond. “[The National Gallery & Blake’s ‘spiritual Form of Pitt Guiding Behemoth.’](#)” *Blake: An Illustrated Quarterly* 17.3 (winter 1983-84): 105-06.

Records “letters written by George Richmond and Samuel Palmer to William Boxall, director of the National Gallery, concerning the proposed sale of Blake’s tempera, ‘The Spiritual Form of Pitt Guiding Behemoth’” (105).

Visconti, Joseph. *William Blake’s Printed Paintings: Methods, Origins, Meanings*. New Haven: Yale University Press, 2021. <Blake (2022)>

A definitive reappraisal of Blake’s “printed paintings” (his large color prints, or monoprints) that reconsiders his method of producing them, positions them in the context of his artistic career and of Romantic-era art, and articulates the proper fields for interpreting them.²⁷¹ It includes important information on Blake’s illuminated printing and the *Small and Large Book of Designs*.

The two [appendices](#) (“Blake Redefines Fresco” and “Monoprints after Blake’s Death, 1827–1863”) are not included in the printed text, but the link is given in the book’s list of abbreviations (vi) and at the [Related Sites](#) page of the *Blake Archive*. Both the book and its appendices contain much on Blake’s collectors.

Individual Collectors

Bicknell, Elhanan (1788-1861)

Catalogues

Christie, Manson & Woods. *Catalogue of Elhanan Bicknell, Esq.* London, 1863.

Christie, Manson & Woods. [*Catalogue of the Splendid Collection of Water-Colour Drawings, Formed by that distinguished Patron of Art, Elhanan Bicknell, Esq., deceased.*](#) London, 1863.
<BB #567>

Blamire, George (1788–1863)

Catalogue

Christie. *Catalogue of the late George Blamire.* London, 1863.

Studies

Butlin, Martin. “[*William Rossetti’s Annotations to Gilchrist’s Life of William Blake.*](#)” *Blake: An Illustrated Quarterly* 2.3 (Dec. 1968): 39-40. <BB #1217.25>

Highlights the annotations in William Rossetti’s 1863 copy of Gilchrist, held by the Houghton Library, including additions to his list of Blake’s works.

Whitehead, Angus. “[*this extraordinary performance’: William Blake’s Use of Gold and Silver in the Creation of His Paintings and Illuminated Books.*](#)” *Blake: An Illustrated Quarterly* 42.3 (winter 2008-09): 84-108. With [supplementary illustrations](#). <WBHC 1718-19>

“Between c. 1831 and 1863 the Cumbrian barrister, landowner, and collector George Blamire (1788-1863) purchased *The Ancient of Days* copy F from Tatham, who had acquired the work from Blake just before the latter’s death (BB [p.] 109). In addition to *Jerusalem* copy E, Blamire also owned two other works by Blake which feature metal material, the color print *Naomi Entreating Ruth and Orpah* and the tempera *The Virgin*

²⁷¹ An excerpt was published as “[*Impressions of Colors: On William Blake’s Monoprints,*](#)” *Lapham’s Quarterly* (20 July 2021).

and Child, the latter acquired after Blake's death, almost certainly via Catherine or Tatham (see B[utlin] #299, 674)" (88n46).

Burton, William Evan

J. Sabin & Co. *Bibliotheca Dramatica. Catalogue of the Theatrical and Miscellaneous Library of the Late William Evans Burton, the Distinguished Comedian, Comprising an Immense Assemblage of Books Relating to the Stage . . . To Be Sold at Auction . . . On Monday, October 8, 1860, and following days.* New York, 1860. <WBHC 1011>

Cunliffe, Henry (1826-1894)

Catalogue

Sotheby. *Catalogue of Miscellaneous Prints and Drawings.* London, 1895.

Dilke, Charles Wentworth (1789-1864)

Catalogues

Christie. *Catalogue.* London, 1910.

"Collection of Sir Charles Wentworth Dilke, deceased." Lots 125-28.

Christie. *Catalogue.* London, 1911.

D'Israeli, Benjamin (1804-1881) See also Isaac Disraeli (1766-1848)

Catalogue

Sotheby, Wilkinson & Hodge. *Catalogue of Engravings and Etchings, the Property of the late Rt. Hon. the Earl of Beaconsfield . . . comprising among other rarities A Series of the Works of William Blake . . . which will be sold by auction (by order of the executors).* London, 1882.

Studies

Bentley, G.E., Jr. "[The First Printed Reference to the Publication of Job: Disraeli\(?\) in The Star Chamber \(1826\)](#)." *Blake: An Illustrated Quarterly* 12.1 (summer 1978): 69-70. <BBS 384>

Notes a reference to *Job* "in the obscure and short-lived satirical political weekly *The Star Chamber* for Wednesday 3 May 1826" (69). Bentley suggests that Benjamin Disraeli, who would have seen his father's collection, was likely the author.

Bentley, G.E., Jr. "[The Selling of Blake's Night Thoughts Designs in the 1870s](#)." *Blake: An Illustrated Quarterly* 12.1 (summer 1978): 70-71. <BBS 384>

On the purchase of the designs from the Edwards family by James Bain in 1874 and his attempt to sell the designs to the British Museum with the encouragement of, but without real assistance from, Prime Minister Benjamin Disraeli.

Lister, Raymond. "[A Letter from Benjamin Disraeli to Anne Gilchrist](#)." *Blake: An Illustrated Quarterly* 14.2 (fall 1980): 99. <BBS 390>

On a 5 Nov. 1862 letter.

Gaisford, Thomas (1779-1855)

Catalogue

Sotheby, Wilkinson & Hodge. *Catalogue of a Portion of the Important Library of Thomas Gaisford, Esq. . . . Important Series [including an] of Works Illustrated by W. Blake . . .* London, 1890. <BB #585>

Gilchrist Family (See [Gilchrist](#) in Blake Criticism)

Giles, John

Catalogue

Christie. *Catalogue.* 2-5 February 1881. London, 1881.

Grahame, Barron

Catalogue

Sotheby. *Catalogue.* 15 March 1878. London, 1878.

Study

Butlin, Martin. “[Five Blakes from a Nineteenth-Century Scottish Collection](#).” *Blake: An Illustrated Quarterly* 7.1 (summer 1973): 4-8. <BB #1217.125>

Includes a sketch for “War unchained by an Angel, Fire, Pestilence, and Famine following” and a sketch for Malkin (Butlin #186); a study for *Jerusalem* pl. 51; a study for Theotormon (Butlin #574); and a sketch for “The Witch of Endor: Saul and the Ghost of Samuel” (Butlin #74).

Hogarth, Joseph (1801-1879)

Catalogue

Southgate and Barret. *Ancient and Modern Pictures, Part by direction of the Executors. Catalogue of the very extensive, highly important Stock of Engravings, Water-Colour Drawings, and Books of Prints, of Mr. [Joseph] Hogarth of the Haymarket.* London, 1854. <BB #562>

Study

Visconti, Joseph. *William Blake's Printed Paintings: Methods, Origins, Meanings.* London: Paul Mellon Centre for Studies in British Art, 2021. <[Blake \(2022, 2025\)](#)>

A definitive reappraisal of Blake’s “printed paintings” (his large color prints, or monoprints) that reconsiders his method of producing them, positions them in the context of his artistic career and of Romantic-era art, and articulates the proper fields for interpreting them.²⁷² It includes important information on Blake’s illuminated printing and the *Small* and *Large Book of Designs*.

The two [appendices](#) (“Blake Redefines Fresco” and “Monoprints after Blake’s Death, 1827–1863”) are not included in the printed text, but the link is given in the book’s list of abbreviations (vi) and can be found at the [Related Sites](#) page of the *Blake Archive*. Both

²⁷² An excerpt was published as “[Impressions of Colors: On William Blake’s Monoprints](#),” *Lapham’s Quarterly* (20 July 2021).

the book and its appendices contain much on Blake's collectors, Frederick Tatham (and his relationship to William Michael Rosetti), Joseph Hogarth, and John Ruskin.

Locke, Lampson, Frederick (1821-1895)

Catalogue

The Rowfant Library. A Catalogue of the Printed Books, Manuscripts Autograph Letters, Drawings and Pictures, collected by Frederick Locker-Lampson. London, 1886.

Mayer, Joseph (1803-1886)

Catalogue

Sotheby. Catalogue. 19, 21-25 July 1887. London, 1877.

Crosby, Mark. "A Copy of Richard Bentley Edition of Paradise Lost in William Hayley's Library c. 1802." *Blake: An Illustrated Quarterly* 57.3 (winter 2023-24): 14 pars. <*Blake* (2024)>

Sherlock, Lisa. "William Blake's Annotations to Milton's Paradise Lost: New Evidence for Attribution." *Blake: An Illustrated Quarterly* 57.2 (fall 2023): 17 pars. <*Blake* (2024)>

Munro, Hugh Andrew Johnstone (1797-1864)

Catalogue

A Complete Catalogue of the Paintings, Water-Colour Drawings, and Prints in the Collection of the Late Hugh Andrew Johnstone Munro, Esq., of Novar [. . .]. [London], 1865. <WBHC 1020-21>

Blake works ("9 Drawings") listed on p. 126.

Palmer, A.H.

Catalogue

Christie. Catalogue. 20 March 1882. London, 1882.

Pickering, William (1796-1854)

Catalogue

Keynes, Geoffrey. William Pickering Publisher: A Memoir & a Hand-list of his Editions. London: At the Office of the Fleuron, 1924. Rev. ed. New York: B. Franklin, 1969.

References the 1839 edition of Blake by J.J. Garth Wilkinson, which Pickering published.

Piggott, John Hugh Smyth (c. 1792-1853)

Catalogues

Messrs. English & Son. *Catalogue of the Costly and Highly Interesting Effects of John Hugh Smyth Pigott, Esq. Comprising The Very Select and Valuable Library of Several Thousand Volumes . . . The Live and Dead Stock, &c. &c. Oct. 9-Nov. 7 1849.* (1849).

Messrs. English & Son. *Catalogue of the Costly and Highly Interesting Effects of John Hugh Smyth Pigott, Esq., Comprising The Very Select and Valuable Library of Several Thousand Volumes . . . The Live and Dead Stock, &c. &c., Sold by Auction.* (1853).

Messrs. S. Leigh Sotheby & John Wilkinson. *Catalogue of the Remaining Portion of the Valuable Library of the Late John Hugh Smyth Pigott, Esq., of Brockley Hall, Somerset . . .* London, 1853. <WBHC 999-1000>

Burke, James. “[The Custodial History of the Sadler Partbooks \(Oxford, Bodleian Library MSS MUS. E.1-5.\)](#)” *Music & Letters* 104.1 (2022): 1-30.

The auctions of Pigott’s collection are discussed pp. 11-13.

Scott, William Bell (1811-1890)

Catalogues

Scott, W[illiam] B[ell]. [A Descriptive Catalogue of Engravings, Brought Together with a View to Illustrate the Art of Engraving on Copper and Wood from the Florentine Niello Workers in the XVth Century to that of William Blake](#). [London:] Privately Printed, [1880?].

Sotheby. *Catalogue of the Choice Collection of Engravings & Etchings, formed by W.B. Scott, Esq. . . . also a Number of Beautiful Drawings by William Blake*. London, 1885.²⁷³ <BB #581>

Messrs. Sotheby, Wilkinson & Hodge. [Catalogue of Engravings, Modern Etchings & Drawings, the property of the late William Bell Scott, Esq.](#) London, 1892

Smith, Albert George Dew (1848-1903)

Catalogue

Manuscript Library Catalogue—Cambridge University Library.

Study

Visconti, Joseph. “Two Fake Blakes Revisited; One Dew-Smith Revealed.” [Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.](#) Ed. Karen Mulhallen. Toronto: University of Toronto Press, 2010. 35-78.²⁷⁴ <WBHC 2436-40>

Confirms Bentley’s claim that plates 4 and 9 of *America* copy B are, indeed, “excellent photolithographic facsimiles” (BBS 54) (51), and demonstrates that they were produced by Albert George Dew Smith (1848-1903). The essay also provides a biographical sketch of Smith and a description of his Blake collection (60) and his other important books.

Smith, George A. (1817-1875)

Catalogue

Christie. *Catalogue of the Valuable Library of George [A.] Smith, Esq. Deceased, Late of Paddockhurst, Crawley, comprising County Histories and Topography, Archaeological Works, Biography, Voyages and Travels, Works Relating to the Fine Arts, Books of Prints, Architectural Works, and General Literature*. London, 1880. <BB #573>

Wilkinson, James John Garth (1812-99)

Studies

Deck, Raymond H., Jr. “[Blake’s ‘Poetical Sketches’ Finally Arrive in America](#).” *Review of English Studies* 31.122 (1980): 183-92. <BBS 449>

Adding to Michael Phillips’s “[The Reputation of Blake’s Poetical Sketches 1783-1863](#)” and G.E. Bentley, Jr.’s *The Critical Heritage*, illuminates via “a newly discovered collection of letters” (184) how seven poems from *Poetical Sketches* passed from J.J.

²⁷³ BB gives the date of the auction as 1885, and Bentley’s [Sale Catalogues](#) positions the catalogue accordingly but, erroneously, gives 1881 as the date of the catalogue.

²⁷⁴ This essay corrects Visconti’s previous claims in his “[Facsimile or Forgery? An Examination of America, Plates 4 and 9, Copy B](#),” *Blake: An Illustrated Quarterly* 16.4 (spring 1983), 217-23.

Garth Wilkinson to Henry James, Sr. for publication in the American magazine, *Harbinger*, in 1848. References to Emerson and Robinson as well.

Peet, Malcolm. *Medicine, Mysticism and Mythology: Garth Wilkinson, Swedenborg and Nineteenth-Century Esoteric Culture*. Foreword by Robert Rix. London: Swedenborg Society, 2018. <*Blake* (2020)>

Discusses the rise of Swedenborg and Wilkinson's role in publishing Blake's poetry.

Phillips, Michael. “[The Reputation of Blake's Poetical Sketches 1783-1863](#).” *The Review of English Studies* 26.101 (Feb. 1975): 19-33. <BBS 604, WBHC 2524>

A study of the volume's reception with a primary focus on Henry Crabb Robinson and Garth Wilkinson, with references to Flaxman, Henry James Sr., Emerson, William and Dorothy Wordsworth, Coleridge, and other writers. See Raymond H. Deck, Jr.'s sequel, “[Blake's 'Poetical Sketches' Finally Arrive in America](#).”

Rose, Edward. “[The 1839-Wilkinson Edition of Blake's Songs in Transcendental America](#).” *Blake: An Illustrated Quarterly* 4.3 (winter 1971): 79-81. <BB #1217.66>

On copies owned by Ralph Waldo Emerson and Thomas Wentworth Higginson, who was a tutor to Emily Dickinson.

Wilkinson, Clement John. [James John Garth Wilkinson: A Memoir of his Life, with a Selection from his Letters](#). London: Kegan Paul, Trench, Trübner & Co., 1911. <BB #2970>

Includes references to his interest in Blake and his editions.

Twentieth-Century Collectors

General Studies

Individual Collectors

The American Blake Foundation (See also [Roger and Kay Easson](#))

Study

Bentley, G.E., Jr. “[The American Blake Foundation](#).” *Blake: An Illustrated Quarterly* 42.4 (spring 2009): 155-58. <WBHC 1720>

On Roger and Kay Easson's American Blake Foundation; its journal, *Blake Studies* (1968-1981); the Easson Blake collection; and the Blake facsimiles they produced.

Catalogue

Windle, John. *William Blake: A Catalogue of Books by and about Blake and his Circle from 1775-2008 Mainly from the Collections of Roger and Kay Easson and Roger Lipman with Additions from Stock. Catalogue 46*. San Francisco: John Windle Antiquarian Bookseller, 2009. <WBHC 1383-84>

[Arthington, Robert \(1823-1900\)](#)

Catalogue

Sotheby. *Catalogue chiefly of Robert Arthington of Leeds*. London, 1866. <BB 569>

Brooke, Stopford A. (1832-1916)

Writing on Blake

Brooke, Stopford A. "William Blake." *Studies in Poetry*. London, 1907. [Port Washington, NY: Kennikat Press, 1967](#). *Great English Poetics and their Works*. Delhi: Shubhi, 2002. <BB #1291, WBHC 1791>

Catalogue

James Tregaskis. *Caxton Head Catalogue 796*. London, 1917.

Bucknell, Emma W. (1853-1927)

Catalogue

Bucknell, Emma W. [The Important Library of Press Books Library Sets Formed by the Late Emma W. Bucknell Philadelphia, Pa.\[....\]](#) New York: American Art Association, 1928.

Studies

Paley, Morton D. "[Blakes at Buffalo](#)." *Blake: An Illustrated Quarterly* 4.3 (winter 1971): 81-86. <BB #1217.67>

Records that SUNY Buffalo owns *Europe* pl. 18; a pencil sketch, "A Boxer Holding a Cestus" (Butlin #179); and *The Beggar's Opera*; "the Buffalo and Erie County Library has *Europe* pl. 4" (BB #1217.67).

Christie-Miller, S.R. (1874-1931)

Catalogue

Sotheby & Co. *Catalogue of Valuable Printed Books and a Few Manuscripts from the Renowned Library Formerly at Britwell Court, Burnham, Bucks, The Property of the Trustees of the late S.R. Christie-Miller, Esq.* London, 1971.

Crew, Robert Offley Ashburton Crew-Milnes, Marquis of, (1858-1945)

Catalogues

Sotheby, Wilkinson & Hodge. *Catalogue of a Choice Selection of the Original Productions of William Blake, the Property of the Rt. Hon. the Earl of Crewe*. London: Dryden, [1903]. <BB #596, WBHC 1057-58>

"The Crewe Collection of Blake's Works." *Times* [London] (31 Mar. 1903), p. 10. <WBHC 1059>

"Earl of Crewe's Blake's Collection. A Sensational Total of £9,776 5s." *Daily News* 31 Mar. 1903. <BBS 344>

"Lord Crewe's Collection of Blake's Works." *Athenaeum* 3928 (1903): 185 <BB #977>

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

Sotheby. *Catalogue*. London, 1943.

“Property of the Marquess of Crewe.” Lot 312.

Sotheby. *Catalogue*. London, 1962.

“The Marchioness of Crewe.” Lots 98 and 99.

Dew-Smith, A.G. (1848-1903)

Catalogue

Sotheby, Wilkinson & Hodge. *Catalogue of a Very Choice Library, and of a small but rich collection of Ancient Engravings and Modern Drawings, the property of A. G. Dew-Smith, Esq.* 29-30 January 1878.

Studies

Viscomi, Joseph. “[Facsimile or Forgery? An Examination of America, Plates 4 and 9, Copy B.](#)” *Blake: An Illustrated Quarterly* 16.4 (spring 1983): 219-23. <BBS 394>

Identifies the plates as intentional forgeries, but see his “[Two Fake Blakes Revisited; One Dew-Smith Revealed](#)” for a correction and an elaboration.

Viscomi, Joseph. “Two Fake Blakes Revisited; One Dew-Smith Revealed.” *Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.* Ed. Karen Mulhallen. Toronto: University of Toronto Press, 2010. 35-78.²⁷⁵ <WBHC 2436-40>

Confirms Bentley’s claim that plates 4 and 9 of *America* copy B are, indeed, “excellent photolithographic facsimiles” (BBS 54) (51), and demonstrates that they were produced by Albert George Dew Smith (1848-1903). The essay also provides a biographical sketch of Smith and a description of his Blake collection (60) and his other important books.

Easson, Roger (1945-2016) and Kay (born Long)

Catalogue

Windle, John. *William Blake: A Catalogue of Books by and about Blake and his Circle from 1775-2008 Mainly from the Collections of Roger and Kay Easson and Roger Lipman with Additions from Stock. Catalogue 46.* San Francisco: John Windle Antiquarian Bookseller, 2009. <WBHC 1383-84>

“[Kay and Roger Easson Library of William Blake](#).” University of Tulsa, Oklahoma.

Emerson, Francis White (born White and, for a time, Moffatt)²⁷⁶ (died c. 1958)

Catalogue

Catalogue of the Celebrated Collection of Books Illuminated & Illustrated by William Blake[.] The Property of the late Mrs. William Emerson which will be sold by Sotheby & Co. 19 May 1958. New York, 1958. <BB #682>

“15 Blake entries and 12 plates; there was also another (otherwise identical) edition without the plates” (BB #682).

²⁷⁵ This essay corrects Viscomi’s previous claims in his “[Facsimile or Forgery? An Examination of America, Plates 4 and 9, Copy B.](#)” *Blake: An Illustrated Quarterly* 16.4 (spring 1983), 217-23.

²⁷⁶ Often referred to as “Mrs. Emerson White.” Her father was [William Augustus White \(1843-1927\)](#).

Studies

Bentley, G.E., Jr. “[Bibliomania: The Felicitous Infection and the Comforting Cure.](#)” *Papers of the Bibliographical Society of Canada: Cahiers de la société bibliographique du Canada* 45.1 (spring 2007): 7-41. <WBHC 1599>

An account of G.E. and Elizabeth Bentley’s book collecting.

Bentley, G.E., Jr. “[Rosenbach and Blake.](#)” *Blake: An Illustrated Quarterly* 51.3 (winter 2017-18): 7 par. + listing. <*Blake* (2018)>

A list of “every contemporary Blake that Rosenbach is known to have dealt with” (par. 7) in both alphabetical and chronological order.

Davies, Keri. “[William Muir and the Blake Press Edmonton with Muir’s letter to Kerrison Preston.](#)” *Blake: An Illustrated Quarterly* 27.1 (summer 1993): 14-25. <WBHC 1645>

A biographical sketch of William Muir (1845-1938), including accounts of Muir’s Blake Press at Edmonton and of the early twentieth-century Blake Society and transcriptions of Muir’s letters to the collector, Kerrison Preston.

Forman, H. Buxton (1842–1917)

Catalogue

Anderson Galleries. [The Library of the Late H. Buxton Forman . . . Manuscripts, First Editions, Autograph Letters and Association Copies of . . . William Blake.](#) New York, 1920. <BB #614>

Francis, John Deffett (1815-1901)

Catalogue

Sotheby Parke Bernet & Co. *Catalogue of English Illustrated Books of the 19th & 20th Centuries.* 13 July 1978. London, 1978.

Lot 147. On the verso of *America* pl. 7 is the signature of “[John Deffett Francis, 1824.]”

Study

Skretkowicz, Victor, Jr. “[J. Deffett Francis: The Swansea Blakes.](#)” *Blake: An Illustrated Quarterly* 3.3 (Dec. 1969): 52-54. <BB #1217.47>

Describes Francis’s relationship with Frederick Tatham and his Blake items. He donated 7 pencil drawings by Blake to the British Museum in 1873; sent “Woe cried the muse” to William Michael Rossetti in 1875; gave 60 more pieces by Blake to the British Museum in 1878; and gave *America a Prophecy* pls. 2, 5, and 15, *Europe* pls. 6-7, 12, “He descended into Hell,” and “Michael Angelo (Buonarroti)” (from Fuseli’s *Lectures on Painting* [1801]) to the Swansea Public Library by 1890. The last are now held by the Glynn Vivian Art Gallery, Swansea.

Fringall, Earl of

Catalogue

Sotheby, Wilkinson & Hodge. *Catalogue of Choice and Rare Books and Illuminated and Other Manuscripts, including selections from the Library of the Rt. Hon. The Earl of Fringall . . . Original Drawings by Wm Blake.* London, 1908. <BB #601>

Goyder, George (1908-97)

Catalogues

Christie. *Catalogue*. 26 Jun. 1997. London, 1997.

Christie. *Valuable Printed Books and Manuscripts including . . . A rare proof sheet of Blake's Marriage of Heaven and Hell*. London, 1999.

"Books from the Library of the Late George Goyder C.B.E." Lots 101-05, 166-69.

Phillip Pirages. *Catalogue* 44. 1999.

Studies

Cadogan Peter. "George Goyder, President of the Blake Society, Born on June 22nd 1908, died on January 19th 1997, aged 88." *The Journal of the Blake Society at St. James* 3 (1998): 60-62. <WBHC 2224>

An obituary.

Essick, Robert N. "[Blake in the Marketplace, 1997](#)." *Blake: An Illustrated Quarterly* 31.4 (spring 1998): 109-37. <BBS

On Goyder's passing and the sale of his Blake items.

Goyder, George, with additional chapters by Rosemary Goyder. "Geoffrey Keynes & William Blake." *Signs of Grace* London: The Cygnet Press, 1993. 84-86. <WBHC 2099>

"Autobiographical account of Sir Geoffrey Keynes, who 'took me in hand and taught me all I know about Blake' (85), and of the Blake Trust" (WBHC 2099).

Hanley, Thomas Edward (1893-1969), and Tullah Innes Hanley (also known as Mrs. T.E. Hanley) (c. 1923-1992)

Catalogue

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

House of El Dieff [Lew David Feldman]. *Seventy: The World of Books Arts and Letters circa 1455-1968*. 1970.

Christie. *Catalogue*. London, 1977.

Hardy, Mr. and Mrs. Anton G., and Peter Hardy

Catalogue

The Splendid Library of Mr and Mrs Anton G. Hard including The Important Painting in Tempera 'Faith, Hope, and Charity' By William Blake. Parke-Bernet Gallery, January 14th, 1942. <BB #652>

Harvey, Francis (fl. 1863-1922)

Catalogue

[Francis Harvey], [F. Harvey's Catalogue of Books]. London, [1864?].²⁷⁷ <BB #568, WBHC 1018>

“On pp. 3-6 (known to me only from a fragment in the Anderdon Collection in the BMPR) are 22 Blake lots, including the ‘Pickering [Ballads] Manuscript’ and at least 24 drawings” (BB #568).

Hoe, Robert

Catalogue

Anderson Auction Company. No . 905 Catalogue of The Library of Robert Hoe of New York. Illuminated Manuscripts, Incunabula, Historical Bindings, Early English Literature, Rare Americana, French Illustrated Books, Eighteenth Century English Authors, Autographs, Manuscripts, Etc. Part I--A to K. New York, 1911. <BB #602>

Hofer, Philip (d. 1984)

Writing on Blake

Hofer, Philip. “Blake Exhibition in America.” *Burlington Magazine* 84 (1939). 82-85. <BB #1865>

Review of the 1939 Philadelphia Museum of Art exhibition.

Hofer, Philip. Parnassus 8.1 (Jan. 1936): 28. <WBHC 623>

Review of *Illustrations of the Book of Job by William Blake: Being all the Water-Colour Designs Pencil Drawings and Engravings Reproduced in Facsimile* (1935). <BB #374, WBHC 623>

Studies

Duroselle-Melish, Caroline. 2013. “‘Containers of ideas’: The Collection of Printmaking Artifacts of Philip Hofer.” *Harvard Library Bulletin* 24.1 (2013): 45-64.²⁷⁸

Includes references to Hofer’s Blake collection, the facsimile of his copy of *Illustrations of the Book of Job*, and the copperplate of *The Beggar’s Opera*.

Essick, Robert N. “Blake in the Marketplace, 1985.” *Blake: An Illustrated Quarterly* 20.1 (summer 1986): 12-13. <BBS 399>

Details the works owned by Hofer that were accessioned by the Houghton Library, Harvard University.

²⁷⁷ William Michael Rossetti writes in a 27 Nov. 1864 letter to Horace Elisha Scudder, “If it would be in your way to pick up any designs or sketches of Blake (as well as engravings, which you refer to) I may perhaps inform you that Mr. Harvey Bookseller of 30 Cockspur Street, London, S.W., had—and I doubt not still has—some, varying from important water-colours to slight scraps: one of his tolerably recent catalogues specifies 33 of the latter sort, to be had in a lump for £1.16” (*Selected Letters of William Michael Rossetti*, ed. Rober W. Peattie, Pennsylvania State University Press, 1990), 134.

²⁷⁸ Not recorded in WBHC.

Holland, Joseph (1910-1994)

Catalogue

Windle, John. *The Blake Collection of Joseph Holland & Vincent Newton With Additions from our Inventory. John Windle List Twenty-Six.* San Francisco: John Windle, 1995. <WBHC 1258-59>

Study

Essick, Robert N. “[Blake in the Marketplace, 1995, Including a Survey of Blakes in Private Ownership.](#)” *Blake: An Illustrated Quarterly* 29.4 (spring 1996): 108-30.²⁷⁹ <WBHC 1162>

Horne, Herbert P. (1864-1916)

Study

Butlin, Martin. “[William Blake in the Herbert P. Horne Collection.](#)” *Blake: An Illustrated Quarterly* 6.1 (summer 1972): 19-21. <BB #1217.100>

Documents an early sketch on the verso of an engraving of the Moore & Co. advertisement and a leaf with sketches on both sides for the Dante designs (Butlin #821).

Hughes, Henry D. (d. 1928)

Catalogues

American Art Galleries. *Sale of the Collection of a Philadelphia Collector.* New York, 1923.

American Art Association. *Catalogue of Works of a Prominent Pennsylvania Collector.* New York, 1924.

Jackson, Richard C. (d. 1923)²⁸⁰

Catalogue

Catalogue of the Valuable Contents 185, Camberwell Grove, Denmark Hill, S.E., at the Residence By Order of the Executor of R.C. Jackson [. . .] London, 1923. <WBHC 1084-91>

Studies

Bentley, G.E., Jr. “[All the Evidence That's Fit to Print.](#)” *Blake: An Illustrated Quarterly* 2.1 (Jun. 1968): 11-13. <BB #1217.19>

On biographical claims regarding Blake by R.C. Jackson (BB #1934-41) and which are credible.

Bentley, G.E., Jr. “[Richard C. Jackson, Collector of Treasures and Wishes: Walter Pater, Charles Lamb, William Blake.](#)” *Blake: An Illustrated Quarterly* 36.3 (winter 2002-03): 92-105. <WBHC 1692>

On the eccentric Blake collector and president of the early twentieth-century, William Blake Society of Arts and Letters, Richard C. Jackson (d. 1923). The article includes an appendix with Jackson's publications.

²⁷⁹ The sections missing from the print edition and provided in “[The Missing Portions of ‘Blake in the Marketplace, 1995,](#)” *Blake: An Illustrated Quarterly* 30.2 (fall 1996), 62-63, are restored in the digital edition.

²⁸⁰ See also WBHC 1085-91 for a biographic sketch of Jackson.

Johnson, Richard

Catalogues

Platt. *Catalogue*. 1912.

Sotheby. *Catalogue*. London, 1934.

“Collection of the late Richard Johnson.” Lots 166-73.

Jones, Herschel V.

Catalogue

Anderson Galleries. *Catalogue of The Library of Herschel V. Jones [A-H]*. New York, 1918. <BB #609>

Keynes, Geoffrey Langdon (1887-1982) (See also [Geoffrey Keynes](#) and [William Blake Trust](#) under Studies of Blake Criticism and the [Fitzwilliam Museum](#) under Collection Catalogues)

Catalogues (of his Collections)

Bindman, David. *William Blake: Catalogue of the Collection in the Fitzwilliam Museum, Cambridge*. Cambridge: Heffer, 1970. <BB #703, BBS 292>

Keynes’s collection, now bequeathed to the Fitzwilliam, is listed in an appendix, pp. 65-84.

Keynes, Geoffrey. *Bibliotheca Bibliographici: A Catalogue of the Library Formed by Geoffrey Keynes*. London, 1964. <BB #687>

The catalogue of Keynes’s art and book collection. Most of his Blake holdings are now housed at the Fitzwilliam Museum, Cambridge University.²⁸¹ It also reprints his “[Religio Bibliographici](#).”

Studies

Bentley, G.E., Jr. “[Keynes and Blake at Cambridge](#).” *Blake: An Illustrated Quarterly* 19.2 (fall 1985): 69-71. <BBS 398>

On Keynes’s Blake collection, which is found at Cambridge University, and includes Keynes’s annotations to scholarly work on Blake and his references to other Blake collectors.

Goyder, George. “Geoffrey Keynes & William Blake.” and “The Great Blake Sale—22 July 1949.” *Signs of Grace*. London: The Cygnet Press, [1993]. 84-88. <WBHC 2099>

“Autobiographical account of Sir Geoffrey Keynes, who ‘took me in hand and taught me all I know about Blake’ (85) and of the Blake Trust” (WBHC 2099). “An account of the secret manoeuvres by which the Blake Trust secured 20 pictures at Graham Robertson’s sale at Christie’s for English institutions.” (*Blake* [1996]).

²⁸¹ For exceptions, see Bindman’s [William Blake: Catalogue of the Collection in the Fitzwilliam Museum](#) (1970), <BB #703>, and the description in BBS 292.

Lambert, Grace Lansing (1899-1993)

Study

Ryskamp, Charles. "[A Blake Collection for Princeton](#)." *Princeton University Library Chronicle* 21 (1960): 172-75. <BB #2605>

"A description of the Lambert Collection" given to Princeton University (BB #2605).

MacDonald, Greville (1856-1944)

Writing on Blake

MacDonald, Greville. "Abbreviated Paper on William Blake, Practical Idealist." *The First Meeting of the Blake Society: Papers Read before The Blake Society at the First Annual Meeting, 12th August, 1912.* Olney, 1912. <BB #3016>

MacDonald, Greville. "The Sanity of William Blake." *Saint George* 11 (1908): 1-31. *The Sanity of William Blake.* London, 1908. [London: George Allen and Unwin, Limited, 1920.](#) <BB #863>

Catalogues

Anderson. *Catalogue.* New York, 1923.

Francis Edwards. *William Blake.* London, 1927.

William Blake: Original Drawings, Engraved Work, Poetical Works, Books about Blake, Etc. Mainly from the Collection of Dr. Greville Macdonald. London: Francis Edwards [?1930]. <BB #638>

Macgeorge, Bernard Buchanan (1845-1924)

Catalogues

[A Catalogue of the Library of Bernard Buchanan Macgeorge.](#) Privately Printed. 1892. 1906. <BB #589>

[Catalogue of The Well-Known and Valuable Library of the Late Bernard Buchanan Macgeorge, Esq.](#) Sotheby, Wilkinson & Hodge, 1924. <BB #623>

Studies

Keynes, Geoffrey L. "[The Macgeorge Blakes.](#)" *TLS* 26 June 1924. P. 403. <BB #2031>

"A description of [Macgeorge's] Blakes to be sold at Sotheby's" (BB #2031), but, note, it is no longer believed that Isaac Disraeli bought from Blake directly.

Mason, Thomas. [Public and Private Libraries of Glasgow.](#) Glasgow: Thomas D. Morison, 1885. 291-93.

An account of Macgeorge's Blake collection.

Mackay, Mrs. Alexander

Catalogue

Christie Manson & Woods. *Catalogue of Rare Books by William Blake . . . the Property of Mrs. Alexander Mackay Deceased . . . April 26, 1921.* London, 1921. <BB #615>

Marsh, Edward Howard (1872-1953)

Catalogue

Sotheby. *Catalogue. 17-18 July 1905.* London, 1905.

Study

Butlin, Martin. “[William Blake in the Herbert P. Horne Collection](#).” *Blake: An Illustrated Quarterly* 6.1 (summer 1972): 19-21. <BB #1217.100>

Mackay, Mrs. Alexander (Caroline Hansen McKay)

Catalogue

Christie, Manson & Woods. *Catalogue of Rare Books By William Blake . . . the Property of Mrs. Alexander Mackay Deceased.* London, 1921.

Melchett, Lady Gwen

Catalogue

Christie. *Catalogue of Fine English Drawings and Watercolours.* London, 1971.

Mellon, Paul (1907-1999)

Catalogues

Baskett, John. [English Drawings and Watercolors 1550-1850 In the Collection of Mr. and Mrs. Paul Mellon](#). New York: Harper and Row, 1972. <WBHC 1177-78>

Includes works by Blake and many members of his circle.

Hargraves, Matthew. [Great British Watercolors: From the Paul Mellon Collection at the Yale Center for British Art](#). New Haven and London: Yale University Press, 2005.

The catalogue for the exhibition held at the Virginia Museum of Fine Arts, Richmond, from 11 Jul. to 30 Sep. and at the State Hermitage Museum, St. Petersburg, from Oct. to Dec. 2007. Includes works by Blake (pp. 69-77), Samuel Palmer (pp.178-81), and John (pp. 124-29) and Cornelius Varley (pp. 130-31).

Noon, Patrick. [The Human Form Divine: William Blake from the Paul Mellon Collection](#). New Haven and London: Yale University Press, 1997.²⁸² <WBHC 1274-76>

An exhibition of Blake's work from the Paul Mellon Collection held at the Yale Center for British Art from Apr. 2 to Jul. 6 1997.

Studies

Bentley, G.E., Jr. “[Paul Mellon as a Blake Collector](#).” *Notes and Queries* 64.1 (Mar. 2017): 62-72. <*Blake* (2018)>

Details Mellon's Blake collecting.

Hargraves, Matthew. “[William Blake and Paul Mellon: The Life of the Mind](#).” *OpenGLAM* 7 Oct. 2014. <WBHC 2128>

An overview of Mellon's interest in Blake (and Jung).

²⁸² Incorporates Noon's essay, “[A ‘Mad’ but Compelling Vision](#),” *Yale Alumni Magazine* (Apr. 1997), which details the Mellon collection and its Blakes.

Noon, Patrick. "[Paul Mellon, 1908-1999](#)." *Blake: An Illustrated Quarterly* 32.4 (spring 1999): 151-52. <WBHC 1678>

An obituary describing Mellon's Blake acquisitions.

Allen, Brian, John Baskett, and Mary Anne Stevens, ed. *Paul Mellon's Legacy: 4: Masterpieces from the Yale Center for British Art*. New Haven and London: Yale University Press, 2007.

The catalogue for the exhibition held at the Yale Center for British Art from 18 Apr. to 29 Jul. 2007 and at the Royal Academy of Art from 20 Oct. 2007 to 27 Jan. 2008. The works by Blake exhibited were *Songs* copy L, the Gray illustrations, *The Horse* from Hayley's *Animal Ballads*, and *Jerusalem* copy E. The Blake items in the catalogue are nos. 69-76.

The essays reference Mellon's collecting of Blake:

Baskett, John. "Paul Mellon: A Remembrance." 1-11.

Prown, Jules David. "Paul Mellon and the Architecture of the Yale Center for British Art." 15-24.

Robinson, Duncan. "Paul Mellon and the Yale Center for British Art." 29-39.

Allen, Brian. "Paul Mellon and Scholarship in the History of British Art." 43-53.

Ryskamp, Charles. "Paul Mellon and William Blake." [*Essays in Honor of Paul Mellon: Collector and Benefactor*](#). Ed. John Wilmerding. Washington D.C., 1986. 328-37. <BBS 629-30>

"A chronological account of [Mellon's] Blake acquisitions" (BBS 630).

[Methuen, Algernon \(1856-1924\)](#)

Catalogue

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

[Moss, William Edward \(1874-1953\)](#)

Catalogues

Sotheby & Co. *Catalogue of the Very Well-Known and Valuable Library The Property of Lt. Col. W.E. Moss . . . comprising A Most Important and Extensive Collection of the Works of William Blake and of Books and MSS. relating to him.* London, 1937. <BB #643>

Sotheby. *Catalogue of Valuable Printed Books, Illuminated Manuscripts, Autograph Letter and Historical Documents.* London, 1938.

Study

Gourlay, Alexander. "["Man on a Drinking Horse": A Print by Thomas Butts, Jr.](#)" *Blake: An Illustrated Quarterly* 37.1 (summer 2003): 35-36. <WBHC 1695>

A description of a newly discovered print dated 22 Jan. 1806, which was likely executed by Thomas Butts, Jr. (who was a student of Blake's at the time) but possibly by Thomas Butts, Sr. The plate was once owned by the Blake collector Lt. Col. W.E. Moss, and it was printed in the 1940s. See Robert N. Essick's description of the print in "Blake in the Marketplace," *Blake: An Illustrated Quarterly* 36.4 (spring 2003), 127.

Newton, A. Edward (1864-1940), and Caroline Newton (1893-1975)

Papers

[A. Edward Newton Papers at the University of Denver](#). [Caroline Newton Papers, 1868-1980 at Princeton University Library](#).

Catalogues

Anderson Galleries. [*The Books of a Busted Bibliophile alias A. Edward Newton*](#). New York, 1926.

Parke-Bernet Galleries Inc. [Rare Books, Original Drawings Autograph Letters and Manuscripts Collected by the late A. Edward Newton, Removed from His Home Oak Knoll Daylesford, Pa. for Public Sale By Order of the Executors Under the Will of A. Edward Newton Deceased E. Swift Newton and Brandon Berringer](#). New York, 1941. [Part i.] <BBS 650>

Studies

Bucknell, Katherine and Nicholas Jenkins., ed. "*In Solitude, for Company*": *W.H. Auden after 1940. Unpublished Prose and Recent Criticism*. Auden Studies 3. Oxford: Clarendon Press, 1995. 66n2.

Details Caroline Newton's psychiatric career and her relationships with Thomas Mann and W.H. Auden.

Newton, A. Edward. *The Act of Creation. By William Blake*. Berwyn, PA: Oak Knoll, 1925.

A facsimile of the frontispiece to *Europe*.

Newton, A. Edward. [*The Amenities of Book-Collecting and Kindred Affections*](#). Boston: The Atlantic Monthly Press, 1918.

References collecting Blake (80-83). The 1919 second edition with some notes and corrections can be found [here](#).

Rosenblum, Joseph, ed. *The Uncollected A. Edward Newton*. New Castle, DE: Oak Knoll Press, 2017.

Ryskamp, Charles. "[*Songs of Innocence and of Experience and Miss Caroline Newton's Blake Collection*](#)." *The Princeton University Library Chronicle* 29.2 (1968): 150-55.²⁸³

Notes Newton's gift of *Songs* copy U to the Princeton University Library and other Blake items in her collection (including the monochrome wash drawing "Moses and Aaron (?)

²⁸³ Not recorded by BB.

Flanked by Angels”), which were on display at a 1968 exhibition at the Princeton University Library.

Newton, Vincent

Catalogue

Windle, John. *The Blake Collection of Joseph Holland & Vincent Newton With Additions from our Inventory. John Windle List Twenty-Six*. San Francisco: John Windle, 1995. <WBHC 1258-59>

Osmaston, Francis P. (1857-1925)

Catalogue

Sotheby. *Catalogue*. London, 1905.

Study

Butlin, Martin. “[A Rare Group of Early Twentieth-Century Watercolors by a Follower of William Blake](#).” *Blake: An Illustrated Quarterly* 29.3 (winter 1995-96): 76-77. <WBHC 1660>

“A further link [of the painter Henry John Stock] with William Blake, and perhaps at least a partial explanation for this paradoxical illustration of Blakean subjects in totally un-Blakean style, was the commissioner of these watercolors, Francis P. Osmaston (1857-1925),” who “owned a number of works by Blake: a copy of *The Book of Thel* and a color-printed copy of *The Marriage of Heaven and Hell*, together with three individual works, the watercolor of *Christ raising the Son of the Widow of Nain*, the tempera *Bathsheba at the Bath* and the color-printed *Dream of Thiralatha* (Butlin nos. 483, 390 and 267 respectively)” (70).

Palmer, George Herbert (1842-1933)

Catalogue

[A Catalogue of Early and Rare Editions of English Poetry Collected and Presented to Wellesley College by George Herbert Palmer](#). Boston: Houghton Mifflin, 1923. <BB #622>

Perry, Marsden J. (1850-1935)

Catalogue

American Art Association. *The Library of the Late Marsden J. Perry*. New York, 1936.

Preston, Kerrison (1871-1972)

Papers

“Kerrison Preston, Papers relating to William Blake.” National Archive, UK. Reference no. [Accession 924](#).

Catalogues

[Goff, Phyllis.] [William Blake: Catalogue of the Preston Blake Library Presented by Kerrison Preston in 1967 \[to the\] Westminster City Libraries](#). London, 1969.²⁸⁴ <BB #701, BBS 292>

²⁸⁴ An overview of the Preston Blake Collection is available at the [Special Collections page](#) of the City of Westminster Archives Centre webpage.

William Blake: Supplement to the Catalogue of the Preston Blake Library. [London], 1972. <BB #701>

Sotheby. *Catalogue of Fine Seventeenth, Eighteenth and Nineteenth Century English Paintings including the Property of . . . the late Kerrison Preston.* London, 1974.

Rinder, Frank (1863-1937) and Mrs. Ramsay Harvey (daughter, d. 1993)

Catalogue

Christie's. *Books and Prints by William Blake from the Collection formed by the late Frank Rinder, Esq.* 30 November 1993. <WBHC 1249>

Included *Marriage* copy M; *Jerusalem* copy C; *Milton* pl. 38; *Jerusalem* pl. 25; “4 Virgil pulls”; “The Man Sweeping the Interpreter’s Parlour”; and “George Richmond’s copy of *Job* (1826) and *Job* ([1874])” (WBHC 1249).

Study

Essick, Robert N. “[Blake in the Marketplace, 1993, Including a Report on the Sale of the Frank Rinder Collection](#).” *Blake: An Illustrated Quarterly* 27.4 (spring 1994): 104-07.

Documents the sale of Rinder collection “Christie’s in London on 30 November” 1993 (104).

Robertson, W. Graham (1866-1948)

Catalogues

Russell, Archibald G.B. “[The Graham Robertson Collection](#).” *Burlington Magazine* 37 (1920): 27-39. <BB #614>

“A catalogue of 98 Blake pictures” (BB #614).

An Exhibition of Original Works by William Blake (1757-1827) from the Graham Robertson Collection. Bournemouth, 1949. <BB #658>

The catalogue for the exhibition held at the Bournemouth Arts Club from 7 to 21 Apr. and at Southampton from 25 Apr. to 5 May and at Brighton from 11 May to 6 Jun. 1949.

[Keynes, Geoffrey.] *The Famous Collection of Works by William Blake the Property of the late Graham Robertson . . . 1949.* London: Christie, Manson & Woods, Ltd., 1949. <BB #659>

[*The Blake Collection of W. Graham Robertson*](#). Ed. Kerrison Preston. London: Faber and Faber for the William Blake Trust, 1952. <BB #664, WBHC 1143-44>

Pp. 17-20 identifies the institutions that received works from Robertson.

William Blake: Poet. Prophet. Prophet. Foreword, Francis W. Hawcroft. Intro., Lessing J. Rosenwald. 1969. <BB #698>

The catalogue for the exhibition held from 14 May to 21 Jun. 1969 at the Whitworth Art Gallery at the University of Manchester, Manchester, UK. The exhibition included both selections from the illuminated books and watercolors and drawings from the W. Graham Robertson collection. The foreword and introduction touch on the Blake Trust and its relationship to Robertson, and Kerrison Preston has a note in the catalogue on Robertson’s collection of Blakes and their auction on 22 Jul. 1949.

Studies

Carey, Frances. “[Graham Robertson Color Prints](#).” *Blake: An Illustrated Quarterly* 11.1 (summer 1977): 61.²⁸⁵

On the display of “some of the original blocks, executed by W. Graham Robertson, in imitation of Blake’s monotype technique” by “Abbott and Holder, the London dealers” (61).

Eason, Roger R. “[Blake and the Contemporary Market](#).” *Blake: An Illustrated Quarterly* 4.4 (spring 1971): 137-39. <BB #1217.74>

Describes the rise in prices in Blake’s since the end of World War II, comparing the prices offered for the biblical watercolors “Joseph and Potiphar’s Wife” and “Felix and Drusilla” (Butlin #439 and #508) which sold for £220.21.0 and £275 in 1949 in the sale of the W. Graham Robertson collection, and for \$25, 000 each in 1970. Notes that a drawing of the Last Judgment (Butlin #644) sold for \$10,000.

Ironside, R.²⁸⁶ “[The Tate Gallery: Wartime Acquisitions](#).” *Burlington Magazine*, 78.455 (Feb. 1941): 52-55, 57. <WBHC 2195>

About the Blake collections of W. Graham Robertson and Miss A.E. Carthew” (WBHC 2195).

Rosenbach, A.S.W. (1876-1952) and Philip H. (1863-1953)

Catalogues

Dr A.S.W. Rosenbach. *Catalogue #23 Collected Catalogues of Dr. A.S.W. Rosenbach*. 1911.

A.S.W. Rosenbach. *Catalogue #38: Catalogue of Rare and Important Books and Manuscripts in English Literature Collected Catalogues of Dr. A.S.W. Rosenbach*. 1913.

A.S.W. Rosenbach. *Catalogue 17*. 1916.

Rosenbach. *Catalogue A Remarkable Collection of Rare and Choice Books Manuscripts and Autograph Letters [18]*. Philadelphia, 1916.

Rosenbach. *Catalogue 24*. Philadelphia, 1916.

A.S.W. Rosenbach & Co. *Catalogue 20*. London, 1920.

A.S.W. Rosenbach. *Catalogue of an Exhibition of Rare Books, Autograph Manuscripts, and Literary Documents*. 1921.

A.S.W. Rosenbach Company. *Catalogue of an Exhibition of Manuscripts and Rare Books*. Philadelphia, 1931.

A.S.W. Rosenbach Company. *Five Centuries of Bookmaking: An Exhibition*. Philadelphia, 1931.

A.S.W. Rosenbach Company. *Catalogue of Rare Books of Six Centuries Collected Catalogues of Dr. A.S.W. Rosenbach*. Philadelphia, 1935.

²⁸⁵ Not recorded in BBS.

²⁸⁶ WBHC mistakenly gives the author’s name as “A. Ironside” (2195).

Dr A.S.W. Rosenbach. *Catalogue #28 Five Hundred Rare Books Manuscripts and Autograph Letters*. Philadelphia, 1936.

A.S.W. Rosenbach. *The March of Books Through the Ages*. 1939.

Rosenbach Company. *Catalogue #30: The World of Yesterday: Rare Books, Manuscripts and Autograph Letters Collected Catalogues of Dr. A.S.W. Rosenbach*. Philadelphia, 1939.

The Rosenbach Company. *Catalogue #32: A Bibliophile's Miscellany: Rare Books and Manuscripts*. Philadelphia and New York, 1941.

A.S.W. Rosenbach. *The March of Books Through the Ages: Early Printing, Science, The Arts, Medicine, Law, Literature, Grammars and Dictionaries*. Philadelphia [1944/45?].

A.S.W. Rosenbach. *Catalogue 47*. 1947.

A.S.W. Rosenbach. *Catalogue*. 1947.

Sotheby Parke-Bernet. *Fine Natural History Books Early Printed Books & Illuminated Manuscripts . . . The Property of The Pierpont Morgan Library, The Philip and A.S.W. Rosenbach Foundation, the Arents Collection of the New York Public Library and Other Owners*. New York, 1977.

Studies

Bentley, G.E., Jr. “[Rosenbach and Blake](#).” *Blake: An Illustrated Quarterly* 51.3 (winter 2017-18): 7 par. + listing. <*Blake* (2018)>

A list of “every contemporary Blake that Rosenbach is known to have dealt with” (par. 7) in both alphabetical and chronological order.

Bodmer, George R. “[A.S.W. Rosenbach: Dealer and Collector](#).” *The Lion and the Unicorn* 22.3 (1998): 277-88.

Wolf, Edwin, with John F. Fleming. [Rosenbach: A Biography](#). Cleveland and New York, 1960. <BB #3002>

“A biography of the man [. . .] who probably sold more important Blake books than any other has or will” (BB #3002).

[Rosenbloom, Charles J. \(1898–1973\)](#)

Catalogue of a Loan Exhibition: Prints from the Collection of Charles J. Rosenbloom, February 8th to March 31st, MCMXXXVIII. Pittsburgh: Carnegie Institute, [1938].

Kutter, Suzanne, and Donald Gallup. “A Check-List of the Bequest [of Charles J. Rosenbloom].” *Yale University Library Gazette*. 49.4 (April 1975): 311-43.

On his bequest to Yale University, including his proofs of Job.

[Rosenwald, Lessing J. \(1891-1979\)](#)

Papers

Rosenwald, Lessing J. “[Papers, 1932-79](#).” The Manuscript Division of the Library of Congress. <WBHC 2609>

Catalogues

Illustrated Books and Original Drawings of William Blake [. . .] Loaned by Lessing J. Rosenwald. Philadelphia, 1930. <BB 636>

The catalogue for the exhibition held at the Print Club of Philadelphia from 17 Feb. to 1 Mar. 1930.

Millard, Mrs. George M. *A Descriptive Hand-List of a Loan Exhibition of Books and Works of Art by William Blake, 1757-1827, chiefly from the Collection of Mr. Lessing J. Rosenwald.* 1936. <BB #639>

The catalogue for the exhibition held at the Little Museum of La Miniatura, Pasadena CA, from 16 to 28 Mar. 1936.

Goff, Frederick R. “[Catalogue of Fine Books and Manuscripts Selected for Exhibition at the Library of Congress from the Lessing J. Rosenwald Collection October 1945.](#)” *Quarterly Journal of the Library of Congress* 3 (1945): 5-51. <BB #655>

Schild, Marion. *The Rosenwald Collection. A Catalogue of Illustrated Books and Manuscripts, of Books from Celebrated Presses, and of Bindings and Maps 1150-1950 The Gift of Lessing J. Rosenwald to the Library of Congress.* Ed. Frederick R. Goff. Washington DC, 1954. <BB #668>

“William Blake” [The Lessing J. Rosenwald Collection: A Catalogue of the Gifts of Lessing J. Rosenwald to the Library of Congress, 1943-1975.](#) Washington [DC]: Library of Congress, 1977. 323-42. <BBS 294>

Mang, Kathleen, and Peter Van Wingen, ed. “William Blake.” *Vision of a Collector: The Lessing J. Rosenwald Collection in the Library of Congress Rare Book Room and Special Collections Division.* Washington: Library of Congress, 1991. 289-301. <BBS 558>

Descriptions, with some remembrance of Lessing Rosenwald, of *Songs of Innocence* (copy B) and *Songs of Innocence and of Experience* (copy C and Z) by David Bindman; *The Book of Urizen* (copy G) by Robert N. Essick; *Night Thoughts* engravings (colored copy B) by Nelson Hilton; and *Milton a Poem* (copy D) by Martin Butlin.

Studies

Bentley, G.E., Jr. “[The Growth of the Rosenwald Blake Collection.](#)” *Notes and Queries* 64.4 (Dec. 2017): 583-89. <Blake (2018)>

“[I]t is possible that White and Rosenwald had more copies of Blake’s works in Illuminated Printing than Blake himself ever had at one time” (583).

Fine, Ruth. “[[Update to ‘A Checklist of Blake Material in the Lessing J. Rosenwald Collection.’](#)]” *Blake: An Illustrated Quarterly* 14.2 (fall 1980): 111. <BBS 391>

“With Mr. Rosenwald’s death and the transfer of the collections to Washington, these items have become the property of either the National Gallery of Art (NGA) or the Library of Congress (LC)” (111). See “[A Checklist of Blake Material in the Lessing J. Rosenwald Collection.](#)”

Lehre, Ruth Fine. "[A Checklist of Blake Material in the Lessing J. Rosenwald Collection, Alverthorpe Gallery, Jenkintown, Pennsylvania](#)." *Blake: An Illustrated Quarterly* 9.3 (winter 1975-76): 58-85. <BBS 377>

Very useful enumeration. See "[\[Update to 'A Checklist of Blake Material in the Lessing J. Rosenwald Collection'\]](#)" for details on the collection's transference after Rosenwald's death.

Matheson, William. "[Lessing J. Rosenwald: 'A Splendidly Generous Man.'](#)" *Quarterly Journal of the Library of Congress* 37.1 (winter 1980): 2-24. <Blake (2012)>

Chronicles Rosenwald's giving, including his Blakes.

"28,000 items of papers," including "about 500 pp. of correspondence concerning the Rosenbach Foundation (1946-1979), of which Rosenwald was president" (WBHC 2609).

Van Wingen, Peter. "Into the Mystic: Rare Books Division Acquires Important Addition to Blake Collection." *Library of Congress Information Bulletin* 53 (1994): 443-44. <WBHC 2796>

"The Library of Congress acquired in 1994 a copy of Mary Wollstonecraft, *Original Stories* ([1791]), with Blake's prints coloured 'contemporary with the time of publication' in keeping with Blake's 'concept of the completed book' [though the "vibrant colors" described are not at all characteristic of Blake's works in Illuminated Printing in 1791]" (WBHC 2796, Bentley's emendation).

Rossetti, William Michael (See [William Michael Rossetti](#) in Blake and Writers)

Shaw, E.J. (fl. 1879-1919)

Catalogue

Sotheby. *Catalogue*. London, 1925.

Sherman, Philip D. (d. 1957)

Study

Gourlay, Alexander S. "[Philip D. Sherman's Blakes at Brown University](#)." *Blake: An Illustrated Quarterly* 28.3 (winter 1994-95): 94-99. <WBHC 1655>

"Previously untraced copies of *Europe* [c] pl. 11, 17[;] *Songs* [o] pl. 13, 20-21 [;] a posthumous pull from Thornton's *Virgil, Job* [1874] pl. 15, 20[;] and 'Chaucer's Canterbury Pilgrims' fifth state" (WBHC 1655).

Smith, George D. (1870-1920)

Papers

[Smith \(George D.\) Papers](#). Huntington Library. Collection no. mssHM 49652-49686.

Catalogues

Anderson Gallery. *Catalogue of the late George D. Smith*. New York, 1921.

Anderson Galleries. *Part I of Books and Autographs Sold by Order of the George D. Smith Book Company Inc in Liquidation*. New York, 1928.

Anderson Galleries. *Part IV of Books and Prints Sold by Order of the George D. Smith Book Company Inc In Liquidation*. New York, 1928.

Smith, George Campbell, Jr. (1892-1937)

Catalogues

William Blake: The Description of a Small Collection of His Works In the Library of a New York Collector. New York: George Campbell Smith, 1927. <BB #631>

Privately printed.

William Blake: The Renowned Collection of First Editions, Original Drawings, Autograph Letters and an Important Painting in Oils. [. . .] Collected by the Late George C. Smith, Jr.
New York: Parke-Bernet Galleries Inc., 1938. <BB #644>

Studies

Brooks, Phillip. "Notes on Rare Books." *New York Times Book Review* 30 Oct. 1938. p. 35. <BB #1293>

On the sale of George C. Smith, Jr. collection.

"Blake Collection Sold for \$66,807." *New York Times* 3 Nov. 1938.

Regarding the 1938 sale.

Taylor, H. Robert (d. 1985)

Studies

Essick, Robert N. "*Blake in the Marketplace, 1985.*" *Blake: An Illustrated Quarterly* 20.1 (summer 1986): 13.

Identifies the works now held by the Princeton University Library that were given by Taylor.

Thorne, Mrs. Landon K.

Catalogue

Bentley, G.E., Jr. Intro. Charles Ryskamp. *The Blake Collection of Mrs. Landon K. Thorne.* New York The Piermont Morgan Library, 1971. <BB #706, WBHC 1175-76>

Compiled for the exhibition held 19 Nov. 1971 to 22 Jan. 1972 at the Piermont Morgan Library. The catalogue includes Bentley's very useful essay and list, "The Great Collections of Blake's Books," pp. 11-15.

Tinker, Chauncey Brewster (1876-1963)

Catalogue

Metzdorf, Robert F. *The Tinker Library: A Bibliographical Catalogue of the Books and Manuscripts Collected by Chauncey Brewster Tinker.* New Haven: Yale University Press, 1959. <BB #683>

See also the current [digital description](#) of the collection.

Tonner, Mrs. William T. (d. 1971)

Study

Butlin, Martin. “[The Blake Collection of Mrs. William T. Tonner](#).” *Philadelphia Museum of Art Bulletin* 67.307 (Jul.-Sep. 1972): 2, 5-31. <BB #1325, WBHC 1817>

A description of eleven items, most of which were donated to the Philadelphia Museum of Art, including monochrome wash drawings of biblical subjects.²⁸⁷

Wall, A.C.J.

Catalogue

Christie. *Catalogue*. London, 1970.

Weston, Gould

Catalogue

Christie's. *Collection of the late Col. Gould Weston*. (1957). <BB #672, WBHC 1149-50>

Weston, Mrs. Anderdon

Catalogue

Christie. *Catalogue*. London, 1904.

White, William Augustus (1843–1927), and Alfred T. White (See also Francis White Emerson)

Papers

“White, William Augustus (1843–1927) who collected more Blakes than anyone else ever has. White’s extraordinarily detailed acquisition notes are in the Houghton Library, Harvard University (*MS Am 2087*), in six volumes. White’s acquisition books are not recorded in the *Catalogue of Manuscripts in the Houghton Library, Harvard University*, 8 vols. (Alexandria: Chadwyck-Healey, 1986–87). [. . .] Each volume has been digitized and is available online.” <*Blake* (2015)>

Catalogues

Anderson Auction Company. *Selections from the Important Private Library of a Brooklyn Collector*. 27 Oct. 1911. [Alfred T. White, brother of W.A. White].

Studies

Bentley, G.E., Jr. “[The Growth of the Rosenwald Blake Collection](#).” *Notes and Queries* 64.4 (Dec. 2017): 583-89. <*Blake* (2018)>

“[I]t is possible that White and Rosenwald had more copies of Blake’s works in Illuminated Printing than Blake himself ever had at one time” (583).

²⁸⁷ Part of her collection also passed to the Lutheran Church in America, including *Night Thoughts* colored copy G, “two recorded impressions of the color-print ‘Newton’ (Butlin #307), an early state of copper engraving, ‘The Canterbury Pilgrims,’ and a drawing, ‘Moses striking the rock’ (Butlin #445).” See Thomas V. Lange, “[A Rediscovered Copy of Young’s Night Thoughts](#),” *Blake: An Illustrated Quarterly* 15.3 (winter 1981-82), 134.

Whitney, John Hay (1904-1982) and Betsey Maria Whitney (born Cushing, previously Roosevelt) (1908-1998)

Catalogues

Sotheby. *The Estate of Mrs. John Hay Whitney*. New York, 1999. <WBHC 1278-79>

Sotheby. William Blake's Good and Evil Angels. [Property of the Greentree Foundation from the Collection of Mr. & Mrs. John Hay Whitney, New York May 5, 2004](#). 2004. <WBHC 1319-20>

Studies

Bentley, E.B. “[Urizen in New York City](#).” *Blake: An Illustrated Quarterly* 33.1 (summer 1999): 27-30.

A first-person account of the Sotheby auction of *Urizen* copy E, which brought \$2,532,000.

Essick, Robert N. “[William Blake in the Marketplace, 1998](#).” *Blake: An Illustrated Quarterly* 32.4 (spring 1999): 100-34. <WBHC 1677>

Notes Betsey Cushing Whitney's death and her Blake holdings.

Essick, Robert N. “[William Blake in the Marketplace, 1999](#).” *Blake: An Illustrated Quarterly* 33.4 (spring 2000): 100-34. <WBHC 1681-82>

On the sale of Betsey Cushing Whitney's *Urizen* copy E.

Essick, Robert N. “[Blake in the Marketplace, 2004](#).” *Blake: An Illustrated Quarterly* 38.4 (spring 2005): 134-150. <WBHC 1701>

Describes the Betsey Cushing Whitney estate sale at Sotheby's on 5 May 2004.

Wolf, Edwin II (1911-1991)

Catalogue

William Blake: The Blake Library of Renowned Bibliography and Blake Scholar Edwin Wolf II: An Outstanding Collection of 400 Items Including Books[,] Pamphlets[,] and Wolf's Archive of Unpublished Correspondence. [Bristol, 1990.] <BBS 310>

Twenty-First-Century Collectors (See also [Victoria University, University of Toronto](#) in Collection Catalogues)

Bentley, G.E., Jr. (1930-2017) and Elizabeth Bentley (born Budd) (1930-2011)

Study

Bentley, G.E., Jr. “[Bibliomania: The Felicitous Infection and the Comforting Cure](#).” *Papers of the Bibliographical Society of Canada: Cahiers de la société bibliographique du Canada* 45.1 (spring 2007): 7-41. <WBHC 1599>

An account of G.E. and Elizabeth Bentley's book collecting.

Harris, Maureen Scott. “William Blake Illuminated: Victoria Library receives Bentley Collection of Blake Masterpieces.” *Vic Report*²⁸⁸ 35.1 (2006): 6-10. <WBHC 2130>

²⁸⁸ The journal of the Alumni Association of Victoria University in the University of Toronto.

Berland, Abel E. (1915-2010)

Catalogue

Christie's. [The Library of Abel E. Berland: Part I: Important English Literature, Science and Philosophy.](#) New York: Christie's, 2001. <WBHC 1310>

Reproduces front cover and Bentley plates 3, 5,8, 11, 17 of *Innocence* copy J.

Bradley, Martin H. (d. 1988)

Catalogue

Sotheby. *The Library of H. Bradley Martin: Highly Important English Literature.* New York, 1990.

Essick, Robert N. (1942-)

Catalogue

Essick, Robert N. *William Blake and His Contemporaries and Followers: Selected Works from the Collection of Robert N. Essick: An Exhibition Catalogue.* San Marino: Huntington Library, 1987. <BBS 304>

Lyle, Janice S. “[Handlist of the Essick Blake Collection.](#)” *Blake: An Illustrated Quarterly* 11.4 (spring 1978): 21-35. <BBS 384>

Status of the collection at the time, with reproductions of several of Essick's pieces.

Studies

Essick, Robert N. “Collecting Blake.” [Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.](#) Ed. Karen Mulhallen. Toronto: University of Toronto Press, 2010. 19-34. <WBHC 2436-40>

Highlights important collectors of Blake, with personal anecdotes on his own experience as a collector.

Hargraves, Matthew. “America’s Blake.” [William Blake: Visionary.](#) Ed. Edina Adam, with Julian Brooks, and an essay by Matthew Hargraves. Los Angeles: J. Paul Getty Museum, 2020. 29-35. <Blake (2021, 2022, 2023, 2024)>

A survey of major American Blake collectors, from the Transcendentalists to Robert N. Essick.

Register, Kathy. “Passion in His Work: Professor Finds Pleasure in Studying Artwork of Writer.” *Star News* 5 Nov. 1987. B1. <BBS 620>

“Journalistic account of Professor Essick’s Blake collecting” (BBS 620).

Keynes, Stephen (1927-2017)

[“The Cause of Bibliomania”: Fine Editions from the Library of Stephen Keynes OBE FLS.](#) Type & Forme Twenties No. 2. The Roxburghe Club, the William Blake Trust, and Clover Hill Editions: Grantham, 2019.²⁸⁹

²⁸⁹ Not recorded in *Blake*.

The catalogue lists the William Blake Trust edition of Blake's Illustrations of Dante (1978), but also contains biographical essays on Stephen Keynes and his involvement with the Blake Trust by his nephew, Simon Keynes.

[**Lipman, Roger**](#)

Catalogue

Windle, John. *William Blake: A Catalogue of Books by and about Blake and his Circle from 1775-2008 Mainly from the Collections of Roger and Kay Easson and Roger Lipman with Additions from Stock. Catalogue 46.* San Francisco: John Windle Antiquarian Bookseller, 2009. <WBHC 1383-84>

[**Parker, Alan**](#)

Brooks, Richard. "Bring Me My Buyers: Blake Homes for Sale." *Sunday Times* [London], 16 March 2014. <WBHC 1791-92>

"The public relations guru Sir Alan Parker is weighing plans to buy the former London home of the poet [17 South Molton Street] . . . and preserve it for the nation.' He 'would need to raise £7m'" (WBHC 1791-92).

[**Ryskamp, Charles \(1928-2010\)**](#)

Hamilton, William H. "Dürers Near the Kitchen, William Blake in the Bedroom." *New York Times* (18 Oct. 2004). <WBHC 2122>

"On the collection of Charles Ryskamp in Princeton" (WBHC 2122).

Property from the Collection of Charles Ryskamp Sold for the Primary Benefit of Princeton University. Auct. cat., Sotheby's, New York. New York: Jan. 25, 2011. No. 149.

[**William Blake's World: "A New Heaven Is Begun."**](#) The Morgan Library and Museum. 2009-10. <WBHC 1379-83>

The online catalogue for the exhibition at the Piermont Morgan Library and Museum, New York, held from 11 Sep. 2009 to 3 Jan. 2010. No print catalogue was produced, but the webpage linked to in the title includes descriptions of the objects displayed and a YouTube presentation by the former director Charles Ryskamp on the Blake items that he donated to the Piermont.

[**Sendak, Maurice \(1928-2012\) \(See also Maurice Sendak in Blake and Artists\)**](#)

Christie, New York. 21 Jan. 2015. <WBHC 1421-22>

A description of the proposed sale.

Bentley, G.E., Jr. "[**William Blake and His Circle: A Checklist of Publications and Discoveries in 2012.**](#)" *Blake: An Illustrated Quarterly* 47.1 (summer 2013): par. 9.

Provides list of items held by Sendak.

[**Shiller, Just G. \(1943- \)**](#)

Essick, Robert N. "[**Blake in the Marketplace, 1985.**](#)" *Blake: An Illustrated Quarterly* 20.1 (summer 1986): 13.

Vershbow, Arthur E. (1922-2012), and Charlotte Vershbow (born Zimmerman) (1924-2000)

Catalogues

Christie's. [The Collection of Arthur and Charlotte Vershbow](#). New York, 2013. <WBHC 1403-04>

The print catalogue and the website (linked to in the title) includes *Songs* copy p, Bentley plates 1, 8, and 46, and watercolor sketch, "The Waking of Lenora" <Butlin #338>.

Christie. [The Collection of Arthur & Charlotte Vershbow, Part Four: The Neoclassical, Romantic, Symbolist and Modern Periods](#). 29 October 2013. New York, 2013. <WBHC 1406-07>

Commercial book engravings lots 784-89; Virgil watercolor lot 790; Virgil plates lot 791; Job lot 792; facsimiles lots 793-95.

Windle, John

Windle, John. "A Blake Collector's Vade Mecum." [A Troubled Paradise: William Blake's Wood Engravings](#). San Francisco: John Windle Antiquarian Bookseller, 1999. 33-41. <WBHC 1997-98>

The afterword to Essick's book containing advice for collecting Blake.

Windle, John. "Introduction to Blake: A Personal View from John Windle on the Roots of His Collection." (8 Nov. [2000]). <WBHC 2873>

No longer available at the website.

Comics, Graphic Novels, and Video Games

Studies

Atkinson, Rosalind. “A Japanese Blake: Embodied Visions in William Blake’s *The Marriage of Heaven and Hell* (1790) and Tezuka Osamu’s *Phoenix* (1967–88).” [British Romanticism in Asia: The Reception, Translation, and Transformation of Romantic Literature in India and East Asia](#). Ed. Alex Watson and Laurence Williams. Singapore: Palgrave Macmillan-Springer, 2019. 341-60. <*Blake* (2020)>

Focusing on Blake and Tezuka Osamu’s ongoing manga, *Phoenix*, argues that, taken outside his immediate historical context, Blake can function as “a free-floating figure” who “can also facilitate creative appropriation in cultures outside the one of origin” (356).

Green, Matthew J.A. ““The end of the world. That’s a bad thing right?: Form and Function from William Blake to Alan Moore.” [Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture](#). Ed. Steve Clark, Tristanne Connolly, and Jason Whittaker. Houndsill, Basingstoke, Hampshire: Palgrave Macmillan, 2012. 175-86. <*WBHC* 1871-73>

On Blake in Moore’s *Promethea*.

Green, Matthew J. A. “[‘she Brings Apocalypse’: Sex, Imagination and Redemptive Transgression in William Blake and the Graphic Novels of Alan Moore.](#)” *Literature Compass* 8.10 (Oct. 2011): 739-56. <*WBHC* 2103>

“[I]nvestigates the representations of gender and sexuality in Moore’s work, situating these in relation to Blake’s equation of eroticism and imaginative transformation” (abstract).

[ImageText: Interdisciplinary Comics Study 3.2](#) (winter 2007). Special Issue: “William Blake and Visual Culture.” Ed. Roger Whitson and Donald Ault. <*WBHC* 2184-85>

Original essays that often draw on comics as an analogue of Blake’s own practices.

Marchetto Santorun, M. Cecilia. “[‘Terrible monsters Sin-bred’: Blakean Monstrosity in Alan Moore’s Graphic Novels.](#)” *Palgrave Communications* 6 (2020). <*Blake* (2021)>

“This article will discuss Blake and Moore’s use of visual and verbal aesthetics to identify as monstrous characters like Satan, Urizen and Orc in Blake and William Gull, Asmodeus and Cthulhu in Moore to pinpoint the meanings that underlie them and how the direct or indirect Blakean influence operates in Moore’s works” (abstract).

Marchetto Santorun, María Cecilia. “[The War ‘twixt Sun and Moon’: Evil and Gender in William Blake’s Early Illuminated Books and Alan Moore’s *From Hell*.](#)” *English Studies* 100.4 (Jun. 2019): 387-406. <*Blake* (2020)>

“This article explores evil as repression in Blake and in Moore, and addresses Moore’s treatment of evil and its connections with Blake’s ideas about gender” (abstract).

Paris-Popa, Andreea. “[Breaking the Contract between God and the Visual-Literary Fusion: Illuminated Manuscripts, William Blake and the Graphic Novel.](#)” *American, British and Canadian Studies* 30.1 (June 2018): 133-52. In English (published in Romania). <*Blake* (2019)>

“William Blake’s late eighteenth-century illuminated books moved towards an individual, personal literature conveyed via unique pieces of art that asserted the importance of individuality in the process of creation,” leading, ultimately, to the graphic novel” (abstract).

Riordan, John. “Blake/Morrison.” [Vala](#) 4 (2023): 88-96. <Blake (2024)>

On Blake in the work of comic book writer Grant Morrison.

Shteynbrekher, Andrey, and Konstantin Savel'ev. “[Bleykovskie motivy v sovremennom mediaprostranstve \(na primere komp'yuternoy igry ‘Devil May Cry 5’ i animatsionnogo seriala ‘Patriotizm Moriarti’\)](#) [Blake’s Motives in the Modern Media Space (the Example of the Computer Game *Devil May Cry 5* and the Animated Series *Patriotism of Moriarty*)].” *Mirovaya literatura glazami sovremennoy molodezhi. Tsifrovaya epokha. Sbornik materialov VIII mezhunarodnoy molodezhnoy nauchno-prakticheskoy konferentsii [World Literature in the Eyes of Modern Youth. The Digital Age. Collection of Materials of the VIII International Youth Scientific and Practical Conference]*. Magnitogorsk, 2022. 157-62. In Russian (abstract in Russian and English). <Blake (2023)>

The article examines the phenomenon of Blake in the modern gaming and media space based on the material of the game project *Devil May Cry 5* and the animated series *Patriotism of Moriarty*. It also analyzes the main layer of the poet’s texts and engravings appearing in the products of popular culture.

Spooner, Catherine. “[My Friend the Devil: Gothic Comics, the Whimsical Macabre and Rewriting William Blake in Vehlmann and Kerascoët’s Satania](#).” *Gothic Studies* 25.3 (2023): 318-34. <Blake (2024)>

“I propose that Fabien Vehlmann and Kerascoët’s graphic novel *Satania* (2016) extends the whimsical macabre in new directions, by drawing on the work of Romantic poet and artist William Blake, whose illustrated books are often cited as forerunners of modern comics” (abstract).

Whitlark, James. “Blake: Visionary against the Commonplace.” [Illuminated Fantasy: From Blake’s Visions to Graphic Fiction](#). Rutherford, Madison, Teaneck: Farleigh Dickinson Press; London and Toronto: Associated University Presses, 1980. 38-51. <BBS 677>

“Despite the obvious uniqueness of Blake’s visionary works, they share common features with other illuminated fantasy, even with such popular members of that genre as modern comic books” (50).

Whittaker, Jason. “From Hell: Blake and Evil in Popular Culture.” [Blake, Modernity and Popular Culture](#). Ed. Steve Clark and Jason Whittaker. Basingstoke: Palgrave, 2007. 192-204. <WBHC 2862-63>

“[H]ow Blake’s critical of the Moral Law influenced a number of writers at the end of the twentieth century,” including Thomas Harris, J.G. Ballard, Michael Dibdin, and Alan Moore.

Whittaker, Jason. “Romantic Caricature and Comics.” [The Edinburgh Companion to Romanticism and the Arts](#). Ed. Sophie Thomas and Maureen McCue. Edinburgh: Edinburgh University Press, 2023. 471-85. <Blake (2024)>

On Romantic caricature's contribution to modern comics, closing on Blake's depiction in comics (pp. 479-85).

Composite Art, Editorial Theory, Print Culture, and Media Studies (Also “Sister Arts” and Ekphrasis)

Introductions

Eaves, Morris. “Editing and Editions.” *William Blake in Context*. Cambridge: Cambridge University Press, 2019. 94-101. <Blake (2020, 2021, 2022, 2025)>

Otto, Peter. “Blake’s Composite Art.” *Palgrave Advances in William Blake Studies*. Ed. Nicholas M. Williams. Basingstoke: Palgrave Macmillan, 2006. 132-66. <WBHC 2867-68>

Traces the development of the phrase, “composite art,” in Jean H. Hagstrum, W.J.T. Mitchell, and Vincent De Luca, before considering examples from *There is No Natural Religion* and *Jerusalem*.

Paley, Morton D. “Editing Blake.” *The Reception of William Blake in Europe*. 2 vols. Ed. Sibylle Erle and Morton D. Paley, ed. London: Bloomsbury Academic, 2019. I.25-34. <Blake (2020, 2021, 2022)>

A history of editing Blake in facsimiles, typeset editions, and digital editions.

Ripley, Wayne C. “Introduction: Editing Blake.” *Editing and Reading Blake*. Ed. Wayne C. Ripley and Justin Van Kleeck. College Park: University of Maryland Press, 2010. A Romantic Circles PRAXIS Volume. 35 pars. <WBHC 2587-89>

“[S]urveys how editors have represented William Blake’s diverse range of media productions over the last century and a half” (abstract).

Studies

Altick, Richard D. *Paintings from Books: Art and Literature in Britain, 1760-1900*. Columbus: Ohio State University Press, 1985.

A good overview of literary paintings. Blake is referenced often, especially in the chapter, “Eighteenth-Century Book Illustrations,” pp. 37-55, which also considers Boydell’s Shakespeare, Macklin’s Poet’s, and Fuseli’s Milton galleries.

Bass, Eben. “*Songs of Innocence and of Experience*: The Thrust of Design.” *Blake’s Visionary Forms Dramatic*. Ed. David V. Erdman and John E. Grant. Princeton: Princeton University Press, 1970. 196-213. <BB #1580>

On the wider design elements of the *Songs*.

Baulch, David M. Blake’s “*Vala or The Four Zoas* Hypertext and Multiple Plurality.” *Wordsworth Circle* 30.3 (summer 1999): 154-160. <WBHC 2880-81>

Argues for a hypertext edition of *Vala or The Four Zoas* to capture the multiple narrative layers “with an eye to the various interpretative possibilities” (156).

Beer, John. “Words or Images—Blake’s Representation of History.” *Romanticism, Revolution and Language: The Fate of the Word from Samuel Johnson to George Eliot*. Cambridge: Cambridge University Press, 2009. 81-98. <WBHC 1594>

Surveying Blake’s career through *America* and *Europe*, suggests that, by 1793, Blake was “torn in allegiance, divided between word and image” (97).

Behrendt, Stephen C. “‘something in My Eye’: Irritants in Blake’s Illuminated Texts.” [*Blake in the Nineties*](#). Ed. Steven Clark and David Worrall. Basingstoke: Macmillan Press, 1999. 78-95. <WBHC 2812-13>

On reading Blake’s “illuminated pages” (78) and how “Blake characteristically invokes and manipulates our expectations about determinacy (of word, of image, of ‘meaning’) to force us to recognize and appreciate the multiplicity of *potential* signification that resides in seemingly every word, every line, every suggestion” (90).

Bender, John and Anne Mellor. “[*Liberating the Sister Arts: The Revolution of Blake’s ‘Infant Sorrow’*](#).” *ELH* 50.2 (1983): 297-319. <BBS 365>

“In ‘Infant Sorrow’ Blake denies the necessity of ranking the arts and thus breaks sharply with the tradition of the *paragone* [or debate between poetry and painting] that Lessing had revived” (298) and “explores the possibility that the two arts may neither conflict nor interact” (300).

Bentley, G.E., Jr. “Blake and ‘the Wondrous Art of Writing’: Letter Faces, Letter Formation, Capitalization.” [*William Blake’s Manuscripts: Praxis, Puzzles, and Palimpsests*](#). Ed. Mark Crosby and Josephine A. McQuail. Switzerland: Palgrave Macmillan, 2024. 21-46. <*Blake* (2025)>

“This chapter documents and examines Blake’s myriad ‘hands’ evident across his works, from manuscripts to illuminated printing, showing there to be considerable variety in letter formations, capitalizations, and extra-textual features such as catchwords, colophons, and letter sizes. Such differences in writing are difficult to represent typographically, even if facsimiles were included in letterpress editions of Blake’s works” (abstract).

Bentley, G.E., Jr. “Blake’s Loose Canons.” [*Language. Philology. Culture* 1](#) (2013): 20-45. <WBHC 2306>

“About editing Blake, chiefly *William Blake’s Writings* (1978)” (WBHC 2306).

Bentley, G.E., Jr. “[*Blake’s Works as Performances: Intentions and Inattentions*](#).” *Text* 4 (1988): 319-41. <BBS 366>

Argues for considering each copy of Blake’s “work as a separate performance” (334).

Bentley, G.E., Jr. “Final Intention or Protean Performance: Classical Editing Theory and the Case of William Blake.” *Editing in Australia*. Ed. Paul Eggert. Campbell: South Wales University Press, 1990. <BBS 367>

“An ‘examination of the protean works of William Blake’ in search of ‘the best editorial solution’ to the problem of how to edit his work (170)” (BBS 367).

Bentley, G.E., Jr. “William Blake’s Protean Text.” [*Editing Eighteenth-Century Texts*](#). Ed. D.I.B. Smith. Toronto, 1968. 44-58. <BB #1182>

While ostensibly on editing, lays out Bentley’s bibliographic program for the unique difficulties presented by Blake’s texts.

Bigwood, Carol. "[Seeing Blake's Illuminated Texts](#)." *The Journal of Aesthetics and Art Criticism* 49.4 (1991): 307-15. <BBS 372>

Uses Merleau-Ponty to "show how [Blake's illuminated books] frustrate the usual cognitive reading of texts and encourage a fuller perceptual experience. His books, thereby, not only slightly disengage us from the epochal perspective, but alert us to the restrictive character of our thinking, intimating a more flexible thinking that is at once more in-sight-ful²⁹⁰ and more open to the prelinguistic movements of perception" (307).

Brylowe, Thora. [Romantic Art in Practice: Cultural Work and the Sister Arts, 1760–1820](#). Cambridge: Cambridge University Press, 2019. <Blake (2019)>

An important study of the Sister Arts in the Romantic era. It includes discussions of Blake and Antiquarianism, the Portland Vase (including Blake's engravings), the Hunts, John Landseer, and the Boydell Shakespeare Gallery.

Burkett, Andrew. "Blake's Moving Images." [Romantic Mediations: Media Theory and British Romanticism](#). Albany: State University of New York Press, 2016. <Blake (2017, 2019)>

Ties Blake's illuminated books to experimental cinema.

Burkett, Andrew. "[William Blake and the Emergence of Romantic Media Studies](#)." *Literature Compass* 12.9 (Sep. 2015): 439-47. <WBHC 1813>

"While Blake's poetry, painting, and printmaking have proven to be extremely generative of digital scholarly projects, Romantic media studies' implicit investment in his work (and especially the nature and function of his illuminated manuscripts) requires further investigation" (abstract).

Butlin, Martin. "Word as Image in William Blake." [Romanticism and Millenarianism](#). Ed. Tim Fulford. New York and Basingstoke: Palgrave, 2002. 207-17. <WBHC 1818>²⁹¹

On the religious and technical aspects of the word and image relationship.

Calè, Luisa. "Blake and the Literary Galleries." [Blake and Conflict](#). Ed. Sarah Haggarty and Jon Mee. Basingstoke: Palgrave Macmillan, 2008. 185-209. <WBHC 2113-15>

Considers "how Blake responded to the rhetoric and aesthetics of the literary galleries," with a focus on "Fuseli's *Satan Bursts From Chaos*, a Milton Gallery picture which Blake was commissioned to engrave" (186), a design that echoes in *The [First] Book of Urizen* and the illustrations to *Night Thoughts*.

Calè, Luisa. "[Blake, Young, and the Poetics of the Composite Page](#)." [Huntington Library Quarterly](#) 80.3 (autumn 2017): 453-79. <Blake (2018)>

"Blake's *Night Thoughts* laboratory explores the potential of letterpress printing and the changing possibilities of the book and the composite page. In this essay, I will rematerialize the notion of Blake's 'composite art,' paying attention to the materials and

²⁹⁰ The hyphens are Bigwood's.

²⁹¹ *Blake* (2003) references the different articles on Blake but not the collection as such.

practices involved in his engagement with *Night Thoughts* and in that ‘radical form of mixed art,’ the manuscript of *Vala or The Four Zoas*” (454).

Calè, Luisa. “[A Dream of Thiralatha': Promiscuous Book Gatherings and the Wanderings of Blake's Separate Plates.](#)” *Studies in Romanticism* 59.4 (2020): 431-45. <Blake (2021)>

“This essay explores the dynamics of illustration in William Blake’s illuminated printing through an example that questions and disorders the boundaries between books. I will piece together the complex bibliographic history of a “separate plate,” now known under the title “A Dream of Thiralatha,” which exists in two copies, one currently at the British Museum Department of Prints and Drawings, the other at the National Gallery of Art in Washington” (432).

Carr, Stephen Leo. “[Visionary Syntax: Nontryrannical Coherence in Blake's Visual Art.](#)” *The Eighteenth Century: Theory and Interpretation* 22.3 (1981): 222-48. <BBS 433>

“I proposed to describe his revisionary practices as a visual artist, especially the ways he organized parts into a coherent whole” (222). Considers many works, including the annotations to Reynolds, *On Homers Poetry*, and several designs from *Jerusalem*, and contrasts Blake’s linear aesthetics with those of Flaxman and Cumberland.

Castanedo, Fernando. “‘O what a scene is here’: Visual References in Blake’s *An Island in the Moon.*” [William Blake's Manuscripts: Praxis, Puzzles, and Palimpsests.](#) Ed. Mark Crosby and Josephine A. McQuail. Switzerland: Palgrave Macmillan, 2024. 257-78. <Blake (2025)>

Suggests that in *Island* Blake alludes “to several works of art, mostly by using very short, at times almost epigrammatic, parodical ekphrases” (abstract).

Chayes, Irene H. “[Picture and Page, Reader and Viewer in Blake's Night Thoughts Illustrations.](#)” *Studies in Romanticism* 30.3 (fall 1991): 439-71. <BBS 436, WBHC 1840>

“[T]he peculiar format of the illustrations to Edward Young’s *Night Thoughts* bring the spectator, or beholder, or viewer into an usually intimate relation to both the literary text and the water color drawing,” and, thereby, “the viewer is required to be a reader first, but his response to the drawing may take him far from the original text” (442).

Chayes, Irene H. “[Words in Pictures: Testing the Boundary: Inscriptions by William Blake.](#)” *Word & Image* 7 (1991): 85-97. <BBS 436, WBHC 1840>

Blake’s “literary or Bible illustrations are associated with verbal passages that often appear as captions or inscriptions on the pictures, or as separate descriptions, which may amount to condensed commentaries on the original texts” (abstract).

Clark, David L. “Blake’s Decomposite Art: On the Image of Language and the Ruins of Representation.” [William Blake: Modernity and Disaster.](#) Ed. Tilottama Rajan and Joel Faflak. Toronto: University of Toronto Press, 2020. 233-61.²⁹² <Blake (2021, 2022, 2023, 2024)>

²⁹² A revised and shortened version of his “[How to Do Things with Shakespeare: Illustrative Theory and Practice in Blake's Pity.](#)” [The Mind in Creation: Essays in English Literature in Honour of Ross G. Woodman,](#) ed. J. Douglas Kneale (1992), 106-33, <BBS 537, WBHC 1853>.

Discusses how Blake rejects conventional models of illustration, reading *Pity* as “beautifully ruinous for illustrative theory and practice” (235).

Crosby, Mark. “‘minutely Appropriate Execution’: Variation and Pentimento in Blake’s Title Pages.” *William Blake’s Manuscripts: Praxis, Puzzles, and Palimpsests*. Ed. Mark Crosby and Josephine A. McQuail. Switzerland: Palgrave Macmillan, 2024. 111-32. <Blake (2025)>

“This chapter argues that despite Blake’s strictures on the significant differences in theory and practice between what he considered true ‘inspiration and imagination’ pictorially rendered via the ‘bounding outline’ and an inferior aesthetic predicated on memory executed via ‘blotting and blurring’, there was some leeway in his creative process for variation and artistic second thoughts” (abstract).

Dane, Joseph A. *Out of Sorts: On Typography and Print Culture*. Philadelphia: University of Pennsylvania Press, 2011. 136-40. <WBHC 1920>

Examines issues tied to the *Blake Archive*’s theory and practice of diplomatic transcription.

De Luca, Vincent Arthur. “*The Changing Order of Plates in Jerusalem, Chapter II.*” *Blake: An Illustrated Quarterly* 16.4 (spring 1983): 192-205. <BBS 394>

A very useful account of the two orderings in Chapter II of *Jerusalem*, with much attention to the interplay of text and design in the sequences as a whole. The first sequence is found in copies A, B, and C, and the second, in copies D and E. There is an appendix on copy F’s order and the change in page numbers.

Dilworth, Thomas. “*The Hands of Milton: Blake’s Multistable Image of Self-Annihilation.*” *Mosaic* 16.3 (1983): 11-27. <BBS 453>

Considers the visual depiction of Milton’s journey on pl. 36 as a “multistable” image in which “two different visual interpretations [...] are nearly equally clear or compelling so that the viewer perceives sometimes the one and sometimes the other” (11).

Easson, Kay Parkhurst. “Blake and the Art of the Book.” *Blake in His Time*. Ed. Robert N. Essick and Donald Pearce. Bloomington: Indiana University Press, 1978. 35-52. <BBS 466-68, WBHC 2003-04>

Considers how Blake played on, incorporated, and rejected the conventions of book and illustration publishing.

Eaves, Morris. “*Crafting Editorial Settlements.*” *Romanticism on the Net* 41-42 (2006): 33 pars. <WBHC 1974>

Positions the *Blake Archive* in the history of efforts to edit Blake.

Eaves, Morris. “The Editorial Void: Notes toward a Study of Oblivion.” *Huntington Library Quarterly* 80.3 (autumn 2017): 517-38. <Blake (2018)>

Ruminates on how editorial practices “help to reveal the broader outlines of perception, control, desire, and memory that make editing a paradigm of human effort” (517).

Eaves, Morris. "Graphicality: Multimedia Fables for 'Textual' Critics." [Reimagining Textuality: Textual Studies in the Late Age of Print](#). Ed. Elizabeth Bergmann Loizeaux and Neil Fraistat. Madison: University of Wisconsin Press, 2002. 99-122. <*Blake* (2003)>

"[G]raphicality is as relevant to authority, transmission, and representation as is textuality, and [. . .], for all but the most abstract philosophical purposes, graphicality is inextricable from textuality" (99).

Eaves, Morris. "[Picture Problems: X-Editing Images 1992-2010](#)." *Digital Humanities Quarterly* 3.3 (summer 2009): 42 par. <*WBHC* 1976>

Coins the term "X-editing" to represent the difficulties of editing images in digital humanities projects.

Eaves, Morris, Robert N. Essick, and Joseph Viscomi. "The *William Blake Archive*: The Medium When the Millennium is the Message." [Romanticism and Millenarianism](#). Ed. Tim Fulford. New York: Palgrave, 2002. 219-33. <*WBHC* 603, 2811>

"We believe that it is helpful to perceive the Blake project [i.e., the *Blake Archive*] as an extension of ongoing archival, cataloguing, and editorial enterprises into a new medium in order to exploit its radical advantages" (233).

Essick, Robert N. "Blake and the Production of Meaning." [Blake in the Nineties](#). Ed. Steve Clark and David Worrall. Basingstoke: Macmillan Press, 1999. 7-26. <*WBHC* 1863-65>

A key essay responding to Eaves's [Counter-Arts Conspiracy](#) and Viscomi's [Blake and the Idea of the Book](#) and grappling with "the divergence of [Blake's] general concept and [his] artistic performance" (22) from the perspective of the collector or bibliographer.

Essick, Robert N. "How Blake's Body Means." [Unnam'd Forms: Blake and Textuality](#). Ed. Nelson Hilton and Thomas A. Vogler. Berkeley: University of California Press, 1986. 197-217. <*BBS* 508-09, *WBHC* 2148-49>

An important essay that responds to Carr's "[Illuminated Printing: Toward a Logic of Difference](#)" with "a more historically orientated view of graphic production" (197).

Essick, Robert N. "Preludium: Meditations on a Fiery Pegasus." [Blake in His Time](#). Ed. Robert N. Essick and Donald Pearce. Bloomington: Indiana University Press, 1978. 1-10. <*BBS* 467, *WBHC* 2003-04>

Considers what literary scholars and art historians can bring to Blake working together.

Essick, Robert N. "[Representation, Anxiety, and the Bibliographic Sublime](#)." *Huntington Library Quarterly* 59 (1998): 503-28. <*WBHC* 1997>

On the anxiety of representation, with references to *Marriage* (copy L) and *Tristram Shandy*: "That response to semiotic uncertainty, when inscribed within the physical features of a book, I term the bibliographic sublime" (513). Reproduces *Marriage* copy L.

Essick, Robert N. "Visual/Verbal Relationships in Book Illustration." *British Art 1740-1820: Essays in Honor of Robert R. Wark*. Ed. Guillard Sutherland. San Marino: Henry E. Huntington Library and Art Gallery, 1992. 169-204. <*WBHC* 1998-99>

Positions Blake as working within, rather than against, the conventions of his time: “Blake’s development of illustrative techniques is an exploitation of conventions he shared with contemporaries more than a revolt against them” (185).

Essick, Robert N. “[William Blake, William Hamilton, and the Materials of Graphic Meaning](#).” *ELH* 52.4 (1985): 833-72. <BBS 466>

A key essay for understanding how Blake worked with graphic media and what chalcographic principles should be applied when analyzing them. Uses William Hamilton’s illustrations to James Thomson’s *The Seasons* to highlight the complexities of graphic production and interpretation.

Fox, Michael. “Graphing *VALA, or The Four Zoas*: Toward a Dynamic Edition.” [William Blake’s Manuscripts: Praxis, Puzzles, and Palimpsests](#). Ed. Mark Crosby and Josephine A. McQuail. Switzerland: Palgrave Macmillan, 2024. 205-30. <*Blake* (2025)>

Offers a model of editing *The Four Zoas* and other literary texts using graph technology.

Frye, Northrop. “[Poetry and Design in William Blake](#).” [The Journal of Aesthetics and Art Criticism](#) 10.1²⁹³ (Sep. 1951): 35-42.²⁹⁴ <BB #1648>

A short but prescient article that stresses the importance of attending to Blake’s combination of words and design, along with Blake’s experiments in different media.

Glazer-Schotz, Myra, and Gerda Norvig. “Blake’s Book of Changes: On Viewing Three Copies of the *Songs of Innocence and of Experience*.” *Blake Studies* 9.1-2 (1980): 100-21. <BBS 413>

An early example of a detailed comparison of different copies. They compare *Songs* copies A, B, and T.

Goode, Mike. “Blakespotting” and “The Joy of Looking: What William Blake’s Pictures Want.” *Romantic Capabilities: Blake, Scott, Austen, and the New Messages of Old Media*. Oxford: Oxford University Press, 2020. 35-98.²⁹⁵ <*Blake* (2021, 2022, 2023)>

Both chapters highlight the fragmentation of Blake’s texts and images and their widespread circulation in ways in order to further theorize reception theory.

Greenberg, Mark L. “Romantic Technology: Books, Printing, and Blake’s *Marriage of Heaven and Hell*.” [Literature and Technology](#). Ed. Mark L. Greenberg and Lance Schachterle. Bethlehem: Lehigh University Press; London and Toronto: Associated University Presses, 1992. 154-76. <*WBHC* 2104>

Largely focuses on *Marriage* and its critique of print conventions. “Viewed especially from within Blake’s project, we can witness technology and prophecy interpenetrate reciprocally and dynamically” (157).

²⁹³ Not recorded as a collection by *WBHC*.

²⁹⁴ Rpt. under same title in [Blake: A Collection of Critical Essays](#), ed. Northrop Frye (1965), and [Northrop Frye on Milton and Blake](#), ed. Angela Esterhammer (2005).

²⁹⁵ Incorporates Goode’s “[Blakespotting](#),” *PMLA* 121.3 (2006), 769-86, <*WBHC* 2091>, and “[The Joy of Looking: What Blake’s Pictures Want](#),” *Representations* 119.1 (2012), <*WBHC* 2091>, 1-36.

Guest, Harriet, and John Barrell. “[Who Ever Perished, Being Innocent?](#) Some Plates from the *Songs of Innocence*.” *Style* 22 (1988): 238-62. <BBS 496>

Considers the “Introduction” and “Infant Joy” from *Innocence* to suggest “[t]hese two conjunctions of word and image [. . .] produce two different constructions of innocence” (239).

Hagstrum, Jean H. “Blake and the Sister-Arts Tradition.” [Blake's Visionary Forms Dramatic](#). Ed. David V. Erdman and John E. Grant. Princeton: Princeton University Press, 1970. 82-91. <BB #1580, BBS 464, WBHC 1994-95>

Argues “Blake [. . .] did in fact remain profoundly influenced by the pictorialist masters of his youth” and the Sister-Arts tradition (82).

Hagstrum, Jean H. [William Blake, Poet and Painter: An Introduction to the Illuminated Verse](#). Chicago: University of Chicago Press, 1964. 1978. <BB #1770, BBS 498, WBHC 2117-18>

A classic study of the poetry and the designs of the illuminated books. See Hagstrum’s defense of associating Blake with the Sister-Arts Tradition in his “[Blake and the Sister-Arts Tradition](#).”

Heffernan, James A.W. “Text and Design in Blake *Songs of Innocence and of Experience*.” [Imagination on a Long Rein: English Literature Illustrated](#). Ed. Joachim Möller. Marburg [Germany]: Jonas Verlag, 1988. 94-109. <BBS 504>

A useful consideration of how the texts and designs relate in the *Songs*.

Holly, Grant. “William Blake and the Dialogue of Discourse and Figure.” *Compendious Conversations: The Method of Dialogue in the Early Enlightenment*. Ed. Kevin L. Cope. Frankfurt am Main, Bern, New York, Paris, 1992. 15-34. <WBHC 2160>

“Holly sees in the works of this ‘Early Enlightenment’ figure ‘a dialogue between figural and discursive elements such that discourse becomes figures, writing becomes picture’ (15)” (WBHC 2160).

Höltgen, Karl Josef. “*Religious Emblems* (1809) by John Thurston and Joseph Thomas, and its Links with Francis Quarles and William Blake.” *Emblematica* 10 (1996 [1999]): 107-43. <WBHC 2162>

A revised version can be found online at “[William Blake and the Emblem Tradition](#).” (Feb. 2002). This also includes a “[Biographical Note](#)” on Joseph Thomas (1765-1811).

ImageTexT: Interdisciplinary Comics Study 3.2 (winter 2007). Special Issue: “William Blake and Visual Culture.” Ed. Roger Whitson and Donald Ault. <WBHC 2184-85>

Original essays that often draw on comics as an analogue of Blake’s own practices.

Jakobson, Roman. “[On the Verbal Art of William Blake and Other Poet Painters](#).” *Linguistic Inquiry* 1.1 (1970): 3-23.²⁹⁶ <BB #1943>

²⁹⁶ Rpt. in Jakobson’s *Selected Writings*. Vol. 3. *Poetry of Grammar and Grammar of Poetry*. The Hague: Mouton, 1981.

A concentrated linguistic reading of “Infant Sorrow” that concludes: “The eight lines of ‘Infant Sorrow’ are remarkably rich in what Gerald Manley Hopkins infers by ‘figures of grammar’ and ‘figures of sound,’ and it is to their eloquent symmetry and palpable interplay imbued with diaphanous symbolism that this succinct, ingenuous story owes most of its mythological power and suggestiveness” (10).

James, G. Ingli. “Blake’s Mixed Media: A Mixed Blessing.” *Essays and Studies* 30 (1977): 61-69. <BBS 525>

On the difficulties of access and reproducibility created by Blake’s fusion of word and image, with the water-color illustrations serving as a case study.

Jelsbak, Torben. “[Visual Language: The Graphic Signifier in Avant-garde Literature](#).” *Acta Linguistica Hafniensis* 42 (2010): 177-88.²⁹⁷

In an essay concerned with Roman Jakobson’s notion of “the graphic signifier in written language” (187), addresses Jakobson’s 1970 essay on “Infant Sorrow,” “[On the Verbal Art of William Blake and other Poet Painters](#),” pointing out that “what Jakobson does not comment on, is the visual makeup, the graphic lay-out of the text as it originally appeared in Blake’s own engraving” (181).

Johnson, Mary Lynn. “[Emblem and Symbol in Blake](#).” *Huntington Library Quarterly* 37.2 (1974): 151-70. <BB #A1963>

Using “Aged Ignorance” as her primary example, she argues that Blake transformed the emblem tradition “into a Romantic form, fusing his own ideas with conventional conceits to create rich and strange new symbols” (152).

Jones, John H. “Blake’s Production Methods.” *Palgrave Advances in William Blake Studies*. Ed. Nicholas M. Williams. New York: Palgrave Macmillan, 2006. 25-41. <WBHC 2867-68>

A good preliminary overview of engraving in the eighteenth century and of Blake’s own practices in the illuminated books and in the large color prints.

Kaplan, Nancy. “Blake’s Problem and Ours: Some Reflections on the Image and the Word.” *Readerly Writerly Texts* 3.2 (summer 1996): 115-33.²⁹⁸ <WBHC 2238-39>

Argues that Blake critiques the Sister Arts.

Kemper, Claudette. “[The Interlinear Drawings in Blake’s Jerusalem](#).” *Bulletin of the New York Public Library* 64.11 (Nov. 1960): 573-87. <BB #1573>

Reads the interlinear designs as commentary.

Kooistre, Lorraine Janzen. “[From Blake to Beardsley: ‘On Some of the Characteristics of Modern Poetry.’](#)” *Victorian Poetry* 48.1 (2010): 1-9. <WBHC 2262>

²⁹⁷ Not recorded in WBHC.

²⁹⁸ Also published in “Blake’s Problem and Ours: Some Reflections on the Image and the Work,” *The Emerging Cyberculture: Literacy, Paradigm, and Paradox*, ed. Stephanie B. Gibson and Ollie O. Oviedo. (2000), 25-43, <WBHC 2238-39>.

The introduction to a special issue on “Victorian Poetry and the Book Arts.” The essay takes Blake’s *Songs of Innocence* as its point of departure, asking: “How do we ‘read’ Blake’s graphic ornaments in the midst of poetic lines? Do semantics always trump iconic and graphic elements? How much close attention do nonreferential squiggles require? Does color signify? What is the meaning of paper, layout, calligraphy and sequence? In this most material of poetic productions, how much does matter actually matter?” (1-2).

Kroeber, Karl. “Graphic-Poetic Structuring in Blake’s *Book of Urizen*.” *Blake Studies* 3.1 (fall 1970): 7-18. <BB #1218.37>

An attempt to elucidate “the formal systems by which he makes his multi-media multi-plate prophetic works cohere” (7).

Larrissy, Edward. “Spectral Imposition and Visionary Imposition: Printing and Repetition in Blake.” *Blake in the Nineties*. Ed. Steven Clark and David Worrall. Basingstoke: Macmillan Press, 1999. 61-77. <WBHC 2812-13>

Brings together Blake’s reflections on and vocabulary for his printing method (e.g., “imposition”) with “the idea of redemption” (61).

Levy, Michelle. “Afterword: Blake’s Digitised Printed Script.” *Literary Manuscript Culture in Romantic Britain*. Edinburgh: Edinburgh University Press, 2020. 259-67. <Blake (2021)>

Coda on Blake regarding his efforts to replicate the manuscript and on the *Blake Archive*’s efforts to present that digitally.

Mandell, Laura. “*Imagining Interiority: Photography, Psychology, and Lyric Poetry*.” *Victorian Studies* 49.2 (2007): 218-27. <WBHC 2369>

Uses the *Songs* and Wordsworth’s “Tintern Abbey” to suggest that “the romantic lyric anticipates the photograph” (218).

Lee, Rachel. “*Editing in Technicolor: The Blake Archive’s Edition of the Vala or The Four Zoas Manuscript*.” *Huntington Library Quarterly* 80.3 (autumn 2017): 499-515. <Blake (2018)>

Offers an account of the *Blake Archive*’s efforts to edit the manuscript of *Vala*, or *The Four Zoas*.

Mann, Paul. “*Apocalypse and Recuperation: Blake and the Maw of Commerce*.” *ELH* 52.1 (1985): 1-32. <BBS 558-59>

Important essay on Blake’s relationship to commodity culture and the aesthetics of production: “I have attempted to show that if Blake’s book can be opened it cannot be opened without ceasing to be Blake’s, without becoming an object precluded by the production-aesthetic” (27).

Mann, Paul. "The Book of Urizen and the Horizon of the Book." [*Unnam'd Forms: Blake and Textuality*](#). Ed. Nelson Hilton and Thomas A. Vogler. Berkeley: University of California Press, 1986. 49-68.²⁹⁹ <BBS 508-09, WBHC 2148-49>

An influential essay on how Blake critiques textuality, the production of meaning, and modes of book production: "The hypothesis I will test is that the book is an ontological horizon, the horror-zone of the fallen world" (50).

McGann, Jerome. "[Literature by Design Since 1790](#)." *Victorian Poetry* 48.1 (2010): 11-40.³⁰⁰

Beginning with Blake, considers authors (e.g., Dickinson, Whitman, Byron, Rossetti) who were concerned with challenging the established "Book Order."

McGann, Jerome. "[Reflections on Textual and Documentary Media in a Romantic and Post-Romantic Horizon](#)." *Studies in Romanticism* 53.4 (winter 2014): 481-507. <WBHC 2388>

"So what is Blake's argument for those who would strip away those apparent surfaces in a quest for Blake's meaning? It is that they will not discover meaning, they will discover more images, more spectacular than ever: 'the infinite, which was hid'" (496).

McGann, Jerome. [The Textual Condition](#). Princeton: Princeton University Press, 1991. <BBS 568-69>

A key study of the materiality of texts produced by Blake and other Romantics and its implication for editorial theory. Analyzing Erdman's [Complete Poetry and Prose](#), McGann surveys Blake's reception in how his texts were presented in different "bibliographical codes," and how these codes preclude a simplistic notion of authorial intention.

Mitchell, W.J.T. [Blake's Composite Art: A Study of the Illuminated Poetry](#). Princeton: Princeton University Press, 1978. [Princeton Legacy Library](#). Rpt. 2019.³⁰¹ <BBS 575-76, WBHC 2420-22>

A key study on the interplay of the visual and verbal in Blake's works. The phrase, "composite art," while popularized by Mitchell, was coined by Jean Hagstrum.

Mitchell, W. J. T. "Metamorphoses of the Vortex: Hogarth, Turner, and Blake." [Articulate Images: The Sister Arts from Hogarth to Tennyson](#). Ed. Richard Wendorf. Minneapolis: University of Minnesota Press, 1983. 125-68. <BBS 576>

On the spiral or vortex in the works of the three artists.

²⁹⁹ First distributed in the papers prepared for the [Blake & Criticism](#) conference at Santa Cruz, May 20-22, 1982, <BBS 375-76>.

³⁰⁰ Not recorded in WBHC.

³⁰¹ Incorporates Mitchell's "Blake's Composite Art," [Visionary Forms Dramatic](#), ed. David V. Erdman and John E. Grant (1970), 57-81, <BB #1580, BBS 464, WBHC 1994-95>; "Style as Epistemology: Blake and the Movement toward Abstraction in Romantic Art," [Studies in Romanticism](#) 16.2 (1977), 145-64, <BBS 649>; and "Poetic and Pictorial Imagination in Blake's *The Book of Urizen*," [Eighteenth-Century Studies](#) 3.1 (1969), 83-107, <BB #2233>. Rpt. in [Critical Essays on William Blake](#), ed. Hazard Adams (1991), 111-34, <BBS 331, WBHC 1472>.

Mitchell, W. J. T. "Visible Language: Blake's Wondrous Art of Writing." *Romanticism and Contemporary Criticism*. Ed. Morris Eaves and Michael Fischer. Ithaca: Cornell University Press, 1986. 46-95.³⁰² <BBS 576, WBHC 2422-23>

An important essay on Blake's rejection of the dichotomy between the written and visual and on his representation of writing in books and scrolls.

Nanavutty, Piloo. "[Blake and Emblem Literature](#)." *Journal of the Warburg and Courtauld Institutes* 15.3/4 (1952): 258-61. <BB #2268>

Points out examples in *Gates of Paradise* where Blake was drawing on emblem designs.

Nelms, Ben F. "Text and Design in *Illustrations of the Book of Job*." [Blake's Visionary Forms Dramatic](#). Ed. David V. Erdman and John E. Grant. Princeton: Princeton University Press, 1970. 336-58. <BB #1580, BBS 464, WBHC 1994-95>

An accessible reading of the text and designs in light of the Bible and Blake's other works.

Pashchenko, M. "[Vzaimodeistvie slova i izobrazheniiia v khudozhestvennykh proizvedeniakh s avtorskimi illiustratsiiami \(na materiale poezii U. Bleika\)](#)" [The Interaction of Words and Images in Works of Art with Author's Illustrations (Based on the Poetry of W. Blake)]." *Aktual'nye problemy lingvistiki i literaturovedeniia. Sbornik materialov VI (XX) Mezhdunarodnoi konferentsii molodykh uchenykh* [Actual Problems of Linguistics and Literary Criticism. Collection of Materials of the VI (XX) International Conference of Young Scientists]. Tomsk: STT, 2020. 215-16. In Russian. <Blake (2021)>

The author analyzes the mechanisms of interaction between text and images in Blake's poem "The Clod and the Pebble."

Purinton, Marjean D. "[An Act of Theological Revisioning: William Blake's Pictorial Prophecy](#)." *Colby Quarterly* 29.1 (Mar. 1993): 33-42. <WBHC 2553>³⁰³

"Blake's pictorial prophecy similarly challenges us to new ways of seeing" (33).

Riccardi, Silvia. "The Page Embodied in *The Four Zoas*." [William Blake's Manuscripts: Praxis, Puzzles, and Palimpsests](#). Ed. Mark Crosby and Josephine A. McQuail. Switzerland: Palgrave Macmillan, 2024. 135-47. <Blake (2025)>

The chapter "examine[s] Blake's practice in selected pages of the manuscript, focusing on the way layout, calligraphy, and symbols are embedded in his style as well as the extent to which the boundaries between paper and copperplate become permeable" (abstract).

Ripley, Wayne C., and Justin Van Kleeck, ed. [Editing and Reading Blake](#). College Park: University of Maryland Press, 2010. A Romantic Circles PRAXIS Volume. <WBHC 2587-89>

³⁰² Also published in Mitchell's [Picture Theory: Essays on Verbal and Visual Representation](#) (Chicago and London: University of Chicago Press, 1994), 111-50, <WBHC 2422-23>, and in [William Blake](#), ed. David Punter (1996), 123-28, <WBHC 2551-53>.

³⁰³ Both *WBHC* and *Blake* (1995) misspell "Purinton" as "Purington."

A collection on editing Blake. David Fuller, W.H. Stevenson, and Mary Lynn Johnson all have edited [annotated editions](#) of Blake's work, and their essays elaborate on their editorial choices.

Rocco, Emilia Di. "Homer has nothing so sublime!": Ugolino tra Illuminismo e Romanticismo." *Strumenti critici* 57.1 (2023): 73-90. In Italian (online abstract in English). <*Blake* (2024)>

"This article explores the reception history of the story of Ugolino in Dante's *Inferno* from the Enlightenment to Romanticism. The analysis focuses on the relationship between literature and the arts in the works of Jonathan Richardson, Joshua Reynolds, Johann Jakob Bodmer, Lord Byron, and William Blake" (abstract).

Rose, Edward J. "Blake's Biblical Consciousness and the Problem of Interpretation of Text and Design." *The Bucknell Review* 31.1 (1988): 113-23. <*BBS* 625>

"Blake understands the pictorial to be related to the verbal as the Divine Body is related to Jesus" (115).

Saklofske, J. "[Thoughtless Play: Using William Blake to Illuminate Authority and Agency Within Grand Theft Auto: San Andreas](#)." *Games and Culture* 2.2 (2007): 134-48. <*WBHC* 2630>

"[C]ompare[s] how William Blake's "The Fly" and Grand Theft Auto: San Andreas differently enable and disable the authority and agency of storytellers and readers" (abstract).

Saklofske, Jon. "[Remediating William Blake: Unbinding the Network Architectures of Blake's Songs](#)." *European Romantic Review* 22.3 (2011): 381-88. <*WBHC* 2630>

"Overall, this paper will examine how network structures within the meaningful excesses and shifting functions of Blake's *Songs* invite and justify a metaphoric reconsideration of Blake's work through computer and social network models, then discuss how digital technologies can productively engage with this overlap between eighteenth-century ideas and twenty-first century perceptions." (382). Chief among the "digital technologies" he mentions is his and Jean-Mar Giffin's "data visualization application," *New Radial*, "an online workspace in which users can rearrange, group, and connect various pages from one or many editions of Blake's *Songs*, and add commentary to such groupings and connections which then becomes part of a shared database of critical work" (387).

Sanchez Perez, Aquilino. *Blake's Graphic Work and the Emblematic Tradition*. Murcia: 1982. <*BBS* 630-31, *WBHC* 2633>

Examines Blake within the emblem tradition, though he recognizes that Blake "can obviously not be considered a writer of emblems" (*BBS* 361).

Santa Cruz Study Group. [Rev. of The Complete Poetry and Prose of William Blake](#). *Blake: An Illustrated Quarterly* 18.1 (summer 1984): 4-28.³⁰⁴ <*BBS* 396>

³⁰⁴ Rpt. in [Essential Articles for the Study of William Blake, 1970-1984](#), ed. Nelson Hilton (1986), 301-33, <*BBS* 507-08, *WBHC* 2146-47>.

A key review of David V. Erdman's [*The Complete Poetry and Prose of William Blake*](#) (1982) that examines how Blake's work is and could be represented.

Santos, Fernando Glaybson do Nascimento. "Os traços do paraíso em William Blake: matrizes barrocas na linguagem emblemática de 'For Children: The Gates of Paradise' de 1793." *Temporalidades – Revista de História* 15.2 (2023-2024): 717-40. In Portuguese (abstract in Portuguese and English). <*Blake* (2025)>

"[. . .] This article aims to investigate the relationship between Blake's pictorial universe and the cultural, visual, mythical and religious matrices of the Baroque through the emblematic language expressed in the engravings of *For Children: The Gates of Paradise* from 1793, analysing them in starting from the iconographic-iconological method of Erwin Panofsky and establishing a dialogue with authors who undertook similar research" (abstract).

Sengupta, Oishani, Helen Davies, Alexander J. Zawacki, Christina Duffy, Eric Loy, and Samuel Allen. "All that we See is Vision": William Blake's *Four Zoas* Manuscript and Multispectral Imaging (MSI)." [*William Blake's Manuscripts: Praxis, Puzzles, and Palimpsests*](#). Ed. Mark Crosby and Josephine A. McQuail. Switzerland: Palgrave Macmillan, 2024. 231-54. <*Blake* (2025)>

"This chapter offers a case study of the *Blake Archive*'s recent collaborative enterprise in multispectral imaging with the British Library and the Lazarus Project. [. . .] Our discussion ultimately focuses on the methods of our project and the potential of spectral imaging for the editorial field as a whole" (abstract).

Stevens, Bethan. "News from the Thames (Blake! There's Something in the Water)." [*Beastly Blake*](#). Ed. Helen P. Bruder and Tristanne Connolly. Cham: Palgrave Macmillan-Springer, 2018. 225-52. <*Blake* (2019, 2020, 2021)>

"Stevens rethinks and redeploys the concept of the caption to invite different ways of reading the relation of text and image" (30).

Toki, Koji. "Blake to 'Fukugo Geijutsu' [Blake and Composite Art]." [*Toki, Koji. Sho-o to Sogo: Toki Koji chosaku-shu + symposium*](#) [Correspondence and Synthesis: *Koji Toki Collection of Essays + Symposium*]. Ed. Tomonao Yoshida. Tokyo: Takanashi Shobo, 2020. 51-54.³⁰⁵ In Japanese. <*Blake* (2021)>

Tolley, Michael J. "Words Standing in Chariots: The Literalism of Blake's Imagination." [*Imagining Romanticism: Essays on English and Australian Romantics*](#). West Cornwall, CT: Locust Hill, 1992. 73-84. <BBS 440, WBHC 1878>

Shows many examples of "the literalism of Blake's imagination" (141), particularly in the *Night Thoughts* designs.

Treadwell, James. "[*Blake, John Martin, and the Illustration of Paradise Lost*](#)." *Word & Image* 9 (1993): 363-82. <WBHC 2780>

³⁰⁵ Originally published in *Eigo Seinen [Rising Generation]* 119.4 (1973), 12-13, <BSJ 117, BBS 662>, and reprinted in *Metropolitan* 58 (2016), 174-80.

Without performing “a full reading of Blake’s twelve watercolours and Martin’s twenty-four mezzotints[,]” “[m]y initial aim is to use these two sets of *Paradise Lost* illustrations to question and complicate some commonplace assumptions about the translation of text into image” (abstract), with references to the Sister Arts.

Viscomi, Joseph. *Blake and the Idea of the Book*. Princeton: Princeton University Press, 1993. <WBHC 2805-08>

The definitive study of Blake’s method of illuminated printing. It elucidates Blake’s studio practices, describing in detail Blake’s use of artistic materials and the production of the illuminated books, touching on their relationship to Blake’s other projects. The appendix dates the printing sessions for all known copies of the illuminated books and supersedes all previous datings.

Viscomi greatly abridged the book’s argument for Morris Eaves’s [*Cambridge Companion to William Blake*](#). This served as the basis for Viscomi’s “[Illuminated Printing](#),” which is found in the *Blake Archive*’s exhibition section.³⁰⁶

See Essick’s response, “[Blake and the Production of Meaning](#).”

Viscomi, Joseph. “Blake’s Illuminated Word.” [*Art, Word and Image: Two Thousand Years of Visual/Textual Interaction*](#). Ed. John Dixon Hunt, David Lomas, and Michael Corris. London: Reaktion Books Ltd., 2010. 87-109. <WBHC 2808>

An overview of Blake’s career, focused primarily on illuminated printing.

Viscomi, Joseph. “[William Blake, Illuminated Books, and the Concept of Difference](#).” *Essays on Romanticism*. Ed. Karl Kroeber and Gene Ruoff. New Brunswick: Rutgers University Press, 1993. 63-87. <WBHC 2812>

An important article on understanding how the differences among copies of the illuminated books were produced and what the differences can mean and not mean, with an articulation of Blake’s arguments against Woollett and Bartolozzi regarding engraving.

Westerweel, Bart. “Some Reflections on William Blake and the Emblem.” [*Configuring Romanticism: Essays Offered to C. C. Barfoot*](#). Ed. Theo D’haen et al. Amsterdam: Rodopi, 2003. 11-25. <WBHC 2846>

“What [this essay] does set out to do is to explore to what extent the application of the term ‘emblem’ or ‘emblematic’ actually contributes anything worthwhile to our understanding of Blake’s work” (11-12).

Whitson, Roger and Jason Whittaker. *William Blake the Digital Humanities: Collaboration, Participation, and Social Media*. New York: Routledge, 2013. <WBHC 2852>

An important book on digital appropriations and manifestations of Blake that make him a still-living figure.

³⁰⁶ See also Bentley’s summary “of some of [Viscomi’s] more important findings” (146) in “[William Blake and His Circle: A Checklist of Publications and Discoveries in 1994](#),” *Blake: An Illustrated Quarterly* 28.4 (spring 1995), 145-56.

Williams, Nicholas M. “[Blake Dead or Alive](#).” *Nineteenth-Century Literature* 63.4 (Mar. 2009): 486-98. <WBHC 2865>

“William Blake’s interests in the living body and its aesthetic analogue, “Living Form,” underlie his attempt at representing motion” (abstract).

Wittreich, Joseph Anthony, Jr. “Painted Prophecies: The Tradition of Blake’s Illuminated Books.” [Blake in His Time](#). Ed. Robert N. Essick and Donald Pearce. Bloomington: Indiana University Press, 1978. 101-15. <BBS 466-68, WBHC 2003-04>

Positions Blake in a tradition of visual representations of Revelation.

Useful Contextual Studies

Cheeke, Stephen. *Writing for Art: The Aesthetics of Ekphrasis*. Manchester and New York: Manchester University Press, 2008.

“Stephen Cheeke offers close readings of poems and prose from the nineteenth and twentieth centuries alongside a generous amount of illustrations, covering a broad range of writing and theory about the relation of literary texts to the visual arts, and extending the subject of ekphrasis to include literary works on photography, as well as celebrated prose descriptions of artworks” (publisher abstract).

Dillard, Leigh G. “[Material Intersections: Image and Text in the Eighteenth-Century Commonplace](#).” *Journal of Illustration* 8.2 (2021): 221-50. <Blake (2023)>

“Ranging from decorative flourishes and echoes of printers’ marks to richly scrolled title pages and evocative vignettes, the materiality of the commonplace book offered in these moments signals a heightened concern by readers to consider the visual potential of the text as part of their reading experience. This analysis looks at scattered remnants of eighteenth-century commonplace books for compelling examples of image and text relationships that reflect illustrative models from the print market” (abstract).

Robinson, Terry F., and John Savarese. “[Introduction: Romanticism and Vision](#).” *European Romantic Review* 33.4 (2022): 451-60. <Blake (2023)>

The introduction to their special issue, “Romanticism and Vision”: “The essays in this issue catch sight of that variety [of scholarship on Romanticism and vision] through their focus on acts of looking; on the production of visual art; on the imaginative landscapes pictured in maps and panoramas; on the affective impact of spectatorship; and on the visuality of race” (455).

Taylor, David Francis. “Picturing Ekphrasis: Image and Text in Shakespeare Painting.” *European Romantic Review* 33.4 (2022): 461-78. <Blake (2023)>

On William Martin’s and James Barry’s paintings of Shakespeare’s *Cymbeline*: “Martin and Barry, I wish to suggest, show ekphrasis in order to interrogate and eschew both its rhetorical imperative (image as word) and its iconophobic implication (image as less than word)” (464).

Thomas, Sophie. [Romanticism and Visuality: Fragments, History, Spectacle](#). New York: Routledge, 2008.

“This study investigates further the potent cross-currents between popular visual culture and the discourse of the visual in literary contexts, and I contend that the division between literature’s apparent emphasis on the imagination over spectacle, often configured as a form of idealism versus materialism, is not at all clear-cut” (n.p.).

Digital Humanities (See also [Composite Art](#) and [William Blake Archive](#))

Broglio, Ron, ed. [Digital Designs on Blake](#). College Park: University of Maryland Press, 2005. A Romantic Circles PRAXIS Volume. <WBHC 1789>

“Contributors explore how new media representation of William Blake’s work provides a heuristic for another mode of inquiry into Blake’s complex verbal and visual texts” (About This Volume). Unfortunately, many links are no longer active.

Colebrook, Claire. [Blake, Deleuzian Aesthetics and the Digital](#). London and New York: Continuum, 2012. <WBHC 1877-78>

Explores Blake using Deleuze, with much on Modernity, Plato, the body, and digital media.

Copeland, Ann. “[Works and Digital Resources in the Catalog: Electronic Versions of Book of Urizen, the Kelmscott Chaucer and Robinson Crusoe](#).” *Classification Quarterly* 33.3-4 (2002): 161-80. <WBHC 1884>

“[A]ddresses issues regarding the cataloging of digital manifestations of works” (abstract).

Curtis, Francis, and Richard Dean. *Blake: A Software Package*. West Sussex Institute of Higher Education, Bishop Otter College, College Lane, Chichester, West Sussex, England, PO19 4PE, 1987.

See David Worrall’s [review](#).

Dent, Shirley. “Rob & Plunder . . . Translate & Copy & Buy & Sell & Criticise, but not Make’: Blake and Copyright Today.” [Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture](#). Ed. Steve Clark, Tristanne Connolly, and Jason Whittaker. Houndsill, Basingstoke, Hampshire: Palgrave Macmillan, 2012. 56-68. <WBHC 1871-73>

Reflects on the *Blake Archive*’s statements on copyright with “the fast and loose attitude to copyright we live with in the age of digital reproduction” that enables “the transmission of Blake’s work far beyond the reach of previous media” (67), and offers a fascinating account of the copyright issues at play in the Victorian Blake revival.

Eaves, Morris. “[Crafting Editorial Settlements](#).” *Romanticism on the Net* 41-42 (2006): 33 pars. <WBHC 1974>

Positions the *Blake Archive* in the history of efforts to edit Blake.

Eaves, Morris. “The Editorial Void: Notes toward a Study of Oblivion.” [Huntington Library Quarterly 80.3](#) (autumn 2017): 517-38. <Blake (2018)>

Ruminates on how editorial practices “help to reveal the broader outlines of perception, control, desire, and memory that make editing a paradigm of human effort” (517).

Eaves, Morris. "Multimedia Body Plans: A Self-Assessment." *Electronic Textual Editing*. Ed. Lou Burnand, Katherine O'Brien O'Keefe, and John Unsworth. New York: Modern Language Association of America, 2006. 210-23. <WBHC 1974>³⁰⁷

Using his experience on the *Blake Archive* as an example, poses questions and reflections about producing electronic editions.

Eaves, Morris. "[Picture Problems: X-Editing Images 1992-2010](#)." *Digital Humanities Quarterly* 3.3 (summer 2009): 42 par. <WBHC 1976>

Coins the term "X-editing" to represent the difficulties of editing images in digital humanities projects.

Eaves, Morris, et al. "[Prototyping an Electronic Edition of William Blake's Manuscript of Vala or the Four Zoas: A Progress Report](#)." *19: Interdisciplinary Studies in the Long Nineteenth Century* 21 (2015): 28 pp. <WBHC 1976>

On the issues arising from preparing the digital edition of *Vala or The Four Zoas* at the *Blake Archive*.

Eaves, Morris et al. "[Standards, Methods, and Objectives in the William Blake Archive: A Response to Mary Lynn Johnson, Andrew Cooper, and Michael Simpson](#)." *Wordsworth Circle* 30.3 (summer 1999): 135-44. <WBHC 2881>

A history of the *Blake Archive* and a response to the preceding essays in the volume, particularly Cooper and Simpson's "[The High-Tech Luddite of Lambeth: Blake's Eternal Hacking](#)." Cooper and Simpson would answer in "[Looks Good in Practice, But Does it Work in Theory? Rebooting the Blake Archive](#)."

Eaves, Morris, Robert N. Essick, and Joseph Viscomi. "The *William Blake Archive*: The Medium When the Millennium is the Message." [Romanticism and Millenarianism](#). Ed. Tim Fulford. New York: Palgrave, 2002. 219-33. <WBHC 603, 2811>

"We believe that it is helpful to perceive the Blake project [i.e., the *Blake Archive*] as an extension of ongoing archival, cataloguing, and editorial enterprises into a new medium in order to exploit its radical advantages" (233).

Fitzsimons, Andrew. "[Blessed William Skullbullet: Blake, Thomas Kinsella and Digital Humanities](#)." *Kanto Review of English* 4 (2012): 191-99. <WBHC 2021>

"[D]oes Blake's work still have impact on contemporary poets, whether in its original form of illuminated book or in textual or digital reproduction? If so, in what way does this influence manifest itself? This is the question I wish to bring to bear on a discussion of the contemporary Irish poet, Thomas Kinsella, on whose poetry Blake is an acknowledged but so far little examined influence" (191).

Fox, Michael. "Graphing VALA, or *The Four Zoas*: Toward a Dynamic Edition." [William Blake's Manuscripts: Praxis, Puzzles, and Palimpsests](#). Ed. Mark Crosby and Josephine A. McQuail. Switzerland: Palgrave Macmillan, 2024. 205-30. <Blake (2025)>

³⁰⁷ WBHC and *Blake* (2008) mistakenly gives 210-13.

Offers a model of editing *The Four Zoas* and other literary texts using graph technology.

Good, Mike. “[Google Blake](#).” *William Blake and Pedagogy*. Ed. Andrew Burkett and Roger Whitson, ed. Pedagogies Edition. Romantic Circles. 2016.³⁰⁸

Describes the “atomization” of Blake that occurs on the Internet, and provides two assignments he designed to explore the circulation and interpretations of Blake’s proverbs.

Hilton, Nelson. “[Blake Digital Text Project](#).” *IMEJ: Interactive Multimedia Electronic Journal of Computer-Enhanced Learning* (1999).³⁰⁹

Hilton discusses the goals of the Project to create an accessible digital version of David V. Erdman’s *Concordance*, to offer a hypertext version of *Songs of Innocence and of Experience*, to provide multimedia annotations for users, and to use this material in the classroom. The concordance is now housed at [Arizona State University](#).

Hilton, Nelson. “www.english.uga.edu/wblake.” *Blake: An Illustrated Quarterly* 33.1 (summer 1999): 11-16. <WBHC 1678>

On Hilton’s “Blake Digital Text Project,” based on the desire to create an electronic, online, interactive, enhanced version of the long out-of-print 1967 *Concordance to the Writings of William Blake*, edited by David V. Erdman” (11). The concordance is now housed at [Arizona State University](#).

Ide, Nancy Marie. “Identifying Semantic Patterns: Time Series and Fourier Analyses.” *Revue Informatique et Statistique dans les Sciences Humaines* 24 (1988), 193-200 <BBS 519-20, WBHC 2181>

“A study of ‘images of labor’ and ‘pastoral images’ in *The Four Zoas* is said to show that ‘the pattern of image distribution in the Zoas is both *rhythmic* and *simple*’” (BBS 519).

Ide, Nancy M. “[Image Patterns and the Structure of William Blake’s The Four Zoas](#).” *Blake: An Illustrated Quarterly* 20.4 (spring 1987): 125-32. <BBS 400>

An early semantic analysis of the imagery of *The Four Zoas*, which includes data visualizations of “image distribution in the text” (127).

Ide, Nancy Marie. “Meaning and Method: Computer-Assisted Analysis of Blake.” *Literary Computing and Literary Criticism: Theoretical and Practical Essays on Theme and Rhetoric*. Ed. Rosanne G. Potter. Philadelphia: University of Pennsylvania Press, 1989. 123-41. <BBS 519, WBHC 2181>

Ide, Nancy Marie. “Patterns of Imagery in William Blake’s *Four Zoas*.” PhD diss., Pennsylvania State University, 1982. <BBS 519>

An early analysis of Blake using techniques now associated with digital humanities. She analyzes thematic categories frequently used in *The Four Zoas*, with charts visualizing the recurrence of related image clusters throughout the poem.

³⁰⁸ Not recorded in *WBHC*.

³⁰⁹ Not recorded in *WBHC*.

Ide, Nancy Marie. "[A Statistical Measure of Theme and Structure](#)." *Computers and the Humanities* 23 (1989): 277-83. <BBS 519>

"This paper describes a computer-assisted analysis of semantic patterning in William Blake's *The Four Zoas* and considers the way in which such patterns contribute to the structure and meaning of the work." "Fourier analysis revealed striking patterns in the distribution of imagery in the *Zoas*, which suggests that Blake may have used such patterns to help convey the poem's powerful thematic statements" (abstract).

Komisaruk, Adam. "[Introducing The Blake Model](#)." *Blake: An Illustrated Quarterly* 38.2 (winter 2004-05): 92-102. <WBHC 1700>

On creating his "Blake Model": "an immersive digital environment through which users might navigate to encounter Blake's characters, places and objects in the configuration his works describe" (93). See also Komisaruk's "[Blake and Virtuality](#)".

Lee, Rachel and J. Alexandra McGhee. "'The productions of time': Visions of Blake in the Digital Age." Ed. Wayne C. Ripley and Justin Van Kleeck. [Editing and Reading Blake](#). College Park: University of Maryland Press, 2010. A Romantic Circles PRAXIS Volume. 46 par. <WBHC 2587-89>

"[D]iscusses the preparation of an electronic edition of Blake's *An Island in the Moon*, the first manuscript to be published by the *William Blake Archive*" (abstract).

Morgan, Paige. "[The Minute Particulars in the Immensity of the Internet: What Coleridge, Hartley and Blake Can Teach Us about Digital Editing](#)." *Romanticism* 15.3 (Oct. 2009): 265-75. <WBHC 2427>

"[M]y purpose in this essay is to raise a few questions and observations about the labour of putting Blake's largest work [i.e., *The Four Zoas*] online [even at the *Blake Archive*]; questions and observations that I believe will be useful in a broader context to many editors as interest in digital archiving continues to increase" (265).

O'Gorman, Marcel. "[The Hypericonic De-Vise: Peter Ramus Meets William Blake](#)." *E-Crit: Digital Media, Critical Theory, and the Humanities*. Toronto: University of Toronto Press, 2006. <WBHC 2476>

Examines Blake and digital humanities through the lens of the sixteenth-century humanist, Peter Ramus.

[Poetica: An International Journal of Linguistic-Literary Studies](#) 79 (2013). Special Issue: "Digital Romantics." Ed. Steve Clark.³¹⁰

A collection of interesting essays on Blake and the Digital Humanities.

Reed, Ashley, Jon Saklofske, and Roger Whitson. [Essays in Romanticism 23.1](#) (2016). Special Issue: "Blake and Digital Making: A Critical Cluster." Ed. Ashley Reed, Jon Saklofske, and Roger Whitson. <*Blake* (2016)>

Three essays and responses, which all address the *Blake Archive*.

³¹⁰ Not recorded in WBHC.

Ross, D. "An EYEBALL view of Blake's *Songs of Innocence and of Experience*." [Computers in the Humanities](#). Ed. J.L. Mitchell. Minneapolis: University of Minnesota Press, 1974. 94-108. <BBS 627>

An early discussion of using computer-based stylistic analysis on the *Songs*.

Ross, Donald, Jr. "[The Use of Word-Class Distribution Data for Stylistics: Keats' Sonnets and Chicken Soup](#)." *Poetics* 6.2 (1977): 169-95.³¹¹ <BBS 627>

"A 'discussion of 'the style of Blake's *Songs*' to indicate the techniques being developed for [Ross's] 'procedure for the description of style named EYEBALL' (94)" (BBS 627).

Saklofske, J. "[Thoughtless Play: Using William Blake to Illuminate Authority and Agency Within Grand Theft Auto: San Andreas](#)." *Games and Culture* 2.2 (2007): 134-48. <WBHC 2630>

"[C]ompare[s] how William Blake's "The Fly" and Grand Theft Auto: San Andreas differently enable and disable the authority and agency of storytellers and readers" (abstract).

Sengupta, Oishani, Helen Davies, Alexander J. Zawacki, Christina Duffy, Eric Loy, and Samuel Allen. "All that we See is Vision": William Blake's *Four Zoas* Manuscript and Multispectral Imaging (MSI)." [William Blake's Manuscripts: Praxis, Puzzles, and Palimpsests](#). Ed. Mark Crosby and Josephine A. McQuail. Switzerland: Palgrave Macmillan, 2024. 231-54. <Blake (2025)>

"This chapter offers a case study of the *Blake Archive*'s recent collaborative enterprise in multispectral imaging with the British Library and the Lazarus Project. [...] Our discussion ultimately focuses on the methods of our project and the potential of spectral imaging for the editorial field as a whole" (abstract).

Visconti, Joseph. "[Digital Facsimiles: Reading the William Blake Archive](#)." *Computers and the Humanities* 36 (2002): 27-48. <WBHC 602, 2810>

On the goal of the *Blake Archive* to provide facsimiles "accurate enough to be studied at a level heretofore impossible without access to the originals" (32).

Whitson, Roger. "Digital Blake 2.0." [Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture](#). Ed. Steve Clark, Tristanne Connolly, and Jason Whittaker. Houndsill, Basingstoke, Hampshire: Palgrave Macmillan, 2012. 41-55. <WBHC 1871-73>

A critique of the *Blake Archive* for using "digital materials to do what literary scholars have done for over a century" (42), and a push for a "Blake 2.0 [that would expand] the awareness of what William Blake means beyond what Blake would have thought as a historical actor or a literary author into networks of human and non-human actors" (43). Offers the examples of Guilherme Marcondes's short film, *Tyger* (2006), which was inspired by "The Tyger"; Steve Guynup, Ron Broglio, and Thomas Tulis's *Virtual Crystal Cabinet* (2002) (now a [Youtube video](#)); Whitson and Jason Whittaker's [Zoamorphosis](#):

³¹¹ See also Donald Ross and David Hunter, "μ-EYEBALL: An Interactive System for Producing Stylistic Descriptions and Comparisons," *Computers and the Humanities* 28.1 (1994), 1-11.

[The Blake 2.0 Blog](#), “a hub whose relation with other sites, universities, programs, individuals, and otherwise independent content constitute its substance” (51).

Whitson, Roger and Jason Whittaker. [William Blake and the Digital Humanities: Collaboration, Participation, and Social Media](#). New York: Routledge, 2013. <WBHC 2852>

An important book on the digital appropriations and manifestations of Blake that make him a still-living figure. (A discussion of the *Blake Archive* is found on pp. 26-51.)

Whittaker, Jason. “[Blake’s Books and Digital Ecosystems](#).” [William Blake and Pedagogy](#). Ed. Andrew Burkett and Roger Whitson, ed. Pedagogies Edition. Romantic Circles. 2016.³¹²

Explores what it will mean for Blake to be read in e-books and other digital forms.

Whittaker, Jason. “Everyday Blake and the Digital Humanities.” [Poetica: An International Journal of Linguistic-Literary Studies](#) 79 (2013). Special Issue: “Digital Romanticisms.” Ed. Steve Clark. 1-15.³¹³

Suggests ways in which digital humanities can further the study of Blake through data visualization and text-mining, highlighting Blake’s reception on Twitter [now X].

Worrall, David. [Rev. of Francis Curtis and Richard Dean. Blake: A Software Package. 1987. Blake: An Illustrated Quarterly](#) 22.4 (spring 1989): 133-34.³¹⁴

An early reflection on digitizing Blake and its use in the classroom: “The title of the program, *Blake: A Software Package*, is rather misleading as it is based entirely on ‘London’ and does not offer an introduction to the rest of the *Songs* let alone Blake’s other works. My first impression on using the program was how odd it seemed to go back to the *printed* word (even in electronic form) after looking quite intensively at the combination of Blake’s word and image. Perhaps one would need to look forward to a new age of electronics (and a new age of funding) for software which could incorporate high-quality visuals with some sort of enhancement to explore the detail of Blake’s between-the-line illuminations. Nevertheless, loading the floppy disc is easy and you soon have another ‘person’ in the seminar room as the T.V. monitor’s ice-cold eye awaits appeasement and suggestion” (133).

³¹² Not recorded in *WBHC*.

³¹³ Not recorded in *WBHC*.

³¹⁴ The review is not recorded in *BBS*, but the software package is mentioned among the types of material not to be considered by *BBS*, p.6.

Ecological Studies (Animal Studies, Anthropocene, Climate Change, Posthuman Studies)

Introduction

Fosso, Kurt. "Animals." *William Blake in Context*. Cambridge: Cambridge University Press, 2019. 237-44. <Blake (2020, 2021, 2022, 2025)>

Studies

Aberbach, David. "Industry and the Romantics: Blake, Wordsworth, and Goethe." *The Environment and Literature of Moral Dilemmas: From Adam to Michael K.* Abingdon: Routledge, 2022. 126-32. <Blake (2023)>

Albernaz, Joseph. "Nonsovereign Circulations: William Blake" and "Sunray of the Negative: Blake and Bataille." *Common Measures: Romanticism and the Groundlessness of Community*. Stanford: Stanford University Press, 2024. 139-87 and 188-202. <Blake (2025)>

On community in *Jerusalem*: "Community must circulate among us, among the spilled excess of fragile attachments, in the everyday" (186). The comparison of Blake and Bataille focuses on their conception of energy, with references to *Marriage*, *Jerusalem*, *A Descriptive Catalogue*, and *The Ancient Britons*.

Bauer, Liza. "*Am not I / A fly like thee?*": *Human-Animal Relations in William Blake's Songs of Innocence and [of] Experience*. Marburg: Büchner-Verlag, 2019. <Blake (2020)>

"This study seeks to reveal that an ecocritical reading—or even a literary animal studies reading of Blake's work—can be worth its while" (13).

Bentley, G.E., Jr. "*A Blake Bestiary: Animals, Birds, Fish, Insects, and Supernatural Beings in Blake's Words and Designs—Part I: Blake's Acquaintance with Animals*." *Notes and Queries* 67.1 (2020): 47-57. <Blake (2024)>

On Blake's experience with animals in his life, in the books he owned, and his own depictions of them. It contains a bibliography of scholarly works that address Blake's representations of animals.

Bentley, G.E., Jr. "*A Blake Bestiary—Part II: Blake's Hybrid Monsters*." *Notes and Queries* 67.1 (2020): 57-71. <Blake (2024)>

Details Blake's monsters, both animal hybrids and human-animal hybrids.

Bruder, Helen P., and Tristanne Connolly, ed. *Beastly Blake*. Cham: Palgrave Macmillan-Springer, 2018. <Blake (2019, 2020, 2021)>

The collection focuses on real and symbolic animals and offers important contributions to the fields of ecocriticism, animal studies, and posthuman studies.

Cecire, Natalia. "*Environmental Innocence and Slow Violence*." *Women's Studies Quarterly* 43.1-2 (2015): 164-87.³¹⁵

Examines, in part, the allusion to Blake's "The Little Black Boy" in the film, *Beasts of the Southern Wild* (2012), and what it suggests about environmental racism.

³¹⁵ Not recorded in *WBHC*.

Clark, Steve. "Blake and the Pastoral-Georgic Tradition." *Romantic Environmental Sensibility: Nature, Class and Empire*. Ed. Ve-Yin Tee. Edinburgh: Edinburgh University Press, 2022. 211-29. <*Blake* (2023)>

Considers *Milton* "from the perspective of a more historically engaged environmental poetics, drawing on its indebtedness to the tradition of sensibility and focusing in particular on James Thomson, Mark Akenside, and Iolo Morganwg" (212-13).

Cohen, Tom, and Claire Colebrook. "[Vortices: On 'Critical Climate Change' as a Project](#)." *South Atlantic Quarterly* 116.1 (Jan. 2017): 129-43. <*Blake* (2018)>

Uses Blake's concept of vortices to discuss climate change.

Colebrook, Claire. "The Twilight of the Anthropocene: Sustaining Literature." *Literature and Sustainability: Concept, Text and Culture*. Ed. Adeline Johns-Putra, John Parham, and Louise Squire. Manchester: Manchester University Press, 2017. 115-36. <*Blake* (2018)>

Uses Blake's practices as an engraver as a touchstone in her wider discussion of sustainability.

Connolly, Tristanne. "Human Grapes in the Wine-Presses: Vegetable Life and the Violence of Cultivation in Blake's *Milton*." *Wild Romanticism*. Ed. Markus Poetzsch and Cassandra Falke. Abingdon and New York: Routledge, 2021. 17 pp. <*Blake* (2024)>

"In *Milton*, Blake purposely leaves unresolved whether the violence of the Vintage leads to the transformation of the human grapes or to tragic disaster; he avoids justifying violence by a redeeming result, and recognizes the contingency of all work of cultivation" (p.3).

Dauphin, Caroline. "Histoire(s) naturelle(s) du tigre: reconstruire l'animal dans l'œuvre de William Blake." *Hobbes, Blair, Blake: Hommage à François Piquet*. Paris: Michel Houidiard Éditeur, 2018. In French. <*Blake* (2021)>

Economides, Louise. "Blake, Heidegger, Buddhism, and Deep Ecology: A Fourfold Perspective on Humanity's Relationship to Nature." [Romanticism and Buddhism](#). Ed. Mark Lussier. Feb. 2007. Romantic Circles Praxis Series. 17 pars. <*Blake* (2012)>

"Blake's monistic art demonstrates the vital importance of human identification with nature" (par. 6).

Fosso, Kurt. "['Feet of Beasts': Tracking the Animal in Blake](#)." *European Romantic Review* 25.2 (2014): 113-38. <*WBHC* 2023>

"Repeatedly, Blake's illuminated works put us on the track of the animal and of the animal's relation to the human and to our embodied animality" (abstract).

Garber, Frederick. "City, Swain and Subtext in Blake's *Songs*." *City Images: Perspectives from Literature, Philosophy, and Film*. Ed. Mary Ann Caws. New York, Philadelphia, London, Paris, Montreux, Tokyo, and Melbourne: Gordon and Breach, 1991. 197-208. <*WBHC* 2051>

Examines the pastoral (along with the "neo-pastoral" and "urban pastoral") in the *Songs*.

Gleckner, Robert F. "[Blake's Swans](#)." *Blake: An Illustrated Quarterly* 15.4 (spring 1982): 164-69. <*BBS* 393>

A description of Blake's swan imagery in *Island*, *Visions, America*, *The Four Zoas*, and *Jerusalem*.

Goldstein, Amanda Jo. "[Reluctant Ecology in Blake and Arendt: A Response to Robert Mitchell and Richard Sha.](#)" *Wordsworth Circle* 46.3 (summer 2015): 143-56. <WBHC 2089>

"In this essay, I respond to Robert Mitchell's and Richard Sha's searching inquiries into the risks and promises of Romantic(ist) enthusiasm for "the experience of the experiment" by exploring the surprising commitment to addressing the Earth in Arendt and Blake, two punishing critics of experimentalism who would otherwise seem to converge, if at all, in their undisguised (not to say unromantic) contempt for Nature" (143).

Goldstein, Amanda Jo. "[William Blake and the Time of Ontogeny.](#)" *Systems of Life: Biopolitics, Economics, and Literature on the Cusp of Modernity*. Ed. Richard A. Barney and Warren Montag. New York: Fordham University Press, 2018. <Blake (2019, 2021, 2023)>

"Blake joins contemporary zoologists Erasmus Darwin and Jean-Baptiste Lamarck in casting epigenesis as a work of acute historical and circumstantial dependency, rather than of autotelic power" (abstract).

Hagan, Jade. "[Network Theory and Ecology in Blake's Jerusalem.](#)" *Blake: An Illustrated Quarterly* 53.3 (winter 2019-20): 38 par. <Blake (2020)>

Compares Blake's "network of correspondences" in *Jerusalem* to actor network theory.

Hannah, Daniel. "[Invitations and Withdrawals: Queer Romantic Ecologies in William Blake's The Book of Thel and John Clare's 'The Nightingale's Nest.'](#)" *Essays in Romanticism* 20.1 (2013): 1-18. <WBHC 2125>

Examines the poems through the lens of Queer Ecology.

Heagy, Angela. "[Blake's Green Symbols of Humanity, Society, and Spirituality.](#)" *Criterion: A Journal of Literary Criticism* 17.1 (2024): 16 pp. <Blake (2025)>

"An eco-critical analysis of *Songs of Innocence and of Experience* reveals that Blake's depictions of nature are no less notable than those of his peers. Blake's use of green imagery symbolizes human development, gendered and social inequalities, and divinity throughout his masterwork, all of which illustrate his continual awe for the natural world and his relevance to the broader discussions on Green Romantic poets."

Herriman, Noah. "William Blake, the Ballad Revival, and the Deep Past of Poetry." *Deep Time: A Literary History*. Princeton, NJ: Princeton University Press, 2023. 120-75. <Blake (2024, 2025)>

Considers Blake's notion of deep time in relationship to the eighteenth-century ballad revival and especially to Joseph Ritson's *A Select Collection of English Songs* (1783), with a focus on the "Introduction" and "Earth's Answer" from the *Songs of Experience* and on the "contact zone between geology and prehistory" (169) in *Milton* and *Jerusalem*. There are also comparisons between Blake and Herder.

Heymans, Peter. “[Eating Girls: Deleuze and Guattari’s Becoming-Animal and the Romantic Sublime in William Blake’s Lyca Poems](#).” *Humanimalia* 3.1 (fall 2011): 1-30.³¹⁶ <WBHC 2145>

“[A]n ecocritical reading of William Blake’s Lyca poems, ‘The Little Girl Lost’ and ‘The Little Girl Found’ (1).

Hutchings, Kevin. “Gender, Environment, and Imperialism in William Blake’s *Vision of the Daughters of Albion*.” [Romantic Ecologies and Colonial Cultures in the British Atlantic World, 1770-1850](#). Montreal: McGill-Queen’s University Press, 2010. 70-91.³¹⁷ <WBHC 2178>

“Oothoon represents both a person and a landscape in *Visions*, and nothing can happen to her human portion that does not also affect the environmental aspect of her identity. Hence, while Blake’s poem deals primarily with the related issues of women’s subjugation and human slavery, it is also concerned with the figurative enslavement of nature” (71).

Hutchins, Kevin. [Imagining Nature: Blake’s Environmental Poetics](#). Montreal: McGill-Queen’s University Press, 2002. <WBHC 2178>

An important work applying ecological criticism to Blake. It breaks from the longstanding critical assumptions that Blake was hostile to the nature world and, instead, articulates Blake’s positive ecological vision.

Hutchings, Kevin. “Nature, Ideology, and the Prohibition of Pleasure in Blake’s ‘Garden of Love.’” [Romanticism and Pleasure](#). Ed. Thomas H. Schmid and Michelle Faubert. Basingstoke: Palgrave Macmillan, 2010. 187-207. <WBHC 2179>

Considers pleasure and nature in “The Garden of Love,” “Ah! Sunflower,” and “The Earth’s Answer.”

Hutchings, Kevin. “[Pastoral, Ideology, and Nature in William Blake’s Visions of the Daughters of Albion](#).” *ISLE: Interdisciplinary Studies in Literature and Environment* 9.1 (2002): 1-24. <WBHC 2179>

“In [Visions of the Daughters of Albion], the protagonist, Oothoon, attempts to refute the socially and ecologically destructive dualisms underpinning pastoral technology” (2).

Hutchings, Kevin D. “[William Blake and ‘The Nature of Infinity’: Milton’s Environmental Poetics](#).” *Nineteenth-Century Contexts* 25 (2003): 55-77. <WBHC 2179>

Milton offers “‘Blake’s alternative vision of nature’ (71)” (WBHC 2179).

James, John Patrick. “[Blake’s Debt: Artisanship and the Future of Labor](#).” *Literature Compass* 19.3-4 (2022): 15 pp. <*Blake* (2023)>

“Investigates William Blake’s poetic response to the problems of religious and financial debt within the context of his own environmentally compromised era” (abstract).

³¹⁶ Also published as “The Cute and the Cruel: Taste, Animality and Sexual Violence in Burke and Blake,” [Animality in British Romanticism: The Aesthetics of Species](#) (New York and London: Routledge, 2012), 101-17, <WBHC 2145>.

³¹⁷ Incorporates Hutchings’s [article of the same name](#), *Romanticism & Ecology: Colonial Cultures in the British Atlantic World, 1770-1850*, ed. James C McKusick. Romantic Circles Praxis Series. Nov. 2001.

Janowitz, Anne. "The Sublime of Ruin: Blake's *Jerusalem*." *England's Ruins: Poetic Purpose and the National Landscape*. Oxford: Basil Blackwell, 1990. 145-76. <BBS 526>

On figurations of ruins in *Jerusalem*, with references to the urban sublime and Wordsworth's *Prelude*.

Kauvar, Elaine. "Landscape of the Mind: Blake's Garden Symbolism." *Blake Studies* 9.1-2 (1980): 57-73. <BBS 413>

Surveys the garden imagery throughout the poetry, which, she contends, represents "Higher Innocence" (BBS 413).

Keir, John. "[The Grasshopper and the Ant in Blake's 'The Fly.'](#)" *English Language Notes* 38.3 (2001): 56-68. <WBHC 2247>

A close reading of the poem and the design of "The Fly," with references to Thomas Gray's "Ode on the Spring."

Khalip, Jacques. "Flea Trouble." [William Blake: Modernity and Disaster](#). Ed. Tilottama Rajan and Joe Faflak. Toronto: University of Toronto Press, 2020. 262-83. <Blake (2021, 2022, 2023, 2024)>

Examines *Behemoth and Leviathan* and *The Ghost of a Flea* in light of Derrida's *The Animal That Therefore I Am*.

Lefcowitz, Barbara F. "[Blake and the Natural World](#)." *PMLA* 89.1 (1974): 121-31. <BB #A2108>

"Indeed, the only valid generalization one can make about Blake's overall attitude toward nature is that he almost never treats it apart from a human context" (121).

Leveton, Jacob Henry. "[Of 'Combustion, blast, vapour, and cloud': William Blake's Urizen as Steam Engine, Albion Mill, & Notes Towards a Materialist Method for the Anthropocene.](#)" *Essays in Romanticism* 29.2 (2022): 131-54. <Blake (2023)>

The depictions of pollution in *The [First] Book of Urizen* "invites readers to make connections with Albion Mill as a resonant site of industrial production where steam engines were first deployed in a process of mass manufacture in Romantic-period London" (abstract).

Leveton, Jacob Henry. "[Seeing Ecology: Pollination and the Resistance to Adam Smith's Theory of Political Economy in William Blake's Book of Thel \(1789\)](#)." *Nineteenth-Century Contexts* 42.5 (2020): 537-52. <Blake (2022)>

Pollination in *The Book of Thel* offers an alternative model to that in Adam Smith's theory of political economy.

Lussier, Mark. "Blake, Deleuze, and the Emergence of Ecological Consciousness." [Ecocritical Theory: New European Approaches](#). Ed. Axel Goodbody and Kate Rigby. Charlottesville: University of Virginia Press, 2011. 454-80. <WBHC 2354>

Uses Deleuze to articulate Blake's sense of "ecological consciousness" (455).

Lussier, Mark. "Blake's Deep Ecology, or the Ethos of Otherness." *Romantic Dynamics: The Poetics of Physicality*. Basingstoke: Macmillan Press Ltd; New York: St. Martin's Press Inc., 2000. 47-63.³¹⁸ <WBHC 2354>

On Blake's ecological vision.

Lussier, Mark. "Blake's Vortex, or the Quantum Bridge in *Milton*." *Romantic Dynamics: The Poetics of Physicality*. Basingstoke: Macmillan Press Ltd; N.Y.: St Martin's Press Inc, 2000. 82-104.³¹⁹ <WBHC 2354>

"About the 'juxtaposition of Blake and scientific languages' by physicists and quantum mechanics" (WBHC 2355).

Makdisi, Saree. "[Empire and Human Energy](#)." *PMLA* 126.2 (2011): 318-20.³²⁰

"[W]e ought to recognize the transformations captured by Blake not only because they set the stage for the fully integrated, inescapably globalized world that we inherited from the 1700s but also because the transformations and dislocations of human energy initiated in his time have continued unabated into our own" (318-19).

McKusick, James C. "The Ends of Nature: Environmental Apocalypse in William Blake and Mary Shelley." *Green Writing: Romanticism and Ecology*. New York: Palgrave Macmillan, 2000. 95-112. <WBHC 2390>

"Blake's poetry [...] engages in a sustained and bitter critique of the material conditions of production" (95).

Morkan, Joel. "[Blake's 'Ancient Forests of Europe.'](#)" *Blake: An Illustrated Quarterly* 6.4 (spring 1973): 93. <BB #1217.119>

Suggests "Ancient Forests of Europe" (l.93, E 290) is tied to restrictions on the use of forests by peasants.

Morris, David B. "[Dark Ecology: Bio-anthropocentrism in The Marriage of Heaven and Hell](#)." *Interdisciplinary Studies in Literature and Environment* 19.2 (2012): 274-91.³²¹

Marriage "offers less a forecast of contemporary deep ecology than a prophetic and revolutionary and still enormously challenging dark ecology" (275).

Morton, Timothy. *Hell: In Search of a Christian Ecology*. New York: Columbia University Press, 2024. <Blake (2025)>

Blake figures prominently in Morton's reflections.

³¹⁸ Originally published as "[Blake's Deep Ecology](#)," *Studies in Romanticism* 35 (1996), 393-408, <WBHC 2354>. Rpt. as "Blake's Deep Ecology, or the Ethos of Otherness," *Romantic Dynamics: The Poetics of Physicality* (Basingstoke: Macmillan Press Ltd; N.Y.: St Martin's Press Inc, 2000), 47-63, <WBHC 2354>.

³¹⁹ Developed from Lussier's "[Blake's Vortex: The Quantum Tunnel](#)," *Nineteenth-Century Contexts* 18.3 (1994), 263-91, <WBHC 2354-55>

³²⁰ Not recorded in WBHC.

³²¹ Not recorded in WBHC.

Morton, Timothy. “[Romantic Disaster Ecology: Blake, Shelley, Wordsworth.](#)” *Romanticism and Disaster*. Ed. Jacques Khalip and David Collings. Romantic Circles Praxis Series (2012).³²²

In “The Tyger,” “Blake comes close to articulating a theory of disaster that is highly relevant to this essay’s proposal that we think beyond disaster. This is unsurprising, since his work is ideology critique through and through, and since the materialism and capitalism that spawn disaster, and disaster thinking, were operational by the time he was writing” (n.p.).

Osborne, Catherine. “Introduction: On William Blake, Nature, and Mortality.” [Dumb Beasts and Dead Philosophers: Humanity and the Humane in Ancient Philosophy and Literature.](#) Oxford: Oxford University Press, 2007. 3-24. <WBHC 2483>

Uses *Auguries of Innocence* as a jumping off point for her study of humanity’s moral relationship to animals.

Parrish, Susan Scott. “Embodying African Knowledge in Colonial Surinam: Two William Blake Engravings in Stedman’s 1796 *Narrative*.” [Slave Portraiture in the Atlantic World.](#) Ed. Agnes Lugo-Ortiz and Angela Rosenthal. New York: Cambridge University Press, 2013. 257-81. <WBHC 2508>

Focuses on “A Private Marine of Col. Fourgeoud’s Corps” and “The Celebrated Gramman Quacy”: “Together, Stedman and Blake practiced a form of Romantic containment of African authority to the forest environment” (277).

Patenaude, Troy. “‘nourished by the spirits of the forests and floods’: Blake, Nature, and Modern Environmentalism.” [Re-envisioning Blake.](#) Ed. Mark Crosby, Troy Patenaude, and Angus Whitehead. Basingstoke: Palgrave Macmillan, 2012. 180-206. <WBHC 1899-1900>

Explicates Blake’s environmental views, traces his reception in environmental writings and movements, and suggests that “Blake scholars and environmentalists stand to learn a great deal from one another” (206).

Perkins, David. “[Animal Rights and ‘Auguries of Innocence.’](#)” *Blake: An Illustrated Quarterly* 33.1 (summer 1999): 4-11. <WBHC 1678>

The couplets on animals, then, display the strong, confused, appalled reaction of the innocent mind as it encounters the world of experience, in which innocence is victimized (10).

Punter, David. “[Blake: His Shadowy Animals.](#)” *Studies in Romanticism* 36.2 (summer 1997): 227-38. <WBHC 2551>

Suggests “a context in which Blake’s work with animals might be framed; or, perhaps, the whole of the ‘representation’—in the aesthetic and the political senses—of animals might take on a new light” (228).

Rigby, Kate. “‘the wrong dream’: Prophetic Ecopoetics.” [Reclaiming Romanticism: Towards an Ecopoetics of Decolonization.](#) London: Bloomsbury Academic, 2020. 113-47. <Blake (2023, 2024)>

³²² Not recorded in WBHC.

"I identify a specifically ecopoetic variant of the prophetic mode of Romantic literature, as exemplified above all by Blake" (113).

Rose, Edward J. "[Blake's Human Insect: Symbol, Theory, and Design.](#)" *Texas Studies in Literature and Language* 10.2 (1968): 215-32. <BB #2553>

Although older, an illuminating analysis of Blake's descriptions of humanity as a worm and a seed.

Sato, Hikari. "W.H. Hudson no Kyosei Shiso to Jugaku Bunsho: William Blake no Keifu nouede [Ecological Consciousness of W. H. Hudson and Bunsho Jugaku: Following the Tracks of William Blake]." *Kojitsuan [Sunward Cottage]* 5 (2022): 1-7. In Japanese. <*Blake* (2023)>

The essay points out that W.H. Hudson, an author and ornithologist, mentions "Auguries of Innocence" in *Birds in a Village* (London: Chapman & Hall, 1893, 124-25), *Birds in Town & Village* (London: J. M. Dent, 1919, 172), *Nature in Downland*, 2nd ed. (London: Longmans, Green, 1900, 272), and *The Land's End: A Naturalist's Impressions in West Cornwall* (London: Hutchinson, 1908, 274), and "The Tyger" in *Nature in Downland* (244-45) and *Birds and Man* (London: Duckworth, 1915, 168-69). In *W.H. Hudson: A Portrait* (New York: E. P. Dutton, 1924) Morley Roberts records their conversation as follows: "R. 'What do you think of Blake?' / H. 'I can't read his long mystical stuff, but of course I like *Songs of Innocence*'" (192).

Schulz, Max F. "Blake and the Unending Dialectic of Earth and Eden." [*Paradise Preserved: Recreations of Eden in Eighteenth- and Nineteenth-Century England*](#). Cambridge: Cambridge University Press, 1985. 42-56. <BBS 635, WBHC 2660>

Blake's "city-bred temperament and his election to live out his life in London is readily prefigurative of the symbolic centrality of the city as paradise" (56).

Schwartz, Janelle A. "Art Thou but a Worm?": Blake and the Question concerning Taxonomy." [*Worm Work: Recasting Romanticism*](#). Minneapolis: University of Minnesota Press, 2012. 113-48.³²³

"[I]t is my goal to produce here a concentrated study of particular worm sightings in Blake—worm sightings which, while not exhaustive, are meant to inspire continued investigation into the significance of vermiforms for this early Romantic mind' (115). Focuses on *The Gates of Paradise*, *Thel*, "The Sick Rose," and *Jerusalem*.

Sturrock, June. "Eve, Eden, and the Flowers of Experience: Milton, Blake, and Botany." [*Renaissance Ecology: Imagining Eden in Milton's England*](#). Ed. Ken Hiltner. Pittsburgh: Duquesne University Press, 2008. 91-105. <WBHC 2715>

On the influence of *Paradise Lost* on the flowery imagery of the *Songs*, with some references to Erasmus Darwin.

Sturrock, June. "Lark, Wild Thyme, Crowing Cock, and Waterfall: The Natural, the Moral, and the Political in Blake, Milton and Vaughan's *Silex Scintillans*." [*Of Paradise and Light: Essays on Henry Vaughan and John Milton in Honor of Alan Rudrum*](#). Ed. Donald R. Dickson and Holly Faith. Newark: Delaware University Press, 2004. 329-50. <WBHC 2715-16>

³²³ Not recorded in *WBHC*.

Compares Vaughan's *Silex Scintillans* and Blake's *Milton*, especially in their representation of nature.

Warren, Leland E. "Poetic Vision and the Natural World: The Spider and His Web in the Poetry of William Blake." *Enlightenment Essays* 6 (1975): 50-62. <BBS 673>

On Blake's spiders.

Film, Television, and Video Studies

Warner, Janet. "[A Videotape of America Produced at York University](#)." *Blake: An Illustrated Quarterly* 4.3 (winter 1971): 65-66.³²⁴

Details the making of *Blake's America*, a videotape produced at York University by Warner, John Sutherland, and Robert Wallace, which would allow to students "to see all the plates of *America*, hear the whole poem read dramatically, and at the same time interpret the poem for them in a way that would link it to past and present historical events" (65). "We [...] used pictures of modern student riots and other political events which bore out the themes of political and psychological revolution" (65-66).

Studies

Bergvall, Åke. "[The Blake Syndrome: The Case of 'Jerusalem'](#)." *Literature/Film Quarterly* 41.4 (2013): 254-65. <WBHC 1625>

Considers the "Jerusalem" hymn from *Milton* in film.

Blaydes, Sophia B., and Philip Bordinat. "[Blake's 'Jerusalem' and Popular Culture: The Loneliness of the Long-Distance Runner and Chariots of Fire](#)." *Literature/Film Quarterly* 11 (1983): 211-14. <BBS 413>

On the use of the "Jerusalem" hymn and its setting by Parry in the films, *The Loneliness of the Long Distance Runner* (1962) and *The Chariots of Fire* (1981).

Bloom, Harold. "[Visionary Cinema](#)." *Partisan Review* 35 (1968): 557-70.³²⁵ <BB #1231>

"The rough outlines of a visionary cinema in Blake, Wordsworth and Shelley" (557), though the connection with cinema seems very tenuous" (BB #1231).

Cecire, Natalia. "[Environmental Innocence and Slow Violence](#)." *Women's Studies Quarterly* 43.1-2 (2015): 164-87.³²⁶

Examines, in part, the allusion to Blake's "The Little Black Boy" in the film, *Beasts of the Southern Wild* (2012), and what it suggests about environmental racism.

Curnutt, Rick, "Mad Poets: William Blake, Jim Jarmusch and *Dead Man*." *Film Journal* 1 (2002): n.p. <WBHC 1913>

"The American Indian idea that 'life [is] a journey even after death . . . is at the core of the relationship between William Blake and *Dead Man*" (WBHC 1913).

da Silva, Suellen Cordovil, and Teófilo Augusto da Silva. "[A tradução intersemiótica em *Frankenstein*, de Mary Shelley, *The Little Girl Lost*, de William Blake, e a série *The Frankenstein Chronicles*](#) [The Intersemiotic Translation in *Frankenstein* by Mary Shelley, 'The Little Girl Lost' by William Blake, and *The Frankenstein Chronicles Series*.]" *Tabuleiro de Letras* 11.2 (Dec. 2017): 140-57. In Portuguese (abstract in Portuguese and English). <Blake (2019)>

³²⁴ Not recorded in BB.

³²⁵ Rpt. in Bloom's [Ringers in the Tower](#) (1971), 37-52, <BB #1231>.

³²⁶ Not recorded in WBHC.

De Angelis, Michael. "Gender and Other Transcendences: William Blake as Johnny Depp." *Ladies and Gentlemen, Boys and Girls: Gender in Film at the End of the Twentieth Century*. Ed. Murray Pomerance. Albany: State University of New York Press, 2001. 283-99. <WBHC 1931>

On the significance of casting Johnny Depp to play William Blake and how it aids in "the construction of a version of heroic masculinity defined by a nurtured respect for human difference" (283). Some discussion of *Visions of the Daughters of Albion* and Blake's relationship to America and revolution.

Dmitrieva, Tatiana. "[Tvorchestvo i mifologiya Uil'iama Bleika v kontekste kinoproizvedenia Dzh. Dzharmusha 'Mertvets'](#) [William Blake's Works and Mythology in the Context of J. Jarmusch's Film *Dead Man*]." *Sibirskii antropologicheskii zhurnal* [Siberian Journal of Anthropology] 4.4 (2020): 201-11. In Russian (abstract in Russian and English). <Blake (2021)>

The author analyzes the film *Dead Man*, comparing it with the poems and graphic works by William Blake, particularly the *Visionary Heads*, *The Ghost of a Flea*, and "The Little Boy Lost."

Douglas, Mark. "Film in a Time of Crisis: Blake, *Dead Man*, *The New Math(s)*, and *Last Days*." *Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture*. Ed. Steve Clark, Tristanne Connolly, and Jason Whittaker. Hounds mills, Basingstoke, Hampshire: Palgrave Macmillan, 2012. 162-74. <WBHC 1871-73>

"[W]ithin the confines of generic depictions[,] Blake offers his own call to break through the restriction and impositions of another form" (174).

Douglas, Mark. "Queer Bedfellows: William Blake and Derek Jarman." *Blake, Modernity and Popular Culture*. Ed. Steve Clark and Jason Whittaker. Basingstoke: Palgrave, 2007. 113-26. <WBHC 2862-63>

On Blake's influence on the filmmaker.

Escobar, Armando. "Un camino a través del infierno: la presencia de William Blake en *Dragón rojo*." *Ágora. Revista estudiantil del Centro de Estudios Internacionales de El Colegio de México* 7, no. 11 (2011). In Spanish. <Blake (2018)>

Fairchild, B.H., Jr. "[Songs of Innocence and Experience: The Blakean Vision of George Lucas](#)." *Literature / Film Quarterly* & (1979): 112-19. <BBS 469>

"I have described Lucas' vision as Blakean not because it imitates Blake's or is influenced by it but rather because they are visions of shared archetypes: innocence, experience, initiation, the pastoral" (113).

Harley, Alexis. "[America a Prophecy: When Blake Meets Blade Runner](#)." *Sydney Studies in English* 31 (2005): 61-75. <WBHC 2128>

“The world *Blade Runner* depicts is everything Blake would have abhorred, a Romantic dystopia, from which all the Romantic medicines-nature, feeling, poetry-are progressively removed” (75).

Hellwig, Harold Henry. “[William Blake’s Jerusalem and the Los Angeles of Film Noir.](#)” *Philosophy and Literature* 38.1 (April 2014): 223-41. <WBHC 2140>

“Blake and film noir apparently had the same problem with the urban landscape” (abstract).

Hopkins, David. “[William Blake and British Surrealism: Humphrey Jennings, the Impact of Machines and the Case for Dada.](#)” *Visual Culture in Britain* 19.3 (2018). Special Issue: “William Blake: The Man from the Future?” Ed. Colin Trodd and Jason Whittaker. 305-20. <*Blake* (2017)>

“This article addresses an issue that has eluded focused scholarship: the reception of William Blake within the British surrealist movement from the mid-1930s onwards. A significant difference can be seen between Blake as understood by the critic Herbert Read, and Blake as conceived by the surrealist writer and film maker Humphrey Jennings” (abstract).

Hosney, Jim, Jacquelyn Wallman, and Jesse Ward Engdahl. “The Passion of St. Charles: Martin Scorsese’s *Mean Streets.*” *South Atlantic Quarterly* 91 (1992): 409-18. <WBHC 2168>

“In his movie, ‘Scorsese acknowledges the importance of energy through a direct reference to Blake’s “The Tyger”’ (415)” (WBHC 2168).

Ima-Izumi, Yoko. “Blood in Blake’s Poetry of Gender Struggle.” [Sexy Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2013. 47-63. <WBHC 1803-04>

“I will explore the ways in which Blake’s blood becomes sexualized and gains multiple meaning, sometimes conflicting, in gender struggle scenes in *The Book of Urizen*, *The Four Zoas*, and *Jerusalem*,” and “I draw attention to the fact that a similar kind of blood appears in examples of Japanese film and literature [by Yukio Mishima and Hayao Miyazaki]” (47).

Leonard, Garry. “‘Without Contraries There is No Progression’: Cinematic Montage and the Relationship of Illustration to Text in William Blake’s *The [First] Book of Urizen*.” [University of Toronto Quarterly](#) 80.4 (2011): 918-34. <WBHC 2788-91>

Argues the relationship between the text and image in *Urizen* is akin to the cinematic technique of montage.

Lussier, Mark and Kaitlin Gowan. “[The Romantic Roots of ‘Blade Runner.’](#)” *The Wordsworth Circle* 43.3 (summer 2012): 165-72.

Blake exemplifies “the hermeneutic tendency” (168) in the film.

Matthews, Susan. “And did those feet?: Blake and the Role of the Artist in Post-War Britain.” [Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture](#). Ed. Steve Clark,

Tristanne Connolly, and Jason Whittaker. Hounds Mills, Basingstoke, Hampshire: Palgrave Macmillan, 2012. 149-61. <WBHC 1871-73>

On Joyce Cary's *The Horse's Mouth* (1944), Ronald Neame's film version (1958), and Geoffrey and John Keynes.

Morrison, Rachela. "[Casablanca Meets Star Wars: The Blakean Dialectics of Blade Runner.](#)" *Literature/Film Quarterly* 18 (1990): 2-10. <BBS 579>

On Blake's influence on Philip Dick's novel and Ridley Scott's film.

O'Brien, Tom. "A Song of Innocence: Blake and 'Chariots of Fire.'" *Commonweal* 109.8 (Apr. 23, 1982): 230-31. <BBS 589>

"About the relation between the 'Jerusalem' lyric in *Milton* and the film" (BBS 589).

Piskorska, Anna. "Jedna rodzina duchowa: intertekstualna obecność natchnionej poezji Williama Blake'a w *Truposzu Jima Jarmuscha* [One Spiritual Family: The Intertextual Presence of William Blake's Inspired Poetry in *Dead Man* Directed by Jim Jarmusch]." *Rodzina: naturalna, duchowa, społeczna*. Ed. Jan Zimny. Wrocław: Akademia Wojsk Lądowych imienia generała Tadeusza Kościuszki, 2020. 99-108. In Polish (abstract in Polish and English). <*Blake* (2021)>

Salyer, Gregory. "Poetry Written with Blood: Creating Death in *Dead Man*." [Imag\(in\)ing Otherness: Filmic Visions of Living Together](#). Ed. S. Brent Plate and David Jasper. Atlanta, Georgia: Scholars Press, 1999. 17-36. <WBHC 2631-32>

"I examine *Dead Man* in light of the following three themes: mythology, technology, and capitalism. I will use these themes as lenses for seeing what *Dead Man* contributes to the imagination and imaging of otherness and the negotiations necessary for living together in America" (19).

Schelkle, Rainer "[Stranger on a Train: William Blake and Jim Jarmusch's Dead Man--Media and Violence, Poetry and Politics.](#)" *Zeitschrift für Anglistik und Americanistik* 58.4 (Dec. 2010): 335-49. <WBHC 2650>

"Jim Jarmusch's film *Dead Man* (1995), a reworking of the Western genre and perhaps the most original of the many contemporary works of popular culture which reference Blake, takes up Blake's and McLuhan's thoughts by focusing on the violence trains, guns, watches, and factories wrought upon 1870s North America" (abstract).

Thomas, Troy. "[William Blake and Dead Man.](#)" *Adaptation: The Journal of Literature and Screen Studies* 5.1 (2012): 57-87. <WBHC 2760>

"Jarmusch's film catches the spirit of Blake's irony and his negative views of matter, materialism, and human existence on earth, and touches on his positive, highly developed, and personal philosophy of religion" (abstract).

Whittaker, Jason. "Dark Angels: Blake, Milton, and Lovecraft in Ridley Scott's *Prometheus*." [William Blake's Gothic Imagination: Bodies of Horror](#). Ed. Chris Bundock and Elizabeth Effinger. Manchester: Manchester University Press, 2018. 109-28. <*Blake* (2019, 2020, 2021)>

On how Scott used Blake and Milton in his film.

Accounts, Notices, Reviews, and Videos of Blake in Film, Television, and Video
“Blake Docudrama.” *Blake: An Illustrated Quarterly* 17.1 (summer 1983): 43.³²⁷

“Global Concepts/The Media Group, Inc. has produced a half-hour television docudrama on *Blake: The Marriage of Heaven and Hell* for the Swedenborg Foundation of New York. According to a press release from Global Concepts, ‘the final script is set in 1827, during Blake’s last days, painting his final version of the engraving of Urizen spanning the heavens with a giant compass. From the microcosm of the simple rooms shared by William and Catherine Blake, the action expands into a series of visions of what Catherine is reported to have deemed their “children with bright fiery wings.”’ There are pictures of the production. [Rev. by Tim Hoyer, *Blake: An Illustrated Quarterly* 20.2 (fall 1986), 68-70, <BBS 400>.]

“Blake and Ginsberg on ABC-TV’s ‘Directions.’” *Blake: An Illustrated Quarterly* 5.3 (winter 1971-72): 164.³²⁸

“Two films, both produced and directed by Aram Boyajian, were shown 16 and 23 January on ABC-TV’s *Directions*. Allen Ginsberg sings and reads from Blake’s works in illuminated printing as plates from those works are shown” (164).

“The Muggeridge Blake.” *Blake: An Illustrated Quarterly* 10.2 (fall 1976): 44.³²⁹

“Public television in the U.S. recently offered a series of six hour-long programs based on the hypothesis that the ideas of St. Augustine, Pascal, Blake, Kierkegaard, Tolstoy, and Bonhoeffer add up to a kind of *Third Testament* (which is thus the title of the series). The host for the series was Malcolm Muggeridge, who devoted one hour of broadcast time to the ideas of each of the six men” (44).

William Blake’s An Island in the Moon. Adapted by Joseph Visconti, directed by Visconti and Evamarii Johnson, with music by Margaret LaFrance, 1983. First performed at Cornell, 8-9 April 1983; videotaped before a live audience 11-12 May 1983. 3/4” videocassette, 48 minutes. [Rev. by Tim Hoyer, *Blake: An Illustrated Quarterly* 20.2 (fall 1986), 68-70, <BBS 400>.]

Available at Joseph Visconti’s [website](#).

³²⁷ Not recorded in *BBS*.

³²⁸ Not recorded in *BB*.

³²⁹ Not recorded in *BB*.

Gender and Sexuality Studies

Introductions

Bruder, Helen P. "Blake and Gender Studies." *Palgrave Advances in William Blake Studies*. Ed. Nicholas M. Williams. Basingstoke: Palgrave Macmillan, 2006. 132-66. <WBHC 2867-68>

Sketches a history of feminist criticism in Blake studies from Irene Tayler's "[The Woman Scaly](#)" (1973) to turn-of-the-century Queer readings as well as highlighting key feminist readings of specific illuminated books.

Bruder, Helen P., and Tristanne Connolly. "Introduction: 'What is now proved was once only imagin'd.'" *Queer Blake*. Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2010. 1-20. <WBHC 1801-03>

Reviews the emergence of a Queer approach to Blake in scholarship and highlights Queer moments in Blake's life and work.

Effinger, Elizabeth, and Helen P. Bruder. "[A Conversation with Helen Bruder](#)." *Blake: An Illustrated Quarterly* 57.2 (fall 2023). <*Blake* (2024)>

An interview with Bruder on the twenty-fifth anniversary of her *William Blake and the Daughters of Albion* (1997) and its (and Feminism's) impact on Blake studies.

Matthews, Susan. "Sex, Sexuality, and Gender." *William Blake in Context*. Cambridge: Cambridge University Press, 2019. 317-24. <*Blake* (2020, 2021, 2022, 2025)>

Studies

Ackland, Michael. "[The Embattled Sexes: Blake's Debt to Wollstonecraft in The Four Zoas](#)." *Blake: An Illustrated Quarterly* 16 (winter 1982-83): 172-83. <BBS 394>

Argues for Wollstonecraft's influence on the Emanations in *The Four Zoas*, with discussion of women in the Lambeth prophecies as well.

Adlard, John. "[The Age and Virginity of Lyca](#)." *Blake: An Illustrated Quarterly* 6.3 (winter 1972-73): 73. <BB #1271.116>

Suggests that Lyca's age of seven alludes to "the Commentary of Hierocles on the Golden Verses of Pythagoras" in which "the number seven itself is a virgin" (73).

Aers, David. "Blake: Sex, Society and Ideology." *Romanticism and Ideology: Studies in English Writing 1765-1830*. Ed. David Aers, Jonathan Cook, and David Punter. London: Routledge & Kegan Paul, 1981. 27-43. <BBS 333>

"[I]n Blake's work we can follow the evolution of an original and profound understanding of the dialectics of sexual conflict and the internalization of repressive ideologies by their victims. Yet we can also see, as Blake himself did, how even the most radical penetration of dominant ideology or practice is likely to include some perpetuation of the forms being strenuously negated" (27).

Ault, Donald. "Where's Poppa? Or, the Defeminization of Blake's 'Little Black Boy.'" *Out of Bounds: Male Writers and Gender*. Ed. Laura Claridge and Elizabeth Langland. Amherst: University of Massachusetts Press, 1990. 75-91. <BBS 356, WBHC 1572>

A detailed reading of the poem's arguments about gender and race, emphasizing the disappearance of the mother from the poem and the boy's fantasy of the father. The essay includes a postscript by Ault that reflects on his use of "antipatriachal" and 'feminist' discourse" (87).

Ankarsjö, Magnus. [William Blake and Gender](#). Jefferson, NC: McFarland and Company, 2006. <WBHC 1490-91>

A defense of Blake against the charge of sexism. Focused largely on *The Four Zoas*, *Milton*, and *Jerusalem*.

Beal, Pamela. "[Trembling Before the Eternal Female: Blake's Call to a Transcendental Eros](#)." *Modern Language Studies* 30.1 (2000): 75-90. <WBHC 1589>

In *Jerusalem*, Blake charts a way to live erotically, with passion, without being caught in what he calls the 'web of desire'" (75).

Billigheimer, Rachel V. "[Conflict and Conquest: Creation, Emanation and the Female Will in William Blake's Mythology](#)." *Modern Language Studies* 30 (2000): 93-120. <WBHC 1629>

On the concept of the emanation in the epic poems, with several references to the Kabbala.

Billigheimer, Rachel V. "[The Female in Blake and Yeats](#)." *CEA Critic* 48.4/49.1 (summer-fall 1986): 137-44. <BBS 434, WBHC 1630>³³⁰

"In this essay the archetypal Female in Yeats is viewed as illuminating Blake's eternal Female" (137). "In both [Blake and Yeats], through biblical and romantic allusion, woman is associated with the terror and destruction and final redemption through inspiration that is linked to the origin of the Sphinx" (144).

Bizzarro, Patrick. "The Symbol of the Androgyne in Blake's *Four Zoas* and Shelley's *Prometheus Unbound*: Marital Status Among the Romantic Poets." *Joinings and Disjoinings: The Significance of Marital Status in Literature*. Ed. Joanna Stephens Mink and Janet Doubler Ward. Bowling Green, OH: Bowling Green State University Popular Press, 1992. 36-51. <WBHC 1634-35>

"The androgynous state in Blake, then, becomes a symbol of freedom from the restraint of rationalistic dogma" (45)" (WBHC 1635).

[Blake: An Illustrated Quarterly](#) 16.3 (winter 1982-83).

Offers four essays focused on Blake and women: Anne K. Mellor's "[Blake's Portrayal of Women](#)" [pp. 148-55]; Alicia Ostriker's "[Desire Gratified and Ungratified: William Blake and Sexuality](#)" [pp. 156-65]; Nelson Hilton's "[Some Sexual Connotations](#)" [pp. 166-71]; and Michael Ackland's "[The Embattled Sexes: Blake's Debt to Wollstonecraft in The Four Zoas](#)" [pp. 172-83].

³³⁰ The date in WBHC should be 1986.

Bolton, Betsy. “[“A Garment dipped in blood”: Ololon and Problems of Gender in Blake’s Milton.”](#) *Studies in Romanticism* 36.11 (1997): 61-101. <WBHC 1775>

“I will argue that gender and sexuality in particular run through the fabric of [Milton] as a frayed and contradictory strand” (61).

Brewster, Glen E. “[Blake and the Metaphor of Marriage.](#)” *Nineteenth-Century Contexts* 16.1 (1992): 69-93. <BBS 424-25>

“In his references to marriage, ‘Blake was more progressive than Godwin, Byron, Shelley, Owen, and most of the other male writers who took up male-female relations as a major theme’” (BBS 424-25).

Brogan, Howard O. “[Blake on Woman: Oothoon to Jerusalem.](#)” *CEA Critic* 48.4/49.1 (summer-fall 1986): 125-36. <BBS 434>

“I may be able at least to explain Blake’s attitude toward women as a consistent development by looking at it in a much broader mythological context” (126). Also suggests that “Blake’s attitude toward woman can be illuminated by considering it in light of Neoplatonic and Gnostic influence upon him” (125).

Bruder, Helen. “The Sins of the Fathers: Patriarchal Criticism and *The Book of Thel.*” [Historicizing Blake](#). Ed. Steve Clark and David Worrall. London: Macmillan, 1994. 147-58. <WBHC 1869-71>

Critiques patriarchal readings of *Thel*, calling particular attention to those Robert F. Gleckner, to suggest that, with few exceptions, “no one has pursued any of the feminist implication of this luminously woman-centered poem” (156).

Bruder, Helen P. [William Blake and the Daughters of Albion](#). New York: St. Martin’s Press, 1997. <WBHC 1795-96>

An important feminist critique of both Blake and Blake criticism, focused primarily on the early illuminated books. Bruder reflected on the book in [Vala](#) issue 3 and was interviewed about the book and its legacy by Elizabeth Effinger in “[A Conversation with Helen Bruder.](#)”

Bruder’s work continued in her collection, *Women Reading Blake* (2007), and a series of collected essays, co-edited with Tristanne J. Connolly, that highlight issues of gender, sexuality, animal studies, and posthuman studies ([Queer Blake](#) [2010], [Blake, Gender and Culture](#) [2012], [Sexy Blake](#) [2013], and [Beastly Blake](#) [2018]).

Bruder, Helen P., ed. [Women Reading William Blake](#). Basingstoke: Palgrave Macmillan, 2007. <WBHC 1795-1800>

The first collection on Blake featuring exclusively female contributors. It includes both academic essays and more personal and popular reflections on reading Blake as well critiques of masculinist Blake criticism and critics. Several female Blake scholars recount their early experiences with both the criticism and male Blake critics.

Bruder, Helen P. and Tristanne J. Connolly, ed. [Blake, Gender and Culture](#). London: Pickering & Chatto, 2012. <WBHC 1800-01>

Important collection on gender, often touching on gender identities and sexuality.

Bruder, Helen P., and Tristanne Connolly, ed. *Queer Blake*. Basingstoke: Palgrave Macmillan, 2010. <WBHC 1801-03>

An important set of essays, largely examining Blake from a Queer Studies perspective.

Bruder, Helen P., and Tristanne Connolly, ed. *Sexy Blake*. Basingstoke: Palgrave Macmillan, 2013.³³¹ <WBHC 1803-04>

A collection addressing gender and sexuality.

Chapman, Wes. “[Blake, Wollstonecraft, and the Inconsistency of Oothoon](#).” *Blake: An Illustrated Quarterly* (summer 1997): 4-17. <WBHC 1662>

“Blake decentred a woman-centered undertaking, appropriating parts of it for his own political purposes and projecting upon it his own reimaginings of female character” (4).

Cherry, Charles L. “[William Blake and Mrs. Grundy: Suppression of Visions of the Daughters of Albion](#).” *Blake: An Illustrated Quarterly* 4.1 (Aug. 1970): 6-10. <BB #1217.58>

Details Victorian views of *Visions* and its depictions of sexuality that kept it from being published in print until the Yeats and Ellis edition of 1893. Focuses much on Swinburne’s anger at Macmillan (the publisher of Gilchrist’s Life), and Anne Gilchrist’s efforts to mediate between Swinburne and the Rossettis, on the one hand, and Macmillan, on the other.

Clark, S.H. “Blake and Female Reason.” [Sordid Images: The Poetry of Masculine Desire](#). London and New York: Routledge, 1994. 138-87. <WBHC 1856>

“‘Blake’s work cannot be reduced to a simplistic opposition between masculine activity and feminine passivity’ (187)” (WBHC 1856).

Cogan, Lucy. “[Rending the ‘soft Plains’ of America: Rape and Liberation in the Poetry of William Blake](#).” *European Romantic Review* 32.4 (2021): 377-97. <Blake (2022)>

“[T]he representations of sexual assault in Blake’s work are neither an endorsement nor an evasion of the gendered dynamics of forced sex, but are instead evidence of his efforts to work through his own uncertainty regarding what limits, if any, the drive for personal liberty should observe” (abstract).

Colebrook, Claire. “[Blake and Feminism: Romanticism and the Question of the Other](#).” *Blake: An Illustrated Quarterly* 34.1 (summer 2000): 4-13. <WBHC 1682>

“We might see Blake, then, as an exception to a romanticism that has, from Mary Shelley to Mellor, been diagnosed as narcissistic and hubristic in its striving for totality” (6).

³³¹ Many papers were delivered at the conference “*Blake, Gender and Sexuality in the Twenty-First Century*, aka The Sexy Blake Conference, 15-16 July 2010, St Aldate’s, Oxford” (17n1).

Colebrook, Claire. "Blake, Literary History and Sexual Difference." *Women Reading Blake*. Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2006. 16-25. <WBHC 1795-1800>

Reading primarily *Milton*, "argue[s] that Blake's poetry, with its explicit figures of sexual binaries and its apocalyptic imagery, provides a new way for feminist criticism to approach the politics of literary history (16).

Connolly, Tristanne. "Nourished with milk ye serpents': Blake, Infant Nursing, and Female Bloods." *Yuruginaki Shinnen: Igirisu Roman Shugi Ronshu (A Firm Perswasion: Essays in British Romanticism)*. Ed. Hatsuko Niimi and Masashi Suzuki. Tokyo: Sairyusha, 2012. 353-79. <WBHC 1881>

Connolly, Tristanne. "Transgender Juvenilia: Blake's and Christall's *Poetical Sketches*. *Women Reading Blake*. Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2006. 26-34. <WBHC 1795-1800>

"Both poets assimilate, but not just tradition; they ingeniously assimilate the other gender, taking on, and blending, male and female voices at will" (33).

Connolly, Tristanne J. *William Blake and the Body*. Hounds mills and New York: Palgrave, 2002.³³² <WBHC 1881-82>

An influential book on Blake's various notions of and representations of the body, addressing the influence of anatomical art, physical bodies and birth (including miscarriages and abortions), parent and child relationships, and resurrected bodies. She suggests that Catherine Blake was listed as a patient on 26 August 1796 at the Lambeth lying-in hospital and posits it as likely that Catherine experienced many miscarriages.

Den Otter, A. G. "*Displeasing Women: Blake's Furies and the Ladies of Moral Virtue*. *European Romantic Review* 9.1 (1998): 35-58. <WBHC 1934-35>

Considers Blake's address to "The Ladies" in the *Vision of the Last Judgment* and Blake's idea of the Furies.

Drake, Dee. *Searing Apparent Surfaces: Infernal Females in Four Early Works of William Blake*. Stockholm: Almqvist & Wiksell International, 2000. <WBHC 1963>

Brings a feminist, post-Jungian approach to *The Book of Thel*, *The Marriage of Heaven and Hell*, *Hectate*, and *The Visions of the Daughters of Albion*.³³³

Elfenbein, Andrew. "Genius and the Blakean Ridiculous." *Romantic Genius: The Prehistory of a Homosexual Role*. Columbia: Columbia University Press, 1999. 149-76, 245-48. <WBHC 1981>

³³² Incorporates Connolly's "*Miscarriage Imagery in Blake*," *Romanticism* 7.2 (2001), 145-62, not recorded in WBHC; "William Blake and the Spectre of Anatomy," *Spectres of Romanticism: The Influence and Anxiety of the British Romantics*, ed. Sarah Ruston with assistance by Lidia Garbin. (Lewiston, NY, Queenston, ON, Lampeter, Wales: Edwin Mellen University Press, 1999), 19-42, <WBHC 1882>.

³³³ For the implications of Dee's arguments regarding feminist analysis of Blake, see Nancy Moore Goslee's detailed *review* in *Blake: An Illustrated Quarterly* 37.4 (spring 2004), 144-48.

An early Queer reading of Blake focused on *Milton* that argues Blake “punctures constricting gender roles” and “revises the old assumption that any sexuality other than heterosexuality is inherently ridiculous” (153).

Erle, Sibylle. “William Blake’s Lavaterian Women: Eleanor, Rowena and Ahania.” [Women Reading Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2006. 44-52. <WBHC 1795-1800>

Analyzes how Blake used Lavater’s physiognomy to depict “Eleanor, Rowena and Ahania” (44).

Essick, Robert N. “[William Blake’s ‘Female Will’ and Its Biographical Context](#).” *Studies in English Literature 1500-1900* 31 (1991): 615-30. <BBS 466, WBHC 2003>

An important essay that examines Blake’s relationship to Catherine Blake, Elizabeth Butts, Mary Wollstonecraft, and the engraver Caroline Watson in order “[t]o understand how Blake’s interactions with them influenced his poetic representations of women” (615).

Fallon, David. “‘she Cuts his Heart Out at his Side’: Blake, Christianity and Political Virtue.” [Blake and Conflict](#). Ed. Sarah Haggarty and Jon Mee. Basingstoke: Palgrave Macmillan, 2009. 84-104. <WBHC 2113-15>

Examines the conflict between “republican discourse and Christian principles” (84) in *Europe, The [First] Book of Urizen*, and *Jerusalem* and its implication for gender.

Fox, Susan. “[The Female as Metaphor in William Blake’s Poetry](#).” *Critical Inquiry* 3.3 (1977), 507-19.³³⁴ <BBS 474>

An important early essay on Blake’s depiction of women: “One cannot apologize away Blake’s occasional shrillness towards women” (508).

Freed, Eugenie R. [A Portion of His Life”: William Blake’s Miltonic Vision of Woman](#). Lewisburg: Bucknell University Press, 1994.³³⁵ <WBHC 2028-29>

Emphasizing that Blake’s views of women was central in his engagement with *Milton*, analyzes some of Blake’s major female characters: Thel, Oothoon, Enitharmon, and *Jerusalem* for what they suggest about his views of gender and female sexuality.

Freed-Isserow, Eugenie. “[Building the Stubborn Structure of the Language’: The Dynamic of Blake’s Poetic Art](#).” *English Studies in Africa* 41 (1998): 11-28. <WBHC 2027>

On the women weaving on *Jerusalem* pl. 59 (WBHC 2027): “I will look at some aspects of this complex process of ‘building’ an artistic ‘structure’, not only from verbal components, but using visual elements as well” (11).

³³⁴ “Parts of this essay are elaborations of material included in” her [Poetic Form in Blake’s Milton](#) (1976) (Fox, “[Female](#),” 507n).Rpt. in [Essential Articles for the Study of William Blake, 1970-1984](#), ed. Nelson Hilton (1986) 75-90, <BBS 507-08, WBHC 2146-47>.

³³⁵ Incorporates Freed’s “[Sun-Clad Chastity’ and Blake’s ‘Maiden-Queens’: Comus, Thel and ‘The Angel,’](#)” *Blake: An Illustrated Quarterly* 25.3 (winter 1991-92), 104-16, <BBS 408>.

Freed-Isserow, Eugenie. “[This Free Born Joy: William Blake’s Vision of Emancipation.](#)” *EAR: English Academy Review* [of Southern Africa] 17 (2000): 111-30. <*Blake* (2003)>³³⁶

With references to Blake’s use of Ossian’s *Oithona*’s rape plot and Blake’s arguments with Wollstonecraft, examines the connection between rape and slavery in *Visions of the Daughters of Albion* and in abolitionist debates.

Gamer, Michael. “[Blake, Mythologizing, and Misogyny.](#)” *Michigan Feminist Studies* 7 (1992-93): 127-52. <*WBHC* 2050>

Seeks to answer why “did Blake’s treatment of [women] seem to change so noticeably with *The Four Zoas* and the major works that followed?” (129).

George, Diana Hume. “[Is She Also the Divine Image? Feminine Form in the Art of William Blake.](#)” *Centennial Review* 23.2 (1979): 129-40.³³⁷

On Blake’s depiction of women across his works, concluding “In her fully human form, woman was indeed the divine image for Blake. But in the fallen world, she was most often the servant of nature and the vehicle as well as the victim of repression” (140).

Gibbons, B.J. [Gender in Mystical and Occult Thought: Behmenism and Its Development in England.](#) Cambridge: Cambridge University Press, 1996. 191-98. <*WBHC* 2060>

A study of gender in the thought of Jacob Boehme, with its reception in England. One section is on Blake.

Goldstein, Amanda Jo. “[Reluctant Ecology in Blake and \[Hannah\] Arendt: A Response to Robert Mitchell and Richard Sha.](#)” *Wordsworth Circle* 46.3 (summer 2015): 143-56. <*WBHC* 2089>

“In this essay, I respond to Robert Mitchell’s and Richard Sha’s searching inquiries into the risks and promises of Romantic(ist) enthusiasm for “the experience of the experiment” by exploring the surprising commitment to addressing the Earth in Arendt and Blake, two punishing critics of experimentalism who would otherwise seem to converge, if at all, in their undisguised (not to say unromantic) contempt for Nature” (143).

González-Treviño, Ana Elena. “Female Spaces and the Gothic Imagination in *The Book of Thel* and *Visions of the Daughters of Albion*.” [William Blake’s Gothic Imagination: Bodies of Horror.](#) Ed. Chris Buncle and Elizabeth Effinger. Manchester: Manchester University Press, 2018. 189-209. <*Blake* (2019, 2020, 2021)>

Reads how Thel and Oothoon engage with their own bodies and the natural world.

Greco, Norma A. “Mother Figures in Blake’s *Songs of Innocence* and the Female Will.” *Romanticism Past and Present* 10 (1986): 1-15. <*BBS* 494>

“In *Innocence*, Blake . . . [shows] that the maternal bond can be possessive and repressive” (11) (BBS 494).

³³⁶ Not recorded in *WBHC*.

³³⁷ Not recorded in *BBS* or *WBHC*.

Hagstrum, Jean H. "Babylon Revisited, or the Story of Luvah and Vala." *[Blake's Sublime Allegory: Essays on The Four Zoas, Milton, and Jerusalem](#)*. Ed. Stuart Curran and Joseph A. Wittreich, Jr. Madison: University of Wisconsin Press, 1973. 101-18. <BB #A1437, BBS 446, WBHC 1913>

Examines Blake's later ideas of sexuality, largely through an analysis of Luvah and Vala's relationship. His conclusion, "Some modern women may have much to object to in Blake's latest thoughts about the relations of the sexes" (118), anticipates still on-going feminist debates about Blake.

Hagstrum, Jean H. "William Blake: 'Arrows of Desire' and 'Chariots of Fire.'" *[The Romantic Body: Love and Sexuality in Keats, Wordsworth, and Blake](#)*. Knoxville: University of Tennessee Press, 1985. 109-45. <BBS 498, WBHC 2116-17>

Considers gender, desire, and sexual love in Blake's poetry, moving from *Poetical Sketches* to a discussion of Beulah and Eden in the later epics. In addition to the chapter, Blake is addressed in the introduction, along with the artists Fuseli, James Barry, and William Etty.

For a more contemporary approach to similar issues, see the Bruder and Connolly's collection, *[Sexy Blake](#)*, or the recent Fuseli catalogue, *[Fuseli and the Modern Woman: Fashion, Fantasy, Fetishism](#)*.

Haigney, Catherine. "[Vala's Garden in Night the Ninth: Paradise Regained or Woman Bound?](#)" *Blake: An Illustrated Quarterly* 20.4 (spring 1987): 116-24. <BBS 400>

"This paper will argue (against a number of scholars) that through its female figures the dream subverts rather than celebrates pastoral as usually defined, and that this subversion compromises the rest of Blake's Ninth Night" (116).

Hannah, Daniel. "[Invitations and Withdrawals: Queer Romantic Ecologies in William Blake's The Book of Thel and John Clare's 'The Nightingale's Nest'](#)." *Essays in Romanticism* 20.1 (2013): 1-18. <WBHC 2125>

Examines the poems through the lens of Queer Ecology.

Hannah, Daniel. "'Panting Struggling': William Blake's Transatlantic Erotics." *Symbiosis* 16.1 (2012): 57-75. <WBHC 2125>

On *Visions and America*: "In the end, Blake's ambivalent transatlantic imaginary, [...] erotically interpellates an audience whose reading necessarily replicates the structures of sexual violence that the poem refuses to name, condemn or, even, explain" (71).

Hayes, Tom. "[William Blake's Androgynous Ego-Ideal](#)." *ELH* 71.1 (2004): 141-65. <WBHC 2135>

Argues that the drawing, *Visionary Head Drawing of the Man Who Instructed Blake in His Dreams* (c. 1819-20), represents Blake's androgynous "ego-ideal" (142).

Heymans, Peter. “[Eating Girls: Deleuze and Guattari’s Becoming-Animal and the Romantic Sublime in William Blake’s Lyca Poems](#).” *Humanimalia* 3.1 (fall 2011): 1-30.³³⁸ <WBHC 2145>

“[A]n ecocritical reading of William Blake’s Lyca poems, ‘The Little Girl Lost’ and ‘The Little Girl Found’ (1).

Hilton, Nelson. “[Some Sexual Connotations](#).” *Blake: An Illustrated Quarterly* 16.3 (winter 1982-83): 166-71. <BBS 394>

A reading of sexual imagery from *Poetic Sketches* to *Jerusalem* and *For the Sexes*. See Hilton’s “[Pudendaddendum](#)” in *Blake: An Illustrated Quarterly* 18.4 (spring 1985), 235-36 for further thoughts.

Hoeveler, Diane Long. *Romantic Androgyny: The Women Within*. University Park, 1990.³³⁹ <BBS 512, WBHC 2156>

Considers “the symbolic feminine [...] whose persistent subtext presents the androgynous unification of masculine and feminine qualities” (xiv). Blake is discussed in three sections that survey most of his poetry (“Blake: ‘Thou Mother of my Mortal Part,’” 34-50; “Blake: ‘on the verge / Of Non-entity,’” 125-39; and “Blake: ‘Jerusalem in every Man / A Tent & Tabernacle,’” 210-25), with less developed references to him throughout.

Hobson, Christopher Z. [Blake and Homosexuality](#). Basingstoke: Palgrave McMillan, 2000. <WBHC 2154>

Foundational study of Blake’s works and contexts from the perspective of Queer Studies, focusing more on the later epics.

Hobson, Christopher Z. [The Chained Boy: Orc and Blake’s Idea of Revolution](#). Lewisburg: Bucknell University Press, 1999.³⁴⁰ <WBHC 2155, Blake (2003)>

An important study for both its challenge to Northrop Frye’s influential idea of the Orc Cycle, in which revolutionaries are destined to become tyrants, and its early Queer approach to Blake.

Hobson, Christopher Z. “What is Liberty without Universal Toleration’: Blake, Homosexuality, and the Cooperative Commonwealth.” [Blake, Nation, and Empire](#). Ed. Steve Clark and David Worrall. New York: Palgrave Macmillan, 2006. 136-52. <WBHC 1866-69>

Traces ideas of homosexuality in Blake’s time and works, concluding his views “cannot be assimilated to an antihomosexual consensus” (150).

³³⁸ Also published as “The Cute and the Cruel: Taste, Animality and Sexual Violence in Burke and Blake,” [Animality in British Romanticism: The Aesthetics of Species](#) (New York and London: Routledge, 2012), 101-17, <WBHC 2145>.

³³⁹ Incorporates Hoeveler’s “[Blake’s Erotic Apocalypse: The Androgynous Ideal in Jerusalem](#),” *Essays in Literature* 6.1 (1979), 29-41, <BBS 511>.

³⁴⁰ Incorporates Hobson’s “The Myth of Blake’s ‘Orc Cycle,’” [Blake, Politics, and History](#), ed. Jackie DiSalvo, G.A. Rosso, and Christopher Z. Hobson (1998), <WBHC 1950-53>, and “[Unbound from Wrath: Orc and Blake’s Crisis of Vision in The Four Zoas](#),” *Studies in English Literature*, 33.4 (1993), 725-54, <WBHC 2155-56>.

Hopkins, Steven P. “[“I Walk Weeping in Pangs of a Mothers Torment for Her Children’: Women’s Laments in the Poetry and Prophecies of William Blake.”](#) *Journal of Religious Ethics* 37.1 (2009): 39-81. <WBHC 2218-19>

“Tracing the performative function of Enion, Jerusalem, Vala, and Erin in Blake’s later epics, *The Four Zoas* and *Jerusalem*, I argue for the close connection between the female laments and the possibility of redemption” (abstract).

Ima-Izumi, Yoko. “The Female Voice in Blake Studies in Japan, 1910s-1930s.” [The Reception of Blake in the Orient](#). Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 195-211. <WBHC 1857-62>

Analyzes how the female characters in Blake’s poetry and Catherine Blake were interpreted by Yanagi and Jugaku, pairing the latter’s praise of Catherine with the film, *Broken Lullaby* (a.k.a. *The Man I Killed*) (1932).

Ima-Izumi, Yoko. “The Impact of Feminism on Blake Studies in Japan.” [Women Reading Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2006. 91-99. <WBHC 1795-1800>

A very accessible overview.

Ishizuka, Hisao. “‘Why Wilt Thou Create a Female Will?’ Blake’s Idea of ‘Female Will’ and the Cultural Sensibility.” *Studies in English Literature* [Japan] 46 (2005): 1-18. <WBHC 2197>

James, G. Ingli. “[William Blake and Feminist Theology: Some Observations on the Affinities.](#)” *Feminist Theology* 4.11 (Jan. 1996): 72-85. <WBHC 2204>

“Chiefly concerned with ‘how much there is in Blake which particularly resonates with feminist theology, both . . . Christian and post-Christian’ (73)” (WBHC 2204).³⁴¹

Kaplan, Marc. “[Blake’s Milton: The Metaphysics of Gender.](#)” *Nineteenth-Century Contexts* 19 (1995): 151-78. <WBHC 2238>

“[T]he poet’s mythic cosmos is not only gendered, but hierarchical and masculinist in character” (151).

Kaplan, Marc. “[Jerusalem and the Origins of Patriarchy.](#)” *Blake: An Illustrated Quarterly* 30.3 (winter 1996-97): 68-82. <WBHC 1666>

“*Jerusalem* reveals, I believe, that Blake offers a perceptive critique of masculine gender-roles without a similar rethinking of the role of the female” (68).

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, 2013.³⁴²

“Blake creates an imaginative text that turns ‘the courtroom’ on its end and envisions a redemptive space in which a seemingly disempowered rape victim—a ruined woman—vocalizes society’s rather than a rapist’s crimes against her person” (abstract).

³⁴¹ Bentley’s emendation.

³⁴² Not recorded in WBHC.

Kruger, Kathryn Sullivan. "The Loom of Language and the Garment of Words in William Blake's *The Four Zoas*." *Weaving the Word: The Metaphorics of Weaving and Female Textual Production*. Selinsgrove: Susquehanna University Press; London: Associated University Presses, 2001. 87-107, 158-64. <WBHC 2296>

On weaving and the power of the female divine.

Langland, Elizabeth. "Blake's Feminist Revision of Literary Tradition in 'The SICK ROSE.'" *Critical Paths: Blake and the Argument of Method*. Ed. Dan Miller, Mark Bracher, and Donald Ault. Durham: Duke University Press, 1987. 225-43. <BBS 573-74, WBHC 2405-06>

A critically self-aware examination of how Blake offers a feminist critique of the literary tradition evoked by "The Sick Rose."

Lattin, Vernon E. "Blake's Thel and Oothoon: Sexual Awakening in the Eighteenth Century." *Literary Criterion* 16 (1981): 11-24. <BBS 545>

"[I]n both *Thel* and the *Vision[s]* of *the Daughters of Albion*, Blake speaks very clearly about the centrality of woman's sexual awakening as the way of vision and freedom, as well as about society's psychological and physical enslavement of women" (12).

Lee, Judith. "[Ways of their Own: The Emanations of Blake's Vala, or The Four Zoas](#)." *ELH* 50.1 (1983): 131-53. <BBS 547>

Gives an important emphasis to the agency of the Emanations and their relationship to Wollstonecraft: "Inheriting a social vision that places women as witnesses rather than as participants in social change, and a model of the imagination that subordinates the 'feminine' aspect as the source or barrier to inspiration rather than as the creative impulse itself, critics have not considered the possibility that the emanations of *Vala* function as characters as well as symbols" (131).

Lee, Monika. "'Happy Copulation': Revolutionary Sexuality in Blake and Shelley." ["And Never Know the Joy": Sex and the Erotic in English Poetry](#). Ed. C. C. Barfoot. Amsterdam: Rodopi, 2006. 189-205. <WBHC 2317>

Contends that, in Shelley and Blake, "readers "are not invited into the sexual poem as a voyeur, but rather as a desiring subject in a complex interplay of *eros* and *thanatos*—an experience of the body as text and text as body" (189).

Lincoln, Andrew. "[Alluring the Heart to Virtue: Blake's Europe](#)." *Studies in Romanticism* 38.4 (1999): 621-39. <WBHC 2329>

On the association between women and orthodox Christianity in *Europe*.

Linkin, Harriet Kramer. "Transfigured Maternity in Blake's *Songs of Innocence*: Inverting the 'Maternity Plot' in 'A Dream.'" [Blake, Politics, and History](#). Ed. Jackie DiSalvo, G. A. Rosso, and Christopher Z. Hobson. New York and London: Garland Press, 1998. 325-38. <WBHC 1950-53>

Blake "offers a more subtle and perhaps sympathetic recognition of a greater variety of maternal positions than contemporary cultural idealizations of the mother allow" (327).

Łuczyńska-Holdys, Małgorzata. “[The Experience of Female Embodiment in William Blake's Visions of the Daughters of Albion](#).” *Nordic Journal of English Studies* 19.1 (2020): 1-27. <*Blake* (2022)>

“I hope to demonstrate that through his criticism of thinking that perceives the body as inferior in the gendered binary Blake not only rehabilitates the body as equally important as the mind, but also succeeds in delivering the psychologically viable and progressive message that the divorce between the mind and the body can only create a virtually torn, unhappy subject” (3-4).

Łuczyńska-Holdys, Małgorzata. “['Life exhal'd in milky fondness'—Becoming a Mother in William Blake's *The Book of Thel*](#).” *Blake: An Illustrated Quarterly* 46.4 (spring 2013): 29 pars. <*WBHC* 1735>

“I intend to focus on the problems of motherhood and childcare” (par. 1).

Marchetto Santorun, María Cecilia. “[‘The War ‘twixt Sun and Moon’: Evil and Gender in William Blake’s Early Illuminated Books and Alan Moore’s *From Hell*](#).” *English Studies* 100.4 (Jun. 2019): 387-406. <*Blake* (2020)>

“This article explores evil as repression in Blake and in Moore, and addresses Moore’s treatment of evil and its connections with Blake’s ideas about gender” (abstract).

Matthews, Susan. “Blake, Hayley and the History of Sexuality.” *Blake, Nation and Empire*. Ed. Steve Clark and David Worrall. London: Palgrave, 2006. 83-101.³⁴³ <*WBHC* 1866-69>

“This essay looks at one set of contexts for Blake’s writing about sexuality, attempting to set the passage from the Preludium to *America* within existing discourses of femininity, nationhood and sexuality in order to ask whether Blake changes the familiar tropes he seems to use” (84).

Matthews, Susan. *Blake, Sexuality and Bourgeois Politeness*. Cambridge: Cambridge University Press, 2011. <*WBHC* 2381>

An important book that positions Blake’s use of “sex” against the changing meaning of the term and provides rich readings of Blake and gender primarily in relationship to William Hayley and other significant members of Hayley’s circle, and includes discussions of Fuseli and Wollstonecraft.

Matthews, Susan. “‘Hayley on his Toilette’: Blake, Hayley and Homophobia.” *Queer Blake*. Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2010. 209-20. <*WBHC* 1801-03>

“[T]race[s] Blake’s use of the satirical figure of the effeminate man in post-1800 references to William Hayley” (209), with discussion of Cowper and Fuseli. (See her *Blake, Sexuality and Bourgeois Sexuality* [2011] for an extension of these arguments.)

Matthews, Susan. “Impurity of Diction: The ‘Harlots Curse’ and Dirty Words.” *Blake and Conflict*. Ed. Sarah Haggarty and Jon Mee. Basingstoke: Palgrave Macmillan, 2009. 65-83. <*WBHC* 2113-15>

³⁴³ Incorporated in Matthews’s *Blake, Sexuality and Bourgeois Politeness* (2011), <*WBHC* 2381>.

On the context surrounding “harlot” in Blake’s culture and its significance in his works.
Important engagement with feminist criticism.

Mayberry, Tommy. “‘Composite Gender’ as the Book of Oothoon: Dress, Drag, and the Transgender Marygold Flower-Nymph.” *William Blake’s Manuscripts: Praxis, Puzzles, and Palimpsests*. Ed. Mark Crosby and Josephine A. McQuail. Switzerland: Palgrave Macmillan, 2024. 301-28. <Blake (2025)>

“Examining the historically documented transgender phenomenon of “Molly Houses” and the cross-dressing Chevalier D’Éon as well as fashion styles post-French Revolution, I establish a background that supports a drag/trans- reading of Blake’s *Visions of the Daughters of Albion*” (abstract).

McClenahan, Catherine L. “Albion and the Sexual Machine.” *Blake, Politics, and History*. Ed. Jackie DiSalvo, G. A. Rosso, and Christopher Z. Hobson. New York and London: Garland Press, 1998. 301-24. <WBHC 1950-53>

Surveys Blake’s depiction of gender in many works: “Blake’s image of a *sexual* machine [a phrase from *Jerusalem* pl. 39 [44]:25] indicates his interest in gender as a fundamental component of this cultural machinery” (301).

McClenahan, Catherine L. “Blake’s Erin, The United Irish and ‘sexual Machines.’” *Prophetic Character: Essays on William Blake in Honor of John E. Grant*. Ed. Alexander S. Gourlay. West Cornwall, CT: Locust Hill Press, 2002. 149-70. <WBHC 2095-98>

On Erin in *Jerusalem* and Blake’s views on Irish nationalism, suggesting that the figure on the right side of the titlepage of *Jerusalem* is Erin.

McClenahan, Catherine L. “‘Endless Their Labour’: Women in Blake’s Illuminated Works and in the British Workforce.” *Women Reading Blake*. Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2006. 137-47. <WBHC 1795-1800>

On Blake’s depiction of women working.

McClenahan, Catherine L. “No Face Like the Human Divine? Women and Gender in Blake’s Pickering Manuscript.” *Spirits of Fire: English Romantic Writers and Contemporary Historical Methods*. Ed. G.A. Rosso and Daniel P. Watkins. Rutherford: Fairleigh Dickinson University Press, 1990. 189-207. <BBS 567>

Reads “The Mental Traveller,” “Auguries of Innocence,” “The Crystal Cabinet,” and “The Golden Net” from the Pickering Manuscript as “particularly important examples of how acutely the later Blake understood the social construction of gender and, even more, of why a poet struggling to find a voice in those troubled times may have learned from women how to exploit the contradictions and loopholes of a ‘feminized’ position” (189-90).

Mellor, Anne K. “Blake, the Apocalypse and Romantic Women Writers.” *Romanticism and Millenarianism*. Ed. Tim Fulford. New York and Basingstoke: Palgrave, 2002. 139-52. <WBHC 2397>

Considers female Romantic writers (Joanna Southcott, Mary Shelley, and Mary Ann Browne).

Mellor, Anne K. "Blake, Gender and Imperial Ideology: A Response." *Blake, Politics, and History*. Ed. Jackie DiSalvo, G.A. Rosso, and Christopher Z. Hobson. New York: Garland Publishing, 1998. 350-53. <WBHC 1950-53>

A response to the essays in the collection on gender that emphasizes Blake's complicity in racism and sexism.

Mellor, Anne K. "Blake's Portrayal of Women." *Blake: An Illustrated Quarterly* 16.3 (winter 1982-83): 148-55. <BBS 393, WBHC 1638>

"[I]n Blake's apocalyptic human form divine, the female elements continue to function in subordination to the male elements" (148).

Mellor, Anne K. "Sex, Violence, and Slavery: Blake and Wollstonecraft." *Huntington Library Quarterly* 58:3-4 (1995): 345-70. <WBHC 2176-77>

Key examination of *Visions* in relationship to Wollstonecraft. "I will explore what Blake meant by 'slavery' in *Visions of the Daughters of Albion* and what he considered to be the best way to 'free' oneself from that condition. And I will compare Blake's 'solution' to the problem of female slavery with that proposed by Wollstonecraft" (345). Also considers Stedman's view of slavery.

Modern Language Studies 30.1 (2000). Ed. Josephine A. McQuail. Special Section: "Mysticism and Misogyny: Contraries and Their Mystical/Metaphysical Background in the Works of William Blake."³⁴⁴

Original essays that grew out of papers from the Blake panels held intermittently at the NEMLA conferences in the 1990s, first chaired by Pamela Beal. All the essays engage with Blake's depictions of women and the question of his sexism.

Moyer, James F. "The Daughters Weave their Work in loud cries': Blake, Slavery, and Cotton." *Blake: An Illustrated Quarterly* 48.3 (winter 2014-15): 33 par. <WBHC 1741>

Emphasizes the place of cotton and textiles in Blake's depictions of slavery, especially in *Visions of the Daughters of Albion*.

Myrone, Martin. *Bodybuilding: Reforming Masculinities in British Art 1750-1810*. New Haven, CT: Yale University Press, 2005. <WBHC 2446>

While Blake is only addressed directly in the conclusion, the important study focuses on major artistic figures in his circle and the representations of masculinity in history painting.

Myrone, Martin. "William Blake's Sodomites." *Burning Bright: Essays in Honour of David Bindman*. Ed. Diana Deethloff et al. London: UCL Press, 2015. 136-45. <WBHC 2446-47>

Examines Blake's depiction of sodomites in *Dante and Virgil Among the Blasphemers* and *Vanni Fucci 'Making Figs' against God* from the Dante illustrations.

³⁴⁴ Not recorded as a collection in WBHC.

Nelson, Cary. "Blake's *Jerusalem*: A Fourfold Vision of the Human Body." *The Incarnate Word: Literature as Verbal Space*. Urbana, Chicago, London: University of Illinois Press, 1973. 129-59. <BB #D2278>

"*Jerusalem* dramatically enacts Blake's self-deliverance from the womb of this world" (159).

Niimi, Hatsuko. "The Sorrows of the Daughters of Albion: Oithona, Oothoon, and Mary Wollstonecraft." *Blake's Dialogic Texts*. Tokyo: Keio University Press, 2006. 93-127. ³⁴⁵ <WBHC 2460-63> .

An examination of *Visions* in light of Oithona from Ossian and Wollstonecraft's writing.

Norvig, Gerda S. "Female Subjectivity and the Desire of Reading In(to) Blake's Book of Thel." *Studies in Romanticism* 34.2 (1995): 255-71. <WBHC 2468-69>

"[F]or Blake in *The Book of Thel*, this power of interrogativity regarding ideologically determined male and female roles remains the property of a feminine perspective—a view shared by many contemporary feminist critics who claim woman's place on the margins as a privileged site of cultural critique" (255).

Nosková, Martina. "The Eternal Female: A Contribution to the Gendered Readings of William Blake's *Thel* and *Oothoon*." *Brno Studies in English* 30 (2004): 159-77. <WBHC 2469>

"*Thel* and *Oothoon*, as the earliest elaborated female figures of his prophetic writings, reveal important moments in the development of Blake's attitude towards the role of women and their sexuality" (159).

Ostriker, Alicia. "Desire Gratified and Ungratified: William Blake and Sexuality." *Blake: An Illustrated Quarterly* 16 (1982): 156-65. ³⁴⁶ <BBS 394, WBHC 2296>

Identifies four of Blake's attitudes towards sexuality and gender relationships.

Paley, Morton D. "The Female Babe and 'The Mental Traveller.'" *Studies in Romanticism* 1.2 (1962): 97-104. ³⁴⁷ <BB #2348>

Reads the poem in light of Blake's other works: "The Female Babe unites in one form the numerous evil females of Blake's pantheon" (101).

Paley, Morton D. "'A Virgin of Twelve Years': Ololon in Blake's Milton." *Huntington Library Quarterly* 72.1 (2009): 106-12. <WBHC 2501-02>

³⁴⁵ Translated by Niimi from her "Albion no musume tachi no urei—Wollstonecraft to Blake no joseitachi: The Sorrows of the Daughters of Albion—Women in the Works of Wollstonecraft and Blake," *Toho Gakuen Daigaku Kenkyu Kiyo: Faculty Bulletin, Toho Gakuen School of Music* 14 (1988), 99-120, <BBS 587>.

³⁴⁶ Rpt. in *Essential Articles for the Study of William Blake, 1970-1984*, ed. Nelson Hilton (1986), 211-36, <BBS 507-08, WBHC 2146-47>; *Critical Essays on William Blake*, ed. Hazard Adams (1991), 90-110, <BBS 331, WBHC 1472>; and *Romantic Poetry: Recent Revisionary Criticism*, ed. Karl Kroeber and Gene U. Ruoff (1993), 102-20, <WBHC 2295-96>.

³⁴⁷ Rpt. in Kettle's *Literature and Liberation: Selected Essays [of] Arnold Kettle*, ed. Graham Martin and W.R. Owens, (Manchester: Manchester University Press; New York: St. Martin's Press, 1988), 51-58, <BBS 534>. This version is cited in the annotation.

On the traditions that explain why Blake identifies Oolon as twelve years old.

Paulson, Ronald. "Blake: The Harlot and the Lamb." *Hogarth's Harlot: Sacred Parody in Enlightenment England*. Baltimore: Johns Hopkins University Press, 2003. 326-54. <WBHC 2509>

On Blake's depictions of "harlots" in "London" and other works, often in comparison with Hogarth's "A Harlot's Progress."

Persyn, Mary-Kelly. "[No Human Form but Sexual': Sensibility, Chastity, and Sacrifice in Blake's Jerusalem](#)." *European Romantic Review* 10 (1999): 53-83. <WBHC 2513>

"[T]he discourse of sacrifice forms an absolutely necessary subtext to Blake's treatment of gender" (53).

Punter, David. "[Blake, Trauma and the Female](#)." *New Literary History* 15.3 (1984): 475-90. <BBS 610>

A reading of *Visions* that "discloses a limit in the history of literary discourse about women; and [...] suggests an interpretation of this limit, located in the Freudian concept of trauma" (475).

Punter, David G. "Romanticism and the Self: An Engagement with Blake." *The Romantic Unconscious: A Study in Narcissism and Patriarchy*. New York: Harvester Wheatsheaf, 1989.³⁴⁸ <BBS 611>

Highlighting gender, patriarchy, and trauma, examines "How sweet I roam'd," "Then she bore pale desire," *Visions of the Daughters of Albion*, and *The Four Zoas*.

Rajan, Tilottama. "En-Gendering the System: *The Book of Thel* and *Visions of the Daughters of Albion*." *The Mind in Creation: Essays in English Literature in Honour of Ross G. Woodman*. Ed. J. Douglas Kneale. Montreal and Kingston: McGill-Queen's University Press, 1992. 74-90, 155-57. <BBS 537, WBHC 2570-71>³⁴⁹

On Blake's and the reader's construction and deconstruction of his texts and their systems of gender.

Schuchard, Marsha Keith. "[Blake's 'Mr. Femality': Freemasonry, Espionage, and the Double Sexed](#)." *Studies in Eighteenth-Century Culture* 22 (1992), 51-71. <WBHC 2657>

Suggests Mr. Femality in *Island* can be identified with the transgendered Chevalier D'Éon.

Schuchard, Marsha Keith. *Why Mrs. Blake Cried: William Blake and the Sexual Basis of Spiritual Vision*. London: Random House, 2006. <WBHC 2657-58>

³⁴⁸ Incorporates Punter's "[Blake, Trauma and the Female](#)," *New Literary History* 15.3 (1984), 475-90, <BBS 610>, and "[The Sign of Blake](#)," *Criticism* 26.4 (1984), 313-34, <BBS 611>.

³⁴⁹ BBS and WBHC mistakenly titles the essay, "Un-Gendering" (BBS 537, WBHC 2570), and WBHC comments: "It is 'abridged' from her *Supplement of Reading* (1990), but none of the essays there has this title or this length" (WBHC 2571).

An important biography of Blake within the context of religious radicalism and esoteric traditions, often highlighting their sexual practices.

Senaha, Eijun. "Autoeroticism and Blake: O Rose Art Thou Sick!?" *Sex, Drugs, and Madness in Poetry, from William Blake to Christina Rossetti: Women's Pain, Women's Pleasure*. Lewiston NY, Queenston, ON, and Lampeter, WLS: Mellen University Press, 1996. 11-28. <WBHC 2664-65>

Suggests "The Sick Rose" is about masturbation: "the critics have failed to notice that Blake deals with a woman's rejection of mutual love in favor of autoeroticism" (11).

Sha, Richard C. "["Fiery Joys Perverted to Ten Commands": William Blake, the Perverse Turn, and Sexual Liberation](#)." *Perverse Romanticism: Aesthetics and Sexuality in Britain, 1750-1832*. Baltimore: John Hopkins University Press, 2009. 183-240. <WBHC 2669-70>

"To the extent that perversion in Blake would allow him to harness the liberating capacities of text and of bodies, not to mention the text's multiple bodies, the many twists and turns of perversion could help the reader reclaim and incarnate the divine imagination within the body" (240). For a response to Sha's idea of perversity, see Christopher Z. Hobson's "[Normalizing Perversity: Blake and Homosexuality in 2013](#)."

Stevens, Bethan. "'Woes & . . . sighs': Fantasies of Slavery in *Visions of the Daughters of Albion*." [Queer Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2010. 140-52. <WBHC 1801-03>

Important reading that decenters white, heterosexual interpretations of the poem to suggest: "Much remains to be discovered about the curious moments of interface between queer desire and queer race in *Visions*" (150).

Stevenson, Warren. "Blake's Myth of Divine Analogy." [Romanticism and the Androgynous Sublime](#). Madison and Teaneck: Fairleigh Dickinson University Press; London: Associated University Press, 1996. 23-48. <WBHC 2707>

The first section of the chapter considers works before 1795, while the remaining three are devoted, respectively, to *The Four Zoas*, *Milton*, and *Jerusalem*, the last of which culminates in a "valedictory mythic statement, at once imaginatively androgynous and sublime" (48).

Storch, Margaret. "[Blake and Women: Nature's Cruel Holiness](#)." *American Imago* 38.2 (1981), 221-46.³⁵⁰ <BBS 647>

Considers a wide range of works, concluding: Women are benevolent only if they are under male domination" (246).

Storch, Margaret. [Sons and Adversaries: Women in William Blake and D.H. Lawrence](#). Knoxville: University of Tennessee Press, 1990. <BBS 647, WBHC 2711>

Uses a psychoanalytic approach to examine Blake's and Lawrence's conceptions of women and gender. Considers Blake's *Songs*, *Milton*, and the illustrations of Virgil and

³⁵⁰ Rpt. in [Narcissism and the Text: Studies in Literature and the Psychology of the Self](#), ed. Lynn Layton and Barbara Ann Shapiro (New York and London: New York University Press, 1986), 97-115.

of Job as well as Lawrence's *The White Peacock*, *The Plumed Serpent*, and *Lady Chatterley's Lover*.

Sturrock, June. "[Blake and the Women of the Bible](#)." *Literature and Theology* 6.1 (Mar. 1992): 23-32. <WBHC 2715>

Focuses on how Blake adopts biblical narratives of women and especially Rahab, to conclude: "Thus in earlier, more politically oriented works, Blake observes the suffering of individual women in his society, while in later works with a more religious orientation as he considers more closely the spiritual origins of social evil" (31).

Sturrock, June. "Maenads, Young Ladies, and the Lovely Daughters of Albion." [Blake, Politics, and History](#). Ed. Jackie DiSalvo, G. A. Rosso, and Christopher Z. Hobson. New York and London: Garland Press, 1998. 339-49. <WBHC 1950-53>

Compares Vala, Rahab, and Tizrah in *Jerusalem* with iconography of women who represented the bloody violence of the French Revolution.

Sturrock, June. "[Protective Pastoral: Innocence and Female Experience in William Blake's Songs and Christina Rossetti's Goblin Market](#)." *Colby Quarterly* 30.2 (1994): 98-108. <WBHC 2716>

"Both *Goblin Market* and *Songs of Innocence and of Experience* deal with the emergence from childhood or a childlike state" (98).

Swearingen, James E. "[The Enigma of Identity in Blake's Visions of the Daughters of Albion](#)." *Journal of English and Germanic Philology* 91.2 (Apr. 1992): 203-15. <BBS 652, WBHC 2733>

"The end of the *Visions*, like the figure of Oothoon, is both transitional and a dead end. [...] One face looks back in recapitulatory understanding of an old social order, while the other face anticipates ways of thinking that have not arrived" (215).

Tayler, Irene. "[The Woman Scaly](#)." *Bulletin of the Midwest Modern Language Association* 6.1 (1973): 74-87.³⁵¹ <BBS 657>

A groundbreaking examination of Blake's portrayal of women.

Van Kleeck, Justin. "['Tenderness & Love Not Uninspired': Blake's Re-Vision of Sentimentalism in The Four Zoas](#)." *Blake: An Illustrated Quarterly* 39.2 (fall 2005): 60-77. <WBHC 1703>

"[T]he harmful effects that radical writers censured [in sentimental literature] shed light on *The Four Zoas* because they correspond in significant ways to Blake's portrayal of the fallen world and its sexually divided inhabitants" (63).

Veseley, Susanne Araas. "[The Daughters of Eighteenth-Century Science: A Rationalist and Materialist Context for William Blake's Female Figures](#)." *Colby Library Quarterly* 34.1 (1998): 5-24. <WBHC 2802>³⁵²

"Blake uses female figures in unexpected and often nonstereotypical ways to promote the cause of vision and to limit the authority of materialist philosophy" (7).

³⁵¹ Rpt. in [Blake's Poetry and Designs](#), 1st ed. (1980), 539-53, <BBS 149-50, WBHC 472-74>.

³⁵² WBHC mistakenly gives the starting page as "15."

Vine, Stephen. “‘That Mild Beam’: Enlightenment and Enslavement in William Blake’s *Visions of the Daughters of Albion*.” [The Discourse of Slavery: Aphra Behn to Toni Morrison](#). Ed. Carl Plasa and Betty J. Ring. New York: Routledge, 1994. 40-63. <WBHC 2804>

“[E]xamines the critical energies in *Visions*’ account of the body, sexuality and slavery, and maps the struggle of the poem to expose structures of sexual and colonial enslavement in the name of a visionary enlightenment” (41).

Volpone, Annalisa. “[From out the Portals of My Brain: William Blake’s *Partus Mentis* and *Imaginative Regeneration*](#).” *Humanities* 13 (2024): 13 pp. <*Blake* (2025)>

“The article examines various instances of mental impregnation and parturition in William Blake’s works, specifically through Urizen, Los, Enitharmon, and the Nameless Shadowy Female” (2).

Webster, Brenda S. “Blake, Women, and Sexuality.” [Critical Paths: Blake and the Argument of Method](#). Ed. Dan Miller, Mark Bracher, and Donald Ault. Durham: Duke University Press, 1987. 204-24. <BBS 573-74, WBHC 2405-06>

An important examination of Blake’s view of women that highlights the tension between Blake’s critique of patriarchy and his own sexism.

Welch, Dennis M. “[Blake and the Web of Interest and Sensibility](#).” *South Atlantic Review* 71.3 (2006): 29-56.³⁵³

“[T]his essay shows that [Blake] understood deeply what the culture of sensibility has done, what its dangers are, and what creative and respected labor by women can do to help counter such danger” (33). Engaged discussion of Blake’s female characters and what they represent about Blake’s attitude towards sensibility.

Welch, Dennis M. “[Essence, Gender, Race: William Blake’s *Visions of the Daughters of Albion*](#).” *Studies in Romanticism* 49.2 (spring 2010): 105-31. <WBHC 2844>

“Oothoon possesses both an enduring identity (a personal ‘essence’), inherent and manifest in her imaginative body and its significant valuations, and? consistent with her essence—a self oppressed by, yet capable of resisting and even developing in response to, such constraints as slavery, rape, cultural ideology and social judgment” (109).

Welch, Dennis M. “[In the Throes of Eros: Blake’s Early Career](#).” *Mosaic* 11.4 (summer 1978): 101-13. <BBS 676>

“Blake’s attitudes toward energy and desire in the first half of his career are extremely ambiguous” (103).

Wilkie, Brian. [Blake’s *Thel* and Oothoon](#). Victoria, British Columbia: University of Victoria, 1990. <BBS 678, WBHC 2861>

Compares Thel and Oothoon in terms of Blake’s conception of women. Includes black and white reproductions of *The Book of Thel* copy G and *The Visions of the Daughters of Albion* copy P.

³⁵³ Not recorded in *WBHC* or *Blake*.

Worrall, David. "Thel in Africa: William Blake and the Post-colonial, Post-Swedenborgian Female Subject." *The Reception of Blake in the Orient*. Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 17-28.³⁵⁴ <WBHC 1857-62>

Argues that "*The Book of Thel's* structure, which is organized around a narrative of her modes of refusal, can be contextualized with reference to Swedenborgian principles of conjugal love and their proposed west African colony" (17).

³⁵⁴ The same essay is also published in *Blake, Nation and Empire*, ed. Steve Clark and David Worrall (2006), <WBHC 1866-69>.

Literature and Language (Including Introductions; General Studies; Handwriting; Prosody, Style, and Diction; Myth and Symbolism; and Blake and Writers)

Introductions (See also General Introductions, Handbooks, Glossaries, and Classic Studies)

Beer, John. "Blake's Poetry and Prophecies." *The Cambridge History of English Poetry*. Ed. Michael O'Neill. Cambridge: Cambridge University Press, 2010. 440-55. <WBHC 1592>

An overview that focuses mainly on *Poetical Sketches* and *Songs*.

Butler, Marilyn. "Blake in his Time." *William Blake*. London: Tate, 2000; New York: Harry Abrams, 2000. 15-25. <WBHC 1286-1308>

Surveys Blake's major works (mostly the illuminated books) within the context of their time.

Davies, Peter. *William Blake*. London: Greenwich Exchange, 1996. Rpt. 2002. <WBHC 1928>

An overview of Blake's life and poetry for students.

Esterhammer, Angela. "Blake and Language." *Palgrave Advances in William Blake Studies*. Ed. Nicholas M. Williams. Basingstoke: Palgrave Macmillan, 2006. 63-84. <WBHC 2867-68>

Surveys major treatments of Blake's language from Ostriker's *Vision and Verse* (1965) to Esterhammer's own *Creating States* (1994).

Hilton, Nelson. "[Symbols] & the Play of Textuality." *Palgrave Advances in William Blake Studies*. Ed. Nicholas M. Williams. Basingstoke: Palgrave Macmillan, 2006. 85-105. <WBHC 2867-68>

Considers Blake's use of textual in light of post-Structuralist readings of Blake, such as Hilton's *Literal Imagination* (1983), Hilton and Thomas Vogler's collection *Unnam'd Forms* (1986), Vincent De Luca's *Words of Eternity* (1991), and Molly Rothenberg's *Rethinking Blake's Textuality* (1993).

Ferber, Michael. *The Poetry of William Blake*. New York: Penguin, 1991. <BBS 470, WBHC 2015>

A well-received introduction to Blake's poetry aimed at an undergraduate audience, highlighting mostly the early illuminated books.

General Studies

Adams, Hazard. "Must a Poem be a Perfect Unity?" *Blake: An Illustrated Quarterly* 21.2 (fall 1987), 74-77. <BBS 401>³⁵⁵

"[F]rom the point of view of unity, the sort of literary work of which Blake approved is not unified" (75).

Adams, Hazard. *William Blake: A Reading of the Shorter Poems*. Seattle: University of Washington Press, 1963. <BB #780, BBS 332, WBHC 1475-76>

³⁵⁵ BBS erroneously gives the issue as "XXXI" (330).

Considers “The Mental Traveller,” “My Spectre around me,” “The Crystal Cabinet,” “The Golden Net,” Auguries of Innocence, two letter poems, “The Everlasting Gospel,” and *Songs of Innocence and of Experience*.

There is also a useful “Bibliographical Appendix,” which lists significant extant commentary on the shorter poems by author and page number.

Adlard, John. *The Sports of Cruelty: Fairies, Folk-Songs, Charms and Other Country Matters in the Work of William Blake*. London: Cecil and Amelia Woolf, 1972. <BB #A792, WBHC 1477>

Traces Blake’s sources in traditional English folklore.

Ando, Kiyoshi. “Blake no meishi saidoku: ‘sanka Jerusalem,’ ‘shinsei naru sugata,’ ‘Muku no yochō,’ ‘Mary’ (Rereading Blake’s Celebrated Poems: ‘Jerusalem: Hymn,’ ‘The Divine Image,’ ‘Auguries of Innocence,’ and ‘Mary’).” *Kanto Gakuin Daigaku Jimbun Gakkai Kiyo (Bulletin of the Society of Humanities, Kanto Gakuin University)* 137 (2017): 13-43. In Japanese. 15 pls. <Blake (2019)>

Ansari, A. A. *William Blake’s Minor Prophecies*. Lewiston-Queenston-Lampeter: Edwin Mellen Press, 2001. <WBHC 1557>

A reading of the works of the early 1790s, including “The Mental Traveller.”

Beer, John. *Blake’s Humanism*. Manchester and New York: Manchester University Press, 1968. <BB #1143>

An overview of Blake’s poetry and thought, with many references to Milton and Wordsworth.

Beer, John. “Influence and Independence in Blake.” *Interpreting Blake*. Ed. Michael Phillips. Cambridge: Cambridge University Press, 1978. 164-95. <BBS 603-04, WBHC 2521-22>

Considers the difficulties of pinpointing the influences on Blake, before laying out several tenable sources for many different works, both visual and poetic.

Behrendt, Stephen C. “something in My Eye’: Irritants in Blake’s Illuminated Texts.” *Blake in the Nineties*. Ed. Steven Clark and David Worrall. Basingstoke: Macmillan Press, 1999. 78-95. <WBHC 2812-13>

On reading Blake’s “illuminated pages” (78) and how “Blake characteristically invokes and manipulates our expectations about determinacy (of word, of image, of ‘meaning’) to force us to recognize and appreciate the multiplicity of *potential* signification that resides in seemingly every word, every line, every suggestion” (90).

Bentley, G.E., Jr. “*Blake as Inebriate*.” *Notes and Queries* 66.2 (Jun. 2019): 243-51. <Blake (2020)>

On Blake’s depictions of drunkenness and his own drinking.

Bentley, G.E., Jr. “*William Blake and the Sports of Innocence*.” *Notes and Queries* 64.1 (2017): 47-52. <Blake (2018)>

On Blake’s depiction of games and sports of children in his early works.

Bloom, Harold. [*Blake's Apocalypse: A Study in Poetic Argument*](#). New York: Anchor Books, 1963. Ithaca: Cornell University Press, 1970. <BB #1227, BBS 414, WBHC 1761-62>

A one-time very influential study of Blake's poetic career. The book's argument shaped Bloom's commentary to David V. Erdman's edition [*The Complete Poetry and Prose of William*](#) (1965, 1982, 1988).

Bloom, Harold. "William Blake." *The Visionary Company: A Reading of English Romantic Poetry*. New York: Doubleday, 1961. 1-119. [Rev. ed. Ithaca: Cornell University Press, 1971.](#) 7-123. <BB #1232, BBS 415-16, WBHC 1765>

A reading of the poetry from *Poetical Sketches* to *Jerusalem*, including "The Crystal Cabinet" and "The Mental Traveller."

Chandler, Eric V. "The Anxiety of Production: Blake's Shift from Collective Hope to Writing Self." [*Blake, Politics, and History*](#). Ed. Jackie DiSalvo, G.A. Rosso, and Christopher Z. Hobson. New York: Garland Publishing, 1998. 53-79. <WBHC 1950-53>

Blake "attempted to find a verbal cohesiveness for revolutionary collectivity" (74).

Childers, Joseph. "[Opposing the Paradigm: The Example of Blake](#)." *Dalhousie Review* 66 (1986): 201-10. <WBHC 1849>

"An investigation of that very tension" between Blake's "own way of seeing the world and his society's" "should elucidate Blake's relation to the discursive practices of his time, and thereby assist us in a rethinking of the ways epistemic, and thus literary, change takes place" (303).

Clark, Steve, and David Worrall, ed. [*Historicizing Blake*](#). Basingstoke: Macmillan Press, and New York: St. Martins' Press, 1994. <WBHC 1869-71>

An important collection that argues for historically and materially grounded readings of Blake. Clark and Worrall edited two subsequent collections on the same themes, [*Blake in the Nineties*](#) (1999) and [*Blake, Nation and Empire*](#) (2006). See Esterhammer's "['Historicizing Blake' at Strawberry Hill](#)" for a description of the conference that spurred the collection.

Connolly, Tristanne J. [*William Blake and the Body*](#). Hounds mills and New York: Palgrave, 2002.³⁵⁶ <WBHC 1881-82>

An influential book on Blake's various notions of and representations of the body, addressing the influence of anatomical art, physical bodies and birth (including miscarriages and abortions), parent and child relationships, and resurrected bodies. She suggests that Catherine Blake was listed as a patient on 26 August 1796 at the Lambeth lying-in hospital and posits it as likely that Catherine experienced many miscarriages.

³⁵⁶ Incorporates Connolly's "[Miscarriage Imagery in Blake](#)," *Romanticism* 7.2 (2001), 145-62, not recorded in *WBHC*; "William Blake and the Spectre of Anatomy," *Spectres of Romanticism: The Influence and Anxiety of the British Romantics*, ed. Sarah Ruston with assistance by Lidia Garbin. (Lewiston, NY, Queenston, ON, Lampeter, Wales: Edwin Mellen University Press, 1999), 19-42, <WBHC 1882>.

Cooper, Andrew M. “[Blake and Madness: The World Turned Inside Out](#).” *ELH* 57.3 (1990): 585-642. <BBS 442>

A useful consideration of Blake’s relationship to discourses of madness and his depictions of it in his work.

Cooper, Andrew M. *William Blake and the Productions of Time*. Farnham: Ashgate, 2013.³⁵⁷ <WBHC 1886>

Rejecting New Historicist approaches to Blake, reads the illuminated books for their different figurations of time and systems, with references to eighteenth-century neurology and physiology.

Cox, Stephen. *Love and Logic: The Evolution of Blake’s Thought*. Ann Arbor: University of Michigan Press, 1992. <BBS 444, WBHC 1892-93>

Reads the illuminated books from *Songs to Jerusalem* as a “simultaneous evolution of a theory of love and a practice of logic” (1).

Curran, Stuart. [Poetic Form and British Romanticism](#). New York and Oxford: Oxford University Press, 1986. 111-17, 175-79. <BBS 446>

Especially good on Blake’s use of pastoral in *Poetical Sketches* and *Songs* and on the influence of the Miltonic epic.

Damon, S. Foster. [William Blake: His Philosophy and Symbols](#). 1924. Gloucester, Mass.: Peter Smith, 1958. 1969. <BB #1455, BBS 447, WBHC 1917-18>

A profoundly influential study that laid the foundation for his [Blake Dictionary](#). In Bentley’s words, it “is the first thoroughly scholarly book about Blake, and as such it is of great importance” (BB #1455).

De Luca, Vincent Arthur. “A Wall of Words: The Sublime As Text.” [Unnam'd Forms: Blake and Textuality](#). Ed. Nelson Hilton and Thomas A. Vogler. Berkeley: University of California Press, 1986. 218-41.³⁵⁸ <BBS 508-09, WBHC 2148-49>

“I want to pursue this notion of a Blakean ‘wall of words’ [i.e., pages of the illuminated books covered in writing] in the context of the Romantic sublime, in which natural walls, steep and lofty cliffs, have a preeminent place” (218).

³⁵⁷ Incorporates Cooper’s “[Freedom from Blake's Book of Urizen](#),” *Studies in Romanticism* 48.2 (2009), 187-218, <WBHC 1883, 1885>, and Cooper and Michael Simpson’s “[The High-Tech Luddite of Lambeth: Blake's Eternal Hacking](#),” *Wordsworth Circle* 30 (1999), 125-31, <WBHC 1886>. Note that WBHC 1884-85 misalphabetizes Copeland to Cormack after the Coopers before starting again with Coman, Connolly, and Cooper.

³⁵⁸ First distributed in the papers prepared for the [Blake & Criticism](#) conference at Santa Cruz, May 20-22, 1982, <BBS 375-76>. Incorporated into his [Words of Eternity](#) (1991), <BBS 450, WBHC 1932-34>. Excerpted in [Blake's Poetry and Designs](#), 2nd ed., ed. Mary Lynn Johnson and John E. Grant (2007), 591-98, <BBS 149-50, WBHC 472-74>.

Erdman, David V. [*Blake: Prophet Against Empire. A Poet's Interpretation of the History of His Own Times.*](#) 1954. 3rd ed. Princeton: Princeton University Press, 1977.³⁵⁹ <BB #1561, BBS 463, WBHC 1990-93>

A key study that examines Blake within his historical context. Erdman's approach was so influential that historicist readings of Blake are sometimes categorized as "The School of Erdman."

The book and Erdman's legacy in historical scholarship on Blake is considered in the special issue of [*Studies in Romanticism*](#), ed. Morris Eaves (1982), dedicated to Erdman; in Steven Clark and David Worrall's introduction to their [*Historicizing Blake*](#) (1994); and in Eric K.W. Yu's "Blake as Prophet Against Empire: Erdman's Interpretive Legacy Reexamined," [*The International Blake Conference: "Blake in the Orient" Conference Programme*](#) (2003).

Erdman, David V. "Blake: The Historical Approach." [*English Institute Essays 1950*](#). Ed. Alan S. Downter. New York: Columbia University Press, 1951. 197-223. <BB #1645>

On Blake's use of historical allegory.

Erdman, David V., and John E. Grant, ed. [*Blake's Visionary Forms Dramatic*](#). Princeton: Princeton University Press, 1970. [*Princeton Legacy Library. Rpt. 2017*](#). <BB #1580, BBS 464, WBHC 1994-95>

An influential collection of essays.

Erdman, David V. "William Blake's Exactness in Dates." [*Philological Quarterly*](#) 28 (1949): 465-70. <BB #1578>

A still important article on how Blake employed dates.

Essick, Robert N., and Donald Pearce, ed. [*Blake in His Time*](#). Bloomington: Indiana University Press, 1978. <BBS 466-68, WBHC 2003-04>

Important collection of essays that highlights both Blake's designs and his relationship to his time.

Essick, Robert N. [*William Blake and the Language of Adam*](#). Oxford: Clarendon Press, 1989. <BBS 465, WBHC 1999-2000>

A study of Blake's conception of language with an analysis of the paintings, *Adam Naming the Beasts* and *Eve Naming the Birds*, and most of the poetry. Includes a discussion of the Kabbalah and Hebrew, Blake's notion of the linguistic sign, his notion of the Fall, and Blake and other Romantic-era writers on language.

Esterhamer, Angela. [*Creating States: Studies in the Performative Language of John Milton and William Blake*](#). Toronto: University of Toronto Press, 1994. <WBHC 2006-07>

³⁵⁹ Incorporates Erdman's "[*Blake's Vision of Slavery*](#)," [*Journal of the Warburg and Courtauld Institutes*](#) 15.3/4 (1952), 242-52, <BB #1569>.

On Milton's and Blake's use of performative language, with the Blake section highlighting the *Songs*, *Marriage*, *Urizen*, and *Jerusalem*.

Esterhammer, Angela. "Locationary Acts: Blake's *Jerusalem* and Hölderlin's *Patmos*." *Placing and Displacing Romanticism*. Ed. Peter Kitson. Aldershot, Hampshire: Scolar Press, 2001. 178-90. <WBHC 2387, *Blake* (2002, 2003)>³⁶⁰

The two poems "unite a focus on place with a distinctive illocutionary or performative dimension of language" (178).

Fisher, Peter F. "Blake's Attack on the Classical Tradition." *Philological Quarterly* 40 (1961): 1-18. <BB #1609>

"Chiefly on Blake's attacks on the abuses of the classical tradition" (BB #1609).

Fisher, Peter F. [*The Valley of Vision: Blake as Prophet and Revolutionary*](#). Ed. Northrop Frye. *Studies and Texts* 9. Toronto: University of Toronto Press, 1961. Toronto, 1971.³⁶¹ <BB #1611, WBHC 2021>

Though dated, a still useful explication of Blake's thought and his historic and intellectual contexts. Discussions of Greek philosophy; the history of the Christian Church; Newton, Locke, and Berkeley; Swedenborg; and the Methodists, lead to Fisher's analysis of the three epics.

Frosch, Thomas R., [*The Awakening of Albion: The Renovation of the Body in the Poetry of William Blake*](#). <BB #A1637, BBS 476, WBHC 2033-35>

"A study of 'the conviction that the transformation of man needed to include what can be described as a resurrection of his body through a remaking of its sensory organization'" (BB #A1637). Focused on the later epics.

Frye, Northrop. *Fearful Symmetry: A Study of William Blake*. Princeton, NJ: Princeton University Press, 1947. [Princeton, NJ: Princeton University Press, 1969. Northrop Frye's Fearful Symmetry: A Study of William Blake](#). Ed. Nicholas Halmi. Toronto: University of Toronto Press, 2004. Vol. 14 of the Collected Works of Northrop Frye.³⁶² <BB #1646, BBS 478, WBHC 2037-39>

A profoundly influential study, which dominated twentieth-century Blake scholarship. Frye considered Blake primarily as a poet and artist (rather than a mystic), and his work led to Blake's canonization as a Romantic poet as well as shaping Frye's own Archetypal Criticism. Frye's positioning of Blake in terms of British Empiricism (primarily John

³⁶⁰ *Blake* (2003) recognized that *Blake* (2002) had misattributed the essay to Thomas McFarland, but the error remains in *WBHC*.

³⁶¹ Frye's "Preface," rpt. in [*Northrop Frye on Milton and Blake*](#), ed. Angelica Esterhammer (2005), 313-15, <WBHC 2040-43>.

³⁶² Chapter 2, "The Rising God," 30-54, is rpt. as "The Religious Vision of William Blake," in [*Toward a New Christianity: Readings in the Death of God Theology*](#), ed. Thomas J. J. Altizer (1967), 19-42; Chapter 1, "The Case Against Locke," 14-29, is rpt. as "Blake's Case Against Locke," in [*English Literature and British Philosophy: A Collection of Essays*](#), ed. S.P. Rosenbaum (1971), 119-35, <BB #973>; Chapters 5 and 12, 189-91, 418-28, are excerpted in [*Modern Literary Criticism*](#), ed. Lawrence I Lipking and A. Walton Litz (1972), 189-91 and 191-97; excerpts are rpt. in [*William Blake's The Marriage of Heaven and Hell*](#), ed. Harold Bloom (1987), 23-35, <BBS 416, WBHC 1770>.

Locke and George Berkeley) remains key, and his reading of the prophetic works showed the profundity of what previous generations had dismissed as evidence of Blake's madness.³⁶³

Fuller, David. *Blake's Heroic Argument*. London: Croom Helm, 1988. Abingdon: Routledge, 2016. <BBS 480, WBHC 2045-46, Blake (2017)>

A solid introduction to Blake's works, with attention to how his thought changed. *The Four Zoas* and *Jerusalem* receive the most attention, and there is an eye on Milton's influence.

Gardner, Stanley. *Infinity on the Anvil: A Critical Study of William Blake's Poetry*. Oxford: Blackwell, 1954. 1965.³⁶⁴ <BB #1664, WBHC 2053-54>

"In this slim (152 pp.) volume Gardner effectively analyses the dramatic conflicts in Blake's early poetry (to 1794), but finds his later Prophecies 'barren of poetry'" (BB #1664).

Gleckner, Robert F. "Blake's 'Double Dark Vision of Torment' Unfolded: *Innocence* to *Jerusalem*." *South Atlantic Quarterly* 105 (1996): 700-28. <WBHC 2081>

On Blake's use of Milton.

Gleckner, Robert F. "[Most Holy Forms of Thought: Some Observations on Blake and Language](#)." *ELH* 41.4 (1974): 555-77.³⁶⁵ <BBS 487>.

On Blake's fallen notion of language and his struggle "toward a transcendent or translucent syntax, whose formulations invite us to imaginatively perceive their own self-destructiveness" (563).

Gleckner, Robert F. *The Piper and the Bard*. Detroit: Wayne State University Press, 1959. <BB #1702, BBS 487, WBHC 2083>

A venerable study of *The Songs of Innocence and of Experience*, *Tiriel*, *The Book of Thel*, *The Marriage of Heaven and Hell*, and *The Visions of the Daughters of Albion*.

Green, Matthew J. A. "["He Who has Suffered You to Impose on Him": Blake, Derrida and the Question of Theory](#)." *Literary Compass* 4.1 (2007): 150-71. <WBHC 2103>

"The paper argues in favour of a historically sensitive consideration of Blake as a theorist, contextualising his work not only within a larger history of ideas, but also within its social and political context. The final section of the article specifically examines the interconnectedness of key aspects of the works of Blake and Derrida" (abstract).

³⁶³ See [Classic Studies](#) the complete annotation.

³⁶⁴ Pp. 123-30 are rpt. in *William Blake: The Tyger*, ed. Winston Weather (1969), 26-33, <BB #2937>.

³⁶⁵ Rpt. in [Essential Articles for the Study of William Blake, 1970-1984](#), ed. Nelson Hilton (1986), 91-117, <BBS 507-08, WBHC 2146-47>, and in [ELH Essays for Earl R. Wasserman](#), ed. Ronald Paulson and Arnold Stein (1976), 262-84. The annotation cites the original publication.

Green, Matthew J. A. [Visionary Materialism in the Early Works of William Blake: The Intersection of Enthusiasm and Empiricism](#). Basingstoke and New York: Palgrave Macmillan, 2005. <WBHC 2103-04>

A reading of the early works through the idea of “visionary materialism.” It discusses Blake’s relationship to Locke, Newton, and Bacon via Reynolds; the *Songs* (particularly, “The Human Abstract” and “The Divine Image”); *All Religions are One*; Moravians, antinomians, Swedenborgians, and other enthusiasts; *Visions of the Daughters of Albion*, and Lavater.

Haggarty, Sarah. [Blake's Gifts: Poetry and the Politics of Exchange](#). Cambridge: Cambridge University Press, 2010. <WBHC 2112-13>

An important and original study on how Blake’s poetry and art functioned within his social and local commercial networks and how he conceived of and depicted value and exchange. Useful for understanding Blake and Hayley’s relationship.

Hagstrum, Jean H. “The Wrath of the Lamb: A Study of William Blake’s Conversions.” [From Sensibility to Romanticism: Essays Presented to Frederick A. Pottle](#). Ed. Frederick W. Hilles and Harold Bloom. New York: Oxford University Press, 1965. 311-30. <BB #1773>

Analyzes Blake’s early and late depictions of Christ in his poetry (chiefly the *Songs* and the later epics) to understand Blake’s sense of Christianity.

Hilton, Nelson. “[Blakean Zen](#).” *Studies in Romanticism* 24 (1985): 183-200. <BBS 507>

On the play of different levels of meaning chiefly in *The Book of Urizen*.

Hilton, Nelson. ed. [Essential Articles for the Study of William Blake, 1970-1984](#). Hamden: Anchor Books, 1986. <BBS 507-08, WBHC 2146-47>

Reprints of important essays, with slight revision in some cases, and an original preface laying out the rationale for selecting these essays.

Hirst, Desiree. [Hidden Riches: Traditional Symbolism from the Renaissance to Blake](#). London: Eyre and Spottiswoode, 1964. <BB #1855, WBHC 2152>

A still useful study of Blake’s more esoteric sources, with chapters on Jacob Boehme, the Cambridge Platonist, William Law, the Swedenborgian Movement, and Free Masons. Her “List of Leading Characters” (xiii-xv) is a good starting point for the uninitiated.

Howard, John. [Infernal Poetics: Poetic Structures in Blake's Lambeth Prophecies](#). Rutherford: Fairleigh Dickinson University Press, 1984. <BBS 516, WBHC 2169>

A study of the Lambeth Prophecies (*Marriage* through *The Book of Los*) and *The Four Zoas*, with some references to the *Songs*, *Poetical Sketches*, and the illuminated tractates.

Ima-Izumi, Yoko. “Blood in Blake’s Poetry of Gender Struggle.” [Sexy Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2013. 47-63. <WBHC 1803-04>

“I will explore the ways in which Blake’s blood becomes sexualized and gains multiple meaning, sometimes conflicting, in gender struggle scenes in *The Book of Urizen*, *The*

Four Zoas, and *Jerusalem*,” and “I draw attention to the fact that a similar kind of blood appears in examples of Japanese film and literature [by Yukio Mishima and Hayao Miyazaki]” (47).

Johnston, Kenneth R. “Blake’s Cities: Romantic Forms of Urban Renewal.” *Blake’s Visionary Forms Dramatic*. Ed. David V. Erdman and John E. Grant. Princeton: Princeton University Press, 1970. *Princeton Legacy Library. Rpt. 2017*. 413-42. <BB #1580, BBS 464, WBHC 1994-95>

Examines how cities are represented in Blake’s works.

Jones, John H. *Blake on Language, Power, and Self-Annihilation*. New York: Palgrave Macmillan, 2010.³⁶⁶ <WBHC 2213>

On Blake’s concepts of otherness and self-annihilation from the *Songs to Jerusalem*, with many references to Bakhtin and the dialogic: “Throughout this search for the dialogic ideal, Blake employs multi-voiced genres—including the lyric collection, the Menippean satire, and an epic form that places renewed emphasis on the invocation as a moment of dialogic interaction and inspiration—to annihilate any tendency toward monologic authorial Selfhood, and to engage the reader’s participation in the creation of the poem’s meaning” (214).

Kawasaki, Noriko. “Form and Worm in William Blake.” *Centre and Circumference: Essays in English Romanticism. Association of English Romanticism in Japan*. Ed. Kenkichi Kamijima. Tokyo: Kirihara Shoten, 1995. 96-113. <WBHC 2233-34>

““The co-relation of these two terms gives us some crucial clues by which to clarify the seeming ambiguity of ‘Form’ and even to clarify Blake’s symbolic world as a whole’ (96)” (WBHC 2234).

Keynes, Geoffrey. *Blake Studies: Essays on his Life and Work*. 2nd ed. Oxford: Clarendon Press, 1971. <BB #2010, WBHC 2249-50>

A collection of some of Keynes’s most important essays on Blake, all of which were published elsewhere but were revised for both editions of the collection. The first edition (1949) had 17 essays, and the second edition (1971) had 29 (see BB #2010).

Lansverk, Marvin D. L. *The Wisdom of Many, The Vision of One: The Proverbs of William Blake*. New York: Peter Lang, 1994. <WBHC 2309-10>

An examination of Blake’s use of proverbs that, first, considers Blake in relationship to the use of proverbs in the Bible, Bunyan, Swedenborg, and Milton, and secondly, examines the function of proverbs in *The Marriage of Heaven and Hell*, *Visions of the Daughters of Albion*, *The Four Zoas*, *Milton*, and *Jerusalem*.

³⁶⁶ Incorporates Jones’s “[Self-Annihilation and Dialogue in Blake’s Creative Process: Urizen, Milton, Jerusalem](#),” *Modern Language Studies* 24.2 (1994), 3-10, <WBHC 2214>, and “[Printed Performances and Reading The Book\[s\] of Urizen: Blake’s Bookmaking Process and the Transformation of Late Eighteenth-Century Print Culture](#),” *Colby Quarterly* 35.2 (1999), 73-89<WBHC 2214>.

Larrissy, Edward. [William Blake](#). Editor's Preface by Terry Eagleton. Rereading Literature. Oxford: Blackwell, 1985.³⁶⁷ <BBS 544-45, WBHC 2312-13>

An overview of the poetry, focused on the illuminated books between 1789 and 1795. Three of the eight chapters are on the *Songs*, and the last chapters considers the works between *Ahania* and *Jerusalem*.

Lowery, Margaret. *Windows of the Morning*. New Haven: Yale University Press, 1940. <BB #2149, WBHC 2347>

Despite its age, a key study of *Poetical Sketches* and of Blake's early literary influences.

Lundeen, Kathleen. [Knight of the Living Dead: William Blake and the Problem of Ontology](#). Selinsgrove: Susquehanna University Press; London: Associated University Presses, 2000. ³⁶⁸ <WBHC 2352-53>

Reads the poetry between *Songs* and *Jerusalem*, and sees the relationship between text and design as analogous to that of body and spirit: "I will contend that Blake's challenge to the presumed ontological differences between text and design is linked to his challenge to the whole matter/spirit dualism upon which Western culture is based" (17).

Lussier, Mark S. "[Eternal Dictates: The 'Other' of Blakean Inspiration](#)." *1650-1850: Ideas, Aesthetics, and Inquiries in the Early Modern Era* 2 (1997): 61-74. <WBHC 2355>

On Blake's willingness to take "dictation from those resurrected in the infinite and eternal regions of the imagination by willfully placing himself under erasure to allow an 'other' to speak" (63). In Lussier's argument, this practice is shaped by Blake's experience of his brother Robert's death, and Lussier examines Blake's moments of taking dictation and self-erasure across his poetry.

Makdisi, Saree. "[William Blake, Charles Lamb, and Urban Antimodernity](#)." *SEL: Studies in English Literature 1500-1900* 56.4 (2016): 737-56. <Blake (2017)>

Considers Blake and Lamb's relationship to mapping and representing urban spaces.

Mann, Paul. "[Apocalypse and Recuperation: Blake and the Maw of Commerce](#)." *ELH* 52.1 (1985): 1-32. <BBS 558-59>

Important essay on Blake's relationship to commodity culture and the aesthetics of production: "I have attempted to show that if Blake's book can be opened it cannot be opened without ceasing to be Blake's, without becoming an object precluded by the production-aesthetic" (27).

³⁶⁷ Incorporates Larrissy's "[Blake and Ideology](#)," *red letters: Communist Party Literature Journal* 8 (1978), 63-66, <BBS 544>, and "[A Description of Blake: Ideology, Form, Influence](#)." *1789: Reading, Writing, Revolution: Proceedings of the Essex Conference on the Sociology of Literature July 1981*, (1982), 101-09, <BBS 544>.

³⁶⁸ Incorporates Lundeen's "[Urizen's Quaking World](#)," *Colby Library Quarterly* 25.1 (1989), 12-17, <BBS 555, WBHC 2353>, and "[Words on Wings: Blake's Textual Spiritualism](#)," *Word and Image* 10 (1994), 343-65, <WBHC 2353>.

McGann, Jerome. "The Failures of Romanticism." [*Romanticism, History, and The Possibilities of Genre: Re-forming Literature 1789-1837*](#). Ed. Tilottama Rajan and Julia M. Wright. Cambridge: Cambridge University Press, 1998. 270-87. <WBHC 2388>

Considers moments of ultimate failure in Blake and other Romantics.

McGann, Jerome J. [*Social Values and Poetic Acts: The Historical Judgment of Literary Work*](#). Cambridge, Mass.: Harvard University Press, 1988.³⁶⁹ <BBS 568>

An important study of Blake and other Romantics and their engagement with the social and material.

McGann, Jerome J. "William Blake Illuminates the Truth." [*Towards a Literature of Knowledge*](#). Oxford: Clarendon Press, 1989. 9-37.³⁷⁰ <BBS 569, WBHC 2388>

Focusing on "To the Public" in *Jerusalem* (pl. 3), reads the damage to the plate in terms of Blake's concept of imagination.

McLane, Maureen. "[*Ballads and Bards: British Romantic Orality*](#)." *Modern Philology* 98 (2001): 423-43.

Considers written representations of bardic orality in Romantic writers, with a section on "Introduction" of *Songs* and its related plates.

Mellor, Anne. [*Blake's Human Form Divine*](#). Berkeley: University of California Press, 1974. [Berkeley: University of California Press, 2022. UC Press's Voices Revived](#). <BB #A2211, WBHC 2397-98, Blake (2023)>

A classic study that largely considers Blake's poetry from *Songs of Innocence* to *Jerusalem* but also devotes two chapters to Blake's art.

Michael, Jennifer Davis. [*Blake and the City*](#). Lewisburg: Bucknell University Press, 2006.³⁷¹ <WBHC 2403-04>

Focusing on the *Songs* and the epics, Michael examines Blake's "urban visions" (23). "The humanity of Blake's city does not mean that the city exists only in the human mind; on the contrary, [...] the city's form and function mirror those of the human body" (21).

Moskal, Jeanne. [*Blake, Ethics and Forgiveness*](#). Tuscaloosa and London: University of Alabama Press, 1994.³⁷² <WBHC 2431-33

³⁶⁹ Incorporates McGann's "[*The Idea of an Indeterminate Text: Blake's Bible of Hell and Dr. Alexander Geddes*](#)," *Studies in Romanticism* 25.3 (1986), 303-24, <BBS 568>.

³⁷⁰ Incorporates McGann's "William Blake Illuminates the Truth," *Critical Studies* 1.1 (1989), 43-60, not recorded in BBS.

³⁷¹ Incorporates Michael's "[*The Corporeal City in Blake's Milton and Jerusalem*](#)," *Studies in Eighteenth-Century Culture* 29 (2000), 105-22, <WBHC 2404>. [Vol. 23 mistakenly given in WBHC.]

³⁷² Incorporates Moskal's "[*Forgiveness, Love and Pride in Blake's The Everlasting Gospel*](#)," *Religion and Literature* 20.2 (1988), 19-39, <BBS 579, WBHC 2433>; "[*The Problem of Forgiveness in Blake's Annotations to Lavater*](#)," *Studies in Philology* 86.2 (1989), 65-86, <BBS 580, WBHC 2433>; "[*Friendship and Forgiveness in Blake's Illustrations to Job*](#)," *South Atlantic Review* 55.2 (1990), 15-31, <BBS 580, WBHC 2433>; and "Blake, Dante, and 'Whatever Book is for Vengeance,'" *Philological Quarterly* 70 (1991), 310-38, <BBS 579, WBHC 2430>.

On the evolution Blake's concept of forgiveness, highlighting the annotations to Lavater, *The Everlasting Gospel*, *Illustrations of the Book of Job*, and the illustrations to Dante.

Nurmi, Martin K. "Negative Sources in Blake." *William Blake: Essays for S. Foster Damon*. Ed. Alvin H. Rosenfeld. Providence: Brown University Press, 1969. 303-18. <BB #2565, BBS 626-27, WBHC 2608-09>

An important early essay on how Blake utilized the thought and systems of writers to which he was hostile (e.g., Isaac Newton, René Descartes, and Thomas Burnet).

Otto, Peter. *Constructive Vision and Visionary Deconstruction: Los, Eternity, and the Productions of Time in the Later Poetry of William Blake*. Oxford: Clarendon Press, 1991. <BBS 596, WBHC 2488-90>³⁷³

Focuses primarily on *Milton* and *Jerusalem*, claiming: "I will therefore be arguing against the assumption held by the vast majority of Blake critics that Blake's apocalypse is a matter of perception and not a question of being" (22).

Paley, Morton D. *The Continuing City: William Blake's Jerusalem*. Oxford: Clarendon Press, 1983.³⁷⁴ <BBS 598, WBHC 2495-97>

A key study of the poem and Blake's later thought in general.

Paley, Morton D. *Energy and the Imagination: A Study in the Development of Blake's Thought*. Oxford: Clarendon Press, 1970.³⁷⁵ <BB #2347, WBHC 2497-98>

An essential study of Blake's poetry between the *Songs* and *Jerusalem*; eminently readable.

Paley, Morton D. *The Traveller in the Evening: The Last Words of William Blake*. Oxford: Oxford University Press, 2003.³⁷⁶ <WBHC 2499-2501>

The best study of the often overlooked, visual and literary works of Blake's last decade. These include the illustrations to Virgil, *Laocoön*, the illustrations to the Dante, and his late works related to the Bible (*The Everlasting Gospel*, *The Ghost of Abel*, *Illustrations of the Book of Job*, the Genesis manuscript, the Enoch designs, and his Annotations to Thornton's translation of the Lord's Prayer), and the *Visionary Heads*.

Paley, Morton D. *William Blake*. Oxford: Phaidon Press, 1978. <BBS 182>

An overview of Blake and career, highlighting the art as much as the poetry.

³⁷³ Incorporates Otto's "Visionary Deconstruction: The Bard's Song in Blake's *Milton*," *Philological Quarterly* 66.2 (1987), 207-30, <BBS 597>.

³⁷⁴ "Spectre and Emanation," is rpt. in *Critical Essays on William Blake*, ed. Hazard Adams (1991), 150-63, <BBS 331, WBHC 1472>.

³⁷⁵ Incorporates Paley's "The Female Babe and 'The Mental Traveller,'" *Studies in Romanticism* 1.2 (1962), 97-104, <BB #2348>; "Method and Meaning in Blake's *Book of Ahania*," *Bulletin of the New York Public Library* 70 (1966), 27-33, <BB #2649>; "The Tygers of Wrath," *PMLA* 81.7 (1966), 540-51, <BB #2350>.

³⁷⁶ Incorporates Paley's "In & His Two Sons Satan & Adam." *Studies in Romanticism* 41.2 (summer 2002): 201-35, and "William Blake and Dr. Thornton's 'Tory Translation' of the Lord's Prayer," *Prophetic Character*, ed. Alexander S. Gourlay (2002), 263-86, <WBHC 2095-98>.

Paley, Morton D., and Michael Phillips, ed. [*William Blake: Essays in Honour of Sir Geoffrey Keynes*](#). Oxford: Clarendon Press, 1973. <BB #A2350, BBS 598-99, WBHC 2503-05>

A very influential set of essays.

Percival, Milton. [*William Blake's Circle of Destiny*](#). New York: Columbia University Press, 1938. 1964. [*New York: Octagon Books, 1970*](#). <BB #2379, WBHC 2511-12>

A classic study of Blake's myth, which highlights esoteric and Kabbalistic elements.

Pinto, Vivian de Sola, ed. [*The Divine Vision: Studies in the Poetry and Art of William Blake*](#). London: Gollancz, 1957. <BB #2402, WBHC 2533-34>

A still relevant collection.

Phillips, Michael, ed. [*Interpreting Blake*](#). Cambridge: Cambridge University Press, 1978. <BBS 603-04, WBHC 2521-22>

An important collection of original essays based on papers presented at the May 1974 Blake Symposium at the University of Edinburg.

Punter, David. “[Blake: Creative and Uncreative Labor](#).” *Studies in Romanticism* 16.4 (1977): 535-61.³⁷⁷ <BBS 610>

On “Blake’s depiction of labour, its economic forms and its social effects” (536).

Punter, David. “[Blake, Marxism, and Dialectic](#).” *Literature & History* 6 (1977): 219-42.³⁷⁸ <BBS 610>

A comparison of the figures that attempts to recognize their differences.

Punter, David. “[Blake and the Shapes of London](#).” *Criticism* 23.1 (1981): 1-23. <BBS 610>

Aims “to investigate some of the relations between Blake and the town of London,” particularly in the later poems (1).

Raine, Kathleen. [*Blake and the New Age*](#). London, Boston, Sydney: G. Allen & Unwin, 1979. Hoboken: Taylor and Francis, 2011. <BBS 612-13, WBHC 2559-60>

A collection of essays by Raine, many of which appeared earlier.

Raine, Kathleen. *Blake and Tradition*. 2 vols. ([Vol. 1](#). [Vol. 2](#).) Princeton: Princeton University Press, 1968. London: Routledge, 2002.³⁷⁹ ([Vol. 1](#). [Vol. 2](#)) <BB #2478, BBS 613, WBHC 2560-63>

³⁷⁷ Developed in Punter’s “[Blake, Marxism and Dialectic](#),” *Literature & History* 6 (1977), 219-42, <BBS 610>.

³⁷⁸ The essay builds on the argument of Punter’s “[Blake: Creative and Uncreative Labour](#),” *Studies in Romanticism* 16.4 (1977), 535-61, <BBS 610>.

³⁷⁹ Incorporates Raine’s “[Blake’s ‘Cupid and Psyche’](#),” *Listener* 58 (1957), 832-35, <BB #2481>; “[Blake’s Debt to Antiquity](#),” *Sewanee Review* 75 (1963), 352-450, <BB #2482>; “[The Sea of Time and Space](#),” *Journal of the Warburg and Courtauld Institutes* 20.3/4 (1957), 318-37, <BB #2486>; “[Some Sources of Tiriel](#),” *Huntington Library Quarterly* 21.1 (1957), 1-36, <BB #2487>; and “Who Made the Tyger?” *Encounter* 2.9 (Jun. 1954), 43-50, <BB #2490>.

A once very influential study of Blake's thought, literature, and art, largely in relationship to Platonism, Hermeticism, and Gnosticism. The book collects much of Raine's work on Blake delivered or published elsewhere in the 1950 and 1960s.

The Routledge edition of 2002 is a facsimile (*WBHC* 2560). A shorter version of the book was published as *Blake and Antiquity* (Princeton: Princeton University Press, 1977; London and New York: Routledge, 2002. [Paperback. Princeton: Princeton University Press, 2023.](#)) (*WBHC* 2563).

Raine, Kathleen. *Golgonooza, City of Imagination: Last Studies in William Blake*. Hudson: Lindisfarne Press, 1991. <*BBS* 614, *WBHC* 2564-66>

A collection of Raine's essays on Blake, most of which were originally published elsewhere between 1981 and 1990, with a new introduction.

Rajan, Tilottama. “[Blake's Body without Organs: The Autogenesis of the System in the Lambeth Books](#).” *European Romantic Review* 26.3 (2015): 357-66. <*WBHC* 2570>

“[E]xplores Urizen's body as a figure for Blake's own corpus and the disfiguration of its idealistic ambitions” (abstract).

Rajan, Tilottama. “Canon and Heresy: Blake's Intertextuality.” *The Supplement of Reading: Figures of Understanding in Romantic Theory and Practice*. Ithaca and London, 1990. 197-274. <*BBS* 616-17>

This section on Blake has three chapters, which, respectively, theorizes Blake's idea of a canon, considers the relationship of texts to culture, and examines the epics (and particularly *Jerusalem*) for how they challenge ideas of structure.

Rawlinson, Nick. *William Blake's Comic Vision*. New York: Palgrave Macmillan, 2003. <*WBHC* 2572-73>

A key examination of Blake's use of the comic throughout his career, including, but going well beyond, *An Island in the Moon*.

Reilly, Susan P. “[Blake's Poetics of Sound in The Marriage of Heaven and Hell](#).” *Romanticism On the Net* 16 (Nov. 1999): 14 pars. <*WBHC* 2577>

“What I want to argue is that Blake's epithalamic prophecy is a monologic *bricolage* which contains poetic subgenera integral to his privileging of oral media—parable, prophecy, and proverb” (par. 9).

Richey, William. *Blake's Altering Aesthetic*. Columbia and London: University of Missouri Press, 1996.³⁸⁰ <*WBHC* 2583-84>

An important study of the changes in Blake's mythic systems and aesthetic beliefs in the poetry between *Songs* and *Jerusalem*.

³⁸⁰ Incorporates Richey's “[The Neoclassical Gothicism of Blake's Early Poetry and Art](#),” *Poetica* 39-40 (1994), 73-91, <*WBHC* 2584>, and “[The French Revolution: Blake's Epic Dialogue with Edmund Burke](#),” *ELH* 59 (1992), 817-37, <*WBHC* 2584>.

Rix, Robert. [William Blake and the Cultures of Radical Christianity](#). Hampshire: Ashgate, 2007. <WBHC 2593-94>

A very useful study for understanding Blake's relationship to both Enlightenment-grounded radicals and Swedenborgians, especially in *The Marriage of Heaven and Hell*.

Rix, Robert W. "William Blake and the Prophetic Marketplace." *Romantic Generations: Text, Authority and Posterity in British Romanticism*. Ed. Lena Østermark-Johansen. Copenhagen: Museum Tusculanum Press, University of Copenhagen, 2003. 47-61. <WBHC 2594>

"About 'what Blake believed his art could tell his contemporaries' (47)" (WBHC 2594).

Rosenfeld, Alvin H., ed. [William Blake: Essays for S. Foster Damon](#). Providence: Brown University Press, 1969. <BB #2565, BBS 626-27, WBHC 2608-09>

An important set of essays.

Rotenberg, Bettina. "[Blake's Contraries: A Poetics of Visionary Perception](#)." *European Romantic Review* 2.1 (1991): 81-98. <BBS 628>

"William Blake constructs a mythology that embodies the dynamics of visionary perception with poetry, a visionary poetry by nature involved in an antagonism with itself" (81).

Rothenberg, Molly Anne. *Rethinking Blake's Textuality*. Columbia and London: University of Missouri Press, 1993. <WBHC 2613-14>³⁸¹

The first part considers Blake's problematizing of authority, with references to Immanuel Kant and Blake's knowledge of Higher Criticism, while the second part focuses on *Jerusalem* "within a philosophical context informed by skepticism, associationism, and Kant's transcendentalism" (6).

Saklofske, Jon. "Between History and Hope: The Urban Centre of William Blake and William Wordsworth." [City Limits: Perspectives on the Historical European City](#). Ed. Glenn Clark, Judith Owens, and Greg T. Smith. Montreal: McGill-Queen's University Press, 2010. 300-24. <WBHC 2361>

Explores the "contrasts and connections between the Londons of Blake and Wordsworth" (321). Largely on *Jerusalem* rather than "London."

Shaviro, Steven. "[Striving with Systems': Blake and the Politics of Difference](#)." *boundary 2* 10.3 (spring 1982): 229-50.³⁸² <BBS 636-37>

"In Blake's poetry, it is not subversion by means of irony, but rather precisely the contradiction between an ironic and self-limiting rhetorical and dramatic stance, on the

³⁸¹ Incorporates Rothenberg's "[The Provisional Vision of Blake's Jerusalem](#)," *Word and Image* 3.4 (1987), 305-11, <BBS 628>; "Jerusalem's 'Forgotten Remembrances': A Blakean Analytic of Narrativity and Ideology," *Genre* 23 (1990), 205-26, <BBS 628>; and "[Blake Reads 'The Bard': Contextual Displacement and Conditions of Readability in Jerusalem](#)," *Studies in English Literature, 1500-1900* 27.3 (1987), 489-502, <BBS 628>.

³⁸² Rpt. in [Essential Articles for the Study of William Blake, 1970-1986](#), ed. Nelson Hilton (1986), 271-99, <BBS 507-08, WBHC 2146-47>, and excerpted in [Critical Essays on William Blake](#), ed. Hazard Adams (1991), 164-74, <BBS 331, WBHC 1472>.

one hand, and the conceptual, totalizing thrust of a mythopoeic system, on the other, which most needs to be explored" (231). Reads "The Tyger."

Simpson, David. *Irony and Authority in Romantic Poetry*. Totowa, NJ: Rowman and Littlefield, 1979. <BBS 639>

Blake is discussed throughout, mostly *Songs* and later epics.

Simpson, David. "Reading Blake and Derrida: Our Caesars Neither Praised Nor Buried." *Unnam'd Forms: Blake and Textuality*. Ed. Nelson Hilton and Thomas A. Vogler. Berkeley: University of California Press, 1986. 11-25. <BBS 508-09, WBHC 2148-49>

Compares Blake and Derrida, speculating what the comparison means for the future of Blake studies.

Smith, K.E. *An Analysis of William Blake's Early Writings and Designs to 1790, Including Songs of Innocence*. Lewiston, NY; Queenston, ON; and Lampeter, Wales: Edwin Mellen Press, 1999. <WBHC 2687-88>

Reads Blake's early artistic and literary works as culminating in *Songs of Innocence*.

Smith, Mark Trevor. "All Nature Is But Art": *The Coincidence of Opposites in English Romantic Literature*. West Cornwall, CT: Locust Hill Press, 1993. <WBHC 2688-89>

Considers "The Mental Traveller" and *Jerusalem*.

Spector, Sheila A. *The Evolution of Blake's Myth*. New York: Routledge, 2020. <Blake (2021, 2022)>

A major reassertion of Blake's place in the esoteric tradition, which Spector sees as central to the development of Blake's myth. Argues that Blake's changing poetic diction and symbolism were struggles to represent hermetic and Kabbalistic truths.

Stempel, Daniel. "[Blake, Foucault, and the Classical Episteme](#)." *PMLA* 96 (1981): 388-407. <BBS 646>

"The assimilation of Blake's oeuvre into Foucault's classical episteme enriches and expands Foucault's model of the period; it also offers a model of the transformation from classical to modern that may clarify some of the difficulties of Foucault's scheme of historical change" (abstract).

Stevenson, W.H. "[Blake's Progress](#)." *Essays in Criticism* 49 (1999): 195-218. <WBHC 2707-08>

On the change of Blake's thought, with an emphasis on *Vala or The Four Zoas*.

Storch, Margaret. "The Very Image of Our Conceptions: Blake's Allegory and the Role of the Creative Poet." *Bulletin of Research in the Humanities* 83 (1980): 262-79. <BBS 647>

"In Blake's later verse there is 'a penetration of self and non-self which begins to erode the organized forms of allegory' (279)" (BBS 647).

Symons, Arthur. *William Blake*. London: Archibald Constable and Company, 1907. <BB #2804, WBHC 2737>

An early biographical study, reprinting many nineteenth-century accounts of Blake.

Tolley, Michael J. "Blake's Songs of Spring." *William Blake: Essays in Honour of Sir Geoffrey Keynes*. Ed. Morton D. Paley and Michael Phillips. Oxford: Clarendon Press, 1973. 96-128. <BB #A2350, BBS 598-99, WBHC 2503-05>

On Blake's references to spring from "To Spring" in *Poetical Sketches to Jerusalem*.

Vine, Steve. "William Blake's Materialities." *Reinventing the Sublime: Post-Romantic Literature and Theory*. Brighton, Chicago, Toronto: Sussex Academic Press, 2013.³⁸³ 22-38. <WBHC 2804>

Positions Blake's notion of the sublime, with references to John Martin, Burke, and Kant. Mostly references *A Descriptive Catalogue* and *Jerusalem*. "Each book—and perhaps even each plate, each mark, each printing—has the character of a 'minute articulation' or 'minute particular' whose very singularity, for Blake, is sublime" (38).

Vogler, Thomas A. "[Intertextual Signifiers and the Blake of That Already](#)." *Romanticism Past and Present* 9.1 (1985): 1-33. <BBS 669>

Arguing against Eaves's notion of Blake's expressive theory ([William Blake's Theory of Art](#)), reads Milton's pl. 38/42 (Bentley 38) as "exemplary of some general features of the dynamics of intertextuality" (4).

Wagenknecht, David. *Blake's Night: William Blake and the Idea of Pastoral*. Cambridge, Mass.: Harvard University Press, 1973.³⁸⁴ <BB #A2908, WBHC 2822-23>

On the influence of Edmund Spencer and John Milton on Blake's depictions of the pastoral.

Whittaker, Jason. [William Blake and the Myths of Britain](#). Basingstoke and London: Macmillan Press, 1999. <WBHC 2856-57>

A study of Blake's mythologizing of Britain, especially as it is related to antiquarianism, Druids, and Albion.

Williams, Nicholas M. [Ideology and Utopia in the Poetry of William Blake](#). Cambridge: University Press, 1998. <WBHC 2866>

Reads Blake's literary works between the *Songs* and *Jerusalem* in conjunction with different utopian texts: the *Songs* with Rousseau's *Emile*; *Visions of the Daughters of Albion* with Wollstonecraft's *Vindication of the Rights of Woman*; *America, The Song of Los*, and *The Four Zoas* with Burke's *Reflections on the French Revolution*, Milton with Paine's *Rights of Man*; and *Jerusalem* with the writings of Robert Owen.

³⁸³ Incorporates Vine's "[Blake's Material Sublime](#)," *Studies in Romanticism* 41.2 (2002), 237-58, <WBHC 2713-15, 2803>.

³⁸⁴ Excerpted in [Modern Critical Views: William Blake](#), ed. Harold Bloom (1985), 171-79, <BBS 415>, and [William Blake: Comprehensive Research and Study Guide](#), ed. Harold Bloom (2003), 72-74, <WBHC 1766-70>.

Wolfreys, Julian. "Blake's London: London's Blake: An Introduction to the Spirit of London or, on the way to Apocalypse." *Writing London: The Trace of the Urban Text from Blake to Dickens*. Basingstoke: Macmillan, 1998.32-58, 213-19. <WBHC 2877>

"About 'the ways in which William Blake writes himself into his vision of London'; 'Blake is London: London is Blake' (31, 34)" (WBHC 2877).

Worrall, David. "Blake and the Night Sky I: The 'Immortal Tent.'" *Bulletin of Research in the Humanities* 84 (1981): 273-95. <BBS 428, WBHC 1809-10>

A study of astronomical imagery in his poetry: "Most fundamental, perhaps, is the need to orient Blake's language in its cosmological or astronomical sense of meaning" (274).

Youngquist, Paul. *Madness and Blake's Myth*. University Park, PN and London: Penn State University Press, 1989. <BBS 694, WBHC 2909-10>

Reconsiders both the idea of Blake's madness, arguing that Blake may have been schizophrenic, and Blake's notion of madness.

Handwriting

Bentley, G.E., Jr. "Blake and 'the Wondrous Art of Writing': Letter Faces, Letter Formation, Capitalization." *William Blake's Manuscripts: Praxis, Puzzles, and Palimpsests*. Ed. Mark Crosby and Josephine A. McQuail. Switzerland: Palgrave Macmillan, 2024. 21-46. <Blake (2025)>

"This chapter documents and examines Blake's myriad 'hands' evident across his works, from manuscripts to illuminated printing, showing there to be considerable variety in letter formations, capitalizations, and extra-textual features such as catchwords, colophons, and letter sizes. Such differences in writing are difficult to represent typographically, even if facsimiles were included in letterpress editions of Blake's works" (abstract).

Bentley, G.E., Jr. "[Blake's Sinister 'g', from 1789-93 to ?1803](#)." *Blake: An Illustrated Quarterly* 3.2 (Sep. 1969): 43-45. <BB #1217.44>

An important response to Erdman's "[Dating Blake's Script: The 'g' Hypothesis](#)," which recognizes the general tendency of Blake's "g"s to have left facing serifs for a period, but Bentley questions when this period began and ended.

Bentley, G.E., Jr. "[Blake's Unnecessary Letter](#)." *Papers of the Bibliographical Society of Canada / Cahiers de la Société bibliographique du Canada* 53.2 (2015): 293-302. <Blake (2017)>

On Blake's use of the long "s" and its lack of representation by Blake's editors (including those of the *Blake Archive*). A list records every usage.

Douglas, Aileen. "Printing the Author's Hand." *Work in Hand: Script, Print, and Writing, 1690-1840*. Oxford: Oxford University Press, 2017. 123-51. <Blake (2019)>

While not exclusively about Blake, the chapter has a substantial discussion of Blake's work in relationship to script and print.

Erdman, David V. "[Dating Blake's Script: The 'g' Hypothesis](#)." *Blake: An Illustrated Quarterly* 3.1 (Jun. 1969): 8-13. <BB #1217.40>

Noting that in works produced between 1791 and 1805 Blake often used “g”s with left facing serifs, proposes that this type of “g” can assist in dating Blake’s works. Erdman’s [Dating Blake’s Script: A Postscript](#) offers both a correction of the original article regarding the use of inscriptions as evidence and further consideration of the hypothesis.

The leftward direction of the serif led Bentley to call Erdman’s theory the “sinister ‘g,’ hypothesis,” and in his article, “[Blake’s Sinister ‘g’, from 1789-93 to ?1803](#),” he suggests that the dating of the change in the “g”s and Blake’s commitment to it are not as clear cut as Erdman would have it and that it sometimes relies on circular reasoning.

Eaves, Essick, and Viscomi’s Introduction to *The Book of Thel* in the Princeton/Blake Trust edition of [The Early Illuminated Books](#) embraces Bentley’s critique of Erdman’s hypothesis, rejecting the implication that the different “g”s in *The Book of Thel* meant that Blake worked on the book for up to two years.

Erdman, David V. “[Dating Blake’s Script: A Postscript](#).” *Blake: An Illustrated Quarterly* 3.2 (Sep. 1969): 42. <BB #1217.43>

See Erdman’s “[Dating Blake’s Script: The ‘g’ Hypothesis](#).”

Levy, Michelle. “Afterword: Blake’s Digitised Printed Script.” [Literary Manuscript Culture in Romantic Britain](#). Edinburgh: Edinburgh University Press, 2020. 259-67. <*Blake* (2021)>

A coda regarding Blake’s efforts to replicate the manuscript in his prints and on the *Blake Archive*’s efforts to present them digitally.

Linkin, Harriet Kramer. “The Destabilizing Materiality of the Autograph for Blake, Coleridge, and Tighe.” [Material Transgressions: Beyond Romantic Bodies, Genders, Things](#). Ed. Kate Singer, Ashley Cross, and Suzanne L. Barnett. Liverpool: Liverpool University Press, 2020. 31-52. <*Blake* (2024)>

“Blake, Coleridge, and Tighe deliberately disrupt the potential erasures effected by commercial print through the destabilizing materiality of their hand-imprinted signatures” (33).

Pierce, John B. *The Wond’rous Art: William Blake and Writing*. Madison, Teaneck, NJ: Fairleigh Dickinson University Press; London: Associated University Presses, 2003. <*WBHC* 2532-33>³⁸⁵

On Blake’s representations of writing and orality.

Riccardi, Silvia. “The Page Embodied in *The Four Zoas*.” [William Blake’s Manuscripts: Praxis, Puzzles, and Palimpsests](#). Ed. Mark Crosby and Josephine A. McQuail. Switzerland: Palgrave Macmillan, 2024. 135-47. <*Blake* (2025)>

The chapter “examine[s] Blake’s practice in selected pages of the manuscript, focusing on the way layout, calligraphy, and symbols are embedded in his style as well as the extent to which the boundaries between paper and copperplate become permeable” (abstract).

³⁸⁵ Incorporates Pierce’s “[Rewriting Milton: Orality and Writing in Blake’s Milton](#),” *Studies in Romanticism* 39.4 (2000), 449-70, <*WBHC* 2532>.

Prosody, Style, and Diction

Introductions

Attridge, Derek. "Rhythm." *William Blake in Context*. Cambridge: Cambridge University Press, 2019. 120-28. <Blake (2020, 2021, 2022, 2025)>

Hurley, Michael D. "Sound." *William Blake in Context*. Cambridge: Cambridge University Press, 2019. 139-46. <Blake (2020, 2021, 2022, 2025)>

Wolfson, Susan J. "Blake's Language in Poetic Form." *The Cambridge Companion to William Blake*. Ed. Morris Eaves. Cambridge: Cambridge University Press, 2003. 63-84. <WBHC 1969-72>

On Blake's innovative use of form and poetic language.

Studies

Adams, Hazard. "Synecdoche and Method." *Critical Paths: Blake and the Argument of Method*. Ed. Dan Miller, Mark Bracher, and Donald Ault. Durham: Duke University Press, 1987. 41-71.³⁸⁶ <BBS 573-74, WBHC 2405-06>

Stresses the importance of an open-ended synecdoche to Blake: "Blake's intellectual allegory shaped by synecdoche is an endless exfoliating potentiality of identities, carrying ethical implications of the greatest urgency" (51).

Bentley, G.E., Jr. "[Blake's Pronunciation](#)." *Studies in Philology* 107.1 (2010): 114-29.³⁸⁷

A comprehensive overview, including a discussion of Blake's rhymes.

Bentley, G.E., Jr., ed. *William Blake's Conversations: A Compilation, Concordance, and Rhetorical Analysis*. Foreword. Mary Lynn Johnson. Lewiston: Edwin Mellen Press, 2008. <WBHC 1622>

A collection of William and Catherine's reported conversations from various sources, with analysis of the speech, rhymes, and vocabulary.

Fogel, Aaron. "[Pictures of Speech: On Blake's Poetic](#)." *Studies in Romanticism* 21.2 (1982): 217-42. <BBS 473>

Highlighting "London" and *Milton*, calls attention to Blake's use of voice and of the play of language and names to create concrete realities.

Gleckner, Robert F. "Blake's Verbal Technique." *William Blake: Essays for S. Foster Damon*. Ed. Alvin H. Rosenfeld. Providence: Brown University Press, 1969. 321-32. <BB #2565, BBS 626-27, WBHC 2608-09>

On Blake's style and, particularly, his use of adjectives.

³⁸⁶ Rpt. in Adams's collection, *Antithetical Essays in Literary Criticism and Liberal Education* (1990), 21-51, <BBS 330, WBHC 1489>.

³⁸⁷ Not recorded in *WBHC*. Similar in content to the chapter on the same topic in Bentley's *William Blake's Conversations* (2008), <WBHC 1622>.

Hollander, John. "Blake and the Metrical Contract." [*From Sensibility to Romanticism: Essays Presented to Frederick A. Pottle*](#). Ed. Frederick W. Hilles and Harold Bloom. New York: Oxford University Press, 1965. 293-310. <BB #1874>

A general account of Blake's meter in an overview beginning with the ancient Greeks.

Holloway, John. [*Vision and Resonance: Two Senses of Poetic Form*](#). 1975. 2nd ed. New Haven and London: Yale University Press, 1985. 204-09. <BBS 513>

A good, concise overview of Blake's use of rhyme and meter.

Johnson, Mary Lynn. "[*The Devil's Syntax and O.E.D.*](#)" *Blake: An Illustrated Quarterly* 3.4 (May 1970): 94-96. <BB #1217.54>

An attempt to explicate "Damn. Braces: Bless relaxes" (*MHH* pl. 9:57, E 37).

Kellett, Lucy. "[*Crooked roads without improvement': Rhyming and Unrhyming in Blake.*](#)" *Romanticism* 23.2 (July 2017): 133-44. <*Blake* (2018)>

"This essay posits rhyme as an important locus of invigorating 'Contraries' in Blake's spiritual ideology and poetic practice. It explores tensions in Blake's conception of rhyme as unthinking abandon and over-reasoning rigidity, a trivialising indulgence yet rife with Urizenic implications" (abstract).

Kumbier, William. "[*Blake's Epic Meter.*](#)" *Studies in Romanticism* 17.2 (1978): 163-92. <BBS 542>

"[A]ttempts to formulate some of the constitutive principles of the meter of Blake's epic line, to show the deliberation behind a meter previously regarded as arbitrary and unpredictable, and, finally, to assert that the claims Blake made for his versification in the preface to *Jerusalem* were, to a significant extent, realized" (164).

Lussier, Mark. "[*Beyond Pure Poetics: On the Rhythmic Impulse in Romanticism.*](#)" *Wordsworth Circle* 52.1 (2021): 94-117. <*Blake* (2022)>

"In different ways, Blake, Byron, and Shelley undertake rhythmic operations with affective aspirations and in the process express the literal spirit of the age, a rhythmic presence operative at all scales, active in every atom and cell, and manifest in material and mental processes" (113).

Metcalf, Francis Wood. "[*Reason and 'Urizen': The Pronunciation of Blakean Names.*](#)" *Blake: An Illustrated Quarterly* 6.1 (summer 1972): 17-18. <BB #1217.98>

Uses scansion to suggest the pronunciation of "Urizen," "Urthona," and "Oolon."

Miles, Josephine. "Blake's Frame of Language." [*William Blake: Essays in Honour of Sir Geoffrey Keynes*](#). Ed. Morton D. Paley and Michael Phillips. Oxford: Clarendon Press, 1973. 86-95. <BB #A2350, BBS 598-99, WBHC 2503-05>

An analysis of Blake's vocabulary, which was developed independently of Erdman's [*Concordance*](#) (1966).³⁸⁸

³⁸⁸ See also Miles's *Eras and Modes in English Poetry* (rev. ed. 1964).

Miles, Josephine. "The Language of William Blake." *English Institute Essays 1950*. Alan S. Downer. New York: Columbia University Press, 1951. [New York: AMS Press Inc., 1965](#). 141-69.³⁸⁹ <BB #2220, WBHC 1988-89>³⁹⁰

"This pioneering study of Blake's poetic vocabulary points out that Blake used rather conventional words and did not alter his choice very significantly in his later poetry" (BB #2220).

Miller, Dan. "Blake's Allusions: *Jerusalem* 86." *New Orleans Review* 13.3 (fall 1986): 22-33. <BBS 586>

A thoughtful engagement with Blake's practice of allusion, using *Jerusalem* pl. 86 and its echoes of the Bible as the primary example.

Murray, Roger. "[Blake and the Idea of Simplicity](#)." *Studies in Romanticism* 13.2 (1974): 89-104. <BBS 649>

Explores "Blake's stylistic new departure in the prophetic works" (90).

Ness, Richard. "[Vibrant Meter: Periods, Pulsations, and Prosody in Blake's Milton](#)." *European Romantic Review* 34.6 (2023): 711-33. <Blake (2024)>

"This article argues that *Milton*'s metrical experiments are essential for understanding the poem's strange temporal frameworks" (abstract).

Niimi, Hatsuko. "*The Book of Ahania*: A Metatext." [Blake's Dialogic Texts](#). Tokyo: Keio University Press, 2006. 129-52.³⁹¹ <WBHC 2460-63> .

"The purpose of this paper is to interpret *Ahania* as a metatext concerned with conflicting and antagonistic linguistic realities" (131).

Ostriker, Alicia S. [Vision and Verse in William Blake](#). Madison and Milwaukee: University of Wisconsin Press, 1965. <BB #2335, WBHC 2485-86>

"A sensitive and responsible commentary on Blake's prosody" (BB #2335). Remains the best study of Blake's versification.

Punter, David. "Blake: Social Relations of Poetic Form." *New Literary History* 8 (1982): 182-205. <BBS 610>

"About the relevance of the concepts of determinism and choice to the discussion of the problematic relations between society, ideology and poetic form' (182), especially on the connection of Blake's versification and Ossian's" (BBS 610).

³⁸⁹ Rpt. as "The Sublimity of William Blake," in Miles's *Eras & Modes in English Poetry* (1957), 78-99, <BB #2220>.

³⁹⁰ The individual essays are listed in BB, but the collection, as such, is not recorded until WBHC.

³⁹¹ Originally published with [the same title](#) in *Blake: An Illustrated Quarterly* 34.2 (fall 2000), 46-54, <WBHC 1684>.

Punter, David. "Ossian, Blake and the Questionable Source." [*Exhibited by Candlelight: Sources and Developments in the Gothic Tradition*](#). Ed. Valeria Tinkler-Villani and Peter Davidson with Jane Stevenson. Amsterdam and Atlanta, GA: Rodopi, 1995. 25-41.³⁹²

Building on his "[Blake: Social Relations of Poetics Form](#)," Punter returns to the question of "how are we to treat the relationship between Blake and the Ossian poetry" but also considers the nature of the source in relationship to the Gothic and, specifically, in what Punter calls Blake's and Ossian's "heroic gothic" (25).

Raine, Kathleen. "A Note on Blake's 'Unfettered Verse.'" [*William Blake: Essays for S. Foster Damon*](#). Ed. Alvin Rosenfeld. Providence: Brown University Press, 1969. 383-92. <BB #2565, BBS 626-27, WBHC 2608-09>

On Blake's versification.

Rosenberg, Marc. "[Style and Meaning in The Book of Urizen](#)." *Style* 4.3 (1970): 197-212. <BB #A2563>

A clear explication of "Blake's poetic method" (197) in *Urizen*.

Saintsbury, George. "Burns, Blake, and the Close of the Eighteenth Century (with an Excursus on Ossian). [A History of English Prosody](#)". Vol. III. London: Macmillan, 1910. 9-42. <BB #2614>

Despite its age, a good overview of Blake in the context of late eighteenth-century prosody, with brief discussions of Burns, Darwin, Hayley, Maria Williams, and Ossian.

Taylor, Ronald Clayton. "Semantic Structures and the Temporal Modes of Blake's Prophetic Verse." *Language and Style* 12 (1979): 26-49.³⁹³ <BBS 658>

An analysis of Blake's language and its use of time.

Watanabe, Hideki. "Eishi ni okeru shudai teijion bunsan (hypogram) saiko: Herrick to Wordsworth, Shakespeare to Blake no hikaku kara [Hypogram in English Poetry Reconsidered: Through Comparison of Herrick, Wordsworth, Shakespeare and Blake]." *Gengo Bunka Kyodo Kenkyu Project (Cultural Formation Studies)* 2023 (2024): 15-23. In Japanese. <Blake (2025)>

"The Tyger" and "The Lamb" are phonetically analyzed in the discussion of the effects of alliteration, rhyme and hypogram.

Wolfson, Susan J. "Blake's Politics in Rhyme and Blank Verse" in "'Romantic Ideology' and the Values of Aesthetic Form." [*Aesthetics and Ideology*](#). Ed. George Levine. New Brunswick, New Jersey: Rutgers University Press, 1994. 188-218.³⁹⁴ <WBHC 2877-78>

Analyzes the genre and prosody of "Gwin, King of Norway" in *Poetical Sketches* to make a wider point on the ideological arguments of form.

³⁹² Not recorded in *WBHC*.

³⁹³ Rpt. in [*Essential Articles for the Study of William Blake, 1970-1984*](#), ed. Nelson Hilton (1986), 237-70, <BBS 507-08, WBHC 2146-47>.

³⁹⁴ Adapted in Wolfson's "Sketching Verbal Form: Blake's *Poetical Sketches*," [*Speak Silence: Rhetoric and Culture in Blake's Poetical Sketches*](#), ed. Mark L. Greenberg (1996), <WBHC 2104-05>, and in her *Formal Charges: The Shaping of Poetry in British Romanticism* (Stanford: Stanford University Press, 1997), <WBHC 2878>.

Myth and Symbolism (See also [General Introductions, Handbooks, Glossaries, and Classic Studies](#))

Introductions and Guidebooks

Damon, S. Foster. [*A Blake Dictionary: The Ideas and Symbols of William Blake*](#). 1965. 1988. Rev. ed. with a new foreword and annotated bibliography by Morris Eaves. Hanover, NH: Dartmouth College Press, 2013. <BB #1445, BBS 447, WBHC 1915-17>

Despite its age, remedied somewhat by Eaves's foreword, bibliography, and index, an indispensable reference for a basic understanding of Blake's obscure myth and symbolism.

Freeman, Kathryn S. [*A Guide to the Cosmology of William Blake*](#). New York: Routledge, 2017. <Blake (2017, 2019, 2020)>

A reference book on Blake's mythic system more recent than Damon's [*Blake Dictionary*](#), which also includes useful information about Blake's circle and more contemporary bibliographical resources.

Gourlay, Alexander S. “[Glossary](#).” The *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

A concise list defining key words in Blake's mythology and symbolism. Adapted from Gourlay's “A Glossary of Terms, Names, and Concepts in Blake,” published in Eaves's [*Cambridge Companion to William Blake*](#).

Johnson, Mary Lynn. “[Mapping Blake's London](#).” *Blake: An Illustrated Quarterly* 10.4 (spring 1977): 117-22. <BBS 381>

The maps of Britain, the Holy Land, and London in the article, which were also published in [*Blake's Poetry and Designs*](#) (1979, 2008), are very useful for visualizing Blake's syncretic fusion of biblical and British geography.

Rajan, Tilottama. “System, Myth, and Symbol.” [*William Blake in Context*](#). Cambridge: Cambridge University Press, 2019. 155-62. <Blake (2020, 2021, 2022, 2025)>

Studies

Adams, Hazard. “Blake and Philosophy of Literary Symbolism.” [*Essential Articles for the Study of William Blake, 1970-1984*](#). Ed. Nelson Hilton. Hamden: Archon Books, 1986. 1-14.³⁹⁵ <BBS 507-08, WBHC 2146-47>

“On the nature of Blake's symbolism, especially as it affects the structure of *Jerusalem*” (BBS 411).

³⁹⁵ Initially, “offered at a meeting of the Modern Language Association of America in 1972. A later version, principally Part One, appeared in *New Literary History* in 1973. The discussion of *Jerusalem* was added for the whole essay's publication in [*Blake Studies*](#) [7.2] (1975)[, 143-66]” (Adams, [*Thinking Through Blake*](#), 17). This version was further amended and incorporated in Adams's *Philosophy of the Literary Symbolic* (1983), and it is that version which appears in [*Essential Articles for the Study of William Blake, 1970-1984*](#), ed. Nelson Hilton (1986), 1-14, <BBS 507-08, WBHC 2146-47>.

Adams, Hazard. "Synecdoche and Method." *Critical Paths: Blake and the Argument of Method*. Ed. Dan Miller, Mark Bracher, and Donald Ault. Durham: Duke University Press, 1987. 41-71. <BBS 573-74, WBHC 2405-06>

Building on Roman Jakobson's distinction between metaphor and metonym, offers a notion of synecdoche, which provides a useful approach to understanding the seemingly tenuous connections in Blake's mythology.

Adlard, John. "[Mr. Blake's Fairies](#)." *Neuphilologische Mitteilungen* 65.2 (1964): 144-60. <BB #792>

On Blake's fairies throughout his poetry.

Austin, Deborah. "Threefold Blake's Divine Vision, Intention, and Myth." *The Binding of Proteus: Perspectives on Myth and the Literary Process*. Ed. Marjorie W. McCune, Tucker Orbison, and Philip M. Withim. Lewisburg: Bucknell University Press and London: Associated University Presses, 1980. 79-96. <BBS 356>

"Blake 'uses' myth as the civilized poet must use it, working always at the growing-edge of creativity, where myth and metaphor meet and add their power to each other" (90).

Avni, Abraham. "[Blake's 'Tiriel'](#)—The Meaning of 'Ijim'." ³⁹⁶ *Notes and Queries* 21.2 (1974): 60-61. <BB #C1098>

"Ijim' means 'jackals' in Hebrew" (BB #C1098).

Beer, John. "Blake's Fear of Non-Entity." *Romantic Consciousness: Blake to Mary Shelley*. New York: Palgrave Macmillan, 2003. 12-20. <WBHC 1591>

On the development of Blake's myth around his sense of non-being: "Terms such as 'Non Ens' and 'Non Existence' betray his deep fear of falling, or being drawn, into negativity" (18).

Beer, John. *Blake's Visionary Universe*. Manchester: Manchester University Press, 1969. <BB #1144>

A still useful examination of what Blake was trying to achieve with his mythic system. The designs for Job and Dante are considered as well as the illuminated poetry, and an appendix considers how Blake read Shakespeare.

Bentley, G.E., Jr. "[Blake's Living Creatures: Depictions of Zoas](#)." *Notes and Queries* 66.2 (Jun. 2019): 234-43. <Blake (2020)>

On Blake's depictions of the Zoas, especially in the visual works.

Billigheimer, Rachel V. "[Conflict and Conquest: Creation, Emanation and the Female Will in William Blake's Mythology](#)." *Modern Language Studies* 30.1 (2000): 93-120. <WBHC 1629>

A detailed reading of the Emanations and the Seven Eyes of God in *The Four Zoas*, *Milton*, and *Jerusalem* in light, chiefly, of the Kabbala.

³⁹⁶ See Michael Tolley's [reply](#), *Notes and Queries* 21.5 (1974), 181. Not noted by BB.

Bogan, James. “[Vampire Bats & Blake’s Spectre](#).” *Blake: An Illustrated Quarterly* 10.1 (summer 1976): 32-33. <BBS 378>

Suggests that imagery associated with the Spectre stems from Stedman’s depiction of vampire bats.

Boydaş, Okan. “[William Blake, Gustave Moreau, Odilon Redon, Arnold Böcklin, Ernst Fuchs ve H.R. Giger'in Çalışmalarının Ezoterik Semboller Açısından İncelemesi \(Examination of William Blake, Gustave Moreau, Odilon Redon, Arnold Böcklin, Ernst Fuchs and H. R. Giger's Works in Terms of Esoteric Symbols\)](#).” *Cumhuriyet Üniversitesi Fen-Edebiyat Fakültesi Sosyal Bilimler Dergisi* 48.1 (29 June 2024): 27-34. In Turkish. Abstracts in Turkish and English. <*Blake* (2025)>

Brogan, Howard O. “[Blake on Woman: Oothoon to Jerusalem](#).” *CEA Critic* 48.4/49.1 (summer-fall 1986): 125-36. <BBS 434>

“I may be able at least to explain Blake’s attitude toward women as a consistent development by looking at it in a much broader mythological context” (126). Also suggests that “Blake’s attitude toward woman can be illuminated by considering it in light of Neoplatonic and Gnostic influence upon him” (125).

Butler, Marilyn. “*Blake*.” *Mapping Mythologies: Countercurrents in Eighteenth-Century British Poetry and Cultural History*. Cambridge: Cambridge University Press, 2015. 162-88. <*Blake* (2018, 2019, 2022)>

Positions Blake in an English tradition of myth making.

Calè, Luisa. “William Blake’s ‘Fourfold Vision’: A Practical Antiquary’s Visionary Contemplations among the ‘Couches of the Dead.’” [Modern Philology](#) 120.1 (August 2022). Special Issue: “Ancient Objects and New Media.” Ed. Noah Heringman and Crystal B. Lake. 24-48. <*Blake* (2023)>

“This essay argues that the artisanal problems of the ‘practical antiquary’ shaped William Blake’s physiological aesthetics and his experience of ‘fourfold vision’” (abstract).

Callaghan, Madeleine. “[All is done as I have told': Blake's Eternal Prophecy](#).” *Eternity in Romantic Poetry*. Liverpool: Liverpool University Press, 2022. 23-58. <*Blake* (2023)>

The chapter surveys Blake’s idea of eternity in multiple works.

Cantor, Paul A. [Creature and Creator: Myth-Making and English Romanticism](#). Cambridge: Cambridge University Press, 1984. <BBS 431>

The section on Blake is largely about the rewriting of the creation myth in *Urizen* and of the apocalypse in *The Four Zoas*. The chapters on Shelley often use Blake as a point of comparison.

Curran, Stuart. "Blake and the Gnostic Hyle: A Double Negative." *Blake Studies* 4.2 (1972): 117-33.³⁹⁷ <BB #1218.62, BBS 410>

Reads the character of Hyle as a Gnostic symbol.

Damrosch, Leopold, Jr. *Symbol and Truth in Blake's Myth*. Princeton: Princeton University Press, 1980. Princeton: Princeton University Press, 2014. [Princeton Legacy Library. Rpt. 2014.](#)³⁹⁸ <BBS 447, WBHC 1918-20>

A study of Blake's philosophy and its expression through symbol and myth.

De Groot, H.B. "The Ouroboros and the Romantic Poets: A Renaissance Emblem in Blake, Coleridge, and Shelley." *English Studies* 50 (1970): 553-64. <BB #1473>

"Blake uses the traditional symbol of the snake with its tail by its mouth to 'represent the natural and the earth-bound' rather than the eternal' (562)" (BB #1473).

De la Barra van Treек, Erika. "[Simbolismo y extravío en el mundo lírico de Beulah de William Blake](#)," *Revista de Humanidades* 19-20 (June-Dec. 2009): 51-63. In Spanish (abstract in Spanish and English). <*Blake* (2018)>

De Luca, Vincent Arthur. [Words of Eternity: Blake and the Poetics of the Sublime](#). Princeton: Princeton University Press, 1991. Princeton: Princeton Legacy Library, 2014.³⁹⁹ <BBS 450, WBHC 1932-34>

Important study of how Blake's poetics invoked the sublime, both in terms of content and materially. De Luca coins the phrase, "wall of words," to describe pages of the illuminated books full of text.

Deen, Leonard W. [Conversing in Paradise: Poetic Genius and Identity-as-Community in Blake's Los](#). Columbia and London: University of Missouri Press, 1983. <BBS 450, WBHC 1931-32>

Considers Los, conceived as Blake's "ideal of art, of prophecy, and of humanity" (1), in the prophetic books and especially in the epics and "The Mental Traveller."

Erle, Sibylle. "And I gave it to my foe": Deadly Games of Creation in Blake's *The [First] Book of Urizen* and 'A Poison Tree.'" *Prudent Crossings: From Milton's Paradise to Canada's Bush Gardens*. Ed. Alessandra Boller et al. Augsburg: Wißner-Verlag 2023. 21-38. <*Blake* (2024)>

³⁹⁷ Rpt. in in [Essential Articles for the Study of William Blake, 1970-1984](#), ed. Nelson Hilton (1986), 15-32, <BBS 507-08, WBHC 2146-47>.

³⁹⁸ Excerpted in *Modern Critical Views: William Blake*, ed. Harold Bloom (1985), 159-69, <BBS 415>, and *William Blake's The Marriage of Heaven and Hell*, ed. Harold Bloom (1987), 73-74, <BBS 416, WBHC 1770>.

³⁹⁹ Incorporates his "[Ariston's Immortal Palace: Icon and Allegory in Blake's Prophecies](#)," *Criticism* 12.1 (1970), 1-19 <BB #1475>; "[Blake and the Two Sublimes](#)," *Studies in Eighteenth-Century Culture* 11 (1982), 93-105 <BB #1475>; "Proper Names in the Structural Design of Blake's Myth-Making," *Blake Studies* 8.1 (1978) <BBS 411-12>; "Blake's Wall of Words: The Sublime of the Text" from *Unnam'd Forms: Blake and Textuality*, ed. Nelson Hilton and Thomas A. Vogler (1986), 49-68, <BBS 508-09, WBHC 2148-49>; and "[Blake and Burke in Astonishment!](#)" *Blake: An Illustrated Quarterly* 23.2 (fall 1989), 100-04, <BBS 405>. The first chapter, "Blake's Concept of the Sublime," is reprinted in *Romanticism: A Critical Reader*, ed. Duncan Wu (1995), 17-54, <WBHC 2888>.

An important consideration of Blake's depiction of creation and the fall, his use of Milton, and Urizen's relationship to Satan, with commentary on *Marriage* and *The Ancient of Days* as well as the poems mentioned in the title.

Erle, Sibylle. "Shadows in the Cave: Refocusing Vision in Blake's Creation Myth." *Blake and Conflict*. Ed. Sarah Haggarty and Jon Mee. Basingstoke: Palgrave Macmillan, 2009. 144-63. <WBHC 2113-15>

On Blake's depictions of the eye and vision in relationship to John Locke and Isaac Newton; Swedenborg and the Swedenborgian optician, George Adams; and John Hunter and Erasmus Darwin.

Erle, Sibylle. "William Blake's Lavaterian Women: Eleanor, Rowena and Ahania." *Women Reading William Blake*. Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2007. 44-52. <WBHC 1795-1800>

Analyzes how Blake used Lavater's physiognomy to depict "Eleanor, Rowena and Ahania" (44).

Essick, Robert N. "Erin, Ireland, and the Emanation in Blake's *Jerusalem*." *Blake, Nation, and Empire*. Ed. Steve Clark and David Worrall. New York: Palgrave Macmillan, 2006. 201-13. <WBHC 1866-69>

Analyzes the character of Erin in *Jerusalem* against a backdrop of political discussions surrounding Ireland as a case study to reflect on the nature of historicist study.

Evans, James C. "[Blake, Locke, & The Concept of 'Generation.'](#)." *Blake: An Illustrated Quarterly* 9.2 (fall 1975): 47. <BBS 377>

Suggests that Blake's use of "generation" has its roots in Locke.

Ferber, Michael. "[The Orthodoxy of Blake Footnotes](#)." *Blake: An Illustrated Quarterly* 32.1 (summer 1998): 16-19. <WBHC 1674>

A critical look at overconfident footnotes, especially those glossing names.

Folsom, L. Edwin. "[Nobodaddy: Through the Bottomless Pit, Darkly](#)." *Blake: An Illustrated Quarterly* 9.2 (fall 1975): 45. <BBS 377>

Argues that "Nobodaddy" is an anagram of Abaddon.

Freed, Eugenie R. "[A Portion of His Life": William Blake's Miltonic Vision of Woman](#)." Lewisburg: Bucknell University Press, 1994.⁴⁰⁰ <WBHC 2028-29>

Emphasizing that Blake's view of women was central in his engagement with Milton, analyzes some of Blake's major female characters (Thel, Oothoon, Enitharmon, and Jerusalem) for what they suggest about his views of gender and female sexuality.

⁴⁰⁰ Incorporates Freed's "[Sun-Clad Chastity' and Blake's 'Maiden-Queens': Comus, Thel and 'The Angel,'](#)" *Blake: An Illustrated Quarterly* 25.3 (winter 1991-92), 104-16, <BBS 408>.

Frye, Northrop. "Blake's Treatment of the Archetype." *English Institute Essays 1950*. Alan S. Downer. New York: Columbia University Press, 1951. [New York: AMS Press Inc., 1965](#). 170-96.⁴⁰¹ <BB #1645, WBHC 1988-89>⁴⁰²

An influential and often reprinted essay about Blake's four states (Ulro, Generation / Experience, Beulah / Innocence, and Eden) and about the literary archetype in general.

Frye, Northrop. *Fearful Symmetry: A Study of William Blake*. Princeton, NJ: Princeton University Press, 1947. [Princeton, NJ: Princeton University Press, 1969](#). *Northrop Frye's Fearful Symmetry: A Study of William Blake*. Ed. Nicholas Halmi. Toronto: University of Toronto Press, 2004. Vol. 14 of the Collected Works of Northrop Frye.⁴⁰³ <BB #1646, BBS 478, WBHC 2037-39>

A profoundly influential study, which dominated twentieth-century Blake scholarship. Frye considered Blake primarily as a poet and artist (rather than a mystic), and his work led to Blake's canonization as a Romantic poet as well as shaping Frye's own Archetypal Criticism. Frye's positioning of Blake in terms of British Empiricism (primarily John Locke and George Berkeley) remains key, and his reading of the prophetic works showed the profundity of what previous generations had dismissed as evidence of Blake's madness.⁴⁰⁴

Frye, Northrop. "The Keys to the Gates." *Some British Romantics*. Ed. James V. Logan, John E. Jordan, and Northrop Frye. Columbus: Ohio State University Press, 1966, 3-40.⁴⁰⁵ <BB #1697>.

A schematic sketch of Blake's system, glossing the Zoas, the four levels of vision, and the gates set at the cardinal directions.

Gamer, Michael. "[Blake, Mythologizing, and Misogyny](#)." *Michigan Feminist Studies* 7 (1992-93): 127-52. <WBHC 2050>

Seeks to answer why "did Blake's treatment of [women] seem to change so noticeably with *The Four Zoas* and the major works that followed?" (129).

⁴⁰¹ Rpt. in [Discussion of William Blake](#), ed. John E. Grant (1961), <BB #1724>; *Critics on Blake: Readings in Literary Criticism*, ed. Judith O'Neill (1970); [Critical Essays on William Blake](#), ed. Hazard Adams (1991), 39-52, <BBS 331, WBHC 1472>; [Northrop Frye on Milton and Blake](#), ed. Angela Esterhammer (2005), 190-26, 447 <WBHC 2040-43>.

⁴⁰² The individual essays are listed in BB, but the collection, as such, is not recorded until WBHC.

⁴⁰³ Chapter 2, "The Rising God," 30-54, is rpt. as "The Religious Vision of William Blake," in [Toward a New Christianity: Readings in the Death of God Theology](#), ed. Thomas J. J. Altizer (1967), 19-42; Chapter 1, "The Case Against Locke," 14-29, is rpt. as "Blake's Case Against Locke," in [English Literature and British Philosophy: A Collection of Essays](#), ed. S.P. Rosenbaum (1971), 119-35, <BB #973>; Chapters 5 and 12, 189-91, 418-28, are excerpted in [Modern Literary Criticism](#), ed. Lawrence I Lipking and A. Walton Litz (1972), 189-91 and 191-97; excerpts are rpt. in [William Blake's The Marriage of Heaven and Hell](#), ed. Harold Bloom (1987), 23-35, <BBS 416, WBHC 1770>.

⁴⁰⁴ See [Classic Studies](#) the complete annotation.

⁴⁰⁵ Rpt. in Frye's [The Stubborn Structure: Essays in Criticism and Society](#) (1970), 175-99; in [Romanticism and Consciousness: Essays in Criticism](#), ed. Harold Bloom (1970), 233-54; in [Modern Critical Views](#), ed. Harold Bloom (1985); and as "Blake: The Key to the Gates" in [English Romantic Poets](#), ed. Harold Bloom (1986), 12-39, <BBS 414-15>.

Glausser, Wayne Edward. "A Note on the Twenty Years of Blake's Spectre." *English Language Notes* 24.2 (1986): 43-44. <BBS 485-86>

"Twenty years [...] appears to be a unit of time Blake associates with mundane: the measure of how long it takes a visionary to overcome worldly obstructions to human life" (44).

Gleckner, Robert F. "[Blake's Swans](#)." *Blake: An Illustrated Quarterly* 15.4 (spring 1982): 164-69. <BBS 393>

A description of Blake's swan imagery in *Island*, *Visions*, *America*, *The Four Zoas*, and *Jerusalem*.

Gourlay, Alexander S. "[Construing 'Har': Blake's Polygot Roots](#)." *Blake: An Illustrated Quarterly* 57.4 (spring 2024): 5 pars. <*Blake* (2025)>

About the possible sources for Har, emphasizing the "Har" in Paul Henri Mallet's *Edda* and the etymology of "hoar" and "hoary."

Greenberg, Mark. "[Blake's Vortex](#)." *Colby Library Quarterly* 14.4 (1978): 198-212.⁴⁰⁶ <BBS 494>

On the word's source in Descartes and its usage in *The Four Zoas* and *Milton*.

Grimes, Ronald L. "Time and Space in Blake's Major Prophecies." [*Blake's Sublime Allegory: Essays on The Four Zoas, Milton, and Jerusalem*](#). Ed. Stuart Curran and Joseph A. Wittreich, Jr. Madison: University of Wisconsin Press, 1973. 59-81. <BB #A1437, BBS 446, WBHC 1913>

Traces Blake's ideas of space and time in the epics.

Groves, David. "[Blake, Thomas Boston, and the Fourfold Vision](#)." *Blake: An Illustrated Quarterly* 19.4 (spring 1986): 142. <BBS 399>

Suggests that Blake's idea of fourfold existence may have been influenced by the Presbyterian minister Thomas Boston's [*Human Nature, in its Four-fold State*](#) (1720).

Hagstrum, Jean H. "Babylon Revisited, or the Story of Luvah and Vala." [*Blake's Sublime Allegory: Essays on The Four Zoas, Milton, and Jerusalem*](#). Ed. Stuart Curran and Joseph A. Wittreich, Jr. Madison: University of Wisconsin Press, 1973. 101-18. <BB #A1437, BBS 446, WBHC 1913>

Examines Blake's later ideas of sexuality, largely through an analysis of Luvah and Vala's relationship. His conclusion, "Some modern women may have much to object to in Blake's latest thoughts about the relations of the sexes" (118), anticipates still on-going feminist debates about Blake.

Hagstrum, Jean H. "William Blake: 'Arrows of Desire' and 'Chariots of Fire.'" [*The Romantic Body: Love and Sexuality in Keats, Wordsworth, and Blake*](#). Knoxville: University of Tennessee Press, 1985. 109-45. <BBS 498, WBHC 2116-17>

⁴⁰⁶ Originally published in *Rackham Literary Studies: Published by the Graduate Students in Literature at the University of Michigan* 5 (1974), 22-36, <BBS 494>.

Considers gender, desire, and sexual love in Blake's poetry, moving from *Poetical Sketches* to a discussion of Beulah and Eden in the later epics. In addition to the chapter, Blake is addressed in the introduction, along with the artists Henry Fuseli, James Barry, and William Etty.

Hall, Mary Starritt. "[Blake's Tiriel: A Visionary Form Pedantic](#)." *Bulletin of the New York Public Library* 74 (1970): 166-76. <BB #1774>

Argues that Blake drew his characters' names and their descriptions from Jacob Bryant's descriptions of the Greek Titans.

Helms, Randel. "[Another Source of Blake's Orc](#)." *Blake: An Illustrated Quarterly* 15.4 (spring 1982): 198-99. <BBS 393>

Suggests that at least part of the symbolism tied to Orc stemmed from Jacob Bryant's *Ancient Mythology*, which described "the forest of Orcun" that stood next to a "mountain [that] had once flamed" (Bryant I.210, 211, qtd. in Helms 198).

Hilton, Nelson. "[Blake and the Mountains of the Mind](#)." *Blake: An Illustrated Quarterly* 14.4 (spring 1981): 196-203. <BBS 391>

On Blake's mountain symbolism.

Hilton, Nelson. *[Literal Imagination: Blake's Vision of Words](#)*. Berkeley: University of California Press, 1983.⁴⁰⁷ <BBS 507, WBHC 2147-48>

A major study of how Blake used and envisioned words, with many ingenious readings of Blake's word play.

Hilton, Nelson, and Thomas A. Vogler, ed. *[Unnam'd Forms: Blake and Textuality](#)*. Berkeley: University of California Press, 1986. <BBS 508-09, WBHC 2148-49>

Important set of essays on Blake's textual practices at the height of the theory wars.

Hobson, Christopher Z. *[The Chained Boy: Orc and Blake's Idea of Revolution](#)*. Lewisburg: Bucknell University Press, 1999.⁴⁰⁸ <WBHC 2155, Blake (2003)>

A central study for both its challenge to Northrop Frye's influential idea of the Orc Cycle, in which revolutionaries are destined to become tyrants, and its early Queer approach to Blake.

Holley, Michael. "[Blake's Atlantis](#)." *Colby Library Quarterly* 30.2 (1994): 109-18. <WBHC 2159>

On Atlantis in *America* and *Visions of the Daughters of Albion*: "Certainly the Atlantis motif plays a minor role in Blake's whole mythology; but tracing its distinctive place in

⁴⁰⁷ Incorporates Hilton's "[Blake in the Chains of Being](#)," *Eighteenth Century* 21.3 (1980), 212-35, <BBS 507>, and "[Spears, Spheres, and Spiritual Tears: Blake's Poetry as 'The Tyger' ll. 17-20](#)," *Philological Quarterly* 59.4 (1980), 515-29, <BBS 507>.

⁴⁰⁸ Incorporates Hobson's "The Myth of Blake's 'Orc Cycle,'" *[Blake, Politics, and History](#)*, ed. Jackie DiSalvo, G.A. Rosso, and Christopher Z. Hobson (1998), 5-36, <WBHC 1950-53>, and "[Unbound from Wrath: Orc and Blake's Crisis of Vision in The Four Zoas](#)," *Studies in English Literature*, 33.4 (1993), 725-54, <WBHC 2155-56>.

his poetry yields valuable insights into the way Blake adapts popular myth for his own use and how this adaptation reflects his fundamental world vision" (109).

Howard, Darren. "[The Search for a Method: A Rhetorical Reading of Blake's Prophetic Symbolism](#)." *European Romantic Review* 17.5 (2006): 559-74. <WBHC 2169>

"I propose a method of reading that focuses on Blake's rhetorical style, using as a test case two rhetorical techniques in particular—the use of deixis and synonym—which are among the most fundamental to Blake's style and the most overlooked in the pursuit of allegorical consistency" (abstract).

Hungerford, Edward B. "Blake's Albion." *The Shores of Darkness*. New York: Columbia University Press, 1941. [Cleveland and New York: Meridian Books, 1963](#). 35-62. <BB #1909>

Considers the figure of Albion in different antiquarian traditions.

Kauvar, Elaine. "[Los's Messenger to Eden: Blake's Wild Thyme](#)." *Blake: An Illustrated Quarterly* 10.3 (winter 1976-77): 82-84. <BBS 380-81>

An account of why "Wild Thyme" is Los's messenger to Eden.

Larrissy, Edward. "'self-Imposition', Alchemy, and the Fate of the 'Bound' in later Blake." [Historicizing Blake](#). Ed. Steve Clark and David Worrall. London: Macmillan, 1994. 59-72. <WBHC 1869-71>

Argues that hermetic and alchemical traditions elucidate Blake's later notions of the bounded, circumference, limit, and energy.

Lezra, Esther. "'Neptune': Literal and Visual Translations of Black Revolution into White." [The Colonial Art of Demonizing Others: A Global Perspective](#). New York: Routledge, 2014. 23-50.

Suggests that Neptune, the man being tortured in the engraving, "The Execution of Breaking on the Rack," is part of the inspiration for Orc.

Lincoln, Andrew. [Spiritual History: A Reading of William Blake's Vala, or The Four Zoas](#). Oxford: Clarendon Press, 1995.⁴⁰⁹ <WBHC 2330-31>

Remains the best account of the development of the poem through its manuscript revisions and of Blake's thought and myth between the Lambeth prophecies and the later illuminated epics. Lincoln details Blake's use of universal Enlightenment histories, such as those offered by Comte de Volney and Edward Gibbon.

Lieshout, Jules van. [Within and Without Eternity: The Dynamics of Interaction in William Blake's Myth and Poetry](#). Amsterdam-Atlanta, Georgia: Rodopi, 1994. <WBHC 2795>⁴¹⁰

Maintains the consistency of Blake's mythic system and thought.

⁴⁰⁹ Incorporates Lincoln's "Blake's Lower Paradise: The Pastoral Passage in *The Four Zoas*, Night the Ninth," *Bulletin of Research in the Humanities* 84 (1981), 470-78, <BBS 551, WBHC 2329>; "Blake and the Natural History of Creation," *Essays and Studies* 39 (1986), 94-103, <BBS 551, WBHC 2329>; and "Blake and the 'Reasoning Historian,'" [Historicizing Blake](#), ed. Steve Clark and David Worrall (1994), 73-85, <WBHC 1869-71>.

⁴¹⁰ WBHC alphabetizes under "van."

Linebaugh, Peter, and Marcus Rediker. "Blake's African Orc." "Conclusion: Tyger! Tyger!" *The Many-Headed Hydra: Sailors, Slaves, Commoners, and the Hidden History of the Revolutionary Atlantic*. Boston: Beacon Press, 2000. 327-54. <WBHC 2334>

The section on Blake in the conclusion reads his depictions of slavery and revolution in the Stedman illustrations and the Continental Prophecies in terms of the Black Atlantic.

Lussier, Mark. "Blake's Golgonoosa [sic]: London and/as the Eternal City of Art." *Romanticism and the City*. Ed. Larry H. Peer. Basingstoke: Palgrave Macmillan, 2011. <WBHC 2354>

"[T]he passage from historical London to visionary Golgonoosa [sic] comes only to be achieved through the deployment of principles associated with 'visionary geography'" (199).

Michael, Jennifer Davis. "Blake's Feet: Toward a Poetics of Incarnation." *Prophetic Character: Essays on William Blake in Honor of John E. Grant*. Ed. Alexander S. Gourlay. West Cornwall, CT: Locust Hill Press, 2002. 205-24. <WBHC 2095-98>

"I want to suggest [...] that Blake's symbolic use of feet, beginning with *Poetical Sketches*, is intrinsic to his artistic project, fusing spiritual, sexual, and poetic acts into a single member" (206).

Miller, Dan, Mark Bracher, and Donald Ault, ed. *Critical Paths: Blake and the Argument of Method*. Durham: Duke University Press, 1987. <BBS 573-74, WBHC 2405-06>

A collection of essays tying Blake to the critical theory debates of the mid-1980s. Miller's introduction and most of the essays reflect on methodology and the future of Blake studies.

Miner, Paul. "[The Polyp as a Symbol in the Poetry of William Blake](#)." *Texas Studies in Literature and Language* 2.2 (1960): 198-205. <BB #2227>

Foundational essay on Blake's use of the Polyp and Polypus in his poetry.

Miner, Paul. "[William Blake: Two Notes on Sources](#)." *Bulletin of the New York Public Library* 62 (1958): 203-07. <BB #2229>

The first note, "Blake's Use of Gray's 'Fatal Sisters,'" considers how Blake used Gray's depictions of the Valkyrie, and the second note, "A Source for Blake's Enion?" records the use of "Enion" in Michael Drayton's *Poly-Obion* (1612).

Mutis, Guido. "[Visión sistemática de la poesía de William Blake](#)." *Revista Documentos Lingüísticos y Literarios UACH* 37 (Jan. 2019): 169-84. In Spanish (abstract in Spanish and English). Originally published in *Estudios Filológicos* 25 (1990): 85-100.⁴¹¹ <Blake (2020)>

Nanvutty, Piloo, and Mark Perugini. "[Puzzling Names in Blake](#)." *Times Literary Supplement* 3 (10 Jul. 1937); 496, 512. <BB #2271>

"On possible sources of Or-Udan, Vala, [and] Ahania" (BB #2271).

⁴¹¹ See also D.W. Dörrbecker, "[Blake and His Circle: An Annotated Checklist of Recent Publications](#)," *Blake* 26.3 (winter 1992-93), 103.

Neubauer, John. "The Sick Rose as an Aesthetic Idea: Kant, Blake, and the Symbol in Literature." *Studies in Eighteenth-Century Culture: Irrationalism in the Eighteenth Century*. Ed. Harold Pagliaro. Cleveland: Press of Case Western Reserve University, 1972. 167-79. <BB #A2280>

Uses "The Sick Rose" to illuminate Kant's argument in chapter 59 of *Critique of Judgement*: "[T]o interpret a poem of pure poetic idiom implies an attempt to transpose its poetry into conceptual language, the way the Kantian symbol asks to be converted into its original concept" (171).

Newman, Marcia. "["Milton's Track' Revisited: Visual Analogues to Blake's Vortex in the 'Law Edition' of Boehme."](#)" *Interdisciplinary Literary Studies* 5 (2004): 73-93. <WBHC 2456>

Focusing on *Milton*, argues: "As Blake extends his myth of the fall to include and emphasize the story of redemption, there is strong indication that he is not only indebted to Jacob Boehme, but also to Boehme's follower and illustrator, Dionysius Freher" (76-77).

Okada, Kazuya. "[Orc under a Veil Revealed: Family Relationships and their Symbols in Europe and The Book of Urizen.](#)" *Blake: An Illustrated Quarterly* 34.2 (fall 2000): 36-45. <WBHC 1684>

Examines the mythological and iconographic imagery surrounding Orc.

Paley, Morton D. "[Cowper as Blake's Spectre.](#)" *Eighteenth Century Studies* 1 (1968): 236-52. <BB #2345>

"There is much to suggest that the model for the Spectre of *Jerusalem* 10 was" William Cowper (237).

Paley, Morton D. "The Figure of the Garment in *The Four Zoas*, *Milton*, and *Jerusalem*." *Blake's Sublime Allegory: Essays on The Four Zoas, Milton, and Jerusalem*. Ed. Stuart Curran and Joseph A. Wittreich, Jr. Madison: University of Wisconsin Press, 1973. 119-39. <BB #A1437, BBS 446, WBHC 1913>

"An understanding of the figure of the garment is [...] indispensable to an understanding of the later Blake" (119).

Paley, Morton D. "William Blake and Chichester." *Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.* Ed. Karen Mulhallen. University of Toronto Press: Toronto, 2010. 215-32. <WBHC 2436-40>

Documents Chichester's impact on Blake's imagination, including its architecture, Gothic paintings, and people, many of whom became the heroes and villains of *Milton* and *Jerusalem*.

Peterfreund, Stuart. "The Name of Blake's Lyca Re-examined." *American Notes & Queries* 13 (1975): 133-36. <BBS 603>

"The name be taken from 'laikas,' Greek for harlot, if we take 'into account Blake's tendency to orthographically corrupt' his sources, for 'Lyca's experience certainly smacks of a harlotry' (135)" (BBS 603).

Quasha, George. "Orc as a Fiery Paradigm of Poetic Torsion." *Blake's Visionary Forms Dramatic*. Ed. David V. Erdman and John E. Grant. Princeton: Princeton University Press, 1970. 263-84. <BB #1580, BBS 464, WBHC 1994-95>

An examination of Orc, skeptical of Frye's idea of the Orc cycle.

Ripley, Wayne C. "The Influence of the Moravian Collection of Hymns on William Blake's Later Mythology." *Huntington Library Quarterly 80.3* (autumn 2017): 481-98. <Blake (2018)>

Shows how Blake's later mythological language in *The Four Zoas* manuscript drew on John Gambold's 1754 Moravian hymnal.

Rose, Edward J. "Blake and the Double: The Spectre as *Doppelgänger*." *Colby Library Quarterly 13.2* (1977): 127-39. <BBS 439, WBHC 1877>

"In anticipation of Romantic and post-Romantic literary concerns, Blake employed the *Doppelgänger* in his work both allegorically and psychologically" (128).

Rose, Edward J. "Blake's Human Root: Symbol, Myth, and Design." *Studies in English Literature, 1500-1900 20.4* (autumn 1980): 575-90. <BBS 625>

On the "symbolism of the root and of man-as-a-root" in Blake's designs (575).

Rose, Edward J. "Blake's Metaphorical States." *Blake Studies 4.1* (autumn 1971): 9-31. <BB #1218.50>

"Concerns what 'Blake is trying to achieve with the metaphorical processes he calls states or classes' (9)" (BB #1218.50).

Rose, Edward J. "'Forms Eternal Exist For-ever': The Covenant of the Harvest in Blake's Prophetic Poems." *Blake's Visionary Forms Dramatic*. Ed. David V. Erdman and John E. Grant. Princeton: Princeton University Press, 1970. 443-62. <BB #1580, BBS 464, WBHC 1994-95>

Considers how Blake "employs the seasonal cycle as a symbolic structure" particularly in his three epics (443).

Rose, Edward J. "The Gate of Los: Vision and Symbol in Blake." *Texas Studies in Literature and Language 20.1* (1978): 1-14. <BBS 625>

"It is necessary for readers of Blake to understand the relation between the temporal and spatial symbols for the infinitesimal particular: the moment and the grain of sand" (3).

Rose, Edward J. "Good-bye to Orc and All That." *Blake Studies 4.2* (spring 1972): 135-51. <BB #1218.63>

"My primary purpose is to examine Orc as a symbol of thwarted creativity" (135) (BB 1218.63): "When the figure of Orc receded into the deep spaces of his art, Blake moved on from social criticism and political revolution to individual apocalypse" (151).

Rose, Edward J. "Los, Pilgrim of Eternity." *Blake's Sublime Allegory: Essays on The Four Zoas, Milton, and Jerusalem*. Ed. Stuart Curran and Joseph A. Wittreich, Jr. Madison: University of Wisconsin Press, 1973. 83-99. <BB #A1437, BBS 446, WBHC 1913>

Analyzes Los in relationship to time, including the concept of kairos.

Rose, Edward J. “[The Meaning of Los](#).” *Blake: An Illustrated Quarterly* 1.3 (Dec. 1967): 10-11. <BB #1217.7>

Ties the name to “lo” in the sense of behold.

Rose, Edward J. “The Spirit of the Bounding Line: Blake’s Los.” *Criticism* 13.1 (1971): 54-76. <BB #A2558>

Discusses Los as the embodiment of that which “circumscribes and determines the outline” (54).

Rosso, G.A. [The Religion of Empire: Political Theology in Blake’s Prophetic Symbolism](#). Columbus: Ohio State University Press, 2016.⁴¹² <Blake (2017, 2019, 2020)>

An important examination of the figures of Rahab and Tirzah in the later works.

Ryan, Mark. “William Blake The Arch Myth-Maker.” *Modern Humanities Research Association Working Papers in the Humanities* 5 (2010): 12 pp.⁴¹³

“Myth itself becomes a fluid, unsystematic set of images in Blake’s artistic imagination and, in placing elements of aesthetic, cultural and social life in his dynamic ever-shifting mental landscape, Blake is consciously redefining mythical traditions that structure his visionary system” (p. 5).

Sanzo, Eileen. “[Blake’s Beulah & Beulah Hill, Surrey](#).” *Blake: An Illustrated Quarterly* 9.2 (fall 1975): 46. <BBS 377>

Notes that Blake would have known of “Beulah Hill, Surrey” in addition to the use of “Beulah” in the Bible and Bunyan.

Schleifer, Ronald. “[Simile, Metaphor, and Vision: Blake’s Narration of Prophecy in America](#).” *SEL* 19.4 (1979): 569-88. <BBS 634>

“[T]he central device of Blake’s prophecy is the articulation of the transformation of simile to metaphor,” which, ultimately, “marks the inception of Orc in history” (569).

Shaub, Kiel. “The Horror of Rahab: Towards an Aesthetic Context for William Blake’s ‘Gothic’ Form.” [William Blake’s Gothic Imagination: Bodies of Horror](#). Ed. Chris Bundock and Elizabeth Effinger. Manchester: Manchester University Press, 2018. 64-84. <Blake (2019, 2020, 2021)>

Analyzes Rahab, in relationship to Urizen, as a figure central to Blake’s sense of the Gothic and horror.

Smith, Mark Trevor. “Striving with Systems.” [Blake and His Bibles](#). Ed. David V. Erdman. West Cornwall: Locust Hill Press, 1990. 157-78. <BBS 463, WBHC 1989-90>

⁴¹² Incorporates Rosso’s “The Religion of Empire: Blake’s Rahab in Its Biblical Contexts,” [Prophetic Character](#), ed. Alexander S. Gourlay (2002), 287-326, <WBHC 2095-98>, and “The Last Strumpet: Harlotry and Hermaphroditism in Blake’s Rahab,” [Blake, Gender and Culture](#), ed. Helen P. Bruder and Tristanne J. Connolly (2012), 25-36, <WBHC 1800-01>.

⁴¹³ Not recorded in WBHC.

On the “tension between Blake’s enthusiastic construction of systems, which makes it easy for us to understand him, and his scornful smashing of systems, which make it impossible for us to understand him” in *Jerusalem* (158).

Snart, Jason. “[‘Orison’: A Possible Source for William Blake’s ‘Urizen.’](#)” *Notes and Queries* 49.1 (2002): 14-15. <WBHC 2690>

Suggests that “Urizen” is a pun of “orison,” and thus a parody of rationalistic devotional practices.

Spector, Sheila A. [The Evolution of Blake’s Myth](#). New York: Routledge, 2020. <Blake (2021, 2022)>

A major reassertion of Blake’s place in the esoteric tradition, which Spector sees as central to the development of Blake’s myth.

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 and Abingdon and New York: Routledge, 2016. 60-100. <Blake (2024)>

Traces the development of Urizen through what she calls five phases of Blake’s myth, with references to Blake’s use of the Kabbalah.

Spector, Sheila A. “[Hebraic Etymologies of Proper Names in Blake’s Myth](#).” *Philological Quarterly* 67 (1988): 345-63. <BBS 644>

On Hebrew roots of Blake’s names, including Rintrah, Urthona, and Enitharmon.

Spector, Sheila A. “[The Reasons for ‘Urizen.’](#)” *Blake: An Illustrated Quarterly* 21.4 (spring 1988): 147-49. <BBS 402>

Suggests that the name “Urizen” draws on the Hebrew word “razon,” and that *The Book of Urizen* echoes the word’s definition as offered in John Parkhurst’s *An Hebrew and English Lexicon, without Points* (1762; 4th ed. London, 1799).

Stevenson, W.H. “On the Nature of Blake’s Symbolism.” *Texas Studies in Literature and Language* 15.3 (1973): 445-60. <BB #A2759>

“Blake did not set out merely to clothe a line of thought or belief in symbolic disguise or ornament. He was a symbolist only because he could express himself in no other way. As he himself so often reiterated, his ‘fables’ are imaginative creations, not schematic devices. The same is true of his symbols; they are meant to appeal to the imagination, not to analysis” (445). Considers examples from *Songs to Jerusalem*.

Taniguchi, Shigeru. “The Vicissitudes of Spectres and the Development of Blake’s Myth.” [Centre and Circumference: Essays in English Romanticism. Association of English Romanticism in Japan](#). Ed. Kenkichi Kamijima. Tokyo: Kirihara Shoten, 1995. 83-95. ⁴¹⁴ <WBHC 2233-34>

⁴¹⁴ Revised and translated from Taniguchi’s “The Four Zoas’ to ‘Milton’ ni okeru Spectres no ichi kosatsu: Counterpart to Negation nomondai [A Study of ‘Spectres’ in *The Four Zoas* and *Milton*: The Problem of ‘Counterpart’ and ‘Negation’],” *Reitaku Daigaku Kiyo: Bulletin of Reitaku University* 12 [1971], 140-58, <WBHC 2233-34>.

“The features, functions and roles of the spectres in *The Four Zoas* and *Milton* have thus changed in a dramatic way complying with the development of Blake’s myth itself” (94)” (*WBHC* 2233-34).

Vine, Steven. [*Blake’s Poetry: Spectral Visions*](#). London: Macmillan; New York: St. Martin’s Press, 1993. <*WBHC* 2803-04>

“It is the purpose of this study to examine the shadowy ironies which gather round . . . [the ‘Reasoning Spectre’], and to consider how they relate to the divided energies of Blake’s poetics’ (xii)” (*WBHC* 2803). Vine considers most of the illuminated poetry, *The Four Zoas*, and a number of *Notebook* poems.

Volpone, Annalisa. “[From out the Portals of My Brain’: William Blake’s Partus Mentis and Imaginative Regeneration](#).” *Humanities* 13.4 (2024): 13 pp.

“The article examines various instances of mental impregnation and parturition in William Blake’s works, specifically through Urizen, Los, Enitharmon, and the Nameless Shadowy Female” (2).

Wardle, J. “Blake’s Leutha.” *English Language Notes* 5.2 (1967): 105-06. <*BB#2921*>

“Derived from Leucothea, goddess of dawn” (*BB#2921*).

Warner, Nicholas O. “[Blake’s Moon-Ark Symbolism](#).” *Blake: An Illustrated Quarterly* 14.2 (fall 1980): 44-59. <*BBS* 390>

A detailed account of the image, which occurs in “one line in *Milton*, four pictures in *Jerusalem*, [and] a design from the Dante illustrations” (44).

Blake, Writers, and Publishers (Arranged by Period and Date of Death)

[**General \(Blake, Writers, and Publishers across Different Time Periods\)**](#)

Chambers, John. “Victor Hugo, James Merrill and William Blake: Three Visionaries, One Vision.” *Victor Hugo’s Conversations with the Spirit World: A Literary Genius’s Hidden Life*. 2nd ed. Rochester, VT: Destiny Books, 2008. <*WBHC* 1835>

De Groot, H.B. “The Ouroboros and the Romantic Poets: A Renaissance Emblem in Blake, Coleridge, and Shelley.” *English Studies* 50 (1970): 553-64. <*BB #1473*>

“Blake uses the traditional symbol of the snake with its tail by its mouth to ‘represent the natural and the earth-bound’ rather than the eternal’ (562)” (*BB #1473*).

Fuller, David. “Chaucer, Spenser, and Shakespeare.” [*William Blake in Context*](#). Cambridge: Cambridge University Press, 2019. 173-83. <*Blake* (2020, 2021, 2022, 2025)>

Larrissy, Edward. “Blake and Postmodernism.” Ed. Nicholas M. Williams. [*Palgrave Advances in William Blake Studies*](#). Basingstoke: Palgrave Macmillan, 2006. 254-73. <*WBHC* 2867-68>

Considers Blake in terms of Postmodern theory and his reception among Postmodern authors.

Lefcowitz, Barbara F. “[Omnipotence of Thought and the Poetic Imagination: Blake, Coleridge, Rilke](#).” *Psychoanalytic Review* 59 (1972): 417-32. <*BB #B2108, BBS* 547>

Considers “A Poison Tree,” “Dejection: An Ode,” and “The Seventh ‘Duino Elegy’ and “Eingag” [‘Initiation’].” “[F]or the artist, [...] the re-created object is all there is and all there needs to be” (430). “A Poison Tree” “clearly demonstrates and resolves a hostile wish-fulfillment fantasy” (419).

McArthur, Murray Gilchrist. [Stolen Writings: Blake's Milton, Joyce's Ulysses, and the Nature of Influence](#). Ann Arbor: U.M.I. Research Press, 1988. <BBS 566, WBHC 2385>

On Blake’s use of Milton in *Milton*, and how it shaped Joyce’s practices in his novel.

Pettersson, Bo. “Hypothetical Action: Poetry under Erasure in Blake, Dickinson and Eliot.” *The Ethics of Literary Communication*. Ed. Roger D. Sell, Adam Borch, and Inna Lindgren. Amsterdam: Benjamins, 2013. 129-45. <WBHC 2517-18>

“I have tried to show the techniques by which anything stated in the poems is hypothesized” (140).

Rainsford, Dominic. [Authorship, Ethics and the Reader: Blake, Dickens, Joyce](#). Basingstoke: Macmillan; New York: St Martin’s Press, 1997. <WBHC 2569>

“It is about how Blake, Dickens, and Joyce ‘construct their ethical status as authors’” (WBHC 2570).

Tahyvildary, Negin. “[Poetry and the Sensitive World: A Comparative Perspective on the Poetic Course of Sohrab Sepehry, Arthur Rimbaud, and William Blake](#).” *New Readings* 7 (2004): 28 pp. <WBHC 2738>

Sees parallels in Rimbaud and Blake for the twentieth-century Iranian poet and painter, Sohrab Sepehry: “Misunderstandings shadowed [Sepehry’s] career as a writer and artist[,] and it is now left to later generations to recognize his importance” (2).

Classical Writers (Before 450 c.e.)

General Studies

Fletcher, Joseph. [William Blake as Natural Philosopher, 1788-1795](#). Anthem Press, 2021.⁴¹⁵ <Blake (2022, 2024, 2025)>

Examines Blake’s relationship to science and philosophy in his early illuminated books, making the case that he was a pantheist who rejected vitalism. Discusses Platonism, Aristotle, Bacon, Descartes, Newton, Locke, Priestley, and Darwin to suggest that Blake’s critique of their thought was ultimately tied to their dualism.

Aristotle (384-322 b.c.e) (See also [Science, Enlightenment, and the Industrial Revolution; The Marriage of Heaven and Hell](#); and [On Homers Poetry \[and\] On Virgil](#))

Irven, Donovan. “[Joyce and Heidegger: Appropriations of the Past toward a New Philosophy of Transcendence](#).” *College Literature* 45.3 (summer 2018): 487-515. <Blake (2019)>

⁴¹⁵ Incorporates Fletcher’s “[Ocean Growing: Blake's Two Versions of Newton and the Emerging Polypus](#),” *Blake: An Illustrated Quarterly* 49.3 (winter 2015-16), 38 pars., <WBHC 1746>; “[Unruly Children: Blake's Book of Urizen and Embryology's Break from Newtonian Law](#),” *Essays in Romanticism* 23.1 (2016), 113-32, <Blake (2016)>; and “[Leibniz, the Infinite, and Blake's Early Metaphysics](#),” *Studies in Romanticism* 56.2 (summer 2017), 129-55, <Blake (2018)>.

A study of Aristotle's and Blake's influence on Stephen Dedalus in *Ulysses*: "Like two cartoon angels on either shoulder, Aristotle and William Blake serve as competitive models for Stephen" (490).

Prather, Russell. "[William Blake and the Problem of Progression](#)." *Studies in Romanticism* 46.4 (winter 2007): 507-40. <WBHC 2543>

On "how Aristotelian logic influences William Blake's fourfold conception of the human" and "how his manuscript epic *The Four Zoas* uses the figure of synecdoche to confound that logic" (507).

Rupert, Jane. "Reasoning and Knowing in Science and Poetry: Erasmus Darwin, Charles Darwin, and William Blake." [Uneasy Relations: Reason in Literature and Science from Aristotle to Darwin and Blake](#). Milwaukee: Marquette University Press, 2010. <WBHC 2623>

"Blake saw myth, religion and poetry from a perspective made possible by the noetic faculty illuminating the imagination" (185).

Villalobos, John C. "A Possible Source for William Blake's "Great Code of Art."" *English Language Notes* 26.1 (1988): 36-40. <BBS 668>

Suggests a passage from Robert Lowth's *Isaiah, A New Translation* (1770) as a source for the phrase: "'Aristotle's Treatise on Poetry . . . still continues to be the Great Code of Criticism (37)" (BBS 668).

White, Harry. "[Blake and the Mills of Induction](#)." *Blake: An Illustrated Quarterly* 10.4 (spring 1977): 109-12. <BBS 381>

Noting the imagery of a rotating mill in the attacks of Bacon and others on Aristotle and medieval schoolmen, suggests that "[b]y encompassing the logic of experimentalism as well as that of Aristotle, [Blake's use of the] mill serves to deny the very distinctions it served to clarify in the new philosophy" (109-10).

White, Harry. "[Cruel Holiness and Honest Virtue in the Works of William Blake](#)." *Blake: An Illustrated Quarterly* 40.2 (fall 2006): 52-65. <WBHC 1704>

"What [Blake's] writings advance is not a normative but a descriptive ethic, detailing the nature of our ideas of good and evil, how they arise, the harmful effects they have on individuals, and why they inevitably lead to conflict" (52).

Cicero (106-43 b.c.e.) (See also *Eighteen Heads of the Poets*)

Jacobson, Howard. "[Blake's Doors of Perception](#)." *Notes and Queries* 49.4 (2002): 454-55. <WBHC 2203>

Suggests Lucretius and Cicero as sources for the phrase.

Moss, John G. "Structural Form in Blake's *Visions of the Daughters of Albion*." *Humanities Association Bulletin* 22.2 (1971): 9-18. <BB #2251>

"An impressive argument that *Visions* 'is meticulously arranged as a forensic [Ciceronian] oration' (12)" (BB #2251).

Democritus (c. 460-c. 370 b.c.e.)

Johnson, Mary Lynn. "Blake, Democritus and the 'Fluxions of the Atom': Some Contexts for Materialist Critiques." *Historicizing Blake*. Ed. Steve Clark and David Worrall. London: Macmillan, 1994. 105-24. <WBHC 1869-71>

Considers the eighteenth-century recovery of atomism and materialism, with significant references to Democritus, Voltaire, Newton, Hutchison, and Priestley.

Demosthenes (383-322 b.c.e.) (See *Eighteen Heads of the Poets*)

Diogenes (412/408-323 b.c.e.)

Mazella, David. "[Diogenes the Cynic in the Dialogues of the Dead of Thomas Brown, Lord Lyttleton, and William Blake](#)." *Texas Studies in Language and Literature* 48.2 (2006): 102-22. <WBHC 2384>

"In Blake, [...] Diogenes holds a prophetic vocation that would strip away the accretions of the present moment to reveal the infinite and atemporal underneath" (119).

Epicurus (341-270 b.c.e.) (See also [Science, Enlightenment, and the Industrial Revolution](#))

Schouten de Jel, Joshua. *Blake and Lucretius: The Atomistic Materialism of the Selfhood*. New York: Palgrave Macmillan, 2021. <Blake (2022)>

Reexamines Blake's relationship to Lucretius by highlighting the reception history of Lucretius and Epicurus in eighteenth-century Britain. Schouten treats the annotations to Bacon, Reynolds, and Spurzheim; *Europe*; *The Book of Thel*; *Visions of the Daughters of Albion*; and *The Book of Urizen*.

Hesiod (See also [John Flaxman, Compositions from the Works Days and Theogony of Hesiod](#))

Bentley, G.E., Jr. "[Blake's Hesiod](#)." *Library* 20 (1965): 315-20. <BB #1162>

An important account of the engravings, detailing Flaxman's role and the Longmans' account records, which refers to the set as "Blake's Hesiod."

Fosso, Kurt. "[Blake's 'Introduction' and Hesiod's Theogony](#)." *Blake: An Illustrated Quarterly* 47.1 (summer 2013): 9 pars. <WBHC 1736>

Argues that Blake alludes to the beginning of *Theogony* in the "Introduction" to *Innocence*.

Homer (See [Milton a Poem, On Homers Poetry \[and\] On Virgil, The Iliad of Homer Engraved from the Compositions of John Flaxman, Eighteen Heads of the Poets, and Annotations to Dante](#))

Essick, Robert N. "[William Blake's The Death of Hector](#)." *Studies in Romanticism* 27.1 (1988): 97-107. <BBS 466>

An account of the pencil sketch rediscovered when it was sold at Christie's in 1985. It is contextualized in terms of the *Laocoön*, Flaxman's illustrations of Homer, and *The Sea of Time and Space*.

Lucretius (99-55 b.c.e.) (See also [Science, Enlightenment, and the Industrial Revolution](#))

Jacobson, Howard. "[Blake's Doors of Perception](#)." *Notes and Queries* 49.4 (2002): 454-55. <WBHC 2203>

Suggests Lucretius and Cicero as sources for the phrase.

Schouten de Jel, Joshua. *Blake and Lucretius: The Atomistic Materialism of the Selfhood*. New York: Palgrave Macmillan, 2021. <Blake (2022)>

Reexamines Blake's relationship to Lucretius by highlighting the reception history of Lucretius and Epicurus in eighteenth-century Britain. Schouten treats the annotations to Bacon, Reynolds, and Spurzheim; *Europe*; *The Book of Thel*; *Visions of the Daughters of Albion*; and *The Book of Urizen*.

Ovid (43 b.c.e.-17 c.e.)

Antol, Éva. “[‘Labour of Love’—Ovidian Flower-Figures in William Blake’s Songs](#).” *Eger Journal of English Studies* [Esterházy Károly College, Eger, Hungary] 8 (2008): 23-40. <WBHC 1557>

“I intend to map connections between Ovid’s *Metamorphoses* and William Blake’s *Songs* concentrating on their transformed anthropomorphic flower-figures” (24).

Miner, Paul. “[Blake: The Birth of Los, Echoes from Hervey and Ovid](#).” *Notes and Queries* 58.4 (2011): 525-26. <WBHC 2411-12>

“Blake’s iconography of Los as an embryo in *The Book of Los* subtly revises James Hervey’s *Meditations among the Tombs* and Ovid’s *Metamorphoses*” (525).

Pache, Walter, and Ursula Salacki. “Blake and Ovid.” *Blake Studies* 4.1 (autumn 1971): 89-92. <BB #1218.56>

Traces the imagery of a vomiting serpent in “I saw a chapel all of gold” to Ovid’s *Fasti*.

Plato (428-23-348 b.c.e.) (See also [\(Neo\)Platonism](#), [Thomas Taylor](#), [Illustrations to Milton](#))

Chayes, Irene Hendry. “[Plato’s Statesman Myth in Shelley and Blake](#).” *Comparative Literature* 13 (1961): 358-69. <BB #1375>

Suggests that both Shelley’s *Prometheus Unbound* and Blake’s “Mental Traveller” allude to “the myth recounted in [Plato’s] *Statesman*” in which “there are two alternating cycles of order and disorder in the universe, the Age of Kronos, or Saturn, during which the motion of the world is directed by God himself, and the Age of Zeus, or Jupiter, in which the world, unguided, reverses its motion and revolves in the opposite direction” (360).

Colebrook, Claire. [Blake, Deleuzian Aesthetics and the Digital](#). London and New York.: Continuum, 2012. <WBHC 1877-78>

Explores Blake using Deleuze, with much on Modernity, Plato, the body, and digital media.

Gould, Thomas. “[Four Levels of Reality in Plato, Spinoza, and Blake](#).” *Arion* 7 (1969): 20-50. <BB #1717>

Although one lived in the flush of optimism about mathematical rationalism and the other at a time of the most profound reaction to such rationalism—and indeed, no one was ever more happy with logical thinking than Spinoza, or more unhappy with it than Blake—the similarities of their schemes when they are taken as rediscoveries of Plato’s vision are more impressive than the differences” (34).

Lesser, Harry. “[Blake and Plato](#).” *Philosophy* 56.216 (1981): 223-30. <BBS 549>

“[T]here is a remarkable parallel between the vision of reality, the ‘philosophical myth’, of Plato and of Blake, obscured by differences in terminology, but once revealed capable of illuminating the work of both” (223). Compares them across several works by both.

Miner, Paul. “[Blake: An Unrecognized Allusion to Plato](#).” *Notes and Queries* 58.1 (Mar. 2011): 61-63. <WBHC 2410>

The allusion is to Thomas Taylor’s translation of *Timaeus*.

Raine, Kathleen. “[The Crested Cock](#).” *Blake: An Illustrated Quarterly* 1.3 (Dec. 1967): 9-10. <BB #1217.6>

Identifies probable sources for “the crested Cock” (M 28 [30]: 24, E 126) in James Macpherson’s [Introduction to the History of Great Britain and Ireland](#) (1772) and Thomas Taylor’s [Works of Plato](#) (1804).

Raine, Kathleen. “The Little Girl Lost and Found and The Lapsed Soul.” [The Divine Vision: Studies in the Poetry and Art of William Blake](#). Ed. Vivian de Sola Pinto. London: Gollancz, 1957. 17-63.⁴¹⁶ <BB #2402, WBHC 2533-34>

The first part reads “The Little Girl Lost” and “The Little Girl Found” as Platonic allegories of the soul, emphasizing the supposed influence of Porphyry and the translations of Plato and the Platonists by Thomas Taylor. The second part extends this analysis to the phrase, “the lapsed soul,” from the “Introduction” for *Experience*.

Shabetsi, Karen. “[Blake’s Antifoundationalist Poetics](#).” *SEL* 27.4 (1987): 555-70. <BBS 636>

Uses largely *Marriage* to argue that “Blake uses perception as a language to destroy the ‘Platonic myth’ that he held responsible for the damaging metaphysics of his age” and that “Blake makes use of something like antifoundationalism to make room for his own sense-producing system” (564).

Socrates (See also [Henry Crabb Robinson](#) and [Jerusalem](#))

Mellor, Anne K. “Physiognomy, Phrenology, and Blake’s Visionary Heads.” [Blake in His Time](#). Ed. Robert N. Essick and Donald Pearce. Bloomington: Indiana University Press, 1978. 53-74. <BBS 466-68, WBHC 2003-04>

Lucidly explicates the phrenological theories of Johann Caspar Lavater, Franz Joseph Gall, and Johann Caspar Spurzheim, and offers a phrenological reading of Blake’s *Visionary Heads*.

Rovira, James. “[The Moravian Origins of Kierkegaard’s and Blake’s Socratic Literature](#).” *Kierkegaard, Literature, and the Arts*. Ed. Eric Zolkowski. Evanston: Northwestern University Press, 2018. 239-60. <*Blake* (2019)>

A fascinating look at the parallels between Kierkegaard’s and Blake’s Moravian heritage and its impact on their conception of Socrates.

⁴¹⁶ Rpt. in Raine’s [Blake and Tradition](#), <BB #2478, BBS 613, WBHC 2560-63>.

Sophocles (497/96-406/05 b.c.e.) (See also the [Annotations to Sophocles](#))

Abley, Mark, and G.E. Bentley, Jr. “[New Blake Documents: Job, Oedipus, and the Songs of Innocence and of Experience](#).” *Blake: An Illustrated Quarterly* 21.3 (winter 1987-88): 104-07. <BBS 402>

New references to Blake in the Ivimy manuscript of John Linnell (named Ivimy after the descendent, Joan Linnell Ivimy, who holds it), including reference to a young patron, Edward Denny and Linnell, Blake's viewing of John Dryden and Nat Lee's *Oedipus* at the Royal West London Theatre, the printing and reception of *Job*, and Eliza Aders purchase of Blake's works among which was *Songs* copy AA.

Downes, Margaret Josephine. “Benediction at Colonus: William Blake and the Vision of the Ancients.” *Colby Library Quarterly* 27. (1991): 175-83. <BBS 456>

Reads *Oedipus at Colonus* alongside *Jerusalem*, suggesting that Blake believed Sophocles' work was among “[t]he glories of the ancients' Golden Age” (174).

Virgil (70-19 b.c.e.) (See also [On Homers Poetry \[and\] On Virgil](#), [Virgil Relief Etching](#), [Drawings for the Pastorals of Virgil](#), [Blake's Illustrations of Dante](#), [Eighteen Heads of the Poets](#) and the [Annotations to Dante](#))

Wacker, Norman. “[Epic and the Modern Long Poem: Virgil, Blake, & Pound](#).” *Comparative Literature* 42.2 (spring 1990): 126-43. <BBS 670>

How Blake and Pound rewrote the Virgilian epic.

Medieval Writers (450-1485)

Chaucer, Geoffrey (c. 1340s-1400) (See also [Robert Hartley Cromeck](#), [Thomas Stothard](#), [Chaucer's Canterbury Pilgrims](#), [Eighteen Heads of the Poets](#), [The Prologue and Characters of Chaucer's Pilgrims](#), and [A Descriptive Catalogue](#))

Innes, H. “[Chaucer's Canterbury Pilgrims](#).” *Mirror of Literature, Amusement, and Instruction*. [London], 22 (21 Sep. 1833), 178-79. <WBHC 2189>

A reference to the sign painting of the Canterbury Pilgrims on the Tabard Inn painted by Blake.

Knight, Charles. “[The Tabard](#).” *London*. London: Charles Knight & Co. 2 vols. 60.

“Immediately over this office, in the centre of the gallery, is a picture, said to be by ‘Blake,’ and ‘well painted,’ of the Canterbury Pilgrimage, though now so dirty or decayed that the subject itself is hardly discernible” (60).⁴¹⁷

“[The Old Tabard Inn, Southwark](#).” *The Building News and Engineering Journal* 25 (1873): 694.

Quotes Knight, with additional commentary: “[I]n centre the of the gallery, there was a picture, said to be by Blake of the Canterbury Pilgrimage, though even at that date in so dirty and decayed a that the subject is scarcely discernible, though the *Gentleman's Magazine*, in 1812, pronounced it ‘a well painted picture.’ The thirty years which have

⁴¹⁷ Quoting the *Gentleman's Magazine* (1812).

since passed away, as might be expected, have not improved its condition, and it now so rotten that it seems likely to fall in pieces before the lease of the inn runs out" (694).

P. “[[Letter to Mr. Urban.](#)]” *The Gentleman’s Magazine* 82 pt. 2. (1812): 216-17. <[WBHC 2189](#)>

An engraving of the Tabard Inn shows Blake’s painting of the sign.

“[The Tabard Inn, High Street, Southwark.](#)” *Mirror of Literature, Amusement, and Instruction.* [London], 8 (28 Oct. 1826), 265-66. <[WBHC 2189](#)>

An engraving of the Tabard Inn shows Blake’s painting of the sign.

Dante, Alighieri (1265-1321) (See [Blake’s Illustrations of Dante \[Omnibus\]](#), *Eighteen Heads of the Poets*, and the [Annotations to Dante](#))

Hafez (1325-1390)

Oroskhan, Muhammad Hussein. “[Devotional Mysticism: An Analogical Study of Hafez-e Shirazi and William Blake.](#)” *Theory and Practice in Language Studies* 11.5 (May 2021): 475-80. <[Blake \(2022\)](#)>

Hafez-e Shirazi was a fourteenth-century Persian poet.

Hildegard of Bingen (1098-1179)

Kraft, Kent. “Hermetic Embodiment in Hildegard of Bingen and William Blake.” *Proceedings of the Xth Congress of the International Comparative Literature Association New York, 1982.* Ed. Anna Balakian and James J. Wilhem. New York, 1985. <[BBS 541](#)>

“He has discovered that ‘certain themes’ in Hildegard (1098-1179) and Blake, such as the relationship of microcosm and macrocosm in the symbolism of the Giant Man, ‘have roots in the occult/Hermetic tradition’ (551)” ([BBS 541](#)).

Rumi (1207-1273)

Muhammad, Sardar. “[Man or Muse: Affinities in the Inspirational Roles of Rumi’s Shams and Blake’s Milton.](#)” *Journal of Humanities and Social Sciences* 20.1 (Jun. 2012). <[WBHC 2435](#)>

Compares the roles of Shams Tabrizi (1185-1248), a Persian poet, and of John Milton as poetic and mystic mentors for Rumi and Blake.

Renaissance Writers and Publishers (1485-1642)

Ariosto, Ludovico (1474-1533) (See [Lodovico Ariosto, Orlando Furioso](#))

Camões, Luis Vaz de (or Camoens) (1524?-80) (See [Eighteen Heads of the Poets](#))

Cervantes, Saavedra, Miguel de (1547-1616) (See [The Novelist’s Magazine](#))

Ercilla y Zúñiga, Alonso de (1533-94) (See [Eighteen Heads of the Poets](#))

Greene, Robert (1558-1592)

Crossan, Greg. “[‘Infant Sorrow’ and Robert Greene’s Menaphon.](#)” *Blake: An Illustrated Quarterly* 19.4 (spring 1986): 142-43. <[BBS 399](#)>

Suggests additional parallels beyond Blake’s echo of Greene’s opening: “The wanton smilde, father wept; / Mother cride, babie lept” (142).

Howard, Henry, Earl of Surrey (1517-1547)

Franson, J. Karl. [“A Renaissance Source for Blake’s ‘Tyger.’”](#) *Notes and Queries* 27.5 (1980): 413-15. <BBS 475>

Sees similar images and rhymes in the Henry Howard, the Earl of Surrey’s “Wyatt Resteth Here.”

Shakespeare, William (1564-1616) (See also [John and Josiah Boydell, *The Dramatic Works of Shakespeare, The Plays of William Shakespeare*, the *Illustrations to Shakespeare*, and *Poetical Sketches*](#))

Beer, John. [Blake’s Visionary Universe](#). Manchester: Manchester University Press, 1969. <BB #1144>

A still useful examination of what Blake was trying to achieve with his mythic system. The designs for Job and Dante are considered as well as the illuminated poetry, and an appendix considers how Blake read Shakespeare.

MacPhee, Chantelle. “Liberté, Egalité, Fraternité: Shakespeare and Blake.” *Upstart Crow* 22 (2002): 51-62. <WBHC 2360>

Mainly on the allusions to Shakespeare in *The French Revolution*.

McCord, James. [“Mixed Motives and Deadly Acts: Historical and Dramatic Character in William Blake’s King Edward the Third.”](#) *Eighteenth-Century Studies* 19.4 (summer 1986): 480-501. <WBHC 2386>

On Blake’s imitation of Shakespeare: “Blake’s characters are fuller, and more credible and human than has been allowed, and [...] Blake was sensitive to Shakespearean achievements other than those defined technically as action, plot and conflict” (482).

Merchant, W. Moelwyn. “The Romantics.” [Shakespeare and the Artist](#). London, New York, and Toronto: Oxford University Press, 1959. 77-94. <BB #2215>

Discusses Blake’s Shakespeare illustrations on pp. 81-86, with the chapter also addressing other Romantic illustrations of Shakespeare, including those by Henry Fuseli and John Martin. The previous chapter is on the Boydell Shakespeare project.

Miner, Paul. [“Wild Blake’s Rewriting of ‘Wild’ Shakespeare.”](#) *Notes and Queries* 64.1 (Mar. 2017): 33-38. <Blake (2018)>

“Blake wildly reconstructed Shakespearean contexts to suit his own literary strategies” (33).

Pietrini, Sandra, and Enrico Piergiacomi. [“Analysing the Meta-Archive Arianna—‘shakespeariana’: Research and Teaching Opportunities with the Iconographical Database.”](#) *Humanities* 8.2 (Jun. 2019). 16 pp. <Blake (2020)>

Some treatment of Blake’s illustrations to Shakespeare, particularly *As If an Angel Dropped Down from the Clouds* (1809) and *Pity* (1795), in a wider discussion regarding Shakespeariana a meta-database drawing together digital images of Shakespeare illustrations by many different artists.

Smith, J.A. [“Telling Love: Twelfth Night in Samuel Richardson, Teresia Constantia Phillips, and William Blake.”](#) *Studies in Philology* 112.1 (2015): 194-212. <WBHC 2686>

The Blake section discusses the *Notebook* poem, “Never Pain to Tell Thy Love,” in relationship to Shakespeare, Samuel Richardson, and “The Sick Rose.”

Spenser, Edmund (1552-1599) (See also [Eighteen Heads of the Poets](#) and [The Characters in Spenser's Fairie Queene](#))

Introductions

Gleckner, Robert F. “Blake, William.” [The Spenser Encyclopedia](#). Ed. A.C. Hamilton et al. Toronto, Buffalo, London: University of Toronto Press, 1990. 94-96. <BBS 487>

A summary of Blake’s allusions to and his depictions of Spenser and his works.

Studies

Dixon, Jeffrey John. [The Glory of Arthur: The Legendary King in Epic Poems of Layamon, Spenser and Blake](#). Jefferson, NC: McFarland and Company, 2014. 1-23, 26-32, 35-41, 73-80, 171-82. <WBHC 1954>

Highlights Spenser’s influence, “The Ancient Britons,” and *A Descriptive Catalogue* (1809).

Gleckner, Robert F. [Blake and Spenser](#). Baltimore: John Hopkins University Press, 1985. <BBS 486, WBHC 2080-81>

The classic study of the figures that remains the most extensive to date. Discusses Blake’s allusion to Spenser in his poetry; suggests Spenser’s influence on *The Book of Thel* and *The Marriage of Heaven and Hell*; analyzes the painting, *The Characters in Spenser's Fairie Queene*; and highlights Spenser’s influence on Blake’s notions of allegory and vision.

Gleckner, Robert F. “[Blake's 'I Saw a Chapel All of Gold.'](#)” *Colby Library Quarterly* 15 (1979): 36-47. <BBS 487>

Suggests that the poem was influenced by Edmund Spenser’s “The Ruins of Time” (1591).

Gleckner, Robert F. “[Blake's Miltonizing of Chatterton](#).” *Blake: An Illustrated Quarterly* 11.1 (summer 1977): 27-29.⁴¹⁸ <BBS 382>

Highlights echoes of Chatterton and Spenser in *Marriage*, which becomes “merely the vehicle for Blake’s manipulation of Milton” (28-29).

Gleckner, Robert F. “[Edmund Spenser and Blake's Printing House in Hell](#).” *South Atlantic Quarterly* 81 (1982): 311-22. <BBS 487>

Suggests Blake’s source for the Printing House in Hell section of *Marriage* is Book II of *The Faeirie Queene*.

Hadfield, Andrew. “[William Blake, Edmund Spenser, and William Kent](#).” *Notes and Queries* 44.2 (1997): 207-10. <WBHC 2112>

⁴¹⁸ A shorter version of his argument is found in Gleckner’s [Blake and Spenser](#) (1985).

Countering Gleckner's dismissal of the designs in *Blake and Spenser*, contends that "Blake may have known the edition of Spenser edited by Thomas Birch with 32 plates after William Kent (1751) as shown by the 'possible parallels' in his own designs" (WBHC 2112).

Spector, Sheila. "Tiriel as Spenserian Allegory Manqué." *Philological Quarterly* 71.3 (1992): 313-35. <WBHC 2698>

"Hebrew etymologies are used to bolster the claim that 'Tiriel exists as a negative response to Spenser's *Legende of the Knight of the Red Crosse, or of Holinesse*' (315)" (WBHC 2698).

Wagenknecht, David. *Blake's Night: William Blake and the Idea of Pastoral*. Cambridge, Mass.: Harvard University Press, 1973.⁴¹⁹ <BB #A2908, WBHC 2822-23>

On the influence of Edmund Spencer and John Milton on Blake's depictions of the pastoral.

Tasso, Torquato (1544-95) (See *Eighteen Heads of the Poets*)

Adlard, John. "Tasso and the Cock and the Lion in Blake's *Milton*." *Symposium* 20 (1966): 5-6. <BB #793>

The cock and the lion [in *Milton* pl. 28 [30].23-28, E 126] seem to be the result of a fusion, in Blake's mind, of Tasso, Agrippa and Milton" (6).

Seventeenth-Century Writers and Publishers (1643-1699)

General Studies

Cox, Philip T. "[Blake, Marvell, and Milton: A Possible Source for a Proverb of Hell](#)." *Notes and Queries* 38.3 (1991): 292-93. <BBS 443>

Traces *Marriage*'s "Bring out number weight & measure" to Marvell's "On Mr. Milton's *Paradise Lost*."

Morton, A.L. *The Everlasting Gospel: A Study of the Sources of William Blake*. 1958. New York: Haskell, 1966. <BB #2251, BBS 579, WBHC 2430>

An effort to tie Blake to seventeenth-century sects, notably the Ranters. Helped to shape the view of Blake by historians such as E.P. Thompson and Christopher Hill.

Rajan, Tilottoma. "The Other Reading: Transactional Epic in Milton, Blake, and Wordsworth." *Milton, the Metaphysicals, and Romanticism*. Ed. Lisa Low and Anthony Harding. Cambridge: Cambridge University Press, 1994. 20-46. <WBHC 2570>

Considers Blake's and Wordsworth's response to Milton: "Blake's texts do not resemble *Paradise Lost* stylistically, although 'Milton' is central to his struggle with his spectre, and more obliquely to his struggle with an epic vision that is open to historical revision" (42).

⁴¹⁹ Excerpted in *Modern Critical Views: William Blake*, ed. Harold Bloom (1985), 171-79, <BBS 415>, and *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003), 72-74, <WBHC 1766-70>.

Rosso, George Anthony, Jr. "Newton's Pantocrator and Blake's Recovery of Miltonic prophecy." *Milton, the Metaphysicals, and Romanticism*. Ed. Lisa Low and Anthony Harding. Cambridge: Cambridge University Press, 1994. 47-64. <WBHC 2611>

Examines Blake's development of prophecy in relationship to Newton and Milton.

Thompson, E. P. *Witness Against the Beast: William Blake and the Moral Law*. Cambridge: Cambridge University Press, 1993. ⁴²⁰ <WBHC 2761-66>

A key study of Blake in relationship to antinomian thought, although Thompson's claim to connect Blake to the Muggletonians, a seventeenth-century antinomian sect, through his mother has been disproven by Keri Davies's "[William Blake's Mother](#)."

Titleslad, P.J.H. "The 'pretty young man Civility': Bunyan, Milton, and Blake and Patterns of Puritan Thought." *Bunyan Studies* 6 (1995-96): 35-43. <WBHC 2771>

Briefly touches on Blake and "The Everlasting Gospel" (pp. 41-42) in discussing Puritan notions of civility.

Titlestad, Peter. "[William Blake: The Ranters and the Marxists](#)." *English Academy Review* 21.1 (Dec.2004): 118-29. <WBHC 2771>

On Blake's relationship to seventeenth-century groups, like the Ranters, and the British Marxists, like Thomson, who pushed this connection.

Behn, Aphra (1640-1649)

Michael, Jennifer Davis. "Behn, Bysshe, and the Blakes: Bibliomancy and the Joys of Unbinding." *William Blake's Manuscripts: Praxis, Puzzles, and Palimpsests*. Ed. Mark Crosby and Josephine A. McQuail. Switzerland: Palgrave Macmillan, 2024. 89-109. <*Blake* (2025)>

Considers Catherine Blake's practice of bibliomancy recorded in the *Notebook* in order to examine it as a "space containing several genres" and as "thus record[ing] a palimpsest of acts of excision which are also acts of pleasure" (abstract).

Bunyan, John (1628-1688) (See also [Illustrations to John Bunyan's The Pilgrim's Progress](#) and [The Man Sweeping the Interpreter's Parlour](#))

Collé-Bak, Nathalie. "Spiritual Transfers: William Blake's Iconographic Treatment of John Bunyan's *The Pilgrim's Progress*." *Bunyan Studies* 16 (2012): 32-51. <WBHC 1880>

"In his iconographic representation of the pilgrimage of Christian and his companion, Blake acts somewhat like Bunyan's Interpreter, 'taking us by the hand' and showing us 'things rare, and profitable,' and helping us unveil the meaning of the coded scenes presented to us, thereby opening our eyes unto some of the visionary potential of the spiritual text" (49). Also includes a detailed comparison of the Keynes 1941 edition and the Heritage 1942 edition.

McCord, James. "[All Human Forms Identified: William Blake's Illustrations to The Pilgrim's Progress](#)." *CEA Critic* 48.4/49.1 (1986): 87-100. <BBS 434-35>

⁴²⁰ Pp. 146-61 rpt. in *William Blake*, ed. John Lucas (1998), 27-42, <WBHC 2349>. Pp. 106-14 rpt. in *William Blake: A Critical Study*, ed. T. Joseph and S. Francis (2005), <WBHC 2217-18>.

“Blake takes strong critical issue with Bunyan’s particular use of allegory” (87).

Sato, Hikari. “The Devil’s Progress: Blake, Bunyan, and *The Marriage of Heaven and Hell*.” *Eibungaku Kenkyū, Nihon Eibungakkai: Studies in English Literature [The English Literary Society of Japan]* 78 (2002): 121-46. <WBHC 2639>

“In this essay I would like to demonstrate that *The Pilgrim’s Progress* is one of the satirical targets in *The Marriage* and discuss the ambivalent relationship between Blake and Bunyan” (123).

Crashaw, Richard (1612-1649)

Pearcy, Roy J. “[Blake’s Tyger and Richard Crashaw’s Paraphrase of Thomas of Celano’s Dies Irae](#).” *Blake: An Illustrated Quarterly* 7.4 (spring 1974): 80-81. <BB #1217.136>

“Crashaw’s ‘Hymn’ helps us, I think, to recognize that imaginative power to fuse time functioning in ‘The Tyger’” (81).

Donne, John (1572-1631) (See also [John Donne, The Poetical Works](#))

Davies, Damian Walford. “[Blake, Donne, and Death](#).” *Notes and Queries* 43.1 (1996): 40-41. <WBHC 1923>

“The source of ‘I cannot consider death as anything but a removing from one room to another’ is in Donne, ‘Of the Progress of the Soul’ [though of course others said the same thing]” (WBHC 1923).⁴²¹

Kremen, Kathryn R. “Blake’s Fourfold Resurrection and Christianity of the Imagination.” *The Imagination of the Resurrection: The Poetic Continuity of a Religious Motif in Donne, Blake, and Yeats*. Lewisburg, 1972. <BB #2080>

“A reading of the theological passages in Blake” (BB #2080).

Lindsay, Jack. “Donne and Blake.” *TLS* (24 Jul. 1937): 544. <BB #2129>

I do not think the influence of Nonconformity on William Blake has been sufficiently realized” (BB #2129).

Milton, John (1608-1674) (See also [The Marriage of Heaven and Hell](#), [Milton a Poem](#), and [Illustrations to Milton \[Omnibus\]](#))

Introduction

Rosso, G. A. “Milton.” [William Blake in Context](#). Cambridge: Cambridge University Press, 2019. 184-91. <Blake (2020, 2021, 2022, 2025)>

Studies

Apesos, Anthony. “[Taking Dictation: Plates 5 and 10 of Blake’s The Marriage of Heaven and Hell](#).” *Huntington Library Quarterly* 80.1 (2017): 159-72. <Blake (2018)>

Considers designs depicting dictation and what they mean for Blake’s depiction of Milton, both here and in *Milton*.

⁴²¹ Bentley’s comment in brackets.

Bindman, David. "Blake's 'Gothicised Imagination' and the History of England." [William Blake: Essays in Honour of Sir Geoffrey Keynes](#). Ed. Morton D. Paley and Michael Phillips. Oxford: Clarendon Press, 1973. 29-49. <BB #A2350, BBS 598-99, WBHC 2503-05>

On Blake's history paintings and their depictions of medieval England, with references to his time as an apprentice in Westminster Abbey, the medieval designs in the *Notebook*, and Milton's *History of Britain*.

Bloom, Harold. "Milton and William Blake: The Human Form Divine." [Take Arms against a Sea of Troubles: The Power of the Reader's Mind over a Universe of Death](#). <Blake (2021)>

Bloom's last reflections on two figures who dominated his work, with comments as well on Northrop Frye, T.S. Eliot, and William Hayley. Quoting plate 41 of *Milton*, Bloom writes, "If that should be my final quotation from Blake, I am content" (158).

Brisman, Leslie. "Blake and the Eternals' Time." [Milton's Poetry of Choice and Its Romantic Heirs](#). Ithaca and London: Cornell University Press, 1973. 192-212. <BB #A1282>

Read the later epics, and particularly Los's relationship to the Spectre and the Fallen World, as elaborations on the Son's rejection of Satan from the pinnacle of the Temple in *Paradise Regained*.

Castanedo, Fernando. "[Blake: Milton Had 'Odd Feelings'—Rather Than None](#)." *Notes and Queries* 64.4 (Dec. 2017): 549-50. <Blake (2018)>

Suggests that Blake wrote "odd" rather than "no" in the description of Milton's feelings in *Island*.

Curran, Stuart. "The Mental Pinnacle: *Paradise Regained* and the Romantic Four Book Epic." [Calm of Mind: Tercentenary Essays on Paradise Regained and Samson Agonistes in Honor of John S. Diekhoff](#). Ed. Joseph Anthony Wittreich, Jr. Cleveland: Press of Case Western Reserve University, 1971. 133-62. <BBS 446>

Suggests that *Jerusalem*'s four-book structure is drawn from *Paradise Regained*.

Davies, J.M.Q. [Blake's Milton Designs: The Dynamics of Meaning](#). West Cornwall: Locust Hill Press, 1993.⁴²² <WBHC 1925-27>

A key study of the illustrations to Milton with close attention to the designs and their relationship to Milton's poetry.

⁴²² Incorporates Davies's "Attempting to be More than Man we Become Less": Blake's *Comus* Designs and the Two Faces of Milton's Puritanism," *Durham University Journal* 81 (1989), 197-219, <BBS 448-49, WBHC 1925>; "Blake's *Paradise Lost* Designs Reconsidered," [Imagining Romanticism](#), ed. Deirdre Coleman and Peter Otto (1992), 143-81, <BBS 440, WBHC 1878>; "Apollo's 'Naked Human Form Divine': The Dynamics of Meaning in Blake's *Nativity Ode* Designs," [Blake and His Bibles](#), ed. David V. Erdman (1990), 3-40, <BBS 462-63, WBHC 1989-90>; and "Embraces are Cominglings": Passion and Apocalypse in Blake's *Paradise Regained* Designs," *Durham University Journal* 74 (1981), 75-96, <BBS 449, WBHC 1927>.

DiSalvo, Jackie. [War of Titans: Blake's Critique of Milton and the Politics of Religion](#). Pittsburgh: University of Pittsburgh Press, 1984. ⁴²³ <BBS 454, WBHC 1949-50>

On Blake's relationship to Milton and especially that of *Paradise Lost* to *The Four Zoas* (but not *Milton*).

DiSalvo, Jackie. “[William Blake on the Unholy Alliance: Freedom and Godly Repression in Liberal Society](#).” *Wordsworth Circle* 3.4 (1972): 212-22. <BB #A1492>

About Blake's rejection of Milton's political theory in *The Four Zoas*.

Erdman, David V. “[Milton! Thou Shouldst Be Living.](#)” *Wordsworth Circle* 19.1 (1988): 2-8. <BBS 463>

Considers Blake's and Wordsworth's invocation of Milton against the backdrop of the political events of 1802.

Erle, Sibylle. “‘And I gave it to my foe’: Deadly Games of Creation in Blake’s *The [First] Book of Urizen* and ‘A Poison Tree.’” *Prudent Crossings: From Milton’s Paradise to Canada’s Bush Gardens*. Ed. Alessandra Boller et al. Augsburg: Wißner-Verlag 2023. 21-38. <Blake (2024)>

An important consideration of Blake's depiction of creation and the fall, his use of Milton, and Urizen's relationship to Satan, with commentary on *Marriage* and *The Ancient of Days* as well as the poems mentioned in the title.

Esterhammer, Angela. *Creating States: Studies in the Performative Language of John Milton and William Blake*. Toronto: University of Toronto Press, 1994. <WBHC 2006-07>

On Milton's and Blake's use of performative language, with the Blake section highlighting the *Songs*, *Marriage*, *Urizen*, and *Jerusalem*.

Fisch, Harold. “Blake’s Miltonic Moment.” [William Blake: Essays for S. Foster Damon](#). Ed. Alvin Rosenfeld. Providence: Brown University Press, 1969. 36-56. <BB #2565, BBS 626-27, WBHC 2608-09>

“I shall endeavor to define rather more narrowly than has been customary hitherto the nature of the affinity between Blake and Milton” (36); “[Blake] joins with [Milton] to divide” (52).

Fresch, Cheryl H. “Milton and Blake: Visualizing the Expulsion.” [All in All”: Unity, Diversity, and the Miltonic Perspective](#). Ed. Charles W. Durham and Kristin A. Pruitt. Selinsgrove: Susquehanna University Press; London: Associated University Presses, 1999. 156-73. <WBHC 2031>

On visual images that shaped Milton's and Blake's portrayals of the Fall.

Furman-Adams, Wendy, and Virginia James Tufte. “[Anticipating Empson: Henry Fuseli’s Re-Vision of Milton’s God.](#)” *Milton Quarterly* 35.4 (2001): 258-74. <WBHC 2995>

⁴²³ Incorporates DiSalvo's “Blake encountering Milton,” [Milton and the Line of Vision](#), ed. Joseph Wittreich (1975), 143-84, <BBS 454>, and “‘Historical Fact . . . Written by Inspiration’: The Epic Vision of Blake’s *Four Zoas*,” [Blake & Criticism](#) (1982), 236-72, <BBS 375-76>.

Contrasts Fuseli's and Blake's depictions of God, Satan, and the creation of Eve in their illustrations of *Paradise Lost*.

Gleckner, Robert F. “[Blake’s ‘Double Dark Vision of Torment’ Unfolded: Innocence to Jerusalem](#).” *South Atlantic Quarterly* 95.3 (1996): 699-728. <WBHC 2081>

On the echoes of Milton.

Goldsmith, Steven. “[‘Cracked Across’: Blake, Milton, and the Noise of History](#).” *Studies in Romanticism* 51.3 (fall 2012): 305-42. <WBHC 2088>

Considers the influence of *Samson Agonistes*, and asks why Blake never illustrated it.

Hazen, James. “Blake’s Tyger and Milton’s Beasts.” *Blake Studies* 3.2 (1971): 163-70. <BB #1218.46>

“Perhaps ‘the animal imagery of *Paradise Lost* is an important source of Blake’s poem’ (165)” (BB #1217.46).

Jackson, J.R. de J. “[Milton](#).” *Poetry of the Romantic Period*. London, Boston, and Henley: Routledge and Kegan Paul, 1980. 235-45. The Routledge History of English Poetry. Vol. 4. <BBS 523>

A summary of the poem, highlighting Blake’s engagement with Milton and his legacy.

John, Donald. “Romantic Regeneration: Blake, Creation, and the Constitutive Imagination.” *Temenos Academy Review* 9 (2006): 189-206. <WBHC 2211>

Focused largely on *Jerusalem*, examines Blake’s idea of creation and theodicy, comparing his thought to Milton, Boehme, and William King (1650-1729).

Kiralis Karl. “Blake’s Criticism of Milton’s *L’Allegro* and *Il Penseroso* and of its Author.” [Milton Reconsidered: Essays in Honour of Arthur E. Barker](#). Ed. John Karl Franson. Salzburg: Insititut für Sprache und Literatur Universität Salzburg, 1976. 46-77. <BBS 536>

“Blake thought Milton by no means ready for the role of poet-prophet on the strength of these companion poems” (47).

Lewis, Linda. [The Promethean Politics of Milton, Blake, and Shelley](#). Columbia and London: University of Missouri Press, 1992. <BBS 550, WBHC 2321-22>

On the politics of the mythic systems found in *Paradise Lost*, *The Four Zoas*, and *Prometheus Unbound*.

Miner, Paul. “[Blake: Re-Visioning Book Six of Paradise Lost](#).” *Notes and Queries* 61.4 (Nov. 2014): 486-94. <WBHC 2416>

Newly found allusions to Milton.

Miner, Paul. “[Blake’s ‘Tyger’ as Miltonic Beast](#).” *Studies in Romanticism* 47.4 (2008): 479-505. <WBHC 2414>

On Miltonic echoes in “The Tyger” and Blake’s other works.

Palieraqui, Mariana dos Reis. “O paralelo entre John Milton e William Blake: aspectos estéticos em *Milton* a partir de *Paradise Lost*”, in *Caderno de Anais da XV Semana de Letras do CPAN*, (org. Carlos Eduardo de Araujo Placido), Campo Grande: Editora Universidade Federal de Mato Grosso do Sul, 2024. 32-40. In Portuguese (abstract in Portuguese).<*Blake* (2025)>

(“Ultimately, the challenge for the reader of Blake stems from the difficulties associated with interpreting his narration’s mythological pantheon—and their symbolic meanings—alongside his own textual dialogue with *Paradise Lost*”) (abstract).

Sandler, Florence. “The Iconoclastic Enterprise: Blake’s Critique of ‘Milton’s Religion.’” *Blake Studies* 5.1 (fall 1972): 13-57.⁴²⁴ <BB #1218.67, BBS 631>

On Blake’s critique of Milton’s religion in *Milton* and in other works.

Shears, Jonathon. “Blake.” *The Romantic Legacy of Paradise Lost: Reading Against the Grain*. Farnham and Burlington: Ashgate, 2009. 59-81. <WBHC 2671-72>

On Blake’s relationship to Milton and *Paradise Lost* in *The Marriage of Heaven and Hell* and *Milton a Poem*.

Sturrock, June. “Eve, Eden, and the Flowers of *Experience*: Milton, Blake, and Botany.” *Renaissance Ecology: Imagining Eden in Milton’s England*. Ed. Ken Hiltner. Pittsburgh: Duquesne University Press, 2008. 91-105. <WBHC 2715>

On the influence of *Paradise Lost* on the flowery imagery of the *Songs*, with some references to Erasmus Darwin.

Tayler, Irene. “Say First! What Mov’d Blake? Blake’s *Comus* Designs and Milton.” *Blake’s Sublime Allegory: Essays on The Four Zoas, Milton, and Jerusalem*. Ed. Stuart Curran and Joseph A. Wittreich, Jr. Madison: University of Wisconsin Press, 1973. 233-58.⁴²⁵ <BB #A1437, BBS 446, WBHC 1913>

Considers why Blake illustrated *Comus* when he did: “What [Blake] found in *Comus* was a kind of Dream in one Night, a story of temptation and release deeply appealing to his own visionary grasp of one of man’s major patterns of experience” (248).

Tolley, Michael J. “Europe: ‘To Those Ychain’d in Sleep.’” *Blake’s Visionary Forms Dramatic*. Ed. David V. Erdman and John E. Grant. Princeton: Princeton University Press, 1970. 115-45. <BB #1580, BBS 464, WBHC 1994-95>

An important reading of the poem incorporating the designs and tracing many allusions to Milton’s *On the Morning of Christ’s Nativity*.

⁴²⁴ Rpt. in *Essential Articles for the Study of William Blake, 1970-1984*, ed. Nelson Hilton (1986), 33-55, <BBS 507-08, WBHC 2146-47>.

⁴²⁵ Developed from Tayler’s “Blake’s *Comus* Designs,” *Blake Studies* 4.2 (spring 1972), 45-80, <BB #1218.60>.

Wagenknecht, David. *Blake's Night: William Blake and the Idea of Pastoral*. Cambridge, Mass.: Harvard University Press, 1973.⁴²⁶ <BB #A2908, WBHC 2822-23>

On the influence of Edmund Spencer and John Milton on Blake's depictions of the pastoral.

Wanderlinde, William Weber, and Maria Rita Drumond Viana. “O Diabo em *O casamento do céu e do inferno* de William Blake: confluências com a recepção do Satã de *Paraíso perdido* no século XVIII”. *Anuário de Literatura* 29 (2024): 1-21. In Portuguese (abstract in Portuguese and English). <*Blake* (2025)>

“This article aims to analyze how the Devil is depicted in *The Marriage of Heaven and Hell* (1790), written by English writer William Blake, mainly by comparing it with readings of the character Satan, from John Milton’s *Paradise Lost* (1667)” (abstract).

Whittaker, Jason. “The Matter of Britain: Blake, Milton and the Ancient Britons.” *Blake, Nation, and Empire*. Ed. Steve Clark and David Worrall. New York: Palgrave Macmillan, 2006. 186-200. <WBHC 1866-69>

On Milton’s *History of Britain* as a source for *Jerusalem*.

Whittaker, Jason. “‘The poetical vigour of history’: Blake’s use of Milton’s *History of Britain*.” *Blake Journal* 8 (2004): 50-63. <WBHC 1753>

Wittreich, Joseph Anthony, Jr. *Angel of Apocalypse: Blake's Idea of Milton*. Madison: University of Wisconsin Press, 1975.⁴²⁷ <BB #A2993, BBS 682, WBHC 2875-76>

An important study of Milton’s influence on Blake that considers Blake’s portrayals of Milton, the illustrations, and *Milton*.

Wittreich, Jr., Joseph Anthony. “[The Illustrious Dead': Milton's Legacy and Romantic Prophecy](#).” *Milton and the Romantics* 4.1 (1980): 17-32.⁴²⁸ <BBS 682-83, WBHC 2876>

“Together Blake and Wordsworth may epitomize the possibilities of prophecy in the Romantic age’ (20)” (BBS 683).

Wittreich, Jr., Joseph Anthony. “Opening the Seals: Blake’s Epics and the Miltonic Tradition.” *Blake's Sublime Allegory: Essays on The Four Zoas, Milton, and Jerusalem*. Ed. Stuart Curran and Joseph A. Wittreich, Jr. Madison: University of Wisconsin Press, 1973. 23-58. <BB #A1437, BBS 446, WBHC 1913>

⁴²⁶ Excerpted in [Modern Critical Views: William Blake](#), ed. Harold Bloom (1985), 171-79, <BBS 415>, and [William Blake: Comprehensive Research and Study Guide](#), ed. Harold Bloom (2003), 72-74, <WBHC 1766-70>.

⁴²⁷ Incorporates Wittreich’s “[Divine Countenance': Blake's Portrait and Portrayal of Milton](#),” *Huntington Library Quarterly* 38 (1975), 125-60, <BB #A2995, BBS 682>; “William Blake: Illustrator Interpreter of *Paradise Regained*,” [Calm of Mind: Tercentenary Essays on Paradise Regained and Samson Agonistes, in Honour of John S. Diekhoff](#), ed. Joseph Anthony Wittreich, Jr. (Cleveland and London, 1971), 93-132, <BB #2999, BBS 683>; “Sublime Allegory’: Blake’s Epic Manifesto and the Milton Tradition,” *Blake Studies* 4.2 (1972), 15-44, <BB #1218.59>; and “[Domes of Mental Pleasure: Blake's Epics and Hayley's Epic Theory](#),” *Studies in Philology* 69.1 (1972), 101-29, <BB #B2995, BBS 682>.

⁴²⁸ Rpt. in *John Milton: Twentieth Century Perspectives*, Volume I: *The Man and the Author*, ed. J. Martin Evans (New York: Routledge, 2003), 313-28, <WBHC 2876>.

Examines Milton's influence across all of Blake poetry: "Milton—more so than any other poet—taught Blake what it meant to be a revolutionary artist" (56).

Wittreich, Joseph Anthony. "The Poetry of the Rainbow: Milton and Newton among the Prophets." *Poetic Prophecy in Western Literature*. Ed. Jan Wojcik and Raymond-Jean Frontain. Rutherford, Madison, Teaneck: Farleigh Dickinson University Press; London and Toronto: Associated University Presses, 1984. 94-105.

On the conjunction of Milton and Newton in the Romantic era, with significance references to Blake.

[More, Henry \(1614-1687\)](#)

Cooper, Andrew M. *A Bastard Kind of Reasoning: William Blake and Geometry*. Albany: State University of New York Press, 2023.⁴²⁹ <*Blake* (2024, 2025)>

An ambitious study of Blake and Newton that seeks to challenge the relationship of Blake and Newton expressed in Donald Ault's *Visionary Physics* (1974). Cooper reads the Newton print, *A Vision of the Last Judgment*, and most of the illuminated books in relationship to Joseph Priestley, David Hartley, Henry More, George Berkeley, and many twentieth-century scientists, providing many diagrams to illustrate Blake's cosmological ideas.

Hoagwood, Terrence Allan. "[The Four Zoas and 'The Philosophick Cabbala.'](#)" *Blake: An Illustrated Quarterly* 12.2 (fall 1978): 87-90. <*BBS* 385>

Suggests that "[The Philosophick Cabbala](#)" [by the Cambridge Platonist, Henry More (1614-87)] furnishes a long series of parallels to *The Four Zoas*" (90).⁴³⁰

[Quarles, Francis \(1592-1644\) \(See also Composite Art and Gates of Paradise\)](#)

Höltgen, Karl Josef. "Religious Emblems (1809) by John Thurston and Joseph Thomas, and its Links with Francis Quarles and William Blake." *Emblematica* 10 (1996 [1999]): 107-43. <*WBHC* 2162>

A revised version can be found online at "[William Blake and the Emblem Tradition](#)." (Feb. 2002). This also includes a "[Biographical Note](#)" on Joseph Thomas (1765-1811).

Miner, Paul. "[Francis Quarles's Influence on Europe](#) 11." *Blake: An Illustrated Quarterly* 47.4 (spring 2014): 5 par. <*WBHC* 1739-40>

Suggests that Blake used [emblem 15](#) from Quarles's *Emblems, Divine and Moral (1635)* in *Europe* pl. 11.

[Taylor, John \(1583-1653\) \(See also An Island in the Moon\)](#)

Frost, Everett Calvin. "[William Blake's John Taylor](#)." *Notes and Queries* 26.1 (1979): 48-49. <*BBS* 476>

⁴²⁹ Incorporates "two or three pages" of Cooper's "Small Room for Judgment: Geometry and Prolepsis in Blake's 'Infant Sorrow,'" *European Romantic Review* 31.2 (2020), 129-55, and "material amounting to maybe ten pages from" Cooper's *William Blake and the Productions of Time* (Ashgate 2013/Routledge 2016).

⁴³⁰ Note that More is appropriating "Cabbala" here to describe his own expositions of Genesis. See "[The Preface to the Reader](#)."

Identifies the John Taylor mentioned in *Island* and suggests that the “Introduction” to *Songs of Experience* “might well have” (48) echoed the opening of Taylor’s *Urania*.

Vaughan, Henry (1621-1695)

Sturrock, June. “Lark, Wild Thyme, Crowing Cock, and Waterfall: The Natural, the Moral, and the Political in Blake, Milton and Vaughan’s *Silex Scintillans*.” [Of Paradise and Light: Essays on Henry Vaughan and John Milton in Honor of Alan Rudrum](#). Ed. Donald R. Dickson and Holly Faith. Newark: Delaware University Press, 2004. 329-50. <WBHC 2715-16>

Compares Vaughan’s *Silex Scintillans* and Blake’s *Milton*, especially in their representation of nature.

Winstanley, Gerrard (1609-1676) (See also [Political and Historical Criticism](#))

Rowland, Christopher. “[Anticipating Postsecularity](#). *The Routledge Handbook of Postsecularity*. Ed. Justin Beaumont. Abingdon: Routledge, 2018. <Blake (2019)>

Examines how Gerrard Winstanley and William Blake anticipated “elements of postsecularity today” (abstract).

Rowland, Christopher. “The Common People and the Bible: Winstanley, Blake and Liberation Theology.” *Winstanley and the Diggers, 1649-1999*. Ed. Andrew Bradstock. London and Portland, OR: Frank Cass, 2000. 149-60.⁴³¹ <WBHC 2618>

On Blake and Winstanley as Christian radicals (149).

Rowland, Christopher. “‘From impulse not from rules’: William Blake’s Apocalyptic Pedagogy.” [Radical Prophet: The Mystics, Subversives and Visionaries Who Strove for Heaven on Earth](#). London: I. B. Tauris, 2017. <Blake (2018)>

“This chapter covers familiar themes in Blake scholarship: prophecy, of course, but also the place of Law, the centrality of ‘Contraries,’ Blake’s juxtaposition of texts and images, and how his work fits into the story of Christian radicalism” (99). The chapter is also part of a section dedicated to comparing Blake and Gerrard Winstanley.

Eighteenth-Century Writers and Publishers (1700-1785)

Introduction

Duff, David. “The Eighteenth Century and Romanticism.” [William Blake in Context](#). Cambridge: Cambridge University Press, 2019. 192-99. <Blake (2020, 2021, 2022, 2025)>

General Studies

Clark, Steve. “Yet I am an identity / I wish feel & weep & groan”: Blake’s Sentimentalism as (Peri) Performative.” [Queer Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2010. 163-85. <WBHC 1801-03>

A Queer reading of the sentimental tradition that considers Tharmas and Enion in Night the First of *The Four Zoas* alongside Alexander Pope’s *Eloisa to Abelard* and the *Notebook* and Pickering Manuscript poems alongside Della Cruscan poetry of the 1780s.

⁴³¹ Originally published with [the same title](#) in *Prose Studies* 22.2 (1999), 149-60. Not recorded in WBHC.

Cooper, Andrew M. *A Bastard Kind of Reasoning: William Blake and Geometry*. Albany: State University of New York Press, 2023.⁴³² <*Blake* (2024, 2025)>

An ambitious study of Blake and Newton that seeks to challenge the relationship of Blake and Newton expressed in Donald Ault's *Visionary Physics* (1974). Cooper reads the Newton print, *A Vision of the Last Judgment*, and most of the illuminated books in relationship to Joseph Priestley, David Hartley, Henry More, George Berkeley, and many twentieth-century scientists, providing many diagrams to illustrate Blake's cosmological ideas.

Hartman, Geoffrey H. "Blake and the 'Progress of Poesy'." *William Blake: Essays for S. Foster Damon*. Ed. Alvin Rosenfeld. Providence: Brown University Press, 1969. 57-68.⁴³³ <BB #2565, BBS 626-27, WBHC 2608-09>

Considers the season poems from *Poetical Sketches* in the eighteenth-century tradition of the Progress of Poesy.

Hilton, Nelson. "What has *Songs* to do with Hymns?" *Blake in the Nineties*. Ed. Steve Clark and David Worrall. Basingstoke: Macmillan Press and New York: St. Martin's Press, 1999. 96-113. <WBHC 1863-65>

A critically sophisticated analysis of how Blake's *Songs* utilized the conventions of eighteenth-century hymnody, with discussions of Isaac Watts, John and Charles Wesley, John Newton, William Cowper, Phillip Doddridge, and the Muggletonians and focusing at greatest length on "To Tizrah."

Jackson, Wallace. "The Grounding of the *Songs*." *Approaches to Teaching Blake's Songs of Innocence and of Experience*. Ed. Robert F. Gleckner and Mark L. Greenberg. New York: Modern Language Association, 1989. 109-14. <BBS 488-89, WBHC 2083-84>

On Blake's relationship to the "Pre-Romantic" poetry of Gray, Collins, Warton, and Goldsmith. A useful introduction to the topic.

Lowery, Margaret. *Windows of the Morning*. New Haven: Yale University Press, 1940. <BB #2149, WBHC 2347>

Despite its age, a key study of *Poetical Sketches* and of Blake's early literary influences.

Mazella, David. "[Diogenes the Cynic in the Dialogues of the Dead of Thomas Brown, Lord Lyttleton, and William Blake](#)." *Texas Studies in Language and Literature* 48.2 (2006): 102-22. <WBHC 2384>

"In Blake, [...] Diogenes holds a prophetic vocation that would strip away the accretions of the present moment to reveal the infinite and atemporal underneath" (119).

⁴³² Incorporates "two or three pages" of Cooper's "Small Room for Judgment: Geometry and Prolepsis in Blake's 'Infant Sorrow,'" *European Romantic Review* 31.2 (2020), 129-55, <*Blake* (2024)>, and "material amounting to maybe ten pages from" Cooper's *William Blake and the Productions of Time* (Ashgate 2013/Routledge 2016), <WBHC 1886>.

⁴³³ Rpt. in Hartman's [Beyond Formalism: Literary Essays 1957-1970](#) (New Haven and London: Yale University Press, 1970), 193-205.

Parisi, Frank M. "Emblems of Morality: *For Children: The Gates of Paradise*." *Interpreting Blake*. Ed. Michael Phillips. Cambridge: Cambridge University Press, 1978. 70-110. <BBS 603-04, WBHC 2521-22>

A useful essay that examines the designs "in comparison with traditional and contemporary analogues" (73-74) in poetry (including Young, Harvey, and Blair); visual art (including emblems and designs by Thomas Bewick); and Blake's other works.

Pinto, Vivian de Sola. "William Blake, Isaac Watts, and Mrs. Barbauld." *The Divine Vision: Studies in the Poetry and Art of William Blake*. Ed. Vivian de Sola Pinto. London: Gollancz, 1957. 66-87. <BB #2402, WBHC 2533-34>

An early, detailed account of the echoes of Watts and Barbauld in the *Songs*.

Radner, John B. "The Youthful Harlot's Curse: The Prostitute as a Symbol of the City in 18th-Century English Literature." *Eighteenth-Century Life* 2 (1976): 59-64. <BBS 611>

Considers depictions of prostitutes in "Goldsmith, Fielding, Wordsworth, and Blake" (BBS 611).

Smallwood, Philip. "[Tension, Contraries, and Blake's Augustan Values](#)." *Paper, Ink, and Achievement: Gabriel Hornstein and the Revival of Eighteenth-Century Scholarship*. Ed. Kevin L. Cope and Cedric D. Reverand II. Lewisburg, PA: Bucknell University Press, 2021. 176-91. <Blake (2022)>

On Blake's use of Augustan-era writers and conventions, from Dryden to Johnson.

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*. Princeton: Princeton University Press, 1982. Princeton: Prince Legacy Library, 2014. 314-73. <BBS 467, WBHC 2709-10>

Considers Blake largely as an eighteenth-century religious poet, dismissing *Milton* and *Jerusalem* as "but supplementary" (370).

Vogler, Thomas A. "Troping the Seasons: Blake's Helio- Poetics and the 'Golden Load.'" *Speak Silence: Rhetoric and Culture in Blake's Poetical Sketches*. Ed. Mark L. Greenberg. Detroit: Wayne State University Press, 1996. 105-52. <WBHC 2104-05>

On Blake's allusions to seventeenth- and eighteenth-century poetry and its meaning, with many references to Gleckner's *Blake's Prelude: "Poetical Sketches"* (1982).

Wilson, Mona. "The Twilight of the Augustans." *Empire Review* 45 (1927): 509-17.⁴³⁴ <BB #941>

"An excellent general essay on Blake and the critical tradition of Johnson, the Wartons, et al." (BB #941).

⁴³⁴ Also rpt. in *Living Age* 343 (1927), 338-43, and in *Essays and Studies* 20 (1935), 75-86, <BB #941>.

Akenside, Mark (1721-1770)

Clark, Steve. "Blake and the Pastoral-Georgic Tradition." *Romantic Environmental Sensibility: Nature, Class and Empire*. Ed. Ve-Yin Tee. Edinburgh: Edinburgh University Press, 2022. 211-29. <*Blake* (2023)>

Considers Milton "from the perspective of a more historically engaged environmental poetics, drawing on its indebtedness to the tradition of sensibility and focusing in particular on James Thomson, Mark Akenside, and Iolo Morganwg" (212-13).

Berkeley, George (1685-1753) (See also the [Annotations to Berkeley and Science, Enlightenment, and the Industrial Revolution](#))

Cox, Philip. "Berkeley, Blake, and the Apocalypse of Pynchon's *The Crying of Lot 49*." *Essays in Literature* 7 (1980): 91-99. <*BBS* 443>

"Concerned with Oedipus's attraction to the ideas of Blake and Berkeley" (*BBS* 443).

Doskow, Minna. "William Blake and the Wheels of Compulsion." [History & Myth: Essays on English Romantic Literature](#). Ed. Stephen C. Behrendt. Detroit: Wayne State University Press, 1990. 53-72. <*BBS* 363>

Blake's engagements with Bacon, Newton, and Locke, with references to Berkeley, Hume, and Voltaire as well.

Fisher, Peter F. [The Valley of Vision: Blake as Prophet and Revolutionary](#). Ed. Northrop Frye. *Studies and Texts* 9. Toronto: University of Toronto Press, 1961. Toronto, 1971.⁴³⁵ <*BB* #1611, *WBHC* 2021>

Though dated, a still useful explication of Blake's thought and his historic and intellectual contexts. Discussions of Greek philosophy; the history of the Christian Church; Newton, Locke, and Berkeley; Swedenborg; and the Methodists, lead to Fisher's analysis of the three epics.

Martin, Richard G. "Material Differences: The Immaterialisms of Berkeley and Blake." *English Studies in Canada* 13 (1987): 391-405. <*BBS* 559>

Criticizes the breezy manner in which Berkeley is referenced in Blake criticism and compares their thought in detail, highlighting their significant differences.

Townsend, Chris. "Spiritual Bodies and Mental Reality in Blake." *George Berkeley and Romanticism: Ghostly Language*. Oxford: Oxford University Press, 2022. 57-86.⁴³⁶ <*Blake* (2023)>

A long-needed reassessment of Berkeley's impact on Romanticism. The chapter on Blake incorporates material from Townsend's article "Visionary Immaterialism: Berkeleian Empiricism in Blake's Poetry" <*Blake* (2020)>.

⁴³⁵ Frye's "Preface," rpt. in [Northrop Frye on Milton and Blake](#), ed. Angelica Esterhammer (2005), 313-15, <*WBHC* 2040-43>.

⁴³⁶ The chapter incorporates material from Townsend's article, "[Visionary Immaterialism: Berkeleian Empiricism in Blake's Poetry](#)," *Studies in Romanticism* 58.3 (fall 2019), 357-82, <*Blake* (2020)>.

Townsend, Chris. “[Visionary Immaterialism: Berkeleian Empiricism in Blake’s Poetry](#).” *Studies in Romanticism* 58.3 (fall 2019): 357-82. <*Blake* (2020)>

“This essay revisits the question of Blake’s relation to materialism by focusing on the figure credited with coining the term *materialism* itself: George Berkeley” (358).

Trawick, Leonard. “[Blake’s Empirical Occult](#).” *Wordsworth Circle* 8.2 (1977): 161-71. <BBS 663>

“While Blake does have many affinities with the occult traditions, his own view of reality is ultimately inimical to them” (162). Highlights George Berkeley’s influence.

Chatterton, Thomas (1752-1777)

Bindman, David. “New Light on the Mathews: Flaxman and Blake’s Early Gothicism.” [Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.](#) Ed. Karen Mulhallen. University of Toronto Press: Toronto, 2010. 95–104. <*WBHC* 2436-40>

Inscriptions by A.S. Mathew on early Flaxman drawings of Gothic subjects, especially for Chatterton, “strongly suggest that Mathew was directly involved in Flaxman’s early attempts at illustrating Chatterton” (96).

Folkenflik, Robert. “[Macpherson, Chatterton, Blake and the Great Age of Literary Forgery](#).” *Centennial Review* 18 (1974): 378-91. <BBS 474>

Positions Blake’s idea of inspiration in terms of Macpherson’s and Chatterton’s forgeries.

Gleckner, Robert F. “[Blake’s Miltonizing of Chatterton](#).” *Blake: An Illustrated Quarterly* 11.1 (summer 1977): 27-29.⁴³⁷ <BBS 382>

Highlights echoes of Chatterton and Spenser in *Marriage*, which becomes “merely the vehicle for Blake’s manipulation of Milton” (28-29).

Heys, Alistair. “Visionary and Counterfeit.” [From Gothic to Romantic: Chatterton’s Bristol](#). Ed. Alistair Heys. Bristol: Redcliffe Press Ltd., 2005. 80-103.⁴³⁸

Considers Chatterton’s influence on Blake, especially in the presentation of ancient and medieval Britain in *Jerusalem*.

Pressly, William L. [The Artist as Original Genius: Shakespeare’s “Fine Frenzy” in Late-Eighteenth-Century British Art](#). Newark: University of Delaware Press, 2007. <*WBHC* 2998>

On illustrations of Shakespeare by many members of Blake’s artistic circle, with a discussion of Blake’s Albion Rose in relationship to Chatterton.

Reisner, Thomas A. “[Blake and Chatterton](#).” *Notes and Queries* 32.3 (1985): 328-29. <BBS 620>

Notes a parallel between Chatterton’s *Bristowe Tragedie, or the Dethe of Syr Charles Bawdin* (1768) and *Marriage*’s “How do you know but ev’ry Bird that cuts the airy way, / Is an immense world of delight, clos’d by your senses five?” but Bentley notes “it has long been a commonplace of Blake scholarship” (BBS 620).

⁴³⁷ A shorter version of his argument is found in Gleckner’s [Blake and Spenser](#) (1985).

⁴³⁸ Not recorded in *WBHC*.

Williams, Iolo A. “[An Identification of Some Early Drawings by John Flaxman](#).” *Burlington Magazine* (1960): 246-50.

The drawings include portraits of the Mathews and versions of the subject, *Despair Offering a Bowl of Poison to Chatterton*.

Defoe, Daniel (1660-1731)

Baine, Rodney M. “[Blake and Defoe](#).” *Blake: An Illustrated Quarterly* 6.2 (fall 1972): 51-53. <BB #1217.108>

Calls attention to the three illustrations of *Robinson Crusoe* and the Blakean quality of Defoe’s *History of the Devil*.

Novak, Jane. “Verisimilitude and Vision: Defoe and Blake as Influences on Joyce’s Molly Bloom.” *Carrell* 8 (1967): 7-20. <BB#1217.108>

References Blake’s drawings for *Robinson Crusoe*.

Dennis, John (1657-1734)

Strickland, Edward. “[John Dennis and Blake’s Guinea Sun](#).” *Blake: An Illustrated Quarterly* 14.1 (summer 1980): 36. <BBS 389>

Highlights a passage in Dennis’s [Grounds of Criticism](#) (1704) that anticipates Blake’s passage on the guinea in “A Visions of the Last Judgment.”

Dryden, John (1631-1700)

Abley, Mark, and G.E. Bentley, Jr. “[New Blake Documents: Job, Oedipus, and the Songs of Innocence and of Experience](#).” *Blake: An Illustrated Quarterly* 21.3 (winter 1987-88): 104-07. <BBS 402>

New references to Blake in the Ivamy manuscript of John Linnell (named Ivamy after the descendent, Joan Linnell Ivamy, who holds it), including reference to a young patron, Edward Denny and Linnell, Blake’s viewing of John Dryden and Nat Lee’s *Oedipus* at the Royal West London Theatre, the printing and reception of *Job*, and Eliza Aders purchase of Blake’s works among which was *Songs* copy AA.

Crossan, Greg. “[Blake’s Maiden Queen in ‘The Angel’](#).” *Blake: An Illustrated Quarterly* 15.3 (winter 1981-82): 133-34. <BBS 393>

Suggests that the Maiden Queen comes from John Dryden’s play, *Secret Love, or The Maiden Queen* (1668).

Kolker, Robert P. “[[Blake’s Parody of a Couple from Dryden’s Absalom and Achitophel](#).]” *Blake: An Illustrated Quarterly* 1.1 (Jun. 1967): 7.⁴³⁹

Identifies an annotation to Reynolds’s *Discourses*, beginning “When France got free” (E 641), as parody of Dryden.

Miller, Eric. “[[Druid Rocks’: Restoration, Originality, Nature and Authority in John Dryden, Titia Brongersma and William Blake’s Visions of Megalithic Monuments](#).]” *Lumen: Selected*

⁴³⁹ Not recorded in BB.

Proceedings from the Canadian Society for Eighteenth-Century Studies/Travaux choisis de la Société canadienne d'étude du dix-huitième siècle 36 (2017): 143-59. <*Blake* (2018)>

Compares Dryden's and Blake's poetic uses of Stonehenge and their desire to produce national monuments that would restore the nation.

Fielding, Sarah (1710-1768) (See [The Novelist's Magazine](#))

Foote, Samuel (1720-1777) (See also [Methodism](#))

England, Martha W. "The Satiric Blake: Apprenticeship at the Haymarket?" *Bulletin of the New York Public Library* 73 (1969): [440-64](#), [531-50](#).⁴⁴⁰ <BB #1553>

Suggests that *Island* was inspired by the comedic dramatist, Samuel Foote (1720-1777).

Gay, John (1685-1732) (See also [The Original Works of William Hogarth](#) and [John Gay, Fables](#))

Dugaw, Dianne. "Lessons of the 'Natural' World from Gay to William Blake: The Animal Fables." "*Deep Play*": *John Gay and the Invention of Modernity*. Newark, DE: University of Delaware Press; London: Associated University Presses, 2001. 242-76. <*WBHC* 1966>

On the popularity of Gay's *Fables* and illustrations to it, including Blake's (pp. 261-69).

Goldsmith, Oliver (1728-1774)

Reisner, Thomas A., and Mary Ellen Reisner. "[A Blake Reference to Goldsmith's 'Citizen of the World.'](#)" *Notes and Queries* 21.7 (1974): 264-65. <BB #A2508>

Suggests that the lines in *Visions* and in *The Four Zoas* that refer to a dog as a "schoolmaster" may originate in a passage of Goldsmith's *Citizen of the World* describing teachers between Egypt and Ethiopia with dog heads.

Gray, Thomas (1716-1771) (See also [Illustrations to Gray's Poems](#) and [The Bard](#))

Annwn, David. "*Hear the Voice of the Bard! Who Present, Past, & Future Sees*": *Three Cores of Bardic Attention: The Early Bards, William Blake & Robert Duncan*. Han-on-Wye: WestHouse Books, 1995. <*WBHC* 1491-92>

Considers the Welsh Bard in Blake, beginning with Gray and ending with Duncan.

Keir, John. "[The Grasshopper and the Ant in Blake's 'The Fly.'](#)" *English Language Notes* 38.3 (Mar. 2001): 56-68. <*WBHC* 2247>

A close reading of the poem and the design, with references to Thomas Gray's "Ode on the Spring."

O'Donoghue, Heather. "Preromantic Responses: Gray, Blake, and the Northern Sublime." [English Poetry and Old Norse Myth: A History](#). Oxford and New York: Oxford University Press, 2014. 65-103. <*WBHC* 2473>

Largely on Gray's poetry, with a conclusion focused on Blake's use of Norse mythology in his prophetic books and a slight discussion of Blake's illustration to Gray's "The Descent

⁴⁴⁰ A condensed version of England's essay was published as "Apprenticeship at the Haymarket?" in [Blake's Visionary Forms Dramatic](#), ed. David V. Erdman and John E. Grant (1970), 3-29, <BB #1580, BBS 464, *WBHC* 1994-95>

of Odin.” She points out that “the Old Norse sibyl, or *völv*” was anglicized as “Vala” (100-01).

Hartley, David (1705-1757) (See also [Science, Enlightenment, and the Industrial Revolution](#) and [David Hartley, *Observations on Man*](#))

Cooper, Andrew M. *A Bastard Kind of Reasoning: William Blake and Geometry*. Albany: State University of New York Press, 2023.⁴⁴¹ <*Blake* (2024, 2025)>

An ambitious study of Blake and Newton that seeks to challenge the relationship of Blake and Newton expressed in Donald Ault’s *Visionary Physics* (1974). Cooper reads the Newton print, *A Vision of the Last Judgment*, and most of the illuminated books in relationship to Joseph Priestley, David Hartley, Henry More, George Berkeley, and many twentieth-century scientists, providing many diagrams to illustrate Blake’s cosmological ideas.

Morgan, Paige. “[The Minute Particulars in the Immensity of the Internet: What Coleridge, Hartley and Blake Can Teach Us about Digital Editing](#).” *Romanticism* 15.3 (Oct. 2009): 265-75. <WBHC 2427>

“[M]y purpose in this essay is to raise a few questions and observations about the labour of putting Blake’s largest work [i.e., *The Four Zoas*] online [even at the *Blake Archive*]; questions and observations that I believe will be useful in a broader context to many editors as interest in digital archiving continues to increase” (265).

Hervey, James (1714-1759) (See also [An Island in the Moon](#) and [Epitome of James Hervey’s Meditations among the Tombs](#))

Miner, Paul. “[James Hervey’s Influence on Blake’s ‘Tyger’ of Experience](#). *Notes and Queries* 55.4 (2008): 414-16. <WBHC 2415>

“There are similar questions and images in Hervey’s “Contemplations on the Starry Heavens” (in his *Meditations and Contemplations* [1789], II, 95-100) and in ‘The Tyger’” (WBHC 2415).

Miner, Paul. “[New Implications: Blake and James Hervey’s Meditations](#).” *Notes and Queries* 58.4 (Dec. 2011): 523-25. <WBHC 2415>

Unrecognized allusions to Hervey’s *Meditations*.

Read, Dennis M. “[Blake’s Hervey, Thomas Butts, and Methodism](#).” *Blake: An Illustrated Quarterly* 57.3 (winter 2023-24): 32 pars. <*Blake* (2024)>

On the painting, *Epitome of James Hervey’s “Meditations Among the Tombs”* (c. 1820), Hervey, and Butts’s Methodism.

⁴⁴¹ Incorporates “two or three pages” of Cooper’s “Small Room for Judgment: Geometry and Prolepsis in Blake’s ‘Infant Sorrow,’” *European Romantic Review* 31.2 (2020), 129-55, and “material amounting to maybe ten pages from” Cooper’s *William Blake and the Productions of Time* (Ashgate 2013/Routledge 2016).

Read, Dennis M. “[Blake’s ‘Tender Stranger’: Thel and Hervey’s *Meditations*](#).” *Colby Library Quarterly* 18.3 (Sep. 1982): 160-67. <BBS 618>

“I believe specifically that Thel is, on one level, Blake’s anti-Graveyard School argument advanced through ironic references to Hervey’s *Meditations*” (161).

Johnson, Samuel (1709-1784) (See the [An Island in the Moon](#), [Annotations to Reynolds](#), and [Annotations to Wordsworth](#))

Castanedo, Fernando. “[On Blinks and Kisses, Monkeys and Bears: Dating William Blake’s An Island in the Moon](#).” *Huntington Library Quarterly* 80.3 (autumn 2017): 437-52. <*Blake* (2018)>

Considers the allusions to Samuel Johnson for dating *Island* and suggests the possibility that it was written for Blake’s dying brother, Robert.

Hagstrum, Jean H. “The Rhetoric of Fear and Hope.” *TriQuarterly* 11 (1968): 109-23. <BB #1769>

“A comparison of Samuel Johnson and Blake” (BB #1769). “Blake and Johnson now seem to confront each other across a deep gulf in the landscape of cultural history” (109).

Locke, John (1632-1704) (See also [Science, Enlightenment, and the Industrial Revolution](#) and [There is No Natural Religion](#))

Borkowska, Eliza. [But He Talked of the Temple of Man’s Body: Blake’s Revelation Un-Locked](#). Newcastle upon Tyne: Cambridge Scholars, 2009. <WBHC 1776>

“A philosophical consideration of Blake and John Locke” (WBHC 1776).

Clark, S. H. “[Blake’s Milton as Empiricist Epic: ‘Weaving the Woof of Locke’](#).” *Studies in Romanticism* 36.3 (1997): 457-82. <WBHC 1856>

“Blake’s references to Locke ‘may be seen as part of a more general reinstatement of an empiricist perspective in the poem . . . ultimately Lockean in origin’ (458)” (WBHC 1856).⁴⁴²

Clark, Steve. “‘Labouring at the Resolute Anvil’: Blake’s Response to Locke.” [Blake in the Nineties](#). Ed. Steve Clark and David Worrall. Basingstoke: Macmillan Press and New York: St. Martin’s Press, 1999. 133-52. <WBHC 1863-65>

Revisits Blake’s relationship to Locke, suggesting “the philosopher proves a worthy opponent as the most vigorous exponent of error, setting the terms of the debate and proving the most visible ‘body to Falshood’ [sic] (J 12:13 E 155)” (133).

Evans, James C. “[Blake, Locke, & The Concept of ‘Generation’](#).” *Blake: An Illustrated Quarterly* 9.2 (fall 1975): 47. <BBS 377>

Suggests that Blake’s use of “generation” has its roots in Locke.

Farrell, Michael. “[John Locke’s Ideology of Education and William Blake’s ‘Proverbs of Hell’](#).” *Notes and Queries* 53.3 (2006): 310-11. <WBHC 2013>

⁴⁴² Bentley’s ellipses.

"In 'Sooner murder an infant in its cradle than nurse unacted desires,' 'Blake may be referring ironically to Locke's' 'Children should . . . go without their longings even from their very Cradles'" (*WBHC* 2013).

Frye, Northrop. *Fearful Symmetry: A Study of William Blake*. Princeton, NJ: Princeton University Press, 1947. [Princeton, NJ: Princeton University Press, 1969. Northrop Frye's Fearful Symmetry: A Study of William Blake](#). Ed. Nicholas Halmi. Toronto: University of Toronto Press, 2004. Vol. 14 of the Collected Works of Northrop Frye.⁴⁴³ <BB #1646, BBS 478, *WBHC* 2037-39>

A profoundly influential study, which dominated twentieth-century Blake scholarship. Frye considered Blake primarily as a poet and artist (rather than a mystic), and his work led to Blake's canonization as a Romantic poet as well as shaping Frye's own Archetypal Criticism. Frye's positioning of Blake in terms of British Empiricism (primarily John Locke and George Berkeley) remains key, and his reading of the prophetic works showed the profundity of what previous generations had dismissed as evidence of Blake's madness.⁴⁴⁴

Glausser, Wayne. *Locke and Blake: A Conversation across the Eighteenth Century*. Gainesville: University Press of Florida, 1998.⁴⁴⁵ <*WBHC* 2079-80>

Considers Locke and Blake in light of different topics to suggest their relationship is more than oppositional.

Green, Matthew. "[Outlining the 'Human Form Divine': Reading Blake's Thoughts on Outline and Response to Locke alongside Lavater and Cumberland](#)." *European Romantic Review* 15 (2004): 511-32. <*WBHC* 2103>

"[O]ur understanding of Blake's thoughts on redemptive form, both human and artistic, can benefit from a consideration of Lavater's *Aphorisms* (1788) and *Essays on Physiognomy* (1789-98),² as well as George Cumberland's *Thoughts on Outline* (1796)" (512).

⁴⁴³ Chapter 2, "The Rising God," 30-54, is rpt. as "The Religious Vision of William Blake," in [Toward a New Christianity: Readings in the Death of God Theology](#), ed. Thomas J. J. Altizer (1967), 19-42; Chapter 1, "The Case Against Locke," 14-29, is rpt. as "Blake's Case Against Locke," in [English Literature and British Philosophy: A Collection of Essays](#), ed. S.P. Rosenbaum (1971), 119-35, <BB #973>; Chapters 5 and 12, 189-91, 418-28, are excerpted in [Modern Literary Criticism](#), ed. Lawrence I Lipking and A. Walton Litz (1972), 189-91 and 191-97; excerpts are rpt. in [William Blake's The Marriage of Heaven and Hell](#), ed. Harold Bloom (1987), 23-35, <BBS 416, *WBHC* 1770>.

⁴⁴⁴ See [Classic Studies](#) the complete annotation.

⁴⁴⁵ Incorporates Glausser's "Locke and Blake as Physicians Delivering the Eighteenth-Century Body," [Reading the Social Body](#), ed. Catherine B. Burroughs and Jeffrey David Ehrenreich (Iowa City: University of Iowa Press, 1993), 218-43, <*WBHC* 2080>; "[Three Approaches to the Slave Trade](#)," *Journal of the History of Ideas* 51.2 (1990), 197-216, <*WBHC* 2079>, [on Locke]; "[Atomistic Simulacra in the Enlightenment and in Blake's Post-Enlightenment](#)," *Eighteenth Century: Theory and Interpretation* 32.1 (1991), 73-88, <BBS 485, *WBHC* 2079-80>.

Kittel, Harald A. "The Book of Urizen and An Essay Concerning Human Understanding." *Interpreting Blake*. Ed. Michael Phillips. Cambridge: Cambridge University Press, 1978. 111-44.⁴⁴⁶ <BBS 603-04, WBHC 2521-22>

Reads *The Book of Urizen* as a satire of Locke.

Miner, Paul. "[Blake's Anti-Lockian 'Bard.'](#)" *Notes and Queries* 58.4 (Dec. 2011): 530-32. <WBHC 2412>

"‘The Voice of the Ancient Bard’ . . . specifically rebukes the philosophy of John Locke" (WBHC 2412).

Miner, Paul. "[Nuances: Blake, Locke and ‘Corporeal Things.’](#)" *Notes and Queries* 58.4 (2011): 532-33. <WBHC 532-33>

Traces allusions to Locke's *Essay on Human Understanding* in Blake's 6 Jul. 1803 letter and in *There is No Natural Religion* pl. 6.

Otto, Peter. [Blake's Critique of Transcendence: Love, Jealousy, and the Sublime in The Four Zoas](#). Oxford: Oxford University Press, 2000.⁴⁴⁷ <WBHC 2486-88>

An important reading of *The Four Zoas* that traces the influences of Emmanuel Swedenborg, John Locke, and Edward Young.

Otto, Peter. "From the English to the French Revolution: The Body, the World and Experience in Locke's *Essay*, Bentley's 'A Prospect of Vapourland' and Blake's *Songs*." [British Romanticism in European Perspective: Into the Eurozone](#). Ed. Steve Clark and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2015. 210-29. <Blake (2019)>

Suggests "that Blake's work, along with [John] Locke's *Essay [on Human Understanding]* and [Richard] Bentley's 'Vapourland,' can profitably be read as engaging with a pan-European phenomenon, namely the gradual shift of emphasis [. . .] from the king to the people, and from the sovereign to the sovereign subject" (211).

Quinney, Laura. "Escape from Repetition: Blake versus Locke and Wordsworth." *Ritual, Routine, and Regime: Repetition in Early Modern British and European Culture*. Toronto, Buffalo, N.Y., London: University of Toronto Press in Association with the UCLA Center for Seventeenth- and Eighteenth-Century Studies and William Andrews Clark Memorial Library, 2006. 63-79.⁴⁴⁸ <WBHC 2557>

Sees Blake as explicitly attacking Wordsworth's Lockean view of nature in *Milton*.

⁴⁴⁶ Incorporated in Kittel's "Perception and Reflection: The Text and Title-Page Design of William Blake's *The Book of Urizen*," *Poetic Knowledge: Circumference and Centre—Papers from the Wuppertal Symposium 1978*, ed. Roland Hagenbüche and Joseph T. Swann (Bonn, 1980), 30-41, not recorded in BBS.

⁴⁴⁷ Incorporates Otto's "[The Multiple Births of Los in The Four Zoas](#)," *Studies in English Literature 1500-1900* 31.4 (1991), 631-53, <BBS 596>, and "[A Pompous High Priest: Urizen's Ancient Phallic Religion in The Four Zoas](#)," *Blake: An Illustrated Quarterly* 35.1 (2001), 4-22, <WBHC 1686>.

⁴⁴⁸ Revised for Quinney's [William Blake on Self and Soul](#) (2009), <WBHC 2556>.

Vogler, Thomas A. "The Allegory of Allegory: Unlocking Blake's 'Crystal Cabinet.'" *Enlightenment Allegory: Theory, Practice, and Context of Allegory in the Late Seventeenth and Eighteenth Centuries*. Ed. Kevin L. Cope. New York: AMS, 1993. 75-129. <WBHC 2815>

"On the use of John Locke's ideas" (WBHC 2815).

Yoder, R. Paul. "Unlocking Language: Self-Similarity in Blake's *Jerusalem*." 26 pars. *Romanticism & Complexity*. Ed. Hugh Roberts. College Park: University of Maryland Press, 2001. A Romantic Circles PRAXIS Volume.⁴⁴⁹

"In what follows I argue that a model based on fractal 'self-similarity' can help us to understand how Blake's language opens to these new worlds, and that it can even help us to understand the vexed issue of narrative in *Jerusalem*" (par. 1). Considerable focus on John Locke.

Newton, Isaac (1648-1727) (See also [Science, Enlightenment, and the Industrial Revolution](#) and [Eduardo Paolozzi](#))

Ault, Donald D. [Visionary Physics: Blake's Response to Newton](#). Chicago: University of Chicago Press, 1974. <BBS 356, WBHC 1571-72>

A very important study of how Blake incorporated the language of Newtonian science into his own symbolism.

Barfoot, C.C. "'A Paradise Unlost': Edward Young among the Stars." [Between Dream and Nature: Essays on Utopia and Dystopia](#). Ed. Dominic Baker-Smith and C.C. Barfoot. Amsterdam, 1987. 139-71. <BBS 360>

On Young's physico-theology and treatment of Newton, with Blake's response.

Christensen, Bryce J. "[The Apple in the Vortex: Newton, Blake, and Descartes](#)." *Philosophy and Literature* 6.1/2 (1982): 147-61. <BBS 437>

Suggests that Blake's argument with Newton is less with the real Newton than that the mechanistic distortion transmitted through figures such as Descartes, Voltaire, Fontenelle, and Hume.

Cooper, Andrew M. [A Bastard Kind of Reasoning: William Blake and Geometry](#). Albany: State University of New York Press, 2023.⁴⁵⁰ <Blake (2024)>

An ambitious study of Blake and Newton that seeks to challenge the relationship of Blake and Newton expressed in Donald Ault's *Visionary Physics* (1974). Cooper reads the Newton print, *A Vision of the Last Judgment*, and most of the illuminated books in relationship to Joseph Priestley, David Hartley, Henry More, George Berkeley, and many twentieth-century scientists, providing many diagrams to illustrate Blake's cosmological ideas.

⁴⁴⁹ Only Plotnitsky's essay from this collection is recorded in *WBHC*.

⁴⁵⁰ Incorporates "two or three pages" of Cooper's "Small Room for Judgment: Geometry and Prolepsis in Blake's 'Infant Sorrow,'" *European Romantic Review* 31.2 (2020), 129-55, and "material amounting to maybe ten pages from" Cooper's *William Blake and the Productions of Time* (Ashgate 2013/Routledge 2016).

Dimock, Wai Chee. "Nonbiological Clock: Literary History Against Newtonian Mechanics." *South Atlantic Quarterly* 102 (2003): 153-77. <WBHC 1941>

"Especially about Blake, Newton, and Dante; 'If physics has anything to tell us, it is that Blake's ideas are worth revisiting' (154)" (WBHC 1941).

Jackson, M.W. "[Blake's Appropriation of the Newtonian 'Moment.'](#)" *Notes and Queries* 51 (2004): 134-36.

"Blake dismantles the mechanical stasis of the Newtonian cosmology by focusing on Newton's mathematical definition of the "moment" as measurable time' (135)" (WBHC 2200).

McNeil, Maureen. "Newton as National Hero." [Let Newton Be!](#) Ed. John Fauvel et al. Oxford, New York, Tokyo: Oxford University Press, 1988. Rpt. 1989. 223-39. <BBS 570, WBHC 2391>

On Newton's eighteenth-century reception, with the first half of the essay contrasting Blake's and Erasmus Darwin's views of Newton. (Along with two pictures of Harpo Marx as Newton.)

Miner, Paul. "[Newton's Pantocrator.](#)" *Notes and Queries* 8 (1961): 15-16. <BB #2226>

"Argues that Blake took his phrase from Newton's *Mathematical Principals of Natural Philosophy*, tr. A. Motte (1729), ii.389-92" (BB #2226).

Nicolson, Marjorie Hope. "Epilogue: The Poetic Damnation of Newton." *Newton Demands the Muse: Newton's Opticks and the Eighteenth-Century Poets*. Princeton: Princeton University Press, 1946. Hamden, CT: Archon, 1963. [Princeton: Princeton University Press, 1966](#). <BB #2287>

Although dated, a useful introduction to Newton's place in eighteenth-century poetry and why he was such a significant nemesis for Blake.

Niimi, Hatsuko. "Newtonian Influences in *Songs of Experience*." [Blake's Dialogic Texts](#). Tokyo: Keio University Press, 2006. 213-30.⁴⁵¹ <WBHC 2460-63>

"The purpose of this essay is to discuss the possibility that Newton's philosophy and its reasoning method are an influence on [the Songs] regulating and circumscribing the mental processes of the speakers" (213-14).

Nurmi, Martin K. "Blake's Ancient of Days and Motte's Frontispiece to Newton's Principia." [The Divine Vision: Studies in the Poetry and Art of William Blake](#). Ed. Vivian de Sola Pinto. London: Gollancz, 1957. 207-16. <BB #2402, WBHC 2533-34>

Suggests the frontispiece to *Europe* drew on the frontispiece for A. Motte's translation of Newton's *Principia* (1729), which Motte designed.

Peterfreund, Stuart. [William Blake in a Newtonian World: Essays on Literature As Art and Science](#). Norman: University of Oklahoma Press, 1998. <WBHC 2516-17>

⁴⁵¹ Originally published in *Studies in English and American Literature* [of Japan Women's University] 33 (1998), <WBHC 2465>.

Reprints Peterfreund's essays on Blake, Newton, and Enlightenment rationality, with a new introduction.

Simpson, David. “[Which Newton for the British Library?](#)” *Blake: An Illustrated Quarterly* 28.2 (fall 1994): 77-78. <WBHC 1653>

Suggests the possibility that Blake's “Newton” may be partly based on a scene from John Newton's *Authentic Narrative* (1764) wherein the abolitionist is doing geometry in the sand.

Snart, Jason. “[Blake's Awareness of 'Blake in a Newtonian World': William Blake, Isaac Newton, and Writing on Metal.](#)” *History of European Ideas* 31.2 (2005): 237-49. <WBHC 2689>

“I consider where Blake and Newton were perhaps more similar than has been suggested in the scholarly literature, and, more crucially, how scholarship itself mobilizes (or indeed ‘creates’) its own, subjectively useful, ‘Blake’ and ‘Newton’ in order to make particular arguments” (abstract).

Stevenson, Warren. [Untitled Note.] *Blake: An Illustrated Quarterly* 29.1 (summer 1995): 24-25. <WBHC 1658>

Builds on David Simpson's “[Which Newton for the British Library?](#)” to suggest that the Newton in *America* may be a conflation of the physicist and the abolitionist as well.

Wittreich, Joseph Anthony. “The Poetry of the Rainbow: Milton and Newton among the Prophets.” [Poetic Prophecy in Western Literature](#). Ed. Jan Wojcik and Raymond-Jean Frontain. Rutherford, Madison, Teaneck: Farleigh Dickinson University Press; London and Toronto: Associated University Presses, 1984. 94-105.

On the conjunction of Milton and Newton in the Romantic era, with significance references to Blake.

Pope, Alexander (1688-1744) (See also [Blake's Notebook](#) and [Public Address](#))

Bacon, M.E. “[Blake's 'Imitation of Pope: A Compliment to the Ladies' and 'A Pretty Epigram for the Entertainment of Those who Paid Great Sums in the Venetian and Flemish Ooze.'](#)” *The Explicator* 28.9 (1970): 148-51. <BB #1105>

“Blake's imitation of Pope was intended to ridicule not the style of Pope but the man” (BB #1105).

Clark, Steve. “Yet I am an identity / I wish feel & weep & groan’: Blake's Sentimentalism as (Peri) Performative.” [Queer Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2010. 163-85. <WBHC 1801-03>

A Queer reading of the sentimental tradition that considers Tharmas and Enion in Night the First of *The Four Zoas* alongside Alexander Pope's *Eloisa to Abelard* and the *Notebook* and Pickering Manuscript poems alongside Della Cruscan poetry of the 1780s.

Tolley, Michael J. “[Blake's Debt to Pope.](#)” *Blake: An Illustrated Quarterly* 2.4 (1969): 62-64. <BB #1217.31>

On allusions to and echoes of Pope.

Yoder, R. Paul. "Blake's Pope." *Romantic Generations: Essays in Honor of Robert F. Gleckner*. Ed. Ghislaine McDayter, Guinn Batten, and Barry Milligan. Lewisburg: Bucknell University Press; London: Associated University Presses, 2001. 23-42. <WBHC 2906>

An important essay on Blake's relationship to Alexander Pope: "For Blake Pope was two very different poets. [...] [T]he translator of Homer; a tamer of Homer's passion and imagination" and "a kindred spirit, a satirist and social critics whose vision was little understood by a population whose taste had been corrupted" (24).

Richardson, Samuel (1689-1761) (See also [Richard Phillips](#), [The Novelist's Magazine](#), and [Letters](#))

Hagstrum, Jean H. "[Richardson and Blake](#)." *Blake: An Illustrated Quarterly* 18.4 (1985): 236-37. <BBS 398>

Answers Ostriker's [review](#) of Hagstrum's *Sex and Sensibility* (1982), with Hagstrum holding that Blake would not have dismissed Richardson out of hand and that a passage from *Clarissa* may have inspired "The Sick Rose." See Ostriker's "[Reply to Hagstrum](#)."

Ostriker, Alicia. "[Reply to Hagstrum](#)." *Blake: An Illustrated Quarterly* 18.4 (1985): 238. <BBS 398>

Maintains, against Hagstrum's "[Richardson and Blake](#)," that Blake would have been very critical of Richardson on several fronts.

Smith, J.A. "[Telling Love: Twelfth Night in Samuel Richardson, Teresia Constantia Phillips, and William Blake](#)." *Studies in Philology* 112.1 (2015): 194-212. <WBHC 2686>

The Blake section discusses the *Notebook* poem, "Never Pain to Tell Thy Love," in relationship to Shakespeare, Samuel Richardson, and "The Sick Rose."

[Smart, Christopher \(1722-1771\)](#)

Mounsey, Chris. "Christopher Smart and William Blake: A Distinctive Mode." *Early Romantics: Perspectives in British Poetry from Pope to Wordsworth*. Ed. Thomas Woodman. Basingstoke: Macmillan Press; New York: St. Martin's Press, 1998. 166-81. <WBHC 2434>

"Smart's and Blake's theories of language are similar" (178).

Sterne, Laurence (1713-1768) (See also [The Novelist's Magazine](#) and [An Island in the Moon](#))

Bentley, G.E., Jr. "[Sterne and Blake](#)." *Blake: An Illustrated Quarterly* 2.3 (Dec. 1968): 64-65. <BB #1217.32>

See similarities between a passage in Sterne's *A Sentimental Journey* and America pl. 6.

Essick, Robert N. "[Representation, Anxiety, and the Bibliographic Sublime](#)." *Huntington Library Quarterly* 59 (1998): 503-28. <WBHC 1997>

On the anxiety of representation, with references to *Marriage* (copy L) and *Tristram Shandy*: "That response to semiotic uncertainty, when inscribed within the physical features of a book, I term the bibliographic sublime" (513). Reproduces *Marriage* copy L.

Swedenborg, Emanuel (1688-1772) (See [Swedenborg and Swedenborgianism](#) and [The Marriage of Heaven and Hell](#))

Tickell, Thomas (1685-1740)

Bentley, G.E., Jr. “[Blake and Percy's Reliques](#).” *Notes and Queries* 3.8 (1956): 352-53. <Bb #1153>

On Blake's copy of Percy's *Reliques* (1765) at Wellsley College and Thomas Tickell's “Lucy and Colin,” which Blake quotes in his 10 Jan. 1802 letter to Butts.

Thomson, James (1700-1748)

Clark, Steve. “Blake and the Pastoral-Georgic Tradition.” *Romantic Environmental Sensibility: Nature, Class and Empire*. Ed. Ve-Yin Tee. Edinburgh: Edinburgh University Press, 2022. 211-29. <[Blake \(2023\)](#)>

Considers *Milton* “from the perspective of a more historically engaged environmental poetics, drawing on its indebtedness to the tradition of sensibility and focusing in particular on James Thomson, Mark Akenside, and Iolo Morganwg” (212-13).

Crisman, William C. “Blake's ‘The Crystal Cabinet’ as a Reworking of Thomson's *The Castle of Indolence*.” *English Language Notes* 29.1 (1991): 52-59 <BBS 445, WBHC 1896>

Suggests that Thomson's work is a model and points to parallels.

Essick, Robert N. “[William Blake, William Hamilton, and the Materials of Graphic Meaning](#).” *ELH* 52 (1985): 833-72. <BBS 466>

A key essay for understanding how Blake worked with graphic media and what chalcographic principles should be applied when analyzing them. Uses William Hamilton's illustrations to James Thomson's *The Seasons* to highlight the complexities of graphic production and interpretation.

Pechey, Graham. “[The London Motif in Some Eighteenth-Century Contexts](#).” *Literature and History* 4 (1976): 2-29. <BBS 601>

Examines contemporary eighteenth-century uses of the imagery and verbiage in “London,” including James Thomson and William Cowper.

Watts, Isaac (1674-1748) (See also [Hymns and Songs of Innocence and of Experience](#))

Blackstock, Alan. “[Dickinson, Blake, and the Hymnbooks of Hell](#).” *The Emily Dickinson Journal* 20.2 (2011): 33-56. <WBHC 1635>

“[E]xamine[s] the ways in which [Blake's and Dickinson's] common sources—the Protestant hymnodists [and particularly Isaac Watts]—inform both their poetics and their social consciences” (34).

Davie, Donald. “Conclusion.” [The Eighteenth-Century Hymn in England](#). Cambridge: Cambridge University Press, 1993. 155-58. <WBHC 1921>

Davie ends his study of the eighteenth-century hymn (stretching from John Byrom and Isaac Watts to John Newton and William Cowper) with a discussion of Blake's relationship to this tradition.

Davie, Donald. [A Gathered Church: The Literature of the English Dissenting Interests, 1700-1930](#). London and Henley, 1976. 49-54. <BBS 448>

Though Blake's familial connection to Dissent has been disproven (see Davies and Worrall's "[Inconvenient Truths](#)"), Davie's study is useful for its description of the history and forms of Dissenting and Methodist hymns that did influence Blake. There is much on Isaac Watts, the Wesleys, and Whitefield, and less on Barbauld and the Moravians.

Pinto, Vivian de Sola. "[Isaac Watts and William Blake](#)." *Review of English Studies* 20.79 (1944): 214-23.⁴⁵² <BB #2404>

An important early examination.

Wheatley, Phillis (1753-1784)

Henry, Lauren. "[Sunshine and Shady Groves: What Blake's 'Little Black Boy' Learned from African Writers](#)." *Blake: An Illustrated Quarterly* 29.1 (summer 1995): 4-11.⁴⁵³ <WBHC 1656-57>

A reading of "The Little Black Boy" alongside Phyllis Wheatley's "An Hymn to the Morning."

Wolff, Tristram. "Voices of the Ground: Blake's Language in Deep Time." *Against the Uprooted Word: Giving Language Time in Transatlantic Romanticism*. Stanford: Stanford University Press, 2022. 99-137. <*Blake* (2023, 2025)>

With some interesting comparisons to Phillis Wheatley, Wolff argues that, "for Blake, desire is configured as material constraint in the production of knowledge, often by way of a geological imaginary" (108).

Young, Edward (1681-1765) (See also [Edward Young, Night Thoughts \[Omnibus\]](#))

Bentley, G.E., Jr. "[Blake and Young](#)." *Notes and Queries* 199 [old series] (Dec. 1954): 529-30. <BB #1155>

Identifies the allusion to Young in *For the Sexes*, "Truly My Satan thou art but a Dunce."

Gleckner, Robert F. "[Blake's 'The Tyger' and Edward Young's Book of Job](#)." *Blake: An Illustrated Quarterly* 21.3 (winter 1987-88): 99-101. <BBS 401-02>

Sees the influence of Young's description of the tiger and of Job's questions in his paraphrase of Job (1719).

Tolley, Michael J. "[The Book of Thel and Night Thoughts](#)." *Bulletin of the New York Public Library* 69.6 (1965): 375-85. <BB #2860>

Identifies probable allusions in *Thel* to *Night Thoughts*.

⁴⁵² Revised in Pinto's collection, [The Divine Vision](#) (1957), <BB #2402>

⁴⁵³ Incorporated in a longer version published in [Romanticism and Colonialism: Writing and Empire, 1780-1830](#), ed. Tim Fulford and Peter J. Kitson (Cambridge, UK, and New York: Cambridge University Press, 1998), 67-86.

Romantic Writers and Publishers (1786-1850) (See also [Blake and Members of His Circle](#))

Introductions

Simpson, David. "Blake and Romanticism." [The Cambridge Companion to William Blake](#). Ed. Morris Eaves. Cambridge: Cambridge University Press, 2003. 169-87. <WBHC 1969-72>

Focuses on Blake's inclusion into the Romantic canon.

General Studies

Ando, Kiyoshi. "Igirisu Romanha Shijin no Shukyoteki Stance: Blake, Wordsworth, Coleridge [Religious Stances of the English Romantic Poets: Blake, Wordsworth, and Coleridge]." *Kanto Gakuin Daigaku Jimbun Gakkai Kiyo* [Bulletin of the Society of Humanities, Kanto Gakuin University] 145 (2021): 33-46. <Blake (2023)>

Beer, John. "Blake, Coleridge, and Wordsworth: Some Cross-currents and Parallels 1789-1805." [William Blake: Essays in Honour of Sir Geoffrey Keynes](#). Ed. Morton D. Paley and Michael Phillips. Oxford: Clarendon Press, 1973. 231-59. <BB #A2350, BBS 598-99, WBHC 2503-05>

Positions Blake alongside Coleridge, Wordsworth, Godwin, and Fuseli, with a discussion of Blake's engravings for Erasmus Darwin's *Botanic Garden*.

Beer, John. "Lamb, Coleridge, and Blake." *Charles Lamb Bulletin* 136 (2006): 105-06. <WBHC 1593>

On the men's connections and knowledge of each other.

Beer, John. "[Romantic Apocalypses](#)." *Wordsworth Circle* 32.2 (2001): 109-16.⁴⁵⁴ <WBHC 1593>

On the apocalypse and its relationship to historical moments of crisis, especially in Blake, Coleridge, and Wordsworth who all "internalize[d] their sense of Apocalypse" (113).

Beer, John. "Prophetic Affluence in the 1790s." *Romantic Influences Contemporary-Victorian-Modern*. New York: St Martin's Press, 1993. 23-48, 257-62. <WBHC 1593>

"Concerns especially Blake, Wordsworth, and Coleridge" (WBHC 1593).

Behrendt, Stephen. "[‘A Defect in their Education’: Blake, Haydon, and the Misguided British Audience](#)." *Keats-Shelley Review* 24.1 (Oct. 2010): 53-65. <WBHC 1595>

Positions Keats's painter friend, Benjamin Robert Haydon, in artistic debates over "the demise of grand-style history painting" (abstract) that also engaged artists like Blake and James Barry.

Bentley, G.E., Jr. "The Spirits of Romanticism: The Supernatural in Coleridge's 'Ancient Mariner,' Wordsworth's Intimations Ode and Blake's *Book of Urizen*." *Dibrugarh University Journal of English Studies* 6 (1987): 19-37. <BBS 368-69>

"The Blake section focuses upon 'The daring and achievement' of *Urizen*. The essay includes the first publication of a Coleridge manuscript on the supernatural" (BBS 369).

⁴⁵⁴ Silently incorporated into Beer's "Romantic Apocalypses" in [Romanticism and Millenarianism](#), ed. Tim Fulford (2002), <Blake (2003)>.

Brewster, Glen E. “[Blake and the Metaphor of Marriage](#).” *Nineteenth-Century Contexts* 16.1 (1992): 69-93. <BBS 424-25>

“In his references to marriage, ‘Blake was more progressive than Godwin, Byron, Shelley, Owen, and most of the other male writers who took up male-female relations as a major theme’” (BBS 424-25).

Bundock, Christopher M. [Romantic Prophecy and the Resistance to Historicism](#). Toronto: University of Toronto Press, 2016. <Blake (2019, 2020)>

Treats Blake’s notions of prophecy and history in *Milton* especially, but with many references to the annotations to Watson and *A Descriptive Catalogue*. He also considers the prefaces of the Lambeth prophecies and considers the poems themselves as prefaces for Blake’s later poems. Some discussion of Blake in relationship to both Mary and Percy Shelley and to Kierkegaard.

Bundock, Chris, and Elizabeth Effinger, ed. [William Blake’s Gothic Imagination: Bodies of Horror](#). Manchester: Manchester University Press, 2018. <Blake (2019, 2020, 2021)>

An important collection of essays engaging with Blake and the Gothic. The book aims “to recognise aspects of Blake’s art that [...] productively intersect with the Gothic horror taking shape contemporaneously with Blake’s career” (1).

Cardinale, Philip J. and Joseph R. Cardinale. “[A Newly Discovered Blake Book: William Blake’s Copy of Thomas Taylor’s The Mystical Initiations; or, Hymns of Orpheus \(1787\)](#).” *Blake: An Illustrated Quarterly* 44.3 (winter 2010-11): 84-102. <WBHC 1726>

Argues that the copy of Thomas Taylor’s *The Mystical Initiation* held by Bodleian was annotated by Blake. Widely accepted.

Cazeneuve, Elsa. “De l’œil à l’étoile: poétiques du globe chez William Blake, William Wordsworth et Samuel Taylor Coleridge” (“Celestial Eyes: Metaphors of the Globe in the Works of William Blake, William Wordsworth and Samuel Taylor Coleridge”). *Etudes Epistémè. Revue de littérature et de civilisation (XVI^e-XVIII^e siècles)* 43 (2023): 38 pars. In French (abstract in French and English). <Blake (2024)>

“This paper proposes the idea that astronomy contributed to structure the perceptive philosophy and poetics of the first Romantic generation through the figure of the globe. Indeed, celestial spheres came to serve as a metaphor for the eye globe, which in turn symbolized the possibility of renewed or expanded vision” (abstract).

Cheshire, Paul. “[Classical Elements: Darwin, Gilbert, Blake, and Coleridge](#).” *Wordsworth Circle* 50.2 (spring 2019): 147-65. <Blake (2020)>

Considers how these writers and Swedenborg used the elements of fire, earth, water, and air.

Esterhammer, Angela. “Romantic Voices, Romantic Curses: Blake’s *Tiriel*, Hölderlin’s *Tod des Empedokles*, Shelley’s *Prometheus Unbound*.” *Romantic Voices, Romantic Poetics: Selected Papers from the Regensburg Conference of the German Society for English Romanticism*. Ed.

Christoph Bode and Katharine Rennhak. Trier [Germany]: WVT Wissenschaftlicher Verlag Trier, 2005. 21-32. <WBHC 2007>

On Romantic curses.

Ferrer-Ventosa, Roger. “[El eterno deleite de la imaginación. Idea de la imaginación en el Romanticismo, especialmente en William Blake.](#)” *Aisthesis* 68 (2020): 139-59. In Spanish (abstract and keywords in Spanish and English). <*Blake* (2022)>

Gigante, Denise. *Life: Organic Form and Romantics*. New Haven: Yale University Press, 2010. <WBHC 2059>

“Analyses of Smart’s *Jubilate Agno*, Blake’s *Jerusalem*, Shelley’s *Witch of Atlas*, and Keats’s ‘Lamia’ in terms of Organic Form” (*WBHC* 2059).

Goslee, Nancy Moore. “Blake’s Milton: From Marble Landscape to Living Form.” [*Uriel’s Eye: Miltonic Stationing and Statuary in Blake, Keats, and Shelley*](#). Tuscaloosa: University of Alabama Press, 1985. 29-67. <BBS 491, WBHC 2093>

Examines the engagement with Milton by Blake’s *Milton*, Keats’s *Hyperion*, and Percy Shelley’s *Prometheus Unbound* through metaphors of stationing.

Hagstrum, Jean H. [*The Romantic Body: Love and Sexuality in Keats, Wordsworth, and Blake*](#). Knoxville: University of Tennessee Press, 1985. <BBS 498, WBHC 2116-17>

Emphasizes the sexuality in Blake’s works.

Hanke, Amala M. *Spatiotemporal Consciousness in England and German Romanticism: A Comparative Study of Novalis, Blake, Wordsworth, and Eichendorff*. Bern, Frankfurt, Las Vegas: Peter Lang, 1981. <BBS 501, WBHC 2125>

“In examining the works of Blake, Novalis, Wordsworth, and Eichendorff, chosen as representative examples of the thought of their age, I intend to prove that forms of spatiotemporal consciousness and man’s mediating position between the dialectic of being and becoming are a central concern and a defining characteristic of English and German Romanticism” (1).

Keynes, Geoffrey. “William Blake with Charles Lamb and His Circle.” [*Blake Studies: Essays on his Life and Work*](#). 2nd ed. Oxford: Clarendon Press, 1971. 74-89.⁴⁵⁵ <BB #2010, WBHC 2249-50>

Details the knowledge Lamb, Robinson, Hazlitt, Southey, Coleridge, Wainewright, and Cary had of Blake.

King-Hele, Desmond. “[Disenchanted Darwinians: Wordsworth, Coleridge, Blake](#).” *Wordsworth Circle* 35 (1994), 114-18. <WBHC 2256-57>

On Darwin’s influence on the Romantic poets.

⁴⁵⁵ “A paper read to the Charles Lamb Society, 9 October 1943” (74n1).

Labbe, Jacqueline M. "Towards an Ungendered Romanticism: Blake, Robinson and Smith in 1793." [Women Reading Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2006. 118-26. <WBHC 1795-1800>

Examines "questions of gender and expectation" (118) in Blake, Charlotte Smith, and Mary Robinson.

Linkin, Harriet Kramer. "The Destabilizing Materiality of the Autograph for Blake, Coleridge, and Tighe." [Material Transgressions: Beyond Romantic Bodies, Genders, Things](#). Ed. Kate Singer, Ashley Cross, and Suzanne L. Barnett. Liverpool: Liverpool University Press, 2020. 31-52. <*Blake* (2024)>

"Blake, Coleridge, and Tighe deliberately disrupt the potential erasures effected by commercial print through the destabilizing materiality of their hand-imprinted signatures" (33).

Linkin, Harriet Kramer. "William Blake and Female Romantic Poets: 'Then what have I to do with thee?'" [Women Reading Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2006. 127-39. <WBHC 1795-1800>

Considers how Anne Cristall, Charlotte Smith, Mary Tighe, Felicia Hemans, Lucy Hooper read Blake.

Lussier, Mark. "[Beyond Pure Poetics: On the Rhythmic Impulse in Romanticism](#)." *Wordsworth Circle* 52.1 (2021): 94-117. <*Blake* (2022)>

"In different ways, Blake, Byron, and Shelley undertake rhythmic operations with affective aspirations and in the process express the literal spirit of the age, a rhythmic presence operative at all scales, active in every atom and cell, and manifest in material and mental processes" (113).

Manquis, Robert M. "[Holy Savagery and Wild Justice: English Romanticism and the Terror](#)." *Studies in Romanticism* 28.3 (1989): 365-95. <BBS 558>

On reactions to the Terror in France by Wordsworth, Coleridge, and Blake (pp. 386-90).

McGann, Jerome. "The Failures of Romanticism." [Romanticism, History, and The Possibilities of Genre: Re-forming Literature 1789-1837](#). Ed. Tilottama Rajan and Julia M. Wright. Cambridge: Cambridge University Press, 1998. 270-87. <WBHC 2388>

Considers moments of ultimate failure in Blake and other Romantics.

McGann, Jerome J. [Social Values and Poetic Acts: The Historical Judgment of Literary Work](#). Cambridge, Mass.: Harvard University Press, 1988.⁴⁵⁶ <BBS 568>

An important study of Blake and other Romantics and their engagement with the social and material.

⁴⁵⁶ Incorporates McGann's "[The Idea of an Indeterminate Text: Blake's Bible of Hell and Dr. Alexander Geddes](#)," *Studies in Romanticism* 25.3 (1986), 303-24, <BBS 568>.

Mellor, Anne K. "Blake, the Apocalypse and Romantic Women Writers." *Romanticism and Millenarianism*. Ed. Tim Fulford. New York and Basingstoke: Palgrave, 2002. 139-52. <WBHC 2397>

Considers female Romantic writers (Joanna Southcott, Mary Shelley, and Mary Ann Browne).

Miner, Paul. "[Unexplored Latitudes: Blake and Ossian](#)." *Notes and Queries* 58.4 (Dec. 2011): 533-35. <WBHC 2416>

On Blake's unnoted allusions to Ossian.

Paley, Morton D. "[William Blake in 'The Vanguard of the Age.'](#)" *Blake: An Illustrated Quarterly* 39.4 (spring 2006): 185-86. <WBHC 1706>

Notes Blake's place in a now papered over painting alongside Crabb Robinson, Samuel Taylor Coleridge, John Flaxman, Charles and Mary Lamb, Robert Southey, and William Wordsworth.

Pfau, Thomas. "Bringing about the Post Prophetic Memory in Kant, Godwin, and Blake." *Romanticism & Conspiracy*. Ed. Orrin N.C. Wang. College Park: University of Maryland Press, 1997. A Romantic Circles PRAXIS Volume. 12 pars. <WBHC 2518>

"Blake's Lambeth books predict no plausible or fantasized future, nor do they aim to recover some empirical past. Instead, their mesmerizing visual and rhetorical patterns urge readers to 'illuminate' (or 'retroactivate') a past that has not yet been lived and experienced precisely because it was occluded from vision by the dullness of empirical memory and repressed sensuality" (par. 6).

Potkay, Adam. "Romantic Transformations of the King James Bible: Wordsworth, Shelley, Blake." *The King James Bible after Four Hundred Years: Literary, Linguistic, and Cultural Influences*. Ed. Hannibal Hamlin and Norman W. Jones. Cambridge: Cambridge University Press, 2010. 219-33. <WBHC 2542>

Focuses on allusions to the KJV in "Tintern Abbey," *Prometheus Unbound*, and *The Marriage of Heaven and Hell*.

Rajan, Tilottoma. "The Other Reading: Transactional Epic in Milton, Blake, and Wordsworth." *Milton, the Metaphysicals, and Romanticism*. Ed. Lisa Low and Anthony Harding. Cambridge: Cambridge University Press, 1994. 20-46. <WBHC 2570>

Considers Blake's and Wordsworth's response to Milton: "Blake's texts do not resemble *Paradise Lost* stylistically, although 'Milton' is central to his struggle with his spectre, and more obliquely to his struggle with an epic vision that is open to historical revision" (42).

Reed, Mark L. "[Blake, Wordsworth, Lamb, Etc.: Further Information from Henry Crabb Robinson](#)." *Blake: An Illustrated Quarterly* 3.4 (May 1970): 76-84. <BB #1217.50>

Transcribes Robinson's 10 Aug. 1848 letter to Edward Quillinan with important information regarding Blake, Wordsworth, and Lamb. These include Robinson's remarks that Blake's poetry should be considered "fragments of a shattered intellect"; Lamb's

comment that he “used to call [Blake] a ‘mad Wordsworth’”; and Wordsworth’s exclamation about Blake that “There is no doubt that this man is mad, but there is something in this madness which I enjoy more than the Sense of W[alter]: Sc[ott]: or Lord B[yron]” (78).

Serdechnaia, Vera. “[Odin iz ‘bol’shoi shesterki’: Uil’jam Bleik kak predstavitel’ angliiskogo romantizma](#) [One of the ‘Big Six’: William Blake as the Representative of English Romanticism].” *Uchenye zapiski Orlovskogo gosudarstvennogo universiteta [Scientific Notes of Orel State University]* 2.91 (2021): 104-08. In Russian (abstract in Russian and English). <*Blake* (2022)>

Torralbo, Juan de Dios. “[Beauty is truth’: Carlos Clementson, traductor de los románticos ingleses](#)” [‘Beauty is truth’: Carlos Clementson, Translator of the English Romantic Poets].” *Monteagudo* 27 (2022): 379-407. In Spanish (abstract in Spanish and English). <*Blake* (2023)>

“Examines the translations of the English Romantics by the Cordoban poet Carlos Clementson, who put works by these eight poets into Spanish: William Blake, Robert Burns, William Wordsworth, Samuel Taylor Coleridge, Joseph Blanco White, Lord Byron, Percy Bysshe Shelley and John Keats” (abstract).

Volger, Thomas. *Preludes to Vision: The Epic Venture in Blake, Wordsworth, Keats, and Hart Crane*. Berkeley: University of California Press, 1971. <BB #2907>

The Blake chapter offers “[a]n intelligent close reading of *Milton* as a ‘prelude’ to *Jerusalem*” (BB 2907).

Woodman Ross G. “[Nietzsche, Blake, Keats and Shelley: The Making of a Metaphorical Body.](#)” *Studies in Romanticism* 29.1 (spring 1990): 115-49. <BBS 684>⁴⁵⁷

How Blake, Keats, and Shelley anticipate Nietzsche’s idea of the textual body.

Austen, Jane (1775-1817)

Mazzeo, Tilar J. “William Blake and the Decorative Arts.” *The Regency Revisited*. Ed. Tim Fulford and Michael E. Sinatra. New York: Palgrave Macmillan, 2016. 63-80. <WBHC 2384>

With references to Jane Austen, Thomas Phillips’s portrait, and George Cumberland’s *Thoughts on Outline*, asserts Blake’s place among the fashionable, stressing his interest “at particular moments of his career in both portrait miniature and in interior design, especially interior design inflected by themes” and arguing “that this constellation of ‘commercial’ investments shaped *Jerusalem*, in particular, in significant ways” (64).

Rainbolt, Martha M. “The Likeness of Austen’s Jane Bennet: Huet-Villiers’ ‘Portrait of Mrs. Q.’” *English Language Notes* 26.2 (Dec. 1988): 35-43. <BBS 611-12>

Suggests that “Blake’s engraving of ‘Mrs. Q’ may have supplied the physical details for Jane Bennet (40)” (BBS 612).

⁴⁵⁷ BBS erroneously gives the last page as “119.”

Baillie, Joanna (1762-1851) (See also [Theater](#))

Clark, Steve. "Closet Drama: Gender and Performance in Blake and Joanna Baillie." [Blake, Gender and Culture](#). Ed. Helen P. Bruder and Tristanne J. Connolly. London: Pickering & Chatto, 2012. 165-75. <WBHC 1800-01>

Compares Blake and Baillie, arguing for the importance of the theater to Blake.

Wright, Julia M. "Baillie and Blake: at the Intersection of Allegory and Drama." [Women Reading Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2007. 270-78. <WBHC 1795-1800>

Sketches "some of the ways in which Blake's spectacular displays of dynamic interiority, especially in his early female characters" are "consistent with contemporary dramatic theory, particularly that of Joanna Baillie" in *Plays on the Passions* (1798) (271).

Barbauld, Anna Laetitia (1743-1825)⁴⁵⁸ (See also [Hymns](#) and [Songs of Innocence and of Experience](#))

Kennedy, Thomas C. "From Anne Barbauld's *Hymns in Prose* to William Blake's *Songs of Innocence and of Experience*." *Philological Quarterly* 77.4 (1998): 359-76. <WBHC 2248>

With many references to *Island in the Moon*, contends that the *Songs* and *Hymns* are "inversion[s]" of each other (361).

Rix, Robert. "[William Blake's 'The Tyger': Divine and Beastly Bodies in Eighteenth-Century Children's Poetry](#)." *ANQ: A Quarterly Journal of Short Articles, Notes, and Reviews* 25.4 (2012): 222-27. <WBHC 2595>

Analyzes "The Tyger" in the context of late eighteenth-century children's poetry, with some references to Isaac Watts, Anna Laetitia Barbauld, and the Wesleys.

Williams, Porter, Jr. "The Influence of Mrs. Barbauld's *Hymns in Prose for Children* upon Blake's *Songs of Innocence and of Experience*." *A Fair Day in the Affections: Literary Essays in Honor of Robert B. White, Jr.* Ed. Jack D. Durant and M. Thomas Hester. Raleigh, NC, 1980. 131-46. <BBS 680>

Important essay on Barbauld's influence on the *Songs*.

Barlow, Joel (1754-1812)

Erdman, David V. "[William Blake's Debt to Joel Barlow](#)." *American Literature* 26.1 (Mar. 1954): 94-98. <BB #1577>

Reads *America* alongside the Fifth Book of Barlow's *The Vision of Columbus* (1787).

Bryant, Jacob (1715-1804) (See also [Jacob Bryant, A New System](#) and [Mythology and Symbolism](#))

Grant, Philip B. "[A Possible Source for a Blake Sketch and Drawing](#)." *Blake: An Illustrated Quarterly* 10.3 (winter 1975-76): 85-87. <BBS 381>

⁴⁵⁸ Lincoln corrected his claim in his facsimile edition of the *Songs* (1991), 14, that Blake engraved a plate for Anna Letitia Barbauld's *Hymns in Prose for Children* (1781) in his "[To the Editors](#)," *Blake: An Illustrated Quarterly* 27.2 (fall 1993), 45.

Suggests that dog-headed depiction of Hermes in Bryant's *New System* is the source for the drawing of a dog-headed man (Butlin #87) documented by Tolley's "[Some Blake Puzzles—Old and New.](#)"

Hall, Mary Starritt. "[Blake's Tiriel: A Visionary Form Pedantic.](#)" *Bulletin of the New York Public Library* 74 (1970): 166-76. <BB #1774>

Argues that Blake drew his characters' names and their descriptions from Jacob Bryant's descriptions of the Greek Titans.

Helms, Randel. "[Another Source of Blake's Orc.](#)" *Blake: An Illustrated Quarterly* 15.4 (spring 1982): 198-99. <BBS 393>

Suggests that at least part of the symbolism tied to Orc stemmed from Jacob Bryant's *Ancient Mythology*, which described "the forest of Orcun" that stood next to a "mountain [that] had once flamed" (Bryant I.210, 211, qtd. in Helms 198).

Keynes, Geoffrey. "The Engraver's Apprentice." [Blake Studies: Essays on his Life and Work](#). 2nd ed. Oxford: Clarendon Press, 1971. 14-30. <BB #2010, WBHC 2249-50>

An account of Blake's apprenticeship and descriptions of his Westminster drawings, an identification of the symbols Blake borrowed from Jacob Bryant's *New System, or An Analysis of Ancient Mythology* (1774-76), the engraving of Joseph of Arimathea, and his signature in a copy of Fuseli's translation of Winkelmann's *Reflections on the Painting and Sculpture of the Greeks* (1765).

Roe, Albert S. "Thunder of Egypt." [William Blake: Essays for S. Foster Damon](#). Ed. Alvin H. Rosenfeld. Providence: Brown University Press, 1969. 158-95. <BB #2565, BBS 626-27, WBHC 2608-09>

On Blake's use of Egyptian art, with references to Jacob Bryant and Erasmus Darwin.

Ryan, Mark. "[striving with Systems to deliver Individuals': William Blake's Psychic Re-animation of Greek Myth.](#)" *Working With English: Medieval and Modern Language, Literature and Drama* 7 (2011): 46-58. <WBHC 2624>

"Specifically, for Blake, Greek myth presents a context in which the debasement of poetical vision takes place while involving a reaction of thought that attempts to reinvigorate a 'Golden Age'. However, for Blake, the corruptions of Greek society prevented the redevelopment of a 'Poetic Genius' and Blake's interest in mythography led him to investigate the cultivation of aesthetic ideas in other societies" (46). Discusses Jacob Bryant, *Milton*, and *Laocoön*.

Burke, Edmund (1729-97) (See also [Mary Wollstonecraft](#), [Thomas Paine](#), the [Sublime](#), [Political and Historical Criticism](#), [The French Revolution](#), [America](#), and [Europe](#))

De Luca, Vincent A. "'Crouding After Night': Troping and the Sublime in *Poetical Sketches*." [Speak Silence: Rhetoric and Culture in Blake's Poetical Sketches](#). Ed. Mark L. Greenberg. Detroit: Wayne State University Press, 1996. 153-64. <WBHC 2104-05>

On Blake's early efforts at the sublime, with references to Lowth's Hebraisms and Burke.

Fairbanks, A. Harris. "[Blake, Burke, and the Clanrickard Monument](#)." *Blake: an Illustrated Quarterly* 31.3 (winter 1997-98): 76-81. <WBHC 1671>

Suggests the phrase, "One King, one God, One Law," in *Urizen* stems from the inscription, "Un Roy, un Foy, un Loy," on the Westminster monument to Ann, Countess of Clanrickard, a relative of Edmund Burke.

Ibata, Hélène. [The Challenge of the Sublime: From Burke's "Philosophical Enquiry" to British Romantic Art](#). Manchester: Manchester University Press, 2018. <Blake (2020)>

On Burke's notion of the sublime and its reception in artistic circles. There are many relevant chapters on Blake and his circle, including Reynolds, Barry, West, and Fuseli. The chapter on Blake is titled "Against and beyond Burke: Blake's 'sublime Labours'" (235-66).

Lee, Tara. "[Vital Heat and the Organized Body: Burke, Blake, The French Revolution and The \[First\] Book of Urizen](#)." *European Romantic Review* 34.5 (2023): 527-48. <Blake (2024)>

"This article puts Blake in intimate dialogue with Burke, Sieyès, and other revolutionary and reactionary writers who evocatively updated the body politic metaphor to describe a radically changing political landscape" (abstract).

Mertz, J.B. "Teaching the Revolution Debate: Edmund Burke, His Radical Respondents, and William Blake." [Teaching Representations of the French Revolution](#). Ed. Julia Douthwaite Viglione, Antoinette Sol, and Catriona Seth. New York: MLA, 2019. <Blake 2020>

Describes teaching *The French Revolution* as a response to Edmund Burke.

Miner, Paul. "[Blake and Burke: The Dread Majesty of the Foetus](#)." *Notes and Queries* 61.1 (Mar. 2014): 22-27. <WBHC 2409>

On the influence of Burke's *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*: "Though scholars in pursuing this intellectual thread have firmly established Burke's influence on Blake, important derivations from Burke's famous volume remain undetected" (22).

Paulson, Ronald. "Burke's Sublime and the Representation of Revolution." [Culture and Politics from Puritanism to the Enlightenment](#). Ed. Perez Zagorin. Berkeley, Los Angeles, London: University of California Press, 1980. 241-70. <WBHC 2509>

On Blake's depiction of revolution in *America* largely in relationship to Burke and Rowlandson.

Burns, Robert (1759-1795) (See also [Robert Hartley Cromek](#))

Damrosch, Leopold, Jr. "[Burns, Blake, and the Recovery of the Lyric](#)." *Studies in Romanticism* 21.4 (1982): 637-60. <BBS 447>

Considers the Romantic recovery of the lyric, using Burns and Blake ("How sweet I roam'd from field to field," "The Sick Rose," and "The Tyger") as his primary examples.

Kroeber, Karl. "Inventing the Unconscious." "Ditties of No Tone." [British Romantic Art](#). Berkeley, Los Angeles, London: University of California Press, 1986. 9-33. 59-81. <BBS 541>

“Inventing the Unconscious” compares Blake and Hogarth, using *The Book of Urizen* and *Industry and Idleness* as primary examples. “Ditties of No Tone” compares Blake and Burns, using *The Songs of Innocence and of Experience* and *Poems Chiefly in the Scottish Dialect* as primary examples.

Noble, Andrew. “Burns, Blake, and Romantic Revolt.” [*The Art of Robert Burns*](#). Ed. R.D.S. Jack and Andrew Noble. London and Totowa, 1982. 191-214. <BBS 587-88>

“If [Blake and Burns were] not identical twins, they were certainly spiritual kindred” (193).

Saintsbury, George. “Burns, Blake, and the Close of the Eighteenth Century (with an Excursus on Ossian). [*A History of English Prosody*](#). Vol. III. London: Macmillan, 1910. 9-42. <BB #2614>

Despite its age, a good overview of Blake in the context of late eighteenth century prosody, with brief discussions of Burns, Darwin, Hayley, Maria Williams, and Ossian.

Byron, George Gordon, Sixth Baron Byron (1788-1824) (See also [*The Ghost of Abel*](#))

Introduction

McGann, Jerome. “Byron.” [*William Blake in Context*](#). Cambridge: Cambridge University Press, 2019. 200-10. <Blake (2020, 2021, 2022, 2025)>

Studies

Bidney, Martin. “*Cain* and *The Ghost of Abel*: Contexts for Understanding Blake’s Response to Byron.” *Blake Studies* 8.2 (1979): 145-65. <BBS 412>

Suggests that Blake wrote a new ending for Byron’s *Cain*.

Cocharan, Peter. “Blake, Byron and the Blushing Archangels.” *The Blake Journal* 6 (2001): 5-17. <WBHC 1749>

Comparison of the writers, with reference to *The Ghost of Abel*.

Goldberg, Brian. “[Byron, Blake, and Heaven](#).” *Romanticism on the Net* 27 (Aug. 2002): 34 pars. <WBHC 2086>

Compares Byron and Blake’s “theories of heaven” (abstract).

Green, Matthew J.A. “[Voices in the Wilderness: Satire and Sacrifice in Blake and Byron](#).” *Byron Journal* 36.2 (Dec. 2008): 117-29. <WBHC 2104>

Views Blake and Byron in “the larger tradition of Menippean satire” (117).

McGann, Jerome. “[Blake and Byron; or, Art and Imagination after the Second Fall](#).” *Christianity and Literature* 66.4 (Sept. 2017): 609-30. <Blake (2018)>

“[G]ives a close study of their shared preoccupation with the politics, both psychic and historical, of guilt, retribution, atonement, and forgiveness and their respective, specifically imaginative, treatments of these subjects” (abstract).

McKeever, Kerry Ellen. “[Naming the Name of the Prophet: William Blake’s Reading of Byron’s Cain: A Mystery](#).” *Studies in Romanticism* 34.4 (1995): 615-36. <WBHC 2389>

Offers “a close reading of Elijah’s story” to “more thoroughly inform Blake’s appeal to Byron in the name of the prophet” (616).

Reisner, Thomas A. “Cain: Two Romantic Interpretations.” *Culture* 31 (1970): 124-43. <BB #2508>

Largely a summary of *The Ghost of Abel* and Byron’s *Cain*.

Sorensen, Peter J. “[Blake as Byron’s Biographer: An Anthroposophic Reading of The Ghost of Abel.](#)” *Wordsworth Circle* 30.3 (summer 1999): 161-65. <WBHC 2881>

“Blake wanted to rescue Byron” in *The Ghost of Abel* (161).

Tannenbaum, Leslie. “Blake and the Iconography of Cain.” [Blake in His Time](#). Ed. Robert N. Essick and Donald Pearce. Bloomington: Indiana University Press, 1978. 23-34. <BBS 467, WBHC 2003-04>

On Blake’s rewriting of the iconography of Cain.

Tannenbaum, Leslie. “[Lord Byron in the Wilderness: Biblical Tradition in Byron’s Cain and Blake’s Ghost of Abel.](#)” *Modern Philology* 72.4 (May 1975): 350-64. <BBS 657>

Examines the reference to Byron in *The Ghost of Abel* in light of “Blake’s citation of biblical tradition” (351).

Tayler, Irene. “Blake Meets Byron on April Fool’s.” *English Language Notes* 16.2 (1978): 85-93. <BBS 657>

“About laughter in Blake, especially in *The Ghost of Abel*” (BBS 657).

Whitehead, Angus. “[A Quotation from Lord Byron’s The Two Foscari in William Blake’s The Ghost of Abel.](#)” *Notes and Queries* 53.3 (2006): 325-26. <WBHC 2849-50>

“‘Life for Life! Life for Life!’ in Blake’s *Ghost of Abel* (1822) also appears in Act IV of Byron’s *The Two Foscari*, which was bound and issued with Byron’s *Cain* and *Sardanapalus* (1821)” (WBHC 2850).

Clare, John (1793-1864)

Hannah, Daniel. “[Invitations and Withdrawals: Queer Romantic Ecologies in William Blake’s The Book of Thel and John Clare’s ‘The Nightingale’s Nest.’](#)” *Essays in Romanticism* 20 (2013): 1-18. <WBHC 2125>

Examines the poems through the lens of Queer Ecology.

Coleridge, Samuel Taylor (1772-1834)

Primary

Coleridge, Samuel Taylor. *Collected Letters of Samuel Taylor Coleridge*. Ed. Earl Leslie Griggs. 6 vols. Oxford: Oxford University Press, 1959. 4.833-34; 836-38. <BB #1407>

Two letters from 6 and 12 Feb. 1818 to Charles Tulk that record his reaction to the Songs.⁴⁵⁹

Secondary

Barr, Mark L. *Coleridge, Blake, and the Autonomous Reader*. New York: Palgrave Macmillan, 2021. <Blake (2022)>

“I would suggest then that Romantic literary production, born in a formative moment for the rule of law, works to uphold that rule or at least attempts to formulate an idea expression of it by framing its poetic subject in a particular way” (9).

Baulch, David M. “[Reading Coleridge Reading Blake](#).” *Coleridge Bulletin* 16 (2000): 5-14. <WBHC 1588>

On Coleridge’s Feb. 1818 letter on Blake.

Beer, John. “Blake, Coleridge and ‘the Riddle of the World.’” *Romanticism, Revolution and Language: The Fate of the Word from Samuel Johnson to George Eliot*. Cambridge and New York: Cambridge University Press, 2009. <WBHC 1590-91>

On Blake’s and Coleridge’s sense of contradiction, touching on their relationships to Milton and highlighting the couplet, “Do what you will, this Life’s a Fiction / And is made up of Contradiction,” from “The Everlasting Gospel.”

Beer, John. “Lamb, Coleridge, and Blake.” *Charles Lamb Bulletin* 136 (2006): 105-06. <WBHC 1593>

On the men’s connections and knowledge of each other.

Ferber, Michael. “[Coleridge’s ‘Anacalyptic’ Blake: An Exegesis](#).” *Modern Philology* 76.2 (1978): 189-93. <BBS 470>

Explicates Coleridge 1818 remarks on Blake.

Jackson, H.J. “‘swedenborg’s Meaning is the truth’: Coleridge, Tulk and Swedenborg.” *Philosophy Literature Mysticism: An Anthology of Essays on the Thought and Influence of Emanuel Swedenborg*. Ed. Stephen McNeilly. London: The Swedenborg Society, 2013.⁴⁶⁰ <WBHC 2407>

On what Tulk tried to teach Coleridge about Swedenborg, and Coleridge’s largely skeptical engagement.

Jessen, Elisabeth Engell. “Boehme and the Early English Romantics.” *An Introduction to Jacob Boehme: Four Centuries of Thought and Reception*. Ed. Ariel Hessayon and Sarah Apetrei. New York: Routledge, 2014. ⁴⁶¹

On Boehme’s influence on Blake and Coleridge.

⁴⁵⁹ Coleridge’s letter is reproduced at the website for 2024 Sotheby’s auction, [William Blake: “Poems with very wild and interesting pictures.”](#)

⁴⁶⁰ Originally published in *In Search of the Absolute—Essays on Swedenborg and Literature*, ed. and intro. Stephen McNeilly (London: Journal of the Swedenborg Society, 2004), 1-14.

⁴⁶¹ Not recorded in WBHC.

Johnson, Mary Lynne. "[Coleridge's Prose and a Blake Plate in Stedman's Narrative: Unfastening the 'Hooks & eyes' of Memory](#)." *Wordsworth Circle* 13.1 (1982): 36-38. <BBS 527>

On Coleridge's references to reading Stedman and his possible reaction to the engraving, "A Negro hung alive by the Ribs to a Gallows."

Lewis, Kevin. "The Impasse of Coleridge and the Way of Blake." *The Interpretation of Belief: Coleridge, Schleiermacher and Romanticism*. Ed. David Jasper. London, 1986. 225-43. [New York: St. Martin's Press, 1986](#). <BBS 550>

"[W]hile William Blake is effectively a Modern, Coleridge remains an Ancient whose thought, for that reason, remains effectively unavailable for appropriately modern enterprise of theological reformulation" (225).

Lines, Richard. "Coleridge and Charles Augustus Tulk." [Charles Lamb Bulletin 140](#) (2007): 167-79.⁴⁶²

A useful introduction to Tulk and his friendship with Coleridge, with references to Blake, Flaxman, and the Swedenborgian John Clowes.

Lines, Richard. " 'The Inventions of William Blake, Painter and Poet': An Early Appreciation of Blake's Genius." *The Journal of the Blake Society at St. James* 4 (1999): 56-65. <WBHC 2227>

"An intelligent argument that the author of the essay in *London University Magazine* (March 1830) is Charles Augustus Tulk" (WBHC 2227).

McElderry, B.R., Jr. "[Coleridge on Blake's Songs](#)." *Modern Language Quarterly* 9 (1948): 298-302. <BB #2199>

On Coleridge's commentary on the *Songs* in his 1818 letter to Charles Augustus Tulk.

Paley, Morton D. [Samuel Taylor Coleridge and the Fine Arts](#). Oxford: Oxford University Press, 2008. 188-93. <WBHC 2499>

"Discusses especially Coleridge's letter of 6 February 1818 about Blake's *Songs*" (WBHC 2499).

Paley, Morton D. "'Two Congenial Beings from Another Sphere': Blake and Coleridge." [Blake Journal](#) 10 (2006): 26-45. <WBHC 1757>

"A rewarding Blake Society lecture" (WBHC 1757).

Schwenger, Peter. "[Blake's Boxes, Coleridge's Circles, and the Frame of Romantic Vision](#)." *Studies in Romanticism* 35.1 (spring 1996): 98-117. <WBHC 2660>

On Romantic framing, especially as exemplified by Blake's drawing "Elisha in the Chamber on the Wall" and by Coleridge's poem, "Kubla Kahn."

Stevenson, Warren. *Divine Analogy: A Study of the Creation Motif in Blake and Coleridge*. Salzburg: University of Salzburg, 1972. <BB #A2756, WBHC 2708>

⁴⁶² Not recorded in WBHC.

On their depictions of the creation and its implications for their aesthetic theory.

Wheeler, Kathleen. “[Blake, Coleridge, and Eighteenth-Century Greek Scholarship](#).” *Wordsworth Circle* 30 (1999): 89-94. <WBHC 2847>

“Blake, Coleridge, and to a lesser extent, Wordsworth, took advantage of the advances in Greek textual scholarship after 1700, to imbibe the literature and philosophy of classical Greece” (89).

Cowper, William (1731-1800) (See also [William Hayley, The Life and Posthumous Writings of William Cowper, Annotations to Spurzheim](#), and [Letters](#))

Blake and Cowper

Barry Kevin. “Autonomous Song: Chabanon and Blake.” [Language, Music, and the Sign: A Study in Aesthetics, Poetics and Poetic Practice from Collins to Coleridge](#). Cambridge: Cambridge University Press, 1987. <WBHC 1583>

Positions Blake’s and Cowper’s invocations of music against the musical theories of James Ussher (1720-72) and Michel-Paul Guy de Chabanon (1730-92).

Bentley, G.E., Jr. “[Blake, Hayley, and Lady Hesketh](#).” *The Review of English Studies* 7.27 (Jul. 1956): 264-86. <BB #1157>

Important early article on Hayley’s relationship to Lady Hesketh (Cowper’s cousin) in writing the *Life* of Cowper and on Lady Hesketh’s views of Blake and of his work for Hayley, which were not as negative as previous work had suggested. Lays out key details about Blake’s time in Felpham.

Davie, Donald. “Conclusion.” [The Eighteenth-Century Hymn in England](#). Cambridge: Cambridge University Press, 1993. 155-58. <WBHC 1921>

Davie ends his study of the eighteenth-century hymn (stretching from John Byrom and Isaac Watts to John Newton and William Cowper) with a discussion of Blake’s relationship to this tradition.

Elfenbein, Andrew. “Cowper, Blake, and the Figure of The Invader.” *The Friend: Comment on Romanticism* 1 (Oct. 1992): 10-19. <WBHC 1980>

Observes that “[b]oth ‘Blake’s ‘A Poison Tree’ . . . and Cowper’s ‘On the Death of Mrs. Throckmorton’s Bullfinch’” use the phrase ‘veild the pole’ (10)” (WBHC 1980) to suggest Blake read Cowper’s poem.

Gill, Frederick C. “The Pre-Romantics.” [The Romantic Movement and Methodism: A Study of English Romanticism and the Evangelical Revival](#). London, 1937. New York: Haskell House, 1966. 146-59. <BB #1685>

Blake is paired with Cowper in the chapter.

Hilton, Nelson. “What has Songs to do with Hymns?” [Blake in the Nineties](#). Ed. Steve Clark and David Worrall. Basingstoke: Macmillan Press and New York: St. Martin’s Press, 1999. <WBHC 1863-65> 96-113.

A critically sophisticated analysis of how Blake's *Songs* utilized the conventions of eighteenth-century hymnody, with discussions of Isaac Watts, John and Charles Wesley, John Newton, William Cowper, Phillip Doddridge, and the Muggletonians and focusing at greatest length on "To Tizrah."

MacDonald, D. L. "[Pre-Romantic and Romantic Abolitionism: Cowper and Blake](#)." *European Romantic Review* 4.2 (1993): 163-82. <WBHC 2357>

On Cowper's "Pity for Poor Africans," Blake's "The Little Black Boy," and their relationship to abolitionism and especially Thomas Clarkson's *Essay on the Slavery and Commerce of the Human Species, particularly the African* (1786).

McConkey, Matthew. "[still Repeated Circles': William Cowper's The Task and the Shape of Habit](#)." *Cambridge Quarterly* 51.3 (2022): 242-57. <Blake (2023)>

"For Cowper, then, the idea of habit is a means of weighing the oppositional demands of the embodied and the immaterial self" (abstract).

Minnick, Thomas L. "[Blake and Cowper's Tame Hares](#)." *Blake: An Illustrated Quarterly* 4.1 (Aug. 1970): 11-12. <BB #1217.60>

Notes the signature on the Weather-House engraving for vol. II of Hayley's *Life of Cowper*.

Paley, Morton D. "[Cowper as Blake's Spectre](#)." *Eighteenth Century Studies* 1 (1968): 236-52. <BB #2345>

"There is much to suggest that the model for the Spectre of *Jerusalem* 10 was" William Cowper (237).

Pechey, Graham. "[The London Motif in Some Eighteenth-Century Contexts](#)." *Literature and History* 4 (1976): 2-29. <BBS 601>

Examines contemporary eighteenth-century uses of the imagery and verbiage in "London," including James Thomson and William Cowper.

Ryskamp, Charles. "[Blake's Cowperian Sketches](#)." *Review of English Studies* 9.33 (1958): 48-49. <BB #2607>

Identifies a sketch "for the proposed monument to Cowper at East Dereham" (48) on Hayley's 12 Feb. 1802 letter to Lady Hesketh and "an original pencil sketch of Cowper" (48).

Ryskamp, Charles. "[Blake's Drawing of Cowper's Monument](#)." *Princeton University Library Chronicle* 24.1 (1962): 27-31. <BB #2608>

On Blake's sketch for the monument of Cowper designed by Hayley (Butlin #357) and its impact on Flaxman's monument.

Ryskamp, Charles. "[Lawrence's Portrait of Cowper](#)." *Princeton University Library Chronicle* 20.3 (1959): 140-44. <BB #2609>

On the painting by Lawrence and the drawings and engravings of it by Ridley, Bartolozzi, and Blake, with references to William Hayley, Lady Hasketh, and Samuel Rose.

Whitehead, Angus. "[William Blake's Subsidiary Design of a Dog in his 'Heads of the Poets' Tempera of William Cowper \(c. 1800-1803\): An Identification](#)." *Notes and Queries* 53.3 (2006): 316-20. <WBHC 2850-51>

Identifies the dog as the spaniel described in Cowper's poem, *An Epitaph*, and suggests that "Night veil'd the pole" in "A Poison Tree" echoes Cowper's "On the Death of Mrs. Throckmorton's Bulfinch" (1789).

Cowper without Blake

Addison, Joan. "[William Cowper and George Romney: Public and Private Men](#)." *The Cowper & Newton Journal* 5 (2015): n.p.

On Cowper and Romney's relationship, touching on Romney's portrait of Cowper but not Blake's engraving of it.

Farrell, Molly. "[Data as Poetry in Cowper's Statistical 'Effusions.'](#)" *ELH* 87.4 (2020): 1025-54. <Blake (2022)>

In a thoughtful article examining poetry's relationship to statistics, Farrell argues that Cowper's "Verses Subjoined to the Bill of Mortality of Northampton" "take the foundational documents of biopolitical governmentality as a source of inspiration and even a model for creative innovation" (1027-28).

Gee, Lisa. "[William the Conqueror: The Friendship between William Hayley and William Cowper](#)." *The Cowper & Newton Journal* 3 (2013): n.p.

A useful overview of the men's friendship.

Oishi, Kaz. "William Cowper and Suburban Environmental Aesthetics." *Romantic Environmental Sensibility: Nature, Class and Empire*. Ed. Ve-Yin Tee. Edinburgh: Edinburgh University Press, 2022. 141-56. <Blake (2023)>

"Taking two poems by William Cowper, *The Task* (1785) and 'Retirement' (1782), this chapter situates their increasing awareness of the relationship between human well-being and the living environment in the context of eighteenth- and nineteenth-century suburbanization" (141).

Ryskamp, Charles. "[William Cowper and His Circle: A Study of the Hannay Collection](#)." *Princeton University Library Chronicle* 24.1 (1962): 2-26.

A description of the [Neilson Campbell Hannay Collection of William Cowper](#) at the Princeton Library, which includes books, manuscripts, letters, and the extra-illustration drawings of Cowper's works by William Upcott. The article prints Cowper's previously unpublished letters to John Duncombe (1729-1786).

Stokes, Christopher. "'The solitary saint walks forth to meditate at even-tide': Evangelical Prayer and Interiority in William Cowper." *Romantic Prayer: Reinventing the Poetics of Devotion, 1773-1832*. Oxford: Oxford University Press, 2021. 39-67. <Blake (2025)>

"Anxious attempts to turn inwards towards this deep root of identity involve Cowper in a traumatic experience of self-enquiry as self-division" (41).

Townsend, Chris. “[Poetic Injustice: Blank-Versed Abolitionism and Cowper’s *The Task*](#).” *European Romantic Review* 35.3 (2024): 495-510. <Blake (2025)>

“Taking as a case study William Cowper’s *The Task* of 1785—the poem of Cowper’s that gained him the attention of the Society for Effecting the Abolition of the Slave Trade in 1787—this essay considers some of the reasons why heroic couplets came to be treated with suspicion by politicized poets at the end of the eighteenth century, and thinks through some of the affordances of blank verse, in particular, that marked it out as attractive to abolitionists like Cowper (abstract).

Cristall, Ann Batten (1769-1848) (See also [Poetical Sketches](#))

Connolly, Tristanne. “Transgender Juvenilia: Blake’s and Cristall’s *Poetical Sketches*. [Women Reading William Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2007. 16-25. <WBHC 1795-1800>

Compares Blake’s *Poetical Sketches* to a volume that shares the same name by Ann Cristall: “Both poets assimilate, but not just tradition; they ingeniously assimilate the other gender, taking on, and blending, male and female voices at will” (33).

Matthews, Susan. “Blake’s Malkin.” [Re-envisioning Blake](#). Ed. Mark Crosby, Troy Patenaude, and Angus Whitehead. Basingstoke: Palgrave Macmillan, 2012. 108-29. <WBHC 1899-1900>

A key overview of Malkin’s life, his connections (including Ann Batten Cristall), and his relationship to Blake.

Darwin, Erasmus (1731-1802) (Fletcher chapter 3) (See also [Joseph Johnson](#), [Henry Fuseli](#), and [Erasmus Darwin](#), [The Botanic Garden](#))

Biographies

King-Hele, D. [Erasmus Darwin: A Life of Unequalled Achievement](#). London: Giles de la Mare, 1999.

King-Hele, Desmond, ed. [Charles Darwin’s Life of Erasmus Darwin](#). First Unabridged Edition. Cambridge: Cambridge University Press, 2003.

Wilson, Philip K., Elizabeth A. Dolan, and Malcolm Dick, ed. [Anna Seward’s Life of Erasmus Darwin](#). Studley, Warwickshire: Brewin Books, 2010.

Originally published 1804.

Writing

Darwin, Erasmus. *The Botanic Garden*. Illus. William Blake et al. Ed. Adam Komisaruk and Allison Dushane. 2 vols. Abingdon: Routledge, 2017. <Blake (2018, 2019)>

King-Hele, Desmond, ed. *The Collected Letters of Erasmus Darwin*. Cambridge: Cambridge University Press, 2007.

“[Erasmus Darwin: Letters and Related Correspondence, 1768-1819](#).” Cambridge University Library.

Digitized collection of letters.

Studies

Blake and Darwin

Bernath, Elizabeth. “‘seeking Flowers to Comfort Her’: Queer Botany in Blake’s *Visions*, Darwin’s *Loves* and Wollstonecraft’s *Rights of Woman*.” *Blake, Gender and Culture*. Ed. Helen P. Bruder and Tristanne J. Connolly. London: Pickering & Chatto, 2012. 111-22. <WBHC 1800-01>

“Alongside Blake’s botany in the 1790s [in *Visions*], I consider how two authors in Joseph Johnson’s circle of radical intellectuals, Erasmus Darwin and Mary Wollstonecraft, portray gender from botanically informed perspectives that suggest the naturalness of transgender and homoerotic sexualities” (111).

Brylowe, Thora. “[Antiquity by Design: Mediating the Portland Vase.](#)” *Romantic Antiquarianism*. Ed. Noah Heringman and Crystal B. Lake. Romantic Praxis Volume. 2014.

“The Portland Vase serves as a useful example of Romantic-era management of antiquity as both economic and cultural capital, and it points to a multifaceted mediation of ancient artifacts that crosses and complicates the categories of art and craft” (par. 1). Blake, Darwin, Wedgwood, and William Hamilton are discussed.

Connolly, Tristanne. “‘Mistaken for Natives of the Soil’: Translation and Erasmus Darwin’s *Loves of the Plants*.” *British Romanticism in European Perspective: Into the Eurozone*. Ed. Steve Clark and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2015. 133-54. <Blake (2019)>

Examines Joseph Philippe Francois Deleuze’s 1800 translation of *Loves of the Plants* (1789).

Corti, Claudia. “Orti apocalittici. Erasmus Darwin e William Blake tra poesia, arte e scienze naturali.” *Rivista di letterature moderne e comparate* 71.4 (2018): 349-63. In Italian. <Blake (2020)>

Dauphin, Caroline. “La métamorphose d’Ovide: transformations poétiques et végétales dans la poésie d’Erasmus Darwin et de William Blake.” *Inconstances romantiques: Visions et révisions dans la littérature britannique du long XIX^e siècle*. Ed. Antonella Braida-Laplace, Sophie Laniel-Musitelli, and Céline Sabiron, Nancy: Presses universitaires de Nancy-Éditions universitaires de Lorraine, 2019. In French. <Blake (2021)>

On Ovid’s *Metamorphoses* as hypotext for Blake’s hybrid plants in the *Songs*, *The Book of Thel*, and *Visions of the Daughters of Albion*.

Doxey, William S. “[William Blake and the Lunar Society](#).” *Notes and Queries* 18.9 (1971): 343. <BB #1515>

Notes that Darwin wrote in a 5 Apr. 1778 letter that he wouldn’t be able to attend the meeting of the Lunar Society that was being held in Soho.

Erle, Sibylle. “Shadows in the Cave: Refocusing Vision in Blake’s Creation Myth.” *Blake and Conflict*. Ed. Sarah Haggarty and Jon Mee. Basingstoke: Palgrave Macmillan, 2009. 144-63. <WBHC 2113-15>

On Blake's depictions of the eye and vision in relationship to John Locke and Isaac Newton; Swedenborg and the Swedenborgian optician, George Adams; and John Hunter and Erasmus Darwin.

Goldstein, Amanda Jo. "Blake's Mundane Egg: Epigenesis and Milieux." *Sweet Science: Romantic Materialism and the New Logics of Life*. Chicago: University of Chicago Press, 2017. 35-71. <*Blake* (2018)>

"Reading scenes of embryogenesis from *The First Book of Urizen* (1794), *Milton* (c. 1804-1811), and *Jerusalem* (1804-c. 1820) with related poetic prose accounts from Erasmus Darwin and Jean Baptiste Lamarck, this chapter presents a now unfamiliar premise that, I argue, held contemporary experimental life science open to poetic participation" (36).

Gourlay, Alexander S. [Rev. of Erasmus Darwin, *The Botanic Garden*, ed. Adam Komisaruk and Allison Dushane](#). *Blake: An Illustrated Quarterly* 55.4 (spring 2022): 9 pars. <*Blake* (2023)>

Includes a short appendix, "Darwin's Anemone and Blake's *Thel*," which suggests Darwin's influence on the title page of *The Book of Thel*.

Green, Matthew. "[Blake, Darwin and the Promiscuity of Knowing: Rethinking Blake's Relationship to the Midlands Enlightenment](#)." *Journal for Eighteenth-Century Studies* 30.2 (2007): 193-208. <*WBHC* 2102>

Reconsiders Blake's knowledge of Erasmus Darwin and his circle.

Hilton, Nelson. "[The Spectre of Darwin](#)." *Blake: An Illustrated Quarterly* 15.1 (summer 1981): 36-48. <*BBS* 391-92>

"This discussion will offer some examples of how Blake *could* have built on images and concepts supplied by Darwin—images and concepts available elsewhere, to a regular reader of *Philosophical Transactions* for instance, but most accessible to us, and possibly to Blake, in their strange poetic and annotated guise" (37). Highlights *The Four Zoas*, *Urizen*, and Blake's engravings of Darwin.

Keynes, Geoffrey. "Blake and the Wedgwoods." [Blake Studies: Essays on his Life and Work](#). 2nd ed. [Oxford: Clarendon Press, 1971](#). 59-65. .⁴⁶³ <*BB* #2010, *WBHC* 2249-50>

On Blake's relationship to the Wedgwoods, with references to Erasmus Darwin and *The Botanic Garden*, and the first publication of Josiah Wedgwood's and Blake's 1815 correspondence and receipts.

King-Hele, Desmond. "[Disenchanted Darwinians: Wordsworth, Coleridge, Blake](#)." *Wordsworth Circle* 25.2 (1994), 114-18. <*WBHC* 2256-57>

Short discussion of Darwin's possible influence on Blake's poetry.

King-Hele, Desmond. "Blake." [Erasmus Darwin and the Romantic Poets](#). London: Macmillan Press, 1986. 35-61. <*BBS* 536>

⁴⁶³ "The great part first printed in" (59n1) *TLS* (9 Dec. 1926), <*BB* #2043>.

Surveys Blake's poetry for the influence of Darwin.

King-Hele, Desmond. "[A Twist in the Tale of 'The Tyger.'](#)" *Blake: An Illustrated Quarterly* 23.2 (fall 1989): 104-06. <BBS 405>

Points out anticipations of the diction and rhymes of "The Tyger" in Erasmus Darwin's *Botanic Garden*.

Kroeber, Karl. "[Infirm Persuasion.](#)" *Studies in Romanticism* 21.3 (fall 1982): 428-30. <BBS 649-50>

Argues for a detailed chronology of Blake's life and that more attention be paid to Blake's relationship to science (especially Erasmus Darwin) and art.

Leonard, David Charles. "Erasmus Darwin and William Blake." *Eighteenth-Century Life* 4.3 (1978): 79-81. <BBS 548-49>

"The account of the evolution of species in *Urizen* appears to derive from Darwin's *Economy of Vegetation* (1791) and *Zoonomia* (1794), Part I" (BBS 549).

McNeil, Maureen. "Newton as National Hero." [Let Newton Be!](#) Ed. John Fauvel et al. Oxford, New York, Tokyo: Oxford University Press, 1988. Rpt. 1989. 223-39. <BBS 570, WBHC 2391>

On Newton's eighteenth-century reception, with the first half of the essay contrasting Blake's and Erasmus Darwin's views of Newton. (Along with two pictures of Harpo Marx as Newton.)

McNeil, Maureen. "The Scientific Muse: The Poetry of Erasmus Darwin." [Language of Nature: Critical Essays on Science and Literature](#). Ed. L.J. Jordanova. London, 1986. 223-39. <BBS 570>

An overview of Darwin's career and thought, with references to Isaac Newton, Joseph Priestley, and Blake.

Okada, Kazuya. "'Typhon, the lower nature': Blake and Egypt as the Orient." [The Reception of Blake in the Orient](#). London: Continuum, 2006. 29-37. <WBHC 1857-62>

On Blake's Egyptian imagery, particularly in Blake's commercial engravings, *Fertilization of Egypt* and *Tornado*, for Erasmus Darwin's [Botanic Garden](#) (1791).

Porter, Dahlia. "[Epistemic Images and Vital Nature: Darwin's Botanic Garden as Image Text Book.](#)" *European Romantic Review* 29.3 (2018): 295-308. <Blake (2019)>

"I argue that the full-page intaglio prints of plants in Darwin's book function as "epistemic images" by propounding a visual argument about organic life. The epistemic values embedded in the images of plants—specifically, the appearance of life and motion—are the result of artists' engraving techniques deployed in the service of eighteenth-century aesthetic conventions" (abstract).

Priestman, Martin. "'Fuseli's Poetic Eye': Prints and Impressions in Fuseli and Erasmus Darwin." [Romanticism and Illustration](#). Ed. Ian Haywood, Susan Matthews, and Mary L. Shannon. Cambridge: Cambridge University Press, 2019. 94-118. <Blake (2020)>

Suggests that Fuseli's illustrations "functioned like meditations on Darwin's complex ideas" (14).

Roe, Albert S. "Thunder of Egypt." [*William Blake: Essays for S. Foster Damon*](#). Ed. Alvin H. Rosenfeld. Providence: Brown University Press, 1969. 158-95. <BB #2565, BBS 626-27, WBHC 2608-09>

On Blake's use of Egyptian art, with references to Jacob Bryant and Erasmus Darwin.

Worrall, David. "[*William Blake and Erasmus Darwin's Botanic Garden*](#)." *Bulletin of the New York Public Library* 78.4 (summer 1975): 397-417. <BB #A3007>

Foundational survey of Darwin's influence on Blake's works of the late 1780s and first half of the 1790s ("The Sick Rose," *Vision*, *The French Revolution*, *America*, and *Urizen*).

Wang, Fusun. "Blake's Revolutionary Metaphor." *The Smallpox Report: Vaccination and the Romantic Illness Narrative*. Toronto, Buffalo, London: University of Toronto Press, 2023. 86-119. <Blake (2024)>

In a wider book on Romantic-era inoculation, Wang reads "the medico-botanical metaphor" (88) of inoculation in *Thel*, *Visions*, and "The Sick Rose," building on his previous chapter on Erasmus Darwin.

Wu, Ya-feng. "[*Blake's Critique of Erasmus Darwin's Botanic Garden*](#)." *Wordsworth Circle* 50.1 (winter 2019): 55-73. <Blake (2020)>

Argues that *Thel* and *Visions* are critiques of Darwin, "Darwin's Evolutionary Metaphor."

Darwin without Blake

Acosta, Rebeca Araya. "Expanding Comparative Views: Erasmus Darwin's *The Botanic Garden* (1789-1791) and *The Temple of Nature* (1803)." *Compiling Texts in Eighteenth-Century Britain: Mediating the Scottish Enlightenment*. Cham: Palgrave, 2024. 207-274. <Blake (2025)>

Some references to Fuseli's designs but not Blake's engravings.

Bailes, Melissa. *Regenerating Romanticism: Botany, Sensibility, and Originality in British Literature, 1750–1830*. Charlottesville: University of Virginia Press, 2023. <Blake (2025)>

Darwin figures in chapters 2 and 6. There is passing mention of Blake and Fuseli.

Bailes, Melissa. "[*Linnaeus's Botanical Clocks: Chronobiological Mechanisms in the Scientific Poetry of Erasmus Darwin, Charlotte Smith, and Felicia Hemans*](#)." *Studies in Romanticism* 56.2 (summer 2017): 223-52. <Blake (2018)>

The Darwin section is on the "Floral Clock episode" of *The Loves of Plants* (228).

Bailes, Melissa. "[*Transformations of Gender and Race in Maria Riddell's Transatlantic Biopolitics*](#)." *Eighteenth-Century Fiction* 32.1 (fall 2019): 123-44. <Blake (2020)>

Reads Maria Riddell's *Voyages to the Madeira, and Leeward Caribbean Isles* (1792) in relation to Darwin and other naturalists.

Browne, Janet. “[Botany for Gentlemen: Erasmus Darwin and *The Loves of the Plants*.](#)” *Journal of the History of Science* 80 (1989): 593–621.

Largely on Darwin’s adaptation of Linnaeus and presents tables detailing Darwin’s depictions of women and sexual practices.

Calè, Luisa. “[A Female Band Despising Nature’s Law’: Botany, Gender and Revolution in the 1790s.](#)” *Romanticism on the Net* 17 (Feb. 2000): 29 pars.

On the political implications of women writers and artists (Wollstonecraft, Seward, and Kauffman) using the botanic sexualized language of Linnaeus and Erasmus Darwin, and the anti-Jacobin response.

Coffey, Donna. “[Protecting the Botanic Garden: Seward, Darwin, and Coalbrookdale.](#)” *Women’s Studies* 31.2 (2002): 141–64.

On the tension between Seward and Darwin over the impact of the industrial revolution on Coalbrookdale.

Cogan, Lucy. “Drunkenness, Compulsion, and the Disintegration of the Self: Erasmus Darwin’s Theory of *Ebrietas* in the Writings of Maria Edgeworth.” *Life, Death, and Consciousness in the Long Nineteenth Century*. Ed. Lucy Cogan and Michelle O’Connell. Cham: Palgrave Macmillan, 2022. <*Blake* (2023)>

Blake is referenced slightly in the introduction to the book.

Connolly, Tristanne J. “Flowery Porn: Form and Desire in Erasmus Darwin’s ‘The Loves of the Plants.’” *Literary Compass* 13.1 (2016): 604–16.

“This article examines how *The Loves of the Plants* envisions a continuum of life forms and of disciplines by portraying and performing cross-species erotic interaction.

Personification of vegetable reproduction invites readers to conceive of their own desire in botanic terms (as, indeed, readers and parodists did)” (604).

Connolly, Tristanne. “‘Mistaken for Natives of the Soil’: Translation and Erasmus Darwin’s *Loves of the Plants*.” [British Romanticism in European Perspective: Into the Eurozone](#). Ed. Steve Clark and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2015. 133-54. <*Blake* (2019)>

Examines Joseph Philippe Francois Deleuze’s 1800 translation of *Loves of the Plants* (1789).

Couch, Daniel Diez. “[Poe, Sympathetic Ink, and Chemical Landscapes in Nineteenth-Century America.](#)” *Arizona Quarterly: A Journal of American Literature, Culture, and Theory* 75.3 (fall 2019): 1-26. <*Blake* (2020)>

Includes discussion of Darwin’s depiction of sympathetic ink in *The Economy of Vegetation* (6-7).

Elliott, Paul A. [Erasmus Darwin’s Gardens: Medicine, Agriculture and the Sciences in the Eighteenth Century.](#) Woodbridge: Boydell Press, 2021. <*Blake* (2022)>

Fara, Patricia. [*Erasmus Darwin: Sex, Science, and Serendipity*](#). Oxford: Oxford University Press, 2012.

Slight discussion of Blake in a popular overview of Darwin.

Fetz, Marcelo. “[Negotiating Boundaries: Encyclopédie, Romanticism, and the Construction of Science/Negociando fronteiras: Encyclopédie, romantismo e a construção da ciência](#).” *História, Ciências, Saúde—Manguinhos* 24.3 (July-Sept. 2017): 645-63. In English (abstracts in English and Portuguese). <*Blake* (2018)>

Griffiths, Devin. *The Age of Analogy: Science and Literature between the Darwins*. Baltimore: Johns Hopkins University Press, 2016. <*Blake* (2018)>

Considers scientific poetry.

Haut, Asia A. “[Reading Flora: Erasmus Darwin’s *The Botanic Garden*, Henry Fuseli’s Illustrations, and Various Literary Responses](#).” *Word & Image* 20.4 (2004): 240-56.

“This essay focuses on a nexus of late eighteenth-century British botanically related texts -both literary and visual -in which the garden is revealed to be a site in which gender-dependent assertions over language are contested” (240). In addition to Fuseli’s illustrations to Darwin, work by Anna Seward (1742-1809) and Richard Polwhele’s *The Unsex’d Females* (1798) are considered.

Hernández-Avilez, Eva Guadalupe, and Rosaura Ruiz-Gutiérrez. “[From One Darwin to Another: Charles Darwin’s Annotations to Erasmus Darwin’s ‘The Temple of Nature.’](#)” *Humanities and Social Sciences Communications* 10 (2023): 11 pp. <*Blake* (2024)>

Notes the markings of Charles Darwin in his copy of *The Temple of Nature* to suggest that his “annotations indicate his and his grandfather’s shared interest in the competition for reproduction (sexual selection) and point to a more remarkable resemblance between Erasmus Darwin’s *The Temple of Nature* and Charles Darwin’s *The Descent of Man* (1871) rather than to Charles Darwin’s theory of evolution by means of natural selection (*The Origin of Species*), to which Erasmus’s ideas are more often compared” (abstract).

Jackson, Noel. “[Rhyme and Reason: Erasmus Darwin’s Romanticism](#).” *Modern Language Quarterly* 70.2 (2009): 171-94.

“I want to show how *The Botanic Garden* was identified as a dangerously radical text not solely because of its content but because of the compound logic of its form” (175).

Kelley, Theresa M. [Clandestine Marriage: Botany and Romantic Culture](#). Baltimore: Johns Hopkins University Press, 2012.

Morillo, John. “The Other Darwin: Posthumanism’s Dignified Pantomime, Eleusinian Mysteries of Evolution, and the Descent of Man in Erasmus Darwin’s *Temple of Nature*.” *The Rise of Animals and Descent of Man, 1660–1800: Toward Posthumanism in British Literature between Descartes and Darwin*. Newark: University of Delaware Press, 2018. 155-91. <*Blake* (2020)>

Patsoura, Elliot. "Toward a Genealogy of Geoengineering: Erasmus Darwin and the Little Ice Age." *Eighteenth-Century Environmental Humanities*. Ed. Jeremy Chow. Lewisburg: Bucknell University Press, 2023. <Blake (2023)>

"I explore how Darwin gives expression to the incapacity of nature to be fully domesticated, precisely in and among a proposal propounding the very necessity of its domestication."

Priestman, Martin. "'Fuseli's Poetic Eye': Prints and Impressions in Fuseli and Erasmus Darwin." *Romanticism and Illustration*. Ed. Ian Haywood, Susan Matthews, and Mary L. Shannon. Cambridge: Cambridge University Press, 2019. 94-118. <Blake (2020)>

Suggests that Fuseli's illustrations "functioned like meditations on Darwin's complex ideas" (14).

Priestman, Martin. *The Poetry of Erasmus Darwin: Enlightened Spaces, Romantic Times*. Farnham: Ashgate, 2013. <Blake (2018)>

Schwartz, Janelle A. "'Unchanging but in Form': The Aesthetic Episteme of Erasmus Darwin." *Worm Work: Recasting Romanticism*. Minneapolis: University of Minnesota Press, 2012. 27-70.

Argues that *The Temple of Nature* (1803) "discloses Darwin's vision of organic wholeness in the natural world as an essentially vermicular activity" (xxv).

Thomasen, Laura Søvsø. "[Showing and Telling Science—The Integrated Use of Literature and Images in the Works of Erasmus Darwin and Alexander von Humboldt](#)." *Interdisciplinary Science Reviews* 42.3 (2017): 227-40. <Blake (2018)>

Chevalier d'Éon (1728-1810)

Mayberry, Tommy. "'Composite Gender' as the Book of Oothoon: Dress, Drag, and the Transgender Marygold Flower-Nymph." *William Blake's Manuscripts: Praxis, Puzzles, and Palimpsests*. Ed. Mark Crosby and Josephine A. McQuail. Switzerland: Palgrave Macmillan, 2024. 301-28. <Blake (2025)>

"Examining the historically documented transgender phenomenon of 'Molly Houses' and the cross-dressing Chevalier D'Éon as well as fashion styles post-French Revolution, I establish a background that supports a drag/trans- reading of Blake's *Visions of the Daughters of Albion*" (abstract).

Schuchard, Marsha Keith. "[Blake's 'Mr. Femality': Freemasonry, Espionage, and the Double Sexed](#)." *Studies in Eighteenth-Century Culture* 22 (1992), 51-71. <WBHC 2657>

Suggests that Mr. Femality in *Island* can be identified with the transgendered Chevalier d'Éon.

De Quincey, Thomas (1785-1859)

Primary

De Quincey, Thomas. "[Sketches of Life and Manners, from the Autobiography of an Opium Eater](#)." *Tait's Edinburgh Magazine* 7 (Mar. 1840), 166. <BB #A1478>

Cites the description of death as “a golden gate” from “To the Queen,” which was published in Blake’s edition of *The Grave*.

Secondary

Groves, David “[Blake, The Grave, and Edinburgh Literary Society](#).” *Blake: An Illustrated Quarterly* 24.1 (summer 1990): 251-52. ⁴⁶⁴ <BBS 406-07>

Notes an unrecorded November 1808 review of *The Grave* in *Scots Magazine* and touches on Thomas De Quincey’s knowledge of Blake.

Groves, David “[Blake and the Edinburgh Literary Gazette—with a Note on Thomas De Quincey](#).” *Blake: An Illustrated Quarterly* 25.3 (winter 1991-92): 127-31. <BBS 408>

Highlights two reviews of Allan Cunningham’s [Lives of the Most Eminent British Painters](#) (one for each volume), and second’s reference to Blake, which Groves argues could have been by De Quincey.

Godwin, William

Primary

[The Diary of William Godwin](#). Ed. Victoria Myers, David O’shaughnessy, and Mark Philp Oxford: Oxford Digital Library, 2010.

Identifies two of the people named Blake in Godwin’s diary as the poet, painter, and engraver.⁴⁶⁵

[On 16 Apr. 1796](#): “tea miss [Mary] Hayes, w[ith] [Samuel] Hamilton, Blake, [Joshua] Cristall, mrs Gregory [unknown] & dr Crawford [unknown].”

[On 4 Apr. 1797](#): “Dine at [Joseph] Johnson’s, w[ith] [Henry] Fuseli, [Charles] Grignion [the Elder or Younger?], Blake, Dr Anderson [unknown] & A[rthur] Aikin.”

Secondary

Erdman, David V. “[Blake and Godwin](#).” *Notes and Queries* 1.1 (1954): 66-67. <BB #1558>

Considers it possible that Blake lent Godwin money as implied by Tatham’s [Life](#).

Erdman, David V. “[‘Blake’ Entries in Godwin’s Diary](#).” *Notes and Queries* [old series] 198 (1953): 354-56. <BB #1559>

Notes that there are few people named “Blake” mentioned in [Godwin’s diary](#).

⁴⁶⁴ As BBS points out (406n1), the pagination for *Blake* should have started anew with this issue. “[Correction to Pagination]” in *Blake: An Illustrated Quarterly* 24.2 (fall 1990), 75, offers the correct pagination, but as the both the html and the pdf version retained the erroneous pagination, I have retained the erroneous pagination here.

⁴⁶⁵ Bentley points out that Lady Caroline Lamb suggested that Godwin’s contact with “Mr and Mrs. Blake” in 1820 and 1821 are William Blake of St. John Herts and his wife (WBHC 3240). The emendations below are mine.

Wada, Ayako. "Visions of the Love Triangle and Adulterous Birth in Blake's *The Four Zoas*." *Sexy Blake*. Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2013.⁴⁶⁶ 35-46. <WBHC 1803-04>

"This chapter explores a new way to read the relationship of Los, Urizen and Enitharmon in [The Four Zoas] as a love triangle, and further suggests that, to an extent, the poem in this aspect may be regarded as Blake's tribute to Mary Wollstonecraft and possibly her husband William Godwin" (35).

Goethe, Johann Wolfgang von (1749-1832)

Bidney, Martin. *Blake and Goethe: Psychology, Ontology, Imagination*. Columbia: University of Missouri Press, 1988. <BBS 372, WBHC 1627-28>

Points to affinities in their works and engagement with myth and the "Romantic inward quest" (xiii), highlighting *Faust* and *The Four Zoas*.

Jamosky, Edward, and James B. Robinson. "The Reconciliation of Opposites in Goethe's *Faust* and in William Blake's *Marriage of Heaven and Hell*." *Occasional Papers in Language, Literature and Linguistics*, Series A, No. 30 (1988): 1-14. <BBS 525>

"Both Blake and Goethe . . . realize, though in very different ways literally that the solution to the human dilemma presented by those contraries is to be found not in the glorification of one side and suppression of the other, but in their harmony' (11)" (BBS 525).

Stead, Evanghelia. "First Steps in Britain." *Goethe's Faust I Outlined: Moritz Retzsch's Prints in Circulation*. Brill, 2023. <Blake (2024)>

On the British reception of Friedrich August Moritz Retzsch's illustrations to *Faust*, which were given to Henry Crabb Robinson by Friedrich Christoph Perthes, the publisher of Robinson's German biographical sketch of Blake: "Perthes's bond and counter-bond of cultural exchange brings Retzsch's interpretation of *Faust* to Britain via the very same mediator as had sponsored Blake in Germany, bridging visionary poetry and art in a ritual of give and receive" (n.p.).

Hamann, Johann Georg (1730-1788)

Regier, Alexander. *Exorbitant Enlightenment: Blake, Hamann, and Anglo-German Constellations*. Oxford: Oxford University Press, 2018. <Blake (2019, 2020, 2022, 2023, 2024)>

Positions Blake and Johann Georg Hamann against a backdrop of unrecognized Anglo-German networks; in addition to Blake and Hamann, it includes chapters on Johann Heinrich Füssli, Lavater, and the London Moravians.

Richter, Helene. "Blake und Hamann: Zu Hamanns 200 Geburtstag." *Archiv für das Studium der neuerer Sprachen*. 158 and 159 (1930): 36-45 and 195-210. In German. <BB #2519>

⁴⁶⁶ Many papers were delivered at the conference "Blake, Gender and Sexuality in the Twenty-First Century, aka The Sexy Blake Conference, 15-16 July 2010, St Aldate's, Oxford" (17n1).

[Hazlitt, William](#)

Primary

Hazlitt, William. *Lectures on the English Poets*. London: Printed for Taylor and Hessey, 1818. <BB #1816, WBHC 2134>

“The statement: ‘Chaucer, it has been said, numbered the classes of men, as Linnaeus numbered the plants,’ clearly refers to the almost identical statement in Blake’s *Descriptive Catalogue*” (BB #1816).

Hazlitt, William. [*The Plain Speaker: Opinion on Books, Men, and Things*](#). 2 vols. London, 1826. I.223-24. <BB #1817, WBHC 2134>

“In ‘Essay IX. On the Old Age of the Artist,’ Blake is mentioned in a list including Flaxman, Cosway, and other artists as ‘a profound mystic’” (BB #1817).

[Hegel, Georg Wilhelm Friedrich \(1770-1831\)](#)

Punter, David. *Blake, Hegel and Dialectic*. Amsterdam: Rodopi, 1982. <BBS 610>

“Asserts in particular ‘two points . . . that Blake’s writings can be elucidated by looking at the *history* of dialectical thinking . . . and . . . that there is a *particular* advantage to be derived from comparison with Hegel’ (252-53)” (WBHC 610).

Rajan, Tilottama. “[Blake, Hegel, and the Sciences](#).” *The Wordsworth Circle* 50.1 (2019): 20-35. <Blake (2020)>

Compares Hegel’s and Blake’s depictions of the sciences, with a focus on *Urizen*, *The Song of Los*, and *The Book of Los*.

[Hemans, Felicia \(1793-1835\)](#)

Primary

Heman, Felicia. “The Painter’s Last Work.—A Scene.” *Blackwood’s Edinburgh Magazine* 31 (Feb. 1832): 220-21.⁴⁶⁷ <BB #1830>

“A footnote to the first printing says that this poem was ‘suggested by the closing scene in the life of the painter Blake; as beautifully related by [Allan Cunningham](#)’” (BB #1830).

Secondary

Feldman, Paula R. “[Felicia Hemans and the Mythologizing of Blake’s Death](#).” *Blake: An Illustrated Quarterly* 27.3 (winter 1993-94): 69-72. <WBHC 1647>

On the two versions of Hemans’ “The Painter’s Last Work,” which was inspired by Allan Cunningham’s account of Blake’s death.

Trawick, Leonard. “[William Blake’s German Connection](#).” *Colby Library Quarterly* 13.4 (1977): 299-45. <BBS 663>

“Henry Fuseli and Johann Caspar Lavater [. . .] link Blake with the main currents of German literature of his time and confirm the lines of parallel development from earlier sources” (299).

⁴⁶⁷ See BB #1830 for the many subsequent reprintings.

[Herder, Johann Gottfried \(1744-1803\)](#)

Herriman, Noah. "William Blake, the Ballad Revival, and the Deep Past of Poetry." *Deep Time: A Literary History*. Princeton, NJ: Princeton University Press, 2023. 120-75. <*Blake* (2024, 2025)>

Considers Blake's notion of deep time in relationship to the eighteenth-century ballad revival and especially to Joseph Ritson's *A Select Collection of English Songs* (1783), with a focus on the "Introduction" and "Earth's Answer" from the *Songs of Experience* and on the "contact zone between geology and prehistory" (169) in *Milton* and *Jerusalem*. There are also comparisons between Blake and Herder.

[Hershel, William \(1738-1822\)](#)

Doxey, William S. "William Blake and William Herschel: The Astronomer and 'The Tyger.'" [*Blake Studies*](#) 2.2 (1970): 5-13. <BB #1218.27>

Suggests that Blake may have drawn on Herschel's scientific writings in "The Tyger."

Lundeen, Kathleen. "[On Herschel's Forty-Foot Telescope, 1789.](#)" *BRANCH: Britain, Representation and Nineteenth-Century History*. Ed. Dino Franco Felluga. Extension of *Romanticism and Victorianism on the Net* (2012).⁴⁶⁸

"Though Herschel and Blake diverge on the value of the telescope, they both reject the idea that seeing is passive, mechanical, and uniform among all people and argue that it engages the imagination" (n.p.).

[Hölderlin, Friedrich \(1770-1843\)](#)

Kirwan, Michael. "['A Candle in Sunshine': Desire and Apocalypse in Blake and Hölderlin.](#)" *Contagion: Journal of Violence, Mimesis, and Culture* 9 (2012): 179-204. <WBHC 2257>

On the Blake's and Hölderlin's relationship to Christianity: "For all that each finds orthodox, organized Christianity untenable, Blake's resistance to Hellenism in favor of an adherence to biblical 'prophetic' logic seems to allow for a less self-destructive alternative" (185).

Shanks, Andrew. "A Shaken Sacramentalism: Hölderlin and Blake." [*What Is Truth?: Towards a Theological Poetics*](#). London and New York: Routledge, 2001. <WBHC 2671>

"What Hölderlin and Blake have in common is that they are both poets of extraordinary sacramental ambition, responding to the new opportunities [...] that had, in their day, been opened up by the great negative impact of the Enlightenment" (67-68).

[Hogg, James \(1770-1835\)](#)

Groves, David. "[Blake, the Edinburgh Literary Journal, and James Hogg.](#)" *Blake: An Illustrated Quarterly* 32.1 (summer 1998): 14-16. <WBHC 1674>

Highlights 1830 notices of Cunningham's "Life of Blake" in the *Edinburgh Literary Journal* and raises the possibility that they might be by James Hogg, even though "[t]he most that may safely be claimed is that Hogg probably saw, and enjoyed, those reviews, and he probably read their comments on Blake" (16).

⁴⁶⁸ Not in WBHC or *Blake*.

Groves, David. “W—M B—E, A Great Original’: William Blake, *The Grave*, and James Hogg’s *Confessions*.” *Scottish Literary Journal* 18.2 (Nov. 1991): 27-45 <BBS 496, WBHC 2109>

Suggests the “W—M B—E” in Hogg’s *Confessions* is William Blake.

[Holbach, Paul Henri Thiry, baron d' \(1723-1789\)](#)

Hoagwood, Terrence Allan. “Holbach and Blake’s Philosophical Statement in ‘The Voice of the Devil.’” *English Language Notes* 15.3 (1978): 181-86. <BBS 510>

Discussing *Marriage*: “Blake and Holbach use similar antitheses, such as Love and Hate, Attraction and Repulsion” (BBS 510).

[Hooper, Lucy \(1816-1841\)](#)

Primary

Keese, John, ed. “[The Fairy's Funeral](#).” *The Poetical Remains of the Late Lucy Hooper*. New York: Samuel Colman, 1842.

Secondary

Linkin, Harriet Kramer. “[Lucy Hooper, William Blake, and 'The Fairy's Funeral'](#).” *Romanticism and Victorianism on the Net* 54 (2009): 11 pars. <WBHC 2334>

On Blake’s probable influence on Hooper’s poem.

Hunt, James Henry Leigh (1784-1859), John (1775-1848), and Robert (See also [Biographies](#), [Jerusalem](#), [The Grave](#), and [A Descriptive Catalogue](#))

Erdman, David V. “[Blake's 'Nest of Villains'](#).” *Keats-Shelley Journal* 2 (1953): 61-71. <BB #1567>

Largely on the hostile reviews of Blake by *The Examiner*, but also describes Blake’s relationship to Hayley’s friend, John Carr (1772-1832), and Carr’s publishing career with Richard Phillips.

Ripley, Wayne C. “[William Blake and the Hunt Circle](#).” *Studies in Romanticism* 50.1 (2011): 173-93. <WBHC 2587>

“I want to revisit this contentious relationship [between Blake and the Hunt Circle] in light of an unrecorded reference to Blake by Leigh Hunt in the short lived quarterly *The Reflector* (1810/11-12)” (173-74).

Hunter, John (1728-1793) and William (1718-1783) (See also [Affect](#), [The Royal Academy](#), [The \[First\] Book of Urizen](#) and [An Island in the Moon](#))

Codsi, Stephanie. “Blake’s Gothic Humour: The Spectacle of Dissection.” [William Blake's Gothic Imagination: Bodies of Horror](#). Ed. Chris Buncock and Elizabeth Effinger. Manchester: Manchester University Press, 2018. 150-62. <Blake (2019, 2020, 2021)>

Ties Blake’s sense of the Gothic to medical dissection.

Cogan, Lucy. “William Blake’s Monstrous Progeny: Anatomy and the Birth of Horror in *The [First] Book of Urizen*.” [William Blake's Gothic Imagination: Bodies of Horror](#). Ed. Chris Buncock and Elizabeth Effinger. Manchester: Manchester University Press, 2018. 129-49. <Blake (2019, 2020, 2021)>

With references to the anatomist, John Hunter, analyzes the dissection of the universe by Urizen in *The [First] Book of Urizen*.

Engelstein, Stefani. “[The Regenerative Geography of the Text in William Blake](#).” *Modern Language Studies* 30.2 (2000): 61-86. <WBHC 1984, 1987>⁴⁶⁹

Considers how Blake represented bodies, with many references to the anatomist, John Hunter.

Lee, T.C. “[Anatomy and Academies of Art II—A Tale of Two Cities](#).” *Journal of Anatomy* 236.4 (2020): 577-87. <Blake (2022)>

On the teaching of anatomy at both the Royal Academy of Arts (London) and the Royal Hibernian Academy of Arts (Dublin), with substantial discussion of William Hunter, the first professor of anatomy at the Royal Academy.

Oppenheimer, Jane M. “[A Note on William Blake and John Hunter](#).” *Journal of the History of Medicine and Applied Sciences* 1 (1946): 41-46. <BB #2328>

First association of Jack Tearguts in *Island* and the surgeon, John Hunter (1728-93).

Kant, Immanuel (1724-1804)

Baulch, David M. “[Relative Aesthetics and the Last Judgment: Blake’s Sublime and Kant’s Third Critique](#).” *European Romantic Review* 12.2 (2001): 198-205. <WBHC 1588>

On Blake’s use of the sublime in the context of Kant.

Carothers, Yvonne M. “Space and Time in *Milton*: The ‘Bard’s Song.’” *Blake in His Time*. Ed. Robert N. Essick and Donald Pearce. Bloomington: Indiana University Press, 1978. 116-27. <BBS 466-68, WBHC 2003-04>

On Blake’s idea of space and time, with references to Kant.

Dunn, Allen. “[The Spirits of Satire: Kant and Blake Read Emanuel Swedenborg](#).” *Soundings: An Interdisciplinary Journal* 102.4 (2019): 325-44. <Blake (2020)>

On how Kant and Blake satirized Swedenborg.

Neubauer, John. “The Sick Rose as an Aesthetic Idea: Kant, Blake, and the Symbol in Literature.” *Studies in Eighteenth-Century Culture: Irrationalism in the Eighteenth Century*. Ed. Harold Pagliaro. Cleveland: Press of Case Western Reserve University, 1972. 167-79. <BB #A2280>

Uses “The Sick Rose” to illuminate Kant’s argument in chapter 59 of *Critique of Judgement*: “[T]o interpret a poem of pure poetic idiom implies an attempt to transpose its poetry into conceptual language, the way the Kantian symbol asks to be converted into its original concept” (171).

Weiskel, Thomas “Darkning Man: Blake’s Critique of Transcendence.” *The Romantic Sublime: Studies in the Structure and Psychology of Transcendence*. Baltimore: John Hopkins University Press, 1976. 63-79. <BBS 675>

⁴⁶⁹ WBHC lists the entry twice, with the first being out of alphabetical order.

On “the confrontation of Blake and Kant” (*BBS* 675).

Keats, John (1795-1821)

Robertson, P.J.M. “Criticism and Creativity IV: Blake and Keats.” *Queen’s Quarterly* 91 (1984): 941-53. <*BBS* 624>

“Keats echoes, confirms and illuminates Blake in his own way’ (943)” (*BBS* 624).

Klopstock, Friedrich Gottlieb (1724-1803) and Margaret (aka, Margareta or Meta; born Möller) (1728-1758) (See also [William Hayley](#), [Eighteen Heads of the Poets](#), the [Notebook](#), and [Letters](#))

Paley, Morton D., and Mark Crosby. “[Catherine Blake and Her Marriage: Two Notes](#).”

Huntington Library Quarterly 78.3 (2015): 479-91. <*WBHC* 2503>

Two shorter pieces published together: Paley, “The Torments of Love and Jealousy in William and Catherine Blake” (479-85) and Crosby, “The Lamentations of Catherine Blake” (485-91). Paley focuses on 1790s, and Crosby, on William Hayley’s references to Catherine, Blake’s and Hayley’s comparison of her to Margaret Klopstock, and the underlining in Hayley’s *Triumph of Temper* (British Library, General Reference Collection 11656.g.8), which Crosby argues was done by her.

Pierce, Frederick E. “[Blake and Klopstock](#).” *Studies in Philology* 25.1 (1928): 11-26. <*BB* #2394>

Suggests “[w]eak parallels” (*BB* #2394) with Klopstock and, especially, *The Messiah*.

Storey, Mark. “Laughing Songs: Blake and Wordsworth.” [Poetry and Humour from Cowper to Clough](#). London and Basingstoke; Totowa, NJ: Rowen and Littlefield, 1979. 19-27. <*BBS* 648>

Not so much on “Laughing Song” as on “Blake’s sense of the ludicrous” (23) in even his serious poetry and designs. He highlights the *Songs, An Island in the Moon*, “When Klopstock England defied,” and the harshest reviews of his commercial engravings.

Lamb, Charles (1775-1834) and Mary (1764-1847) (See also [Songs of Innocence and of Experience](#))

Primary

Lamb, Charles. “Analytical Disquisition on Punch and Judy, Found among the Papers of the late Charles Lamb.” *Monthly Repository* 11 (Feb. 1837): 39-42, 113-17. <*WBHC* 2301>

“As the mystical and no less gifted artist Blake made a microscopic drawing of a flea, and thereunto a calculation of what would be its powers of mischief if it were as big as a horse, so we may bless our stars that Punch, who seems of the family of Brobdignags, was thus thwarted of his germinant proportions” (*WBHC* 2301).

Secondary

Beer, John. “Lamb, Coleridge, and Blake.” *Charles Lamb Bulletin* 136 (2006): 105-06. <*WBHC* 1593>

On the men’s connections and knowledge of each other.

Keynes, Geoffrey. "William Blake with Charles Lamb and His Circle." *Blake Studies: Essays on his Life and Work*. 2nd ed. Oxford: Clarendon Press, 1971. 74-89.⁴⁷⁰ <BB #2010, WBHC 2249-50>

Details the knowledge Lamb, Robinson, Hazlitt, Southey, Coleridge, Wainewright, and Cary had of Blake.

Lamont, Claire. "[Blake, Lamb, and the Chimney-Sweeper](#)." *Charles Lamb Bulletin* 76 (1991): 109-23. <BBS 543>

On Lamb's use of Blake's poem and his writings on behalf of chimney sweepers.

Makdisi, Saree. "[William Blake, Charles Lamb, and Urban Antimodernity](#)." *SEL: Studies in English Literature 1500–1900* 56.4 (2016): 737-56. <*Blake* (2017)>

Considers Blake and Lamb's relationship to mapping and representing urban spaces.

Lavater, Johann Caspar (1741-1801) (See also the [Annotations to Lavater](#), [Henry Fuseli](#), and [Joseph Johnson](#))

Carter, Sarah. "[The Ambiguities of Translation: Fuseli, Blake, and the Making of Aphorisms on Man](#)." *Blake: An Illustrated Quarterly* 58.2 (fall 2024): 32 pars. <*Blake* (2025)>

"*Aphorisms on Man* emerges from my analysis a composite creation—one that registers the competing visions of its several authors and constitutes the idea of self emerging in tandem with Romanticism" (par. 3).

Erle, Sibylle. [Blake, Lavater, and Physiognomy](#). Abingdon and New York: Routledge, 2010. <WBHC 1995-96>

A key study that examines the background and production of Lavater's *Physiognomische Fragmente*, Henry Fuseli's English translation, and Blake's illustrations, and which details Lavater's influence on Blake's thought.

Erle, Sibylle. "[Leaving Their Mark: Lavater, Fuseli and Blake's Imprint on Aphorisms on Man](#)." *Comparative Critical Studies* 3.3 (2006): 347-69. <WBHC 1996>

"This paper explores the relationships between the Greek inscription on the frontispiece (the Socratic 'Know thyself'), the heart drawn in ink by Blake onto the title-page around Lavater's printed and Blake's signed names, and that all-important final aphorism" (348).

Erle, Sibylle. "The Myth of the Lost Original: Blake and Lavater's Search for Divine Likeness." [In the Embrace of the Swan: Anglo-German Mythologies in Literature, the Visual Arts and Cultural Theory](#). Ed. Rüdiger Görner and Angus Nicholls. Berlin and New York: Walter De Gruyter, 2010. 211-30. <WBHC 1996>

"Blake was acutely aware of the implications of Lavater's proposal for a science of human character. He responded to Lavater in his annotations to *Aphorisms on Man* and engaged with the processes of likeness making in his creation myth" (213).

⁴⁷⁰ "A paper read to the Charles Lamb Society, 9 October 1943" (74n1).

Erle, Sibylle. "William Blake's Lavaterian Women: Eleanor, Rowena and Ahania." [Women Reading William Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2007. 44-52. <WBHC 1795-1800>

Analyzes how Blake used Lavater's physiognomy to depict "Eleanor, Rowena and Ahania" (44).

John, Donald. "[Blake and Forgiveness](#)." *Wordsworth Circle* 17.2 (1986): 74-80. <BBS 526>

Considers the idea of forgiveness in Blake's annotations to Lavater and ties them to Swedenborgian doctrine and Blake's annotations to Swedenborg.

Mellor, Anne K. "Physiognomy, Phrenology, and Blake's Visionary Heads." [Blake in His Time](#). Ed. Robert N. Essick and Donald Pearce. Bloomington: Indiana University Press, 1978. 53-74. <BBS 466-68, WBHC 2003-04>

Lucidly explicates the phrenological theories of Johann Caspar Lavater, Franz Joseph Gall, and Johann Caspar Spurzheim, and offers a phrenological reading of Blake's *Visionary Heads*.

Regier, Alexander. "Crossing Channels: Fuseli, Hamann, and Lavater." [Exorbitant Enlightenment: Blake, Hamann, and Anglo-German Constellations](#). Oxford: Oxford University Press, 2018. 93-124. <Blake (2019, 2020, 2022, 2024)>

On Fuseli's relationships to Hamann and Lavater.

Stafford, Barbara Maria. "['Peculiar Mark': Lavater and the Countenance of Blemished Thought](#)." *Art Journal* 75.1 (1993): 151-68.⁴⁷¹

Referencing Blake's annotations to Reynolds, focuses on caricature and physiognomy and racist ideas of monstrosity.

Stemmler, Joan K. "[The Physiognomical Portraits of Johann Caspar Lavater](#)." *Art Bulletin* 75.1 (1993): 151-68. <WBHC 2705>

On how to read the portraits of Lavater (with reference to Swedenborg), including those engraved by Blake.

Trawick, Leonard. "[William Blake's German Connection](#)." *Colby Library Quarterly* 13.4 (1977): 229-45. <BBS 663>

On Blake's possible knowledge of German literature and art through Fuseli and Lavater.

Lewis, Matthew (1775-1818) (See also [Catherine Blake](#))

Otto, Peter. "'second Birth' and Gothic Fictions in Matthew Lewis's *The Monk*, Catherine Blake's 'Agnes,' and William Blake's *Vala, or The Four Zoas*." [William Blake: Modernity and Disaster](#). Ed. Tilottama Rajan and Joel Faflak. Toronto: University of Toronto Press, 2020. 77-102. <Blake (2021, 2022, 2023, 2024)>

⁴⁷¹ Not recorded in BBS.

With substantial analysis of Catherine's painting of Agnes from *The Monk*, Otto reads *The Four Zoas* "as a Gothic fiction that takes ruin [...] and the dynamics of ruination [...] as its primary themes" (77).

Macpherson, James (1736–96)

Blake and Macpherson

Folkenflik, Robert. "[Macpherson, Chatterton, Blake and the Great Age of Literary Forgery.](#)" *Centennial Review* 18 (1974):378-91. <BBS 474>

Positions Blake's idea of inspiration in terms of Macpherson's and Chatterton's forgeries.

Freed-Isserow, Eugenie. "[‘This Free Born Joy’: William Blake’s Vision of Emancipation.](#)" *EAR: English Academy Review* [of Southern Africa] 17 (2000): 111-30. <Blake (2003)>⁴⁷²

With references to Blake's use of Ossian's *Oithona*'s rape plot and Blake's arguments with Wollstonecraft, examines the connection between rape and slavery in *Visions of the Daughters of Albion* and in abolitionist debates.

Mee, Jon. [Dangerous Enthusiasm: William Blake and the Culture of Radicalism in the 1790s.](#) Oxford: Clarendon Press, 1992. <BBS 571, WBHC 2392-94>

Focused on Blake's early illuminated books, a key study of Blake's relationship to religious enthusiasts of the era who shared his suspicion of Enlightenment-grounded radicalism. The study recasts Blake's relationship to millenarianism and to the polite circle of Joseph Johnson. There is also an important chapter on Norse mythology, druids, and British Antiquities, with discussions of Ossian. Mee was the first to associate Blake with Claude Levi Strauss's notion of the *bricoleur*.

Miner, Paul. "[Unexplored Latitudes: Blake and Ossian.](#)" *Notes and Queries* 58.4 (Dec. 2011): 533-35. <WBHC 2416>

On Blake's unnoted allusions to Ossian.

Niimi, Hatsuko. "The Sorrows of the Daughters of Albion: Oithona, Oothoon, and Mary Wollstonecraft." [Blake’s Dialogic Texts.](#) Tokyo: Keio University Press, 2006. 93-127. ⁴⁷³ <WBHC 2460-63> .

An examination of *Visions* in light of Oithona from Ossian and Wollstonecraft's writing.

Punter, David. "Blake: Social Relations of Poetic Form." *New Literary History* 8 (1982): 182-205. <BBS 610>

"About the relevance of the concepts of determinism and choice to the discussion of the problematic relations between society, ideology and poetic form' (182), especially on the connection of Blake's versification and Ossian's" (BBS 610).

⁴⁷² Not recorded in *WBHC*.

⁴⁷³ Translated by Niimi from her "Albion no musume tachi no urei—Wollstonecraft to Blake no joseitachi: The Sorrows of the Daughters of Albion—Women in the Works of Wollstonecraft and Blake," *Toho Gakuen Daigaku Kenkyu Kiyo: Faculty Bulletin, Toho Gakuen School of Music* 14 (1988), 99-120, <BBS 587>.

Punter, David. "Ossian, Blake and the Questionable Source." [*Exhibited by Candlelight: Sources and Developments in the Gothic Tradition*](#). Ed. Valeria Tinkler-Villani and Peter Davidson with Jane Stevenson. Amsterdam and Atlanta, GA: Rodopi, 1995. 25-41.⁴⁷⁴

Building on his "[Blake: Social Relations of Poetics Form](#)," returns to the question of "how are we to treat the relationship between Blake and the Ossian poetry" but also considers the nature of the source in relationship to the Gothic and, specifically, in what Punter calls Blake's and Ossian's "heroic gothic" (25).

Raine, Kathleen. "[The Crested Cock](#)." *Blake: An Illustrated Quarterly* 1.3 (Dec. 1967): 9-10. <BB #1217.6>

Identifies probable sources for "the crested Cock" (M 28 [30]: 24, E 126) in James Macpherson's [Introduction to the History of Great Britain and Ireland](#) (1772) and Thomas Taylor's [Works of Plato](#) (1804).

Saintsbury, George. "Burns, Blake, and the Close of the Eighteenth Century (with an Excursus on Ossian). [A History of English Prosody](#)." Vol. III. London: Macmillan, 1910. 9-42. <BB #2614>

Despite its age, a good overview of Blake in the context of late eighteenth century prosody, with brief discussions of Burns, Darwin, Hayley, Maria Williams, and Ossian.

Macpherson without Blake

Davis, Leith. "[Transnational Articulations in James Macpherson's Poems of Ossian and The History and Management of the East-India Company](#)." *Eighteenth Century* 60.4 (winter 2019): 441-60. <*Blake* (2022)>

Considers "how both *The Poems of Ossian* and the *History* problematize the construction of the nation in relation to its colonies" (442).

Moulton, Paul F. "[A Controversy Discarded and Ossian Revealed: An Argument for a Renewed Consideration of The Poems of Ossian](#)." *College Music Symposium* 49/50 (2009/2010): 392-401.

Montgomery, James (1771-1854) (See also [Robert Hartley Cromeck](#))

Biography

[ODNB](#), G. Tolley.

Primary

Holland, John, and James Everett. *Memoirs of the Life and Writings of James Montgomery*. 7 vols. 1854-56. I.38. <BB #1873>

A description of Blake's designs for *The Grave* as "hardly of such a nature as to render the book proper to lie on a parlour table for general inspection" (I.38).

Montgomery, James, ed. [The Chimney Sweeper's Friend, and Climbing-Boy's Album](#). 1824. <BB #238, WBHC 479>

"The Blake section is reprinted in William Hone's *Every-Day Book, and Table Book* (1825 ff.)" (WBHC 479).

⁴⁷⁴ Not recorded in *WBHC*.

Secondary

Bentley, G.E., Jr. “[Blake and Cromeck: The Wheat and the Tares.](#)” *Modern Philology* 71.4 (1974): 366-79. <BB #A1152>

Reexamines the Blake-Cromeck relationship in light of the then newly discovered prospectus for *The Grave* (Nov. 1805) (see Bentley’s “[A Unique Prospectus for Blake's Grave Designs](#)”) and an April 1807 letter from Cromeck to James Montgomery that includes a transcription of Blake’s poem, “To the Queen.”

Davies, Keri. “[Jonathan Spilsbury and the Lost Moravian History of William Blake's Family.](#)” *Blake: An Illustrated Quarterly* 40.2 (winter 2006-07): 100-09. <WBHC 1710>

Surveys the career of the Moravian artist, Jonathan Spilsbury (1737-1812), and makes a convincing case he was “an associate of William Blake” (100). References to Richard Cosway, Ottobah Cugoano, and James Montgomery.

Lamont, Claire. “[Blake, Lamb and the Chimney-Sweeper.](#)” *Charles Lamb Bulletin*. 76 (1991): 109-23. <BBS 543>

On both the *Innocence* and *Experience* version of “The Chimney Sweeper,” and includes references to Blake’s 1784 commercial engraving of “chimney-sweepers and milk-maids celebrating May Day” (111), to James Montgomery’s *The Chimney-Sweeper's Friend, and Climbing-Boy's Album* <BB #238>, and to Charles Lamb’s role in the volume and to his essay “The Praise of Chimney-Sweepers,” which was originally titled, “A May-Day Effusion.”

Ramsey, Neil. “James Montgomery’s Waterloo: War and the Poetics of History.” *Studies in Romanticism* 56.3 (fall 2017): 361-78. <Blake (2018)>

Slagel, Judith Bailey. “[Literary Activism: James Montgomery, Joanna Baillie, and the Plight of Britain's Chimney Sweeps.](#)” *Studies in Romanticism* 51.1 (2012): 59-76.⁴⁷⁵

Slight references to Blake, but good contextual information about James Montgomery’s *The Chimney-Sweeper's Friend, and Climbing-Boy's Album* <BB #238>, which included the *Innocence* “Chimney Sweeper.”

[Opie, Amelia \(1769-1853\)](#)

King, Shelley, and John B. Pierce. “[Remarkable both for Genius, & Extravagance': Amelia Opie and Blake's Illustrations of the Book of Job.](#)” *Blake: An Illustrated Quarterly* 54.3 (fall 2020): 11 pars. <Blake (2021)>

Sketches Opie’s probable knowledge of Blake and details the history of the copy of *Job* now held by the Mead Art Museum at Amherst College. (Their account offers a more likely origin for the copy than G.E. Bentley, Jr.’s speculation that it originated with John Linnell ([Blake Records](#), 1st ed. [1969] 602n3).

⁴⁷⁵ Not recorded in WBHC.

Paine, Thomas (1737-1809)⁴⁷⁶ (See also [Mary Wollstonecraft](#), [Edmund Burke](#), [Political and Historical Criticism](#), [America](#), [Annotations to Watson](#), and [The French Revolution](#))

Blake and Paine

Beale, D.A. “[Language, Poetry and the Rights of Man](#).” *Theoria* 75 (1990):37-51. <BBS 362>

“Yet, in espousing Reason Commerce, Deism (and a concomitant Providentialism), Paine, for Blake, had conceived of human possibility as dispiritingly less than it might be. He had not gone far enough” (43).

Bindman, David. “My own mind is my own church’: Blake, Paine and the French Revolution.” *William Blake*. Ed. Gert Schiff et al. Tokyo: Nihon Keizai Shimbun, for the National Museum of Western Art, 1990. 40-51.⁴⁷⁷ <BBS 308-09>

On Blake’s engagement with Paine in the early 1790s.

Erdman, David V. [Blake: Prophet Against Empire. A Poet’s Interpretation of the History of His Own Times. 1954.](#) Rev. ed. [Princeton: Princeton University Press, 1969.](#) 3rd ed. [Princeton: Princeton University Press, 1977.](#)⁴⁷⁸ <BB #1561, BBS 463, WBHC 1990-93>

A key study that examines Blake within his historical context. Erdman’s approach was so influential that historicist readings of Blake are sometimes categorized as “The School of Erdman.”

Erdman, David V. “[Treason Trials in the Early Romantic Period](#).” *Wordsworth Circle* 19.2 (1988): 76-82.⁴⁷⁹

Largely on the threat to Paine from the government in 1792 and his subsequent trial *in absentia*, with some consideration of Gilchrist’s account of Blake instructing Paine to flee to Paris.

Essick, Robert N. “[William Blake, Thomas Paine, and Biblical Revolution](#).” *Studies in Romanticism* 30.2 (1991): 189-212. <BBS 465-66, WBHC 2003>

With references primarily to *Marriage, Urizen*, and the annotations to Watson, examines Blake’s complicated relationship with Paine and other Enlightenment radicals, such as Joseph Johnson and Mary Wollstonecraft: “The Johnson circle was at once too secular in its liberalism and not radical enough in its revolutionism to satisfy Blake. The biblical revolution of the past had been replaced by a deistic ideology that was in part a revolution against biblical tradition” (212).

⁴⁷⁶ The sketch on p. 74 of Blake’s Notebook is now believed to be Thomas Paine. See *WBHC* pp. 310-11.

⁴⁷⁷ Rpt. in [Reflections of Revolution: Images of Romanticism](#), ed. Alison Yarrington and Kelvin Everest (New York: Routledge, 1993), 112-33. (Note adopted from Crosby.)

⁴⁷⁸ Incorporates Erdman’s “[Blake’s Vision of Slavery](#),” *Journal of the Warburg and Courtauld Institutes* 15.3/4 (1952), 242-52, <BB #1569, WBHC 1993>.

⁴⁷⁹ Not recorded in *BBS* or *WBHC*.

Esterhammer, Angela. "Calling into Existence: *The Book of Urizen*." [*Blake in the Nineties*](#). Ed. Steve Clark and David Worrall. Basingstoke: Macmillan Press and New York: St. Martin's Press, 1999. 114-32. <WBHC 1863-65>

On Blake's use of performative language in *The Book of Urizen* and other works including the annotations to Bishop Watson's response to Thomas Paine's *Age of Reason* (1796), with reference to late eighteenth-century biblical scholarship, such as Robert Lowth's *Lectures on the Sacred Poetry of the Hebrews* (1787).

Goldsmith, Steven. [*Unbuilding Jerusalem: Apocalypse and Romantic Representation*](#). Ithaca and London: Cornell University Press, 1993. <WBHC 2087>

The central chapters (cf. 85-208) are concerned with Blake, tracing the influence of seventeenth- and eighteenth-century interpreters of Apocalyptic imagery (e.g., Joseph Mede) on Blake and tracing the relationship of Blake's radicalism to the millennial ideas of Enlightenment-grounded radicals like Paine.

Harrison, John R. "["Empire is no More": William Blake, Tom Paine and the American Revolution](#)." *Literature and History* 7.1 (1998): 16-32. <WBHC 2131>

"Blake withdrew *The French Revolution* himself, not out of fear of prosecution, but because he had decided to publish a much more seditious work on the American Revolution" (17).

Keane, John. [*Tom Paine: A Political Life*](#). Boston, New York, Toronto, and London: Little Brown and Company, 1995.

A biography that fleshes out Paine's involvement with Blake's circle.

King, James. "[Cowper, Hayley, and Samuel Johnson's 'Republican' Milton](#)." *Studies in Eighteenth-Century Culture* 17 (1987): 229-38.

On Cowper's and Hayley's reaction to Johnson's "Life of Milton," and Cowper's letters and unsent poem to Richard Phillips, who had been imprisoned for publishing Paine's *Rights of Man*.

Kline, Allan. "[Blake's A Song of Liberty](#)." *The Explicator* 15.1 (1956): 8-9.⁴⁸⁰ <BB #2063>

Ties Blake's use of "keys" to a reference in Thomas Paine's *Rights of Man* in which the keys are "organized religion wedded to antiquated monarchy" (42).

Lee, Haram. "[The Critique of Reason and Biopolitics in William Blake's The Four Zoas](#)." *Texas Studies in Literature and Language* 63.1 (spring 2021): 53-77. <Blake (2022)>

"For Blake, the liberal radicals such as Thomas Paine, John Thelwall, and Joseph Priestley paved the way for a technology of biopolitical governance on the rise in the late 1790s because, not unlike Malthus, they embraced the misconceived notion of reason as a mere instrument for the mastery of self and nature" (55).

⁴⁸⁰Rpt. in [*The Explicator Cyclopedie*](#) (1968), 41-42, <BB #A1587>. Quotation taken from the reprinted version.

Makdisi, Saree. [William Blake and the Impossible History of the 1790s](#). Chicago: University of Chicago Press, 2003. <WBHC 2365-66>

An influential study focused on the illuminated books of the 1790s and Blake's critique of the Enlightenment, the factory system, and colonialism.

Miner, Paul. “[Blake, Paine, and Moses](#).” *Notes and Queries* 59.3 (2012): 355-61. <WBHC 2412>

“Blake ‘was influenced by Thomas Paine’s *The Age of Reason*’ ‘affirmatively as well as negatively’ (357)” (WBHC 2412).

Paley, Morton D. “[To Defend the Bible in this Year 1798 Would Cost a Man His Life](#).” *Blake: An Illustrated Quarterly* 32.2 (fall 1998): 32-43. <WBHC 1674>

A lucid overview of the annotations to Watson and why Blake would have defended the Deist, Thomas Paine.

Phillips, Michael. “[Flames in the Night Sky: Blake, Paine and the Meeting of the Society of Loyal Britons, October 10th, 1793](#).” *Bulletin de la Société d'Etudes Anglo-Américaines des XVII et XVIII Siècles* 44 (1997): 93-110. <WBHC 2520-21>

A detailed examination of the Loyalists in Lambeth who were active at the same time Blake printed his 1793 Prospectus.

Sandler, Florence. “‘Defending the Bible’: Blake, Paine, and the Bishop on the Atonement.” [Blake and His Bibles](#). Ed. David V. Erdman. West Cornwall: Locust Hill Press, 1990. 41-70. <BBS 463, WBHC 1989-90>

A useful detailing Paine’s and Bishop Watson’s arguments to illuminate Blake’s annotations.

Williams, Nicholas M. [Ideology and Utopia in the Poetry of William Blake](#). Cambridge: University Press, 1998. <WBHC 2866>

Reads Blake’s literary works between the *Songs* and *Jerusalem* in conjunction with different utopian texts: the *Songs* with Rousseau’s *Emile*; *Visions of the Daughters of Albion* with Wollstonecraft’s *Vindication of the Rights of Woman*; *America, The Song of Los*, and *The Four Zoas* with Burke’s *Reflections on the French Revolution*, *Milton* with Paine’s *Rights of Man*; and *Jerusalem* with the writings of Robert Owen.

Worrall, David. “Blake and 1790s Plebian Radical Culture.” [Blake in the Nineties](#). Ed. Steve Clark and David Worrall. Basingstoke: Macmillan Press and New York: St. Martin’s Press, 1999. 194-211. <WBHC 1863-65>

Important essay that highlights “Blake proximity to the artisan public sphere of discourse in 1790s London” and examines “the precision with which Blake’s texts accommodate themselves to these neglected radical rhetorics [. . .] in exceedingly complex ways” (207). Discusses William Bryan, Richard “Citizen” Lee, Robert Hawes, and popular political songs. Some of its information, especially about Bryan is updated and emended in Worrall’s “[William Bryan, Another Anti-Swedenborgian Visionary Engraver of 1789](#).

Paine without Blake

Fruchtman, Jack, Jr. “[The Revolutionary Millennialism of Thomas Paine](#).” *Studies in Eighteenth-Century Culture* 13 (1984): 65-77.

Poe, Edgar Allan (1809-1849)

Daniel, John Moncure. “[Edgar Allan Poe](#).” *Southern Literary Messenger* 16.3 (Mar. 1850): 172-87. <WBHC 1920>

“Like ‘the mad artist Blake,’ Poe ‘is a painter of ideas, not of men and things’ (182)” (WBHC 1920).

Hayes, Kevin A. “[Poe’s Knowledge of William Blake](#).” *Notes and Queries* 61.1 (March 2014): 83-84. <WBHC 2134-35>

Suggests that evidence found in Poe’s texts indicates that Poe read Blake.

Humma, John B. “[Poe’s ‘Ligeia’: Glanville’s Will or Blake’s Will?](#)” *Mississippi Quarterly* 26 (1973): 55-62. <BB #A1907>

“In Poe’s tale, Ligeia is the incarnation of [Blake’s idea of] female will” (57).

Priestley, Joseph (1733-1804) (See also [An Island in the Moon](#) and [The Everlasting Gospel](#).)

Carlson, Julia S. “[Historical Poetics, Poetics of History: Priestley’s Time Charts and the Visualization of Meter](#).” *Wordsworth Circle* 52.1 (2021): 1-33. <Blake (2022)>

Argues that Joseph Priestley’s innovative use of charts “facilitated a new way of representing time in poetry and scanning it on the page” (13).

Cooper, Andrew M. *A Bastard Kind of Reasoning: William Blake and Geometry*. Albany: State University of New York Press, 2023.⁴⁸¹ <Blake (2024)>

An ambitious study of Blake and Newton that seeks to challenge the relationship of Blake and Newton expressed in Donald Ault’s *Visionary Physics* (1974). Cooper reads the Newton print, *A Vision of the Last Judgment*, and most of the illuminated books in relationship to Joseph Priestley, David Hartley, Henry More, George Berkeley, and many twentieth-century scientists, providing many diagrams to illustrate Blake’s cosmological ideas.

Lee, Haram. “[The Critique of Reason and Biopolitics in William Blake’s The Four Zoas](#).” *Texas Studies in Literature and Language* 63.1 (spring 2021): 53-77. <Blake (2022)>

“For Blake, the liberal radicals such as Thomas Paine, John Thelwall, and Joseph Priestley paved the way for a technology of biopolitical governance on the rise in the late 1790s because, not unlike Malthus, they embraced the misconceived notion of reason as a mere instrument for the mastery of self and nature” (55).

⁴⁸¹ Incorporates “two or three pages” of Cooper’s “Small Room for Judgment: Geometry and Prolepsis in Blake’s ‘Infant Sorrow,’” *European Romantic Review* 31.2 (2020), 129-55, and “material amounting to maybe ten pages from” Cooper’s *William Blake and the Productions of Time* (Ashgate 2013/Routledge 2016).

Peterfreund, Stuart. "Blake, Priestley, and the 'Gnostic Moment.'" [*William Blake in a Newtonian World: Essays on Literature as Art and Science*](#). Norman: University of Oklahoma Press, 1998. 85-104.⁴⁸² <WBHC 2516-17>

Rimbaud, Arthur (1854-1891)

Peschel, Enid Rhodes. "[*Themes of Rebellion in William Blake and Arthur Rimbaud*](#)." *The French Review* 46.4 (1973): 750-61. <BB #A2386>

On the parallels in their lives and work.

Staudt, Kathleen Henderson. "[*The Text as Material and as Sign: Poetry and Incarnation in William Blake, Arthur Rimbaud, and David Jones*](#)." *Modern Language Studies* 14.3 (1984): 13-30. <BBS 646>

Uses Blake and Rimbaud, both of whom "stress the intersection, within the poetic text, between the poet's perception of immediate, everyday reality and his perception of a visionary reality beyond the quotidian," to examine similar issues in "the twentieth century Anglo-Welsh poet David Jones" (19).

Tahyvildary, Negin. "[*Poetry and the Sensitive World: A Comparative Perspective on the Poetic Course of Sohrab Sepehry, Arthur Rimbaud, and William Blake*](#)." *New Readings* 7 (2004): 28 pp. <WBHC 2738>

Sees parallels in Rimbaud and Blake for the twentieth-century Iranian poet and painter, Sohrab Sepehry: "Misunderstandings shadowed [Sepehry's] career as a writer and artist and it is now left to later generations to recognize his importance" (2).

Ritson, Joseph (1752-1803) (See Joseph Riston, [*A Select Collection of English Songs*](#))

Shelley, Mary (1797-1851)

Brewster, Glenn. "From Albion to Frankenstein's Creation: The Disintegration of the Social Body in Blake and Mary Shelley." [*Romantic Generations: Essays in Honor of Robert F. Gleckner*](#). Ed. Ghislaine McDayter, Quinn Batten, and Barry Milligan. Lewisburg: Bucknell University Press and London: Associated University Presses, 2001. 64-82. <WBHC 1785>

Compares the social bodies represented by Albion and Frankenstein's monster.

da Silva, Suellen Cordovil, and Teófilo Augusto da Silva. "[*A tradução intersemiótica em Frankenstein, de Mary Shelley, The Little Girl Lost, de William Blake, e a série The Frankenstein Chronicles*](#) [The Intersemiotic Translation in *Frankenstein* by Mary Shelley, 'The Little Girl Lost' by William Blake, and *The Frankenstein Chronicles Series*.]" *Tabuleiro de Letras* 11.2 (Dec. 2017): 140-57. In Portuguese (abstract in Portuguese and English). <Blake (2019)>

McKusick, James C. "The Ends of Nature: Environmental Apocalypse in William Blake and Mary Shelley." [*Green Writing: Romanticism and Ecology*](#). New York: Palgrave Macmillan, 2000. 95-112, 239-42. <WBHC 2390>

"Blake's poetry [...] engages in a sustained and bitter critique of the material conditions of production" (95).

⁴⁸² From Peterfreund's chapter in [*Literature and Science: Theory and Practice*](#), ed. Stuart Peterfreund (Boston: Northeastern University Press, 1990), 139-66, <BBS 603, WBHC 2515>.

Schouten de Jel, Joshua. “[Fathers, Sons, and Monsters: Rousseau, Blake, and Mary Shelley](#).” *Palgrave Communications* 5.78 (2019): 1-9. <*Blake* (2020)>

Examines Blake’s and Shelley’s reading of Rousseau.

Shelley, Percy Bysshe (1792-1822)

Bandy, Melanie. “[Mind Forg’d Manacles”: Evil in the Poetry of Blake and Shelley](#).” Alabama: University of Alabama Press, 1981. <BBS 359, WBHC 1580>

A study of the evil “arising from repressed energy” in Blake and Shelley (1, BBS 359).

Banta, Martha. “[Adonais and the Angel: Light, Color, and the Occult Sublime](#).” *Wordsworth Circle* 8.2 (1977): 113-20. <BBS 360>

“Turner and Shelley (with Blake as their foil) are the leading human figures of this paper, but the conceptions and visualizations of the sun form its true center” (113).

Behrendt, Stephen C. “‘The Consequence on High Powers’: Blake, Shelley, and Prophecy’s Public Dimension.” *Papers on Language & Literature* 22.3 (1986): 254-75. <BBS 363>

On “Blake’s and Shelley’s notions of the prophet’s role within the external, public world of human affairs,” suggesting that “[e]mbedded in Blake’s works is a tragic vision which is greatly reduced in, or entirely absent from, Shalley’s prose and poetry” (254).

Bizzaro, Patrick. “The Symbol of the Androgyne in Blake’s *Four Zoas* and Shelley’s *Prometheus Unbound*: Marital Status Among the Romantic Poets.” [Joinings and Disjoinings: The Significance of Marital Status in Literature](#). Ed. Joanna Stephens Mink and Janet Doubler Ward. Bowling Green, OH: Bowling Green State University Popular Press, 1992. 36-51. <WBHC 1634-35>

“‘The androgynous state in Blake, then, becomes a symbol of freedom from the restraint of rationalistic dogma’ (45)” (WBHC 1635).

Bloom, Harold. [Shelley’s Mythmaking](#). New Haven: Yale University Press, 1959. [Ithaca: Cornell University Press, 1969](#). <BB #1230>

Blake is referred to throughout: “Because Blake is a system maker, a mythographer who catalogues his own meanings, I have not hesitated to use him as contrast and iconographer to Shelley in these pages, especially in regard to the archetype of the lower paradise, Beulah-land” (10).

Burdon, Christopher. “Rewriting Apocalypse: Shelley and Blake.” [The Apocalypse in England: Revelation Unravelling, 1770-1834](#). London: Macmillan Press Ltd; New York: St. Martin’s Press, 1997. 174-208. <*Blake* (1997)>

Cantor, Paul A. [Creature and Creator: Myth-Making and English Romanticism](#). Cambridge: Cambridge University Press, 1984. <BBS 431>

The section on Blake is largely about the rewriting of the creation myth in *Urizen* and of the apocalypse in *The Four Zoas*. The chapters on Shelley often use Blake as a point of comparison.

Chayes, Irene Hendry. “[Plato’s Statesman Myth in Shelley and Blake](#).” *Comparative Literature* 13 (1961): 358-69. <BB #1375>

Suggests that both Shelley’s *Prometheus Unbound* and Blake’s “Mental Traveller” allude to “the myth recounted in [Plato’s] *Statesman*” in which “there are two alternating cycles of order and disorder in the universe, the Age of Kronos, or Saturn, during which the motion of the world is directed by God himself, and the Age of Zeus, or Jupiter, in which the world, unguided, reverses its motion and revolves in the opposite direction” (360).

Hoagwood, Terence Allan. [Prophecy and the Philosophy of the Mind: Traditions of Blake and Shelley](#). University, AL: University of Alabama Press, 1985. <BBS 511, WBHC 2153>

“The following chapters study *Jerusalem* and *Prometheus Unbound*, attempting to show that each of these poems” (1) embody the “perfect Unity” Blake refers to *On Homers Poetry*.

Hughes, Daniel. “Blake and Shelley: Beyond the Uroboros.” [William Blake: Essays for S. Foster Damon](#). Ed. Alvin Rosenfeld. Providence: Brown University Press, 1969. 69-83. <BB #2565, BBS 626-27, WBHC 2608-09>

A comparison of how Blake and Shelley used the symbol of a snake devouring its own tail.

Lee, Monika. “‘Happy Copulation’: Revolutionary Sexuality in Blake and Shelley.” [“And Never Know the Joy”: Sex and the Erotic in English Poetry](#). Ed. C. C. Barfoot. Amsterdam: Rodopi, 2006. 189-205. <WBHC 2317>

Contends that, “[i]n Shelley and Blake,” readers “are not invited into the sexual poem as a voyeur, but rather as a desiring subject in a complex interplay of *eros* and *thanatos*—an experience of the body as text and text as body” (189).

Lewis, Linda. [The Promethean Politics of Milton, Blake, and Shelley](#). London and Columbia: University of Missouri Press, 1992. <BBS 550, WBHC 2321-22>

On the politics of the mythic systems found in *Paradise Lost*, *The Four Zoas*, and *Prometheus Unbound*.

Meller, Horst. “The Parricidal Imagination: Shelley, Blake, Fuseli and the Romantic Revolt against the Father.” [The Romantic Imagination: Literature and Art in England and Germany](#). Ed. Frederick Burwick and Jürgen Klein. Amsterdam and Atlanta: Rodolpi, 1996. 76-94. <WBHC 2396>

On how the figures depicted the death of fathers in relationship to their radical politics.

Wittreich, Joseph Anthony, Jr. “[The ‘satanism’ of Blake and Shelley Reconsidered](#).” *Studies in Philology* 65 (1968): 816-33. <BB #2998>

A comparison of their views on Milton’s Satan.

Schiller, Johann Christoph Friedrich von (1759-1804)

Brown, Marshall. “Stealing a Self: Schiller and Blake” [Preromanticism](#). Stanford: Stanford University Press, 1991. 104-12. <WBHC 1793>

A section in the chapter, “The Economy of Sensibility” (81-112), in which Blake is used to help explicate Schiller’s *The Robbers* and sensibility.

Skovoroda, Gregory (Hryhorii) (1722-1794)

Vozdvizsenskij, Vagyim. “William Blake and Grigory Skovoroda Revisited.” *Across Borders: The West Looks East*. Ed. Joanna Ziobro-Strzepk and Władysław Chłopicki. Krosno: State Higher Vocational School Stanisława Pigonia, 2017. In English. 303-11. <Blake (2018)>

Smith, Charlotte (1749-1806) (See also [William Hayley](#))

King, James. “[Charlotte Smith, William Cowper, William Blake: Some New Documents](#).” *Blake: An Illustrated Quarterly* 13.2 (fall 1979): 100-01. <BBS 388>

On references to Blake in letters to Samuel Rose from Smith dated 9 Sep. 1802, 9 Feb. 1803, and 19 Feb. 1803.

Whitehead, Angus. “[A Further Reference to William Blake in the Letters of Charlotte Smith](#).” *Blake: An Illustrated Quarterly* 43.2 (fall 2009): 78. <WBHC 1722>

Notes a reference to Blake as “the person who made the drawings” for Hayley’s “last publication about animals” in Smith’s letter of 16 Dec. 1802.

Spurzheim, Johann Gasper (1775-1832)⁴⁸³ [See also the [Annotations to Spurzheim](#)]

Mellor, Anne K. “Physiognomy, Phrenology, and Blake’s Visionary Heads.” [Blake in His Time](#). Ed. Robert N. Essick and Donald Pearce. Bloomington: Indiana University Press, 1978. 53-74. <BBS 466-68, WBHC 2003-04>

Lucidly explicates the phrenological theories of Johann Caspar Lavater, Franz Joseph Gall, and Johann Caspar Spurzheim, and offers a phrenological reading of Blake’s *Visionary Heads*.

Wordsworth, William (1770-1850) (See also [Henry Crabb Robinson](#) and the [Annotations to William Wordsworth](#))

Bibliography

Bennett, James R. “[The Comparative Criticism of Blake and Wordsworth: A Bibliography](#).” *Wordsworth Circle* 14.2 (1983): 99-106. <BBS 365>

“Seventy-three entries comparing Blake and Wordsworth” (BBS 365) through 1980.

Studies

Balfour, Ian. “The Future of Citation: Blake, Wordsworth, and the Rhetoric of Romantic Prophecy.” *Writing the Future*. Ed. David Wood. London: Routledge, 1990. 115-28. <BB #359>

“About prophecy and references to the Bible” (BB #359).

Benziman, Galia. “[Two Patterns of Child Neglect: Blake and Wordsworth](#).” *Partial Answers: Journal of Literature and the History of Ideas* 5.2 (2007): 167-97. <WBHC 1624>

⁴⁸³ Spurzheim’s middle name has been anglicized as “Casper” and “Kasper.”

“[U]nravels the residues of Puritan and catechetical thinking in texts by two of the earliest advocates of the child’s perspective as a valuable human and poetic quality” (abstract).

Betz, Paul F. “[Wordsworth’s First Acquaintance with Blake’s Poetry](#).” *Blake: An Illustrated Quarterly* 3.4 (May 1970): 85-89. <BB #1217.51>

Dates Wordsworth’s transcription of Blake’s poetry from Malkin in his commonplace book to between March and June of 1809, noting Dorothy’s description of Malkin as “a coxcomb.”

Bidney, Martin. “[Solomon and Pharaoh’s Daughter: Blake’s Response to Wordsworth’s Prospectus to The Recluse](#).” *Journal of English and Germanic Philology* 85.4 (1986): 532-49. <BBS 372>

A detailed reading of the annotation to *The Recluse*. Classifies Blake’s annotation as a poem and argues that “Blake’s prose poem on Solomon’s temptation and fall—a vision of ‘paradise lost’—is every bit as thoughtful a rewriting of Milton as is Wordsworth’s better-known prospect of paradise regained” (533-34).

Boland, Tom. “[Romantic Subjectivities: Blake, Wordsworth and the Trace of the ‘Other’](#).” *Textual Practice* 23.4 (2009): 559-80. <WBHC 1774>

“[T]races subjective transformation through the ‘life-works’ of Blake and Wordsworth (559).

Erdman, David V. “[Milton! Thou Shouldst Be Living](#).” *Wordsworth Circle* 19.1 (1988): 2-8. <BBS 463>

Considers Blake’s and Wordsworth’s invocation of Milton against the backdrop of the political events of 1802.

Glen, Heather. [Vision and Disenchantment: Blake’s Songs and Wordsworth’s Lyrical Ballads](#). Cambridge: Cambridge University Press, 1983. <BBS 490, WBHC 2084-85>

A comparison of the poets’ two most famous works. She addresses the *Songs* and children’s literature.

Goldsmith, Steven. [Blake’s Agitation: Criticism and the Emotions](#). Baltimore: John Hopkins University Press, 2013.⁴⁸⁴ <WBHC 2088>

An important work on Blake from the perspective of affect studies, with references to Kenzaburo’s *Rouse up O Young Men of the New Age* and Wordsworth.

Graver, Bruce E. “[New Voice on Blake](#).” *Blake: An Illustrated Quarterly* 24.3 (winter 1990-91): 91-94. <BBS 407>

⁴⁸⁴ Incorporates Goldsmith’s “Blake’s Agitation,” *South Atlantic Quarterly* 95 (1996), 753-96, <WBHC 2087-88>, and “[William Blake and the Future of Enthusiasm](#),” *Nineteenth-Century Literature* 63 (2009), 439-60, <WBHC 2089>.

Documents the discovery an anonymous, unpublished manuscript tied to Wordsworth's contribution to [The Poems of Geoffrey Chaucer Modernized](#) (1840) that mentions Blake's engraving of Chaucer and details from Cunningham's [Life](#).

Hilton, Nelson. "[Wordsworth Illustrates Blake \('All light is mute amid the gloom'\)](#)." [ImagTexT: Interdisciplinary Comics Studies](#) 3.2 (winter 2007). <WBHC 2184-85>

Argues that Blake read Wordsworth's *Evening Walk* (1793) and alludes to it the illustration of "Holy Thursday" in *Experience*.

Hunnekuhl, Philipp. "'matters of Religion & Morality': Herder, Wordsworth, and Blake." *Henry Crabb Robinson: Romantic Comparatist, 1790-1811*. Liverpool: Liverpool University Press, 2020. 159-193. <Blake (2021, 2022)>

"Robinson's underlying criteria for the appreciation of Blake the 'Artist, Poet, and Religious Enthusiast' ... echo the concerns of Wordsworth and Herder: through invoking a childlike naivety, or simplicity, Blake frees compassion from religious dogmatism" (192). Hunnekuhl also reproduces the two pages of Robinson's pocket diary that describe his visit to Blake's exhibition and the writing of his 1811 article for *Vaterländisches Museum*.

Hutton, Ronald. "Interlude: A Pair of Williams." [Blood and Mistletoe: The History of the Druids in Britain](#). New Haven: Yale University Press, 2009. 183-209. <WBHC 2180>

On the use of Druids by Blake and Wordsworth. Includes a chapter on Iolo Morganwg and another on his influence.

Jackson, Noel "The 'sense of history' and the History of the Senses: Periodizing Perception in Wordsworth and Blake." *Science and Sensation in Romantic Poetry*. Cambridge: University Press, 2008. 64-99. <WBHC 2200-01>

Suggests Romanticism offers a new history of sensation.

Janowitz, Anne. "The Sublime of Ruin: Blake's *Jerusalem*." *England's Ruins: Poetic Purpose and the National Landscape*. Oxford: Basil Blackwell, 1990. 145-76. <BBS 526>

On figurations of ruins in *Jerusalem*, with references to the urban sublime and Wordsworth's *Prelude*.

Lambo, John. "The Imagination as Unifying Principle in the Works of Blake and Wordsworth." *Diogenes* 41.4 (1993): 59-72. <WBHC 2302>

"Blake and Wordsworth . . . essentially share the same world view' (59)" (WBHC 2302).

Leone, Matthew. "Blake, Wordsworth, and Traditional Popular Culture." [McGill Literary Journal](#) 1.1 (1979): 16-39. <BBS 569>

"Blake and Wordsworth . . . flout the old distinctions' (17)" (BBS 569).

Mandell, Laura. "[Imagining Interiority: Photography, Psychology, and Lyric Poetry](#)." *Victorian Studies* 49.2 (2007): 218-27. <WBHC 2369>

Uses the *Songs* and Wordsworth's "Tintern Abbey" to suggest that "the romantic lyric anticipates the photograph" (218).

Newman, Steve. "Ballads and the Problem of Lyric Violence in Blake and Wordsworth." *Ballad Collection, Lyric, and the Canon: The Call of the Popular from the Restoration to the New Criticism*. Philadelphia: University of Pennsylvania Press, 2007. 136-84. <WBHC 2456>

"[U]nlike prior ballad collectors, Wordsworth and Blake worry over the violence involved in collection. They wonder whether collecting popular songs into elite poems might somehow damage the songs or the culture in which they are found, gentling them into a false sentimentality that robs them of their power to alter perception (Blake) or replaying an imperial asymmetry in the meaning between the tourist and the native singer or speaker (Wordsworth)" (138).

O'Keeffe, Bernard. "Comparisons: 'London' and 'Composed upon Westminster Bridge.'" *English Review* 17.1 (2006): 21-24. <WBHC 2478>

"[E]ach, in different ways, shows characteristics typical of writing of the Romantic period--the effect of the world on the poet's own emotional state and feelings, a concern with the freedom of the individual and a veneration of nature, natural states and the innocence associated with them" (21).

Phillips, Michael. "[The Reputation of Blake's Poetical Sketches 1783-1863](#)." *The Review of English Studies* 26:101 (Feb. 1975): 19-33. <BBS 604, WBHC 2524>

A study of the volume's reception with a primary focus on Henry Crabb Robinson and Garth Wilkinson, with references to Flaxman, Henry James Sr., Emerson, William and Dorothy Wordsworth, Coleridge, and other writers. See Raymond H. Deck, Jr.'s sequel, "[Blake's 'Poetical Sketches' Finally Arrive in America](#)."

Prickett, Stephen. [*Romanticism and Religion: The Tradition of Coleridge and Wordsworth in the Victorian Church*](#). Cambridge, London, New York, Melbourne, 1976. 72-89. <BBS 609>

"Mostly on Blake's response to Wordsworth's Immortality Ode" (BBS 609).

Quinney, Laura. "Escape from Repetition: Blake versus Locke and Wordsworth." *Ritual, Routine, and Regime: Repetition in Early Modern British and European Culture*. Toronto, Buffalo, N.Y., London: University of Toronto Press in Association with the UCLA Center for Seventeenth- and Eighteenth-Century Studies and William Andrews Clark Memorial Library, 2006. 63-79.⁴⁸⁵ <WBHC 2557>

Radner, John B. "The Youthful Harlot's Curse: The Prostitute as a Symbol of the City in 18th-Century English Literature." *Eighteenth-Century Life* 2 (1976): 59-64. <BBS 611>

Considers depictions of prostitutes in "Goldsmith, Fielding, Wordsworth, and Blake" (BBS 611).

Rajan, Tilottoma. "The Other Reading: Transactional Epic in Milton, Blake, and Wordsworth." [*Milton, the Metaphysicals, and Romanticism*](#). Ed. Lisa Low and Anthony Harding. Cambridge: Cambridge University Press, 1994. 20-46. <WBHC 2570>

⁴⁸⁵ Revised for Quinney's [*William Blake on Self and Soul*](#) (2009), <WBHC 2556>.

Richardson, Bruce Alan. “[The Politics of Childhood: Wordsworth, Blake, and Catechistic Method](#).” *ELH* 56 (1989): 853-68. ⁴⁸⁶ <BBS 621, WBHC 2582>

Reads Wordsworth’s “We Are Seven” and Blake’s “The Lamb” in the context of Sarah Trimmer and Isaac Watts on the education of children through catechism.

Roberts, Jonathan. *Blake, Wordsworth, Religion*. London and N.Y.: Continuum, 2010. <WBHC 2596>

Examines the 2 Oct. 1800 letter poem to Thomas Butts and the vision of the Solitary in Book 2 of *The Excursion*.

Saklofske, Jon. “Between History and Hope: The Urban Centre of William Blake and William Wordsworth.” [City Limits: Perspectives on the Historical European City](#). Ed. Glenn Clark, Judith Owens, and Greg T. Smith. Montreal: McGill-Queen’s University Press, 2010. 300-24. <WBHC 2361>

Explores the “contrasts and connections between the Londons of Blake and Wordsworth” (321). Largely on *Jerusalem* rather than “London.”

Ward, Aileen, “[Romantic Castles and Real Prisons: Wordsworth, Blake, and Revolution](#).” *Wordsworth Circle* 30 (1999): 3-15. <WBHC 2833-34>

“[W]ith the passing of the historical crisis of the Revolution the imagery of castle and prison was depoliticized in both Wordsworth—for a time at least—and Blake, to change into a wider symbolism of the human condition itself” (12).

Wittreich, Jr., Joseph Anthony. “[‘The Illustrious Dead’: Milton’s Legacy and Romantic Prophecy](#).” *Milton and the Romantics* 4.1 (1980): 17-32. ⁴⁸⁷ <BBS 682-83, WBHC 2876>

“‘Together Blake and Wordsworth may epitomize the possibilities of prophecy in the Romantic age’ (20)” (BBS 683).

Nineteenth-Century Writers and Publishers (1853-1899)

Introduction

Helsinger, Elizabeth. “Pre-Raphaelites and Aesthetes.” [William Blake in Context](#). Cambridge: Cambridge University Press, 2019. 211-18. <*Blake* (2020, 2021, 2022, 2025)>

General Studies

McCord, James. “[West of Atlantis: William Blake’s Unromantic View of the American War](#).” *Centennial Review* 30 (1986): 383-96. <BBS 567>

Connecting Blake to Joel Barlow and Philip Freneau, McCord suggests Blake was critical of war and wary that the “supporters” of the American Revolution not “become ‘dragon forms’ themselves” (390).

⁴⁸⁶ Rpt. as “Children’s Literature and the Work of Culture” in Alan Richardson, *Literature, Education, and Romanticism: Reading as Social Practice, 1780-1832* (Cambridge: Cambridge University Press, 1994), 64-77, <WBHC 2581>.

⁴⁸⁷ Rpt. in *John Milton: Twentieth Century Perspectives*, Volume I: *The Man and the Author*. Ed. J. Martin Evans. New York: Routledge, 2003. 313-28

Elliott, Clare Frances. "William Blake's American Afterlives: Transatlantic Poetics in Emerson and Whitman." *Transatlantic Literature and Transitivity, 1780–1850: Subjects, Texts, and Print Culture*. Ed. Annika Bautz and Kathryn Gray. New York: Routledge, 2017. 195-211. <Blake (2018)>

Blake's influence on Emerson and Whitman.

Rose, Edward. "[The 1839-Wilkinson Edition of Blake's Songs in Transcendental America](#)." *Blake: An Illustrated Quarterly* 4.3 (winter 1971): 79-81. <BB #1217.66>

On copies owned by Ralph Waldo Emerson and Thomas Wentworth Higginson, who was a tutor to Emily Dickinson.

Browning, Elizabeth Barrett (1806-1861)

Primary

Browning [Barrett], Elizabeth. *The Brownings' Correspondence*. Ed. Philip Kelley and Ronald Hudson. Vol. 5. Winfield, KS: Wedgestone, 1987. 308. <WBHC 1793>

A 6 Apr. 1842 letter from Barrett Browning to Mary Russell Mitford mentions the *Songs of Innocence* and Cunningham's [Life](#).

Secondary

Karakuzu, Melih, and Özlem Sayar. "[A Comparative Analysis of the Conditions in the Romantic and Victorian Ages and Their Reflection in the Poems, 'The Chimney Sweeper' \(1789, 1794\), by William Blake, and 'The Cry of the Children' by Elizabeth Barrett Browning](#)." *Cogito* 8.4 (2016): 105-11. <Blake (2024)>

"[A]ims to compare the stated poems of these poets in terms of child labor, social and family relationships, and religion" (abstract).

Stauffer, Andrew M. "[Elizabeth Barrett Browning Reads William Blake?](#)" *Victorian Poetry* 34.1 (1996): 114-17. <WBHC 2702>

Stauffer challenges the suggestion of the editors of *The Brownings' Correspondence* that Barrett Browning had alluded to either *Jerusalem* or *The Four Zoas*.

Browning, Robert (1812-1889)

Primary

Browning Robert and Elizabeth Barrett Browning. *The Letters of Robert Browning and Elizabeth Barrett Browning 1845-1846*. Ed. Elvan Kintner. Cambridge: Harvard University Press, 1969. II.861. <BB #A1298>

Browning makes a reference to Blake's poverty in a 9 Jul. 1846 letter after learning of B.R. Haydon's suicide.

Secondary

Haven, Raymond D. "Blake and Browning." *Modern Language Notes* 41 (1926): 464-66. <BB #1808>

Argues that [Robinson's account of Blake](#) influenced the characterization of Lazarus in Browning's *Epistle* and notes that the Brownings visited Robinson the same year he was revisiting his Blake material for his *Reminiscences*.

Hood, Thurman Los. "[Browning and Blake](#)." *Trinity Review* 2.2 (Mar. 1948): 42-50.⁴⁸⁸ <BB #1880>

Suggests that Browning's "Transcendentalism: A Poem in Twelve Books" is a parody of *Milton a Poem in Twelve Books*.

[Bryant, William Cullen \(1794-1878\)](#)

Essick, Robert N. "[Blake in the Marketplace, 2005](#)." *Blake: An Illustrated Quarterly* 39.4 (spring 2006): 178-79. <WBHC 1705>

Discusses and reproduces William James Linton's wood-engraved title page for Bryant's *Thanatopsis* (New York and Boston: H.M. Caldwell Co, n.d.), which is modelled on Blake's unique separate plate, *Deaths Door*.

[Childs, Lydia Maria \(1802-1880\)](#)

Stauffer, Andrew M. "[The First Known Publication of Blake's Poetry in America](#)." *Notes and Queries* 43.1 (1996): 41-43. <WBHC 2702>

"The eleven printings of poems by Blake published in the *National Anti-Slavery Standard* (N.Y., 1842-1849) were probably selected by the editor, Lydia Maria Child" (WBHC 2702).

[Dickens, Charles \(1812-1870\)](#)

Leavis, F.R., and Q.D. Leavis. "Dickens and Blake: *Little Dorritt*." [Dickens the Novelist](#). London, 1970. 213-76. [New York: Penguin, 1980](#). 282-355. <BBS 546>

"There is the closest essential affinity between Dickens and the author of "London" ([300])" (BBS 546).⁴⁸⁹

Rainsford, Dominic. [Authorship, Ethics and the Reader: Blake, Dickens, Joyce](#). Basingstoke: Macmillan; N.Y.: St Martin's Press, 1997. <WBHC 2569>

"It is about how Blake, Dickens, and Joyce 'construct their ethical status as authors'" (WBHC 2570).

Tearle, Oliver. "[Blake's 'London' in A Tale of Two Cities](#)." *Notes and Queries* 53.3 (2006): 335-36. <WBHC 2757>

Suggests imagery in *A Tale of Two Cities* echoes "London."

[Dickinson, Emily \(1830-1886\)](#)

Blackstock, Alan. "[Dickinson, Blake, and the Hymnbooks of Hell](#)." *The Emily Dickinson Journal* 20.2 (2011): 33-56. <WBHC 1635>

⁴⁸⁸ Incorporates Hood's "[An Allusion to Blake](#)," *Nation* 93 (1911), 240, <BB #1879>.

⁴⁸⁹ 1980 New York edition cited.

“[E]xamine[s] the ways in which [Blake’s and Dickinson’s] common sources—the Protestant hymnodists [and particularly Isaac Watts]—inform both their poetics and their social consciences” (34).

Son, Hyesook. “[Canon Formation and the Reception of Blake’s and Dickinson’s Poetry in Korea](#).” *Comparative Literature and Culture* 16.6 (2014): 10 pp.⁴⁹⁰

“The reception of Blake’s and Dickinson’s work has symptomatically displayed the characteristic Korean interpretive frames working through the last six decades and their limits and inherent possibilities” (9).

Zino, Dominique. “[The Invisible Hand of the Lyric: Emily Dickinson’s Hypermediated Manuscripts and the Debate over Genre](#).” *Textual Cultures* 10.1 (2016): 1-36. <*Blake* (2019)>

Includes a substantial discussion of Blake’s American reception and its impact on Dickinson’s own: “By looking at the complexities Dickinson’s first editor and critics faced when classifying her work, we can see the way the allusions to Blake were both efforts at lending a material and informational body to Dickinson’s texts, while also burying them deeper in a lyric tradition” (25).

Emerson, Ralph Waldo (1803-1882)

Elliott, Clare. “[‘Backward Glance O'er’ the \(Dis\)United States: William Blake, Ralph Waldo Emerson and the ‘Authentic American Religion.’](#)” *European Journal of American Culture* 28.1 (2009): 75-93. <*WBHC* 1982-83>

“A close analysis of Emerson’s early reading of Blake beside a consideration of Blake’s ‘London’ (1794), ‘The Clod and the Pebble’ (1794) and Emerson’s ‘self-Reliance’ (1841) and ‘society and Solitude’ (1870) documents the development of Emersonian self-reliance into a more assured term” (abstract).

O’Keefe, Richard R. *Mythic Archetypes in Ralph Waldo Emerson: A Blakean Reading*. Kent and London: Kent State University Press, 1995. <*WBHC* 2495>

Uses archetypal criticism to analyze Emerson.

Fitzgerald, Edward (1809-1883)

Primary

Wright, William Aldis. [Letters and Literary Remains of Edward Fitzgerald](#). 3 vols. London and New York: Macmillan, 1889. 1.21. <*BB* #1614>

Describes obtaining a copy of *Songs of Innocence* in a 25 Oct. 1833 letter to W.B. Donne.

Hopkins, Gerard Manley (1844-1889)

Hurley, Michael D. “Theologies of Inspiration: William Blake and Gerard Manley Hopkins.” *Constructing Nineteenth-Century Religion*. Ed. Joshua King and Winter Jade Werner. Columbus: Ohio State University Press, 2019. 262-80. <*Blake* (2020)>

Carroll, Lewis (1832-1898)

Carroll, Lewis. *The Diaries of Lewis Carroll*. Ed. R.L. Green. 1953. 1.206. <*BB* #A1346>

⁴⁹⁰ Not recorded in *WBHC*.

“On 19 Oct. 1863 Dodgson ‘got him [Macmillan] to print me some of Blake’s *Songs of Innocence* on large paper’; presumably these were made from the electrotypes of *Innocence* used in Gilchrist’s ‘*Pictor Ignotus*’ (1863)” (BB #A1346).

James, Henry Sr. (1811-1882)

Deck, Raymond H., Jr. “[Blake’s ‘Poetical Sketches’ Finally Arrive in America.](#)” *Review of English Studies* 31.122 (1980): 183-92. <BBS 449>

Adding to Michael Phillips’s “[The Reputation of Blake’s Poetical Sketches 1783-1863](#)” and G.E. Bentley, Jr.’s *The Critical Heritage*, illuminates via “a newly discovered collection of letters” (184) how seven poems from *Poetical Sketches* passed from J.J. Garth Wilkinson to Henry James, Sr. for publication in the American magazine, *Harbinger*, in 1848. References to Emerson and Robinson as well.

Phillips, Michael. “[The Reputation of Blake’s Poetical Sketches 1783-1863](#).” *The Review of English Studies* 26:101 (Feb. 1975): 19-33. <BBS 604, WBHC 2524>

A study of the volume’s reception with a primary focus on Henry Crabb Robinson and Garth Wilkinson, with references to Flaxman, Henry James Sr., Emerson, William and Dorothy Wordsworth, Coleridge, and other writers. See Raymond H. Deck, Jr.’s sequel, “[Blake’s ‘Poetical Sketches’ Finally Arrive in America.](#)”

Kierkegaard, Søren (1813-1855)

Bundock, Christopher M. *Romantic Prophecy and the Resistance to Historicism*. Toronto: University of Toronto Press, 2016. <Blake (2019, 2020)>

Treats Blake’s notions of prophecy and history in *Milton* especially, but with many references to the annotations to Watson and *A Descriptive Catalogue*. He also considers the prefaces of the Lambeth prophecies and considers the poems themselves as prefaces for Blake’s later poems. Some discussion of Blake in relationship to both Mary and Percy Shelley and to Kierkegaard.

Clark, Lorraine. *Blake, Kierkegaard, and the Spectre of Dialectic*. 1991. Cambridge: Cambridge University Press, 2009. <BBS 438, WBHC 1854-55>

Uses “Kierkegaard’s philosophy to illuminate Blake’s prophecies” (abstract).

Jackson, Timothy P. “[Is Isaac Kierkegaard’s Neighbor? Fear and Trembling in Light of William Blake and Works of Love.](#)” *Annual of the Society of Christian Ethics* 17 (1997): 97-119. <WBHC 2201>

“I compare the views of William Blake, Johannes de Silentio [Kierkegaard’s pseudonym], and Søren Kierkegaard. Blake’s poetry and painting suggest a striking alternative to our usual understanding of the story, but they finally require too radical a departure from the Biblical text” (98).

Quinney, Laura. “Subjectivity and Despair in Blake and Kierkegaard.” *Romanticism and Philosophy: Thinking with Literature*. Ed. Sophie Laniel-Musitelli and Thomas Constantinesco. New York: Routledge, 2015. 179-93. <WBHC 2558>

Rovira, James. [Blake and Kierkegaard: Creation and Anxiety](#). London: Continuum, 2010.
<WBHC 2615>

On the anxiety of subjectivity, with a discussion of the writers' use of Socrates and of *The Book of Urizen*.

Rovira, James. “[The Moravian Origins of Kierkegaard's and Blake's Socratic Literature](#).” *Kierkegaard, Literature, and the Arts*. Ed. Eric Zolkowski. Evanston: Northwestern University Press, 2018. 239-60. <Blake (2019)>

A fascinating look at the parallels between Kierkegaard's and Blake's Moravian heritage and its impact on their conception of Socrates.

Schneider, Matthew. “[The Anxiety of Innocence in Blake and Kierkegaard](#).” *European Romantic Review* 16.3 (2005): 351-59. <WBHC 2652>

“[E]xamines the subtly melancholic tone that suffuses Blake's *Songs of Innocence* through the prism of Søren Kierkegaard's concept of anxiety” (abstract).

Melville, Herman (1819-1891)

Clinton, Daniel. “[Line and Lineage: Visual Form in Herman Melville's *Pierre* and *Timoleon*](#).” *Nineteenth-Century Literature* 73.1 (2018): 1-29. <Blake (2019)>

Considers Melville's idea of form and outline in relationship to Blake, George Cumberland, John Flaxman, and John Ruskin.

Hayes, Kevin J. “[Edwin E. Slosson and the Melville Revival](#).” *Notes and Queries* 67.1 (2020): 133-34. <Blake (2021)>

“Slosson is the first to identify a similarity between *Moby-Dick* and the poetry of William Blake” (133).

Pfefferkorn, Eli. “The Questions of the Leviathan and the Tiger.” *Blake Studies* 3.1 (1970): 53-60. <BB #1218.39>

““The technique used by Blake in mystifying [sic] the nature of the Tiger is akin to that used by Melville in describing the Leviathan’ (59)” (BB #1218.39).

Stanton, Michael N. “[Blake, 'B.V.,' and *Billy Budd*](#).” *Melville Society Extracts* 71 (1987): 12-16. <BBS 645>

Suggests that Melville might have been inspired by Blake.

Morris, William (1834-96)

Ashton, Nichols. “[Liberationist Sexuality and Nonviolent Resistance: The Legacy of Blake and Shelley in Morris's *News from Nowhere*](#).” *Journal of the William Morris Society* 10.4 (Jan. 1994): 20-27. <WBHC 1568>

“My purpose is not to trace a series of direct influences or subtle echoes among Morris, Blake, and Shelley. Rather, I suggest that the sexual politics and revolutionary energy behind the imaginings of Blake and Shelley find another important voice in the future world described in *News From Nowhere*” (20).

Bidney, Martin. “[Slowed-Down Time and the Fear of History: The Medievalist Visions of William Blake and William Morris](#).” *Journal for Early Modern Cultural Studies* 2.2 (fall-winter 2002): 100-20. <WBHC 1628>

“I will suggest that Romantic poet William Blake and Victorian poet William Morris counteract the seeming threat of a relentless speeding up of modern industrial time by nostalgically envisioning a dreamlike slow-motion medieval world where time is comfortingly relaxed, or even brought to a halt” (102).

Pater, Walter (1839-1894)

Calè, Luisa. “‘spiritual Form’: Walter Pater’s Encounters with William Blake.” *Walter Pater and the Beginnings of English Studies*. Cambridge: Cambridge University Press, 2023. 198-215. <Blake (2024, 2025)>

“Blake is a subterranean presence” (198).

Rossetti, Christina (1830-1894) (See also [Rossetti in Studies of Blake Criticism](#))

Armstrong, Isobel. “[Christina Rossetti’s Sing-Song: Three Illustrators, Three Readings of Image and Text](#).” *Victorian Poetry* 60.4 (2022): 547-80. <Blake (2024)>

“William Blake solved the problem of image and text by attempting to imbricate image and text as nearly as possible so that one becomes the other. [Christina] Rossetti’s solution was Blake-like: tiny images, in soft pencil with dashes of red, heading her handwritten poems and seemingly produced organically from them” (549-50). (The three illustrators of the title are Christiana Rossetti, Arthur Hughes, and Alice Boyd.)

Sturrock, June. “[Protective Pastoral: Innocence and Female Experience in William Blake’s Songs and Christina Rossetti’s Goblin Market](#).” *Colby Quarterly* 30.2 (1994): 98-108. <WBHC 2716>

“Both *Goblin Market* and *Songs of Innocence and of Experience* deal with the emergence from childhood or a childlike state” (98).

Woolford, John. “[Christina Rossetti and the ‘Rossetti Manuscript’ of William Blake](#).” *Journal of Pre-Raphaelite Studies* 18 (fall 2009): 72-84.

Traces the influence of Blake on Christina Rossetti.

Rossetti, Dante Gabriel (1828-1882) (See also [Rossetti in Studies of Blake Criticism](#))

Primary

Minnick, Thomas L. “[A New Rossetti Letter](#).” *Blake: An Illustrated Quarterly* 5.3 (winter 1971-72): 181-82. <BB #1217.84>

Presents an unpublished letter from Dante Gariel Rossetti to a Mr. Ireland (the note discusses the discrepancies in the first name) dated c. Apr. to 24 Oct. 1862, which mentions writing to Anne Gilchrist.

Rossetti, Dante Gabriel. *Dante Gabriel Rossetti: His Family-Letters. With a Memoir by William Michael Rossetti*. 2 vols. ([Vol. 1](#). [Vol. 2](#).) London: Ellis and Elvey, 1895. Boston: Robert Brothers, 1895. ([Vol. 1](#). [Vol. 2](#).) New York: AMS Press, 1970. ([Vol. 1](#). [Vol. 2](#)). <BB #2569>

References to Blake (including the finding of the Pickering Manuscript [Vol. 1, 109-10]), Anne and Alexander Gilchrist, John Linnell, and Rossetti’s siblings.

Rossetti, Dante Gabriel. *Letters of Dante Gabriel Rossetti*. Ed. Oswald Doughty and John Robert Wahl. 4 vols. (Vol. 1. [Vol. 2.](#) Vol. 3. [Vol. 4.](#)) Oxford: Oxford University Press, 1965-67. <BB #2570>

References to Blake, John Linnell, Anne and Alexander Gilchrist (including letters regarding the first and second edition of the [Life of William Blake](#)), Swinburn, and Rossetti's siblings.

Secondary

Essick, Robert N. “[Dante Gabriel Rossetti, Frederic Shields, and the Spirit of William Blake](#).” *Victorian Poetry* 24.2 (summer 1986): 163-72. <BBS 464>

On Rossetti's sonnet, “William Blake,” and its relationship to the artist Frederic Shields (who sketched Blake's room at 3 Fountain Court) and Blake's Victorian reception.

Pieper, Eleanore Frauke. “*Imitation Is Criticism*”: *Dante Gabriel Rossetti und William Blake* (1997).

Pittman, Philip McM. “[Blake, Rossetti, and Reynolds: A Detail](#).” *Note and Queries* 21.6 (1974): 215-16. <BB #A2412>

Emphasizes that Rossetti would have known Blake's thoughts on Reynolds before the annotations were known given what Blake wrote on Reynolds in the *Notebook*.

Preston, Kerrison. [Blake and Rossetti](#). London: Alexander Moring Limited, 1944. Rpt. [New York: Haskel House Publishers, 1971](#). <BB #2451, WBHC 2524>

A comparison of their thought, and Blake's influence on Rossetti. Bentley comments, “A product of amateur enthusiasm” (BB #2451).

Waters, Gregory Leo. “Blake and Rossetti.” *English Record* 29.4 (1978): 23-27. <BBS 673>

An overview of Blake's influence on Rossetti.

Rossetti, William Michael (1829-1919) (See [Twentieth-Century Writers](#) and [Rossetti in Studies of Blake Criticism](#))

Ruskin, John (1819-1900) (See [Twentieth-Century Writers](#))

Smethan, James (1821-1889) (See [Gilchrist](#))

Tennyson, Alfred (1809-1892)

Erle, Sibylle. “[Lord Tennyson's Copy of Blake's Illustrations of the Book of Job \(1826\)](#).” *Blake: An Illustrated Quarterly* 49.2 (fall 2015): par. 9.

Details Tennyson's copy and his display of the volume, as well as its discovery by Diane Piccitto in 2012.

Erle, Sibylle. *Tennyson and Blake: Benjamin Jowett's Copy of Blake's Illustrations of the Book of Job on the Island of Wright*. Lincoln, England: Tennyson Society, 2016. Tennyson Society Monographs No. 16.

Traces Tennyson's interest in Blake, focusing not only on his copy of the *Illustration of the Books of Job*, but also on Tennyson place in “a larger network of enthusiasts who

wrote about Blake or collected his works. These included Francis Taylor Palgrave, Richard Monckton Milnes, the Rossettis and Benjamin Jowett” (3).

Evetts_Secker, J. “[‘Repining restlesnesse’: On the Nature of Desire in Blake, Tennyson, and Fairy Tales.](#)” *University of Hartford Studies in Literature* 20.2 (1988): 1-17. <BBS 468>

“The central experience I now want to explore is the predicament of finite, earthly man caught up in a necessary discontent, unable to extricate himself” (3). Refers to Blake’s “I want! I want!” from *The Gates of Paradise* and “My Pretty Rose Tree.”

Kruger, Kathryn Sullivan. [Weaving the Word: The Metaphorics of Weaving and Female Textual Production.](#) Selinsgrove: Susquehanna University Press; London: Associated University Presses, 2001. <WBHC 2296>

The two major writers considered in the monograph are Blake and Tennyson.

Whitman, Walt (1819-1892) (See also the [Gilchrists](#))

Primary

Harned, Thomas B., ed. [The Letters of Anne Gilchrist and Walt Whitman.](#) New York: Doubleday, Page and Company, 1918.

Contains references to Blake by both.

[The Walt Whitman Archive.](#) Ed. Matt Cohen, Ed Folsom, and Kenneth M. Price.

Contains Whitman’s correspondence with Anne Gilchrist, H.H. Gilchrist, and William Michael Rossetti.

Secondary

Bidney, Martin. “Structures of Perception in Blake and Whitman: Creative Contraries, Cosmic Body, Fourfold Vision.” *ESQ: A Journal of the American Renaissance* 28.1 (1982): 36-47. <BBS 372>

“About the ‘inner logic’ of the ‘poetic psychology which ‘each poet works out’ (36)” (BBS 372).

Ferguson-Wagstaffe, Sarah. “[‘Points of Contact’: Blake and Whitman.](#)” *Sullen Fires across the Atlantic: Essays in Transatlantic Romanticism.* Ed. Lance Newman, Chris Koenig-Woodyard, and Joel Pace. College Park: University of Maryland Press, 2006. 19 pars. <WBHC 2017>

Whitman’s tomb [modelled on ‘Death’s Door’] is a compelling sign of connection between Blake and Whitman” (par. 3).

Pease, Donald. “Blake, Whitman, Crane: The Hand of Fire.” [William Blake and the Moderns.](#) Albany: State University of New York Press, 1982. 15-38.⁴⁹¹ <BBS 370, WBHC 1625-26>

Argues Crane’s *The Bridge* drew on the tensions between the epic and the prophetic as exemplified in *Paradise Lost*, *Milton a Poem*, *Leaves of Grass*, and *The Waste Land*.

⁴⁹¹ Adams writes, “This essay follows twenty-six years upon the publication of *Blake and Yeats: The Contrary Vision* and twelve years upon its second printing with a corrective preface. This essay sets out anew, rather than attempting a retrospective glance at what I said some time ago” (14n.1).

Whittier, John Greenleaf (1807-1892)

Primary

The Supernaturalism of New England. London, 1847. <BB #2953>

Refers to Blake and a fairy funeral on pp. 25-26.

Wilkinson, James John Garth (1812-1899)

Evans, Frederck H. *James John Garth Wilkinson: An Introduction*. 1912. Rpt. 1936. 11-20. <BB #1586>

Wilkinson, Clement John. James John Garth Wilkinson: A Memoir of His Life, with a Selection of His Letters. London: Kegan Paul, Trench, Trübner & Co, Ltd. 1911. 25-35, 95-97.

The 1839 edition of the *Songs* and its preface is described on pp. 25-29.

Twentieth-Century Writers and Publishers (1900-1999)

Introductions and General Studies

Bertholf, Robert F., and Annette Levitt, ed. William Blake and the Moderns. New York: State University of New York Press. 1983. <BBS 370, WBHC 1625-26>

A collection of essays considering Blake's influence on Modernist writers.

Black, Michael. "Wood is a pleasant thing to think about": William Blake and the Hand-Printed Books of the Hogarth Press." *Virginia Woolf and the World of Books: The Centenary of the Hogarth Press*. Ed. Nicola Wilson and Claire Battershill. Clemson, SC: Clemson University Press, 2018. 40-49. <Blake (2019)>

On Blake's influence on the Bloomsbury Circle's Hogarth Press.

Gillespie, Diane Filby. "Blake and Bloomsbury: Mental Warfare."⁴⁹² *English Literature in Transition 1880-1920* 33 (1990): 5-28. <BBS 484>

"Just as Blake admired and admonished his predecessors while he recreated them in his own image, so the Bloomsbury artists admired, selectively scrutinized, argued about, and sometimes refashioned Blake" (6).

Larrissy, Edward. "Blake and Postmodernism." Ed. Nicholas M. Williams. Palgrave Advances in William Blake Studies. Basingstoke: Palgrave Macmillan, 2006. 254-73. <WBHC 2867-68>

Considers Blake in terms of Postmodern theory and his reception among Postmodern authors.

Larrissy, Edward. Blake and Modern Literature. Basingstoke: Palgrave Macmillan, 2006. <WBHC 2310-12>

A collection of essays by Larrissy regarding Blake's influence on writers from Yeats to Rushdie.

Lussier, Mark. "Blake beyond Postmodernity." Blake, Modernity and Popular Culture. Ed. Steve Clark and Jason Whittaker. Basingstoke: Palgrave, 2007. 151-62. <WBHC 2862-63>

⁴⁹² BBS mistakenly has "Mental Anguish" (484).

On Blake's late twentieth-century reception and appropriation.

Larrissy, Edward. "Yeats, Eliot, and Auden." *William Blake in Context*. Cambridge: Cambridge University Press, 2019. 219-26. <Blake (2020, 2021, 2022, 2025)>

Mansanti, Céline. "[William Blake in transition Magazine \(Paris, 1927-38\): The Modalities of a Blake Revival in France during the 1920s and 1930s](#)." *Blake: An Illustrated Quarterly* 43.2 (fall 2009): 52-60. <WBHC 1721>

On the Modernist French Revival of Blake in the literary magazine, *transition*.

Otto, Peter. "Rouze up O Young Men of the New Age!": William Blake, Theodore Roszak, and the Counter Culture of the 1960s-1970s." *Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture*. Ed. Steve Clark, Tristanne Connolly, and Jason Whittaker. Hounds mills, Basingstoke, Hampshire: Palgrave Macmillan, 2012. 13-26. <WBHC 1871-73>

Uses Theodore Roszak's *The Making of Counter Culture: Reflections on the Technocratic Society and its Youthful Opposition* (1969) and his *Where the Wasteland Ends: Politics and Transcendence in Postindustrial Society* (1972) to engage with the question why Blake became so popular in the Counter Culture Movements of the 1960s and 1970s.

Whittaker, Jason. "From Hell: Blake and Evil in Popular Culture." *Blake, Modernity and Popular Culture*. Ed. Steve Clark and Jason Whittaker. Basingstoke: Palgrave, 2007. 192-204. <WBHC 2862-63>

"[H]ow Blake's critical of the Moral Law influenced a number of writers at the end of the twentieth century," including Thomas Harris, J.G. Ballard, Michael Dibdin, and Alan Moore.

Whittaker, Jason. "'The Place Where Contrarieties are Equally True': Blake and the Science-Fiction Counterculture." *Bulletin of the John Rylands Library* 98.1 (May 2022): 93-106. <Blake (2023)>

"Explores the more detached and ironic view of Blake that emerged in the 1970s compared to appropriations of him in the 1960s, as evident in three science-fiction novels: Ray Nelson's *Blake's Progress* (1977), Angela Carter's *The Passion of New Eve* (1977), and J. G. Ballard's *The Unlimited Dream Company* (1979)" (abstract).

[Auden, W.H. \(1907-1973\)](#)

Primary

Auden, W.H.; Kathleen Raine; W.H. Auden. "A Mental Prince." *Observer* 17, 24 Nov. and 1 Dec. 1957: 12, 23, 6. <BB #1098>

Auden's "bicentenary appreciation" (BB #1098), Raine's response, and Auden's answer.

Secondary

Larrissy, Edward. "Blake and Oppositional Identity in Yeats, Auden and Dylan Thomas." *Blake and Modern Literature*. Basingstoke: Palgrave Macmillan, 2006. 37-55. <WBHC 2311-12>

"For Yeats, Auden and Thomas[,] Blake is a kind of sage who, more than his Romantic contemporaries, is able to speak essential truths to the modern world" (55).

McClellan, Jane Martha. "Auden's Creative Relationship to Blake, Coleridge, and Wordsworth." *North Dakota Quarterly* 47.1 (1979): 41-54. <BBS 567>

"Certainly, Auden's debt to Blake is large' (45)" (BBS 567).

Bataille, Georges (1897-1962)

Albernaz, Joseph. "[Nonsovereign Circulations: William Blake](#)" and "[Sunray of the Negative: Blake and Bataille](#)." *Common Measures: Romanticism and the Groundlessness of Community*. Stanford: Stanford University Press, 2024. 139-87 and 188-202. <Blake (2025)>

On community in *Jerusalem*: "Community must circulate among us, among the spilled excess of fragile attachments, in the everyday" (186). The comparison of Blake and Bataille focuses on their conception of energy, with references to *Marriage*, *Jerusalem*, *A Descriptive Catalogue*, and *The Ancient Britons*.

Chen, Kang-Po. "[The Knife of flint passes over the howling Victim': Rethinking Sacrificial Violence in William Blake's Jerusalem](#)." *Tamkang Review* 54.2 (2024): 47-75. <Blake (2025)>

"Engaging with Georges Bataille's conception of the sacred, I would propose that ritualistic violence and bodily consumption proffer an alternative route to Romantic artistic imagination, challenging the critical consensus that Blake leans towards the spiritual and renounces the corporeal in his late works" (abstract).

McConnell, Will. "Blake, Bataille, and the Accidental Processes of Material History in *Milton*." *Clio* 26 (1997): 449-71. <WBHC 2386>

On differences between the mythologies of Blake and Bataille.

Serdechnaia, Vera. "[Uil'iam Bleik i F. M. Dostoevskii: istoriia sopostavleniiia](#) [William Blake and F. M. Dostoevsky: A History of Comparison]." *Dostoevskii i mirovaya kul'tura. Filologicheskii zhurnal [Dostoevsky and World Culture. Philological Journal]* 3 (2020): 158-68. In Russian (abstract in Russian and English). <Blake (2021)>

The article is devoted to the history of comparing the works of William Blake and Fyodor Dostoevsky: the lectures of André Gide; the works of Jean Wahl, Georges Bataille, Melvin Rader, and D. Gustafsson; Czesław Miłosz's [The Land of Ulro](#); and the opera *The Book of Seraphim* in Moscow (2020).

Beat Generation and Counter Culture (See also [Allen Ginsberg](#) and [Michael Horovitz](#))

Eisenman, Stephen F., ed. [William Blake and the Age of Aquarius](#). Princeton: Princeton University Press and the Block Museum of Art, 2017. <Blake (2018, 2019, 2022)>

The catalogue for the exhibition held at Northwestern University from 23 Sep. 2017 to 11 Mar. 2018. Blake is positioned in the American counterculture of the 1960s and 1970s.

Kripal, Jeffrey John. "[Reality against Society: William Blake, Antinomianism, and the American Counterculture](#)." *Common Knowledge* 13 (2007): 98-112. <WBHC 2294>

Explores "how the historical Blake's Neoplatonic, dissenting, Kabbalistic, and erotic-mystical thought was picked up by American countercultural actors during the antinomian moment of the fifties and sixties" (101).

Walker, Luke. "Tangled Up in Blake: The Triangular Relationship among Dylan, Blake, and the Beats." [Rock and Romanticism: Blake, Wordsworth, and Rock from Dylan to U2](#).⁴⁹³ Lanham: Lexington Books, 2018. 1-18. <*Blake* (2019, 2020, 2021)>

Considers Blake's place in Dylan's relationship with the Beats.

Beckett, Samuel (1906-1989)

Kay, Wallace G. "Blake, Baudelaire, Beckett: The Romantics of Nihilism." *The Southern Quarterly* 9.3 (1971): 253-59. <BB #1990>

"These three all exhibit nihilistic characteristics, but these characteristics, I intend to demonstrate, are also variations of romantic characteristics" (253).

Bester, Alfred (1913-1987)

McCarthy, Patrick A. "Science Fiction as Creative Revisionism: The Example of Alfred Bester's *The Stars My Destination*." *Science-Fiction Studies* 10 (1983): 58-69. <BBS 566>

"Bester's use of Blakean images not only may determine our reading of *The Stars My Destination* [in Britain, published as *Tiger, Tiger* (1956)] but may affect our reading of Blake's poem itself" (59).

Bierce, Ambrose (1842-1914)

Lindsann, Olchar E. [Two Cities: On Carcosa and Golgonooza](#). Monocle-Lash Anti-Press, 2018. <*Blake* (2024)>

Rhapsodic comparison of Golgonooza and Carcosa, an ancient city in Ambrose Bierce's story, "An Inhabitant of Carcosa."

Borges, Jorge Luis (1899-1986)

Baulch, David M. "[Time, Narrative, and the Multiverse: Post-Newtonian Narrative in Borges's The Garden of the Forking Paths and Blake's Vala or The Four Zoas](#)." *Comparatist* 27 (2003): 56-78. <WBHC 1582>

"Jorge Luis Borges's compact short story, 'The Garden of Forking Paths,' and William Blake's sprawling manuscript poem, *The Four Zoas*, will serve as the focus of my argument for the useful potential of a many-worlds notion of narrative" (58).

Brecht, Bertolt (1898-1956)

O'Regan, Keith. [Towards a Productive Aesthetics: Contemporary and Historical Interventions in Blake and Brecht](#). Leiden and Boston: Brill, 2022. <*Blake* (2023)>

"[C]ompare[s] the political-aesthetic strategies of William Blake (1757-1827) and Bertolt Brecht (1898-1956)" (abstract). The chapters on Blake appear to focus on the *Songs* and *Milton*.

Brodkey, Harold (1930-1996)

Bidney, Martin. "[A Song of Innocence and of Experience: Rewriting Blake in Brodkey's 'Piping Down the Valleys Wild'](#)." *Studies in Short Fiction* 31.2 (1994): 237-45. <WBHC 1629>

⁴⁹³ The descriptions of the chapters at Rovira's blog have an iTunes Playlist for each chapter.

“[Harold] Brodkey, [the American writer (1930-96),] I am suggesting, alludes freely in his story to Blakean visions of both innocence and experience” (238).

Burke, Kenneth (1897-1993)

Rutland, Laura E. “The Romantic in the Attic: William Blake’s Place in Kenneth Burke’s Intellectual Circle.” *Kenneth Burke and His Circles*. Ed. Jack Selzer and Robert Weiss. West Lafayette, IN: Parlor Press, 2008. 109-19. <WBHC 2623>

“This essay will explore the notion that a shade of William Blake lives in Kenneth Burke’s intellectual attic, like a bothersome mad cousin, perhaps, hidden away, but finally acknowledged in the end” (109).

Butts, Mary (1890-1937) (See also the [Butts Family](#))

Schuchard, Marsha Keith. “‘A Secret Common to our Blood’: The Visionary Erotic Heritage of Blake, Thomas Butts and Mary Butts.” *Blake, Gender and Culture*. Ed. Helen P. Bruder and Tristanne J. Connolly. London: Pickering & Chatto, 2012. 71-82. <WBHC 1800-01>

Examines the religious and erotic ideas of Mary Butts (the great-granddaughter of Thomas Butts) in light of Swedenborg, Moravianism, and Blake.

Carter, Angela (1940-92)

Hallab, Mary T. “Carter and Blake: The Dangers of Innocence.” *Function of the Fantastic: Selected Essays from the Thirteenth International Conference on the Fantastic in the Arts*. Ed. Joe Sanders. Manchester: Manchester University Press, 1995. 177-84. <WBHC 2121>

“In the three novels I will discuss, *Love, Heroes and Villains*, and *The Infernal Desire Machines of Dr. Hoffman*, a number of allusions and parallels suggest indebtedness to those works of William Blake in which this theme [of Innocence confronting reality] is also prominent, particularly his *Songs of Innocence and of Experience*, *The Book of Thel*, and *The Marriage of Heaven and Hell*” (177).

Larrissy, Edward. “Postmodern Myths and Lies: Iain Sinclair and Angela Carter.” *Blake and Modern Literature*. Basingstoke: Palgrave Macmillan, 2006. 125-45. <WBHC 2311-12>

Examines how Blake influences both writers and their understanding of postmodernity.

Ranger, Christopher. “Friendly Enemies: A Dialogical Encounter between William Blake and Angela Carter.” *Blake, Modernity and Popular Culture*. Ed. Steve Clark and Jason Whittaker. Basingstoke: Palgrave, 2007. 140-50. <WBHC 2862-63>

Traces Blake’s influence on the novelist.

Cary, Joyce (1888-1957)

Adams, Hazard. “Blake and Gulley Jimson: English Symbolists.” *Critique* 3.1 (1959): 3-14. <BB #774>

“Traces parallels in their careers, art, and aesthetic theories” (BB #774).

Heffernan, James A.W. “Politics and Freedom: Refractions of Blake in Joyce Cary and Allen Ginsberg.” *Romantic and Modern: Revaluations of Literary Tradition*. Ed. George Bornstein. Pittsburgh: University of Pittsburgh Pres, 1977. 177-95. <BBS 504>

Beginning with the Vietnam War, suggests that “Blake remains enduringly relevant” “because he turned politics into myth, and thus created a paradigm for all poet who would write of politics without ceasing to be poets” (178) and outlines how Cary and Ginsberg followed Blake’s example.

Larrissy, Edward. “Joyce Cary: Getting It from the Horse’s Mouth.” *Blake and Modern Literature*. Basingstoke: Palgrave Macmillan, 2006. 100-07. <WBHC 2311-12>

On Blake’s influence on Cary.

Latane, David Eaton, Jr. “A Blakean Reference in Joyce Cary’s *Except the Lord*.” *English Language Notes* 24.3. (1987): 57-61. <BBS 545>

“Cary’s fictional Blake Man Tor in Devon, the site of the Second Coming, may be related to Mam Tor in Derbyshire, which Blake names thrice in *Jerusalem*” (BBS 545).

Levitt, Annette S. “‘The Mental Traveller’ in *The Horses Mouth*: New Light on the Old Cycle.” *William Blake and the Moderns*. Albany: State University of New York Press, 1982. 186-211. <BBS 370, WBHC 1625-26>

“Gulley traces the entire cycle of the poem in his own life, while individual artists are equated in his mind with specific stages in the cycle” (187).

Levitt, Annette Shandler. “[Joyce Cary’s Blake: The Intertextuality of *The Horse’s Mouth*.](#)” *Mosaic* 25.3 (1992): 47-63.⁴⁹⁴ <WBHC 2320>

“Joyce Cary has absorbed Blake and transformed him—along with his varied manifestations, his complex systems—in ways which fully validate Kristeva’s concept of mosaic” (62).

Matthews, Susan. “And did those feet?: Blake and the Role of the Artist in Post-War Britain.” *Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture*. Ed. Steve Clark, Tristanne Connolly, and Jason Whittaker. Houndsill, Basingstoke, Hampshire: Palgrave Macmillan, 2012. 149-61. <WBHC 1871-73>

On Joyce Cary’s *The Horse’s Mouth* (1944), Ronald Neame’s film version (1958), and Geoffrey and John Keynes.

Miller, Hugh. Blake & Gulley Jimson in Joyce Cary’s *The Horse’s Mouth*.” *Antigonish Review* 33 (1978): 79-81. <BBS 574>

Wright, Andrew. “The Blake Quotations in *The Horse’s Mouth*.” [Joyce Cary: A Preface to His Novels](#). New York: Harper, 1958. 165-73. <BBS 685>

Provides the source of the quotations.

Chesterton, G.K. (1874-1936)

Chesterton, G.K. [William Blake](#). London: Duckworth and Co. and New York: E.P. Dutton and Co., 1910. Rpt. 1920. <BB #, WBHC 1844-45>

⁴⁹⁴ Incorporates Levitt’s “[‘The Mental Traveller’ in *The Horse’s Mouth*: New Light on the Old Cycle,](#)” *William Blake and the Moderns*, ed. Robert J. Bertholf and Annette S. Levitt (1982), 186-211, <BBS 370, WBHC 1625-26>.

Chesterton, G.K. "William Blake and Inspiration." *Illustrated London News* 1929.

Blackstock, Alan. "'With considerable art': Chesterton on Blake, Browning, and Shaw." *Renaissance* 62.1 (2009): 21-40.

Suggests that Chesterton's biographies were really just opportunities for expressing his own thought: "The early lives of Blake, Browning, and Shaw — their birthdates, parentage, childhood experiences, schooling — are rendered in a few deft strokes which quickly branch off into Chesterton's true concerns: the religious, philosophical, and intellectual context in which they grew" (22).

[Crane, Hart \(1899-1932\)](#)

Pease, Donald. "Blake, Whitman, Crane: The Hand of Fire." [*William Blake and the Moderns*](#). Albany: State University of New York Press, 1982. 15-38. <BBS 370, WBHC 1625-26>

Argues Crane's *The Bridge* drew on the tensions between the epic and the prophetic as exemplified in *Paradise Lost*, *Milton a Poem*, *Leaves of Grass*, and *The Waste Land*.

Pease, Donald. "[*Blake, Crane, Whitman, and Modernism: A Poetics of Pure Possibility*](#)." *PMLA* 96 (1981): 64-85. <BBS 601>

"[I]n the course of this essay we will reevaluate [sic] Blake's placement within a 'modernist' tradition" (64).

Pease, Donald. "Hart Crane and the Tradition of Epic Prophecy." [*Critical Essays on Hart Crane*](#). Ed. David R. Clark. Boston: G.K. Hall & Co., 1982. 255-74. <BBS 601>

Discusses *Milton* and Crane's *The Bridge*.

[Dick, Philip K. \(1928-82\)](#)

Hartman, Geoffrey. "Notes toward a Supreme Addiction: The Theology Fiction of William Blake and Philip K. Dick." *Religion, Literature and the Imagination: Sacred Worlds*. Ed. Mark Knight and Louise Lee. London: Continuum, 2009. <WBHC 2132-33>

On "theology fiction" in both writers and the thresholds between the divine, human, and non-human.

[Doolittle, Hilda \(1886-1961\)](#)

Schuchard, Marsha Keith. "The 'secret' and the 'Gift': Recovering the Suppressed Religious Heritage of William Blake and Hilda Doolittle." [*Women Reading William Blake*](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2007. 209-18. <WBHC 1795-1800>

Compares the Moravian background of Blake and the Modernist poet, Hilda Doolittle (H.D.).

[Dreiser, Theodore \(1871-1945\)](#)

Brennan, Stephen C. "[*The Financier: Dreiser's Marriage of Heaven and Hell*](#)." *Studies in American Fiction* 19 (1991): 55-69. <BBS 424>

Draws parallels between Dreiser's *The Financier* (1912) and Blake's *Marriage*.

Duncan, Robert (1919-1988)

Annwn, David. "Hear the Voice of the Bard! Who Present, Past, & Future Sees": Three Cores of Bardic Attention: The Early Bards, William Blake & Robert Duncan. Han-on-Wye: WestHouse Books, 1995. <WBHC 1491-92>

Considers the Welsh Bard in Blake, beginning with Gray and ending with Duncan.

Bertholf, Robert J. "Robert Duncan: Blake's Contemporary Voice." [William Blake and the Moderns](#). Albany: State University of New York Press, 1982. 92-110. <BBS 370, WBHC 1625-26>

Duncan "regards Blake as a poetic companion of the sacramental imagination who has gone before him exploring the difficulties of revealing the holiness of existence, and the integration of existence in the larger spiritual dimensions of cosmic orders" (92-93).

Freedman, Linda. "[Blake, Duncan, and the Politics of Writing from Myth](#)." *Blake: An Illustrated Quarterly* 47.2 (fall 2013): 46 pars.⁴⁹⁵ <WBHC 1737>

"Duncan's reading of Blake [...] suggests the discovery of a relevant and restorative romanticism with which to address the modern world" (par. 4).

Larrissy, Edward. "Two American Disciples of Blake: Robert Duncan and Allen Ginsberg." [Blake and Modern Literature](#). Basingstoke: Palgrave Macmillan, 2006. 108-24. <WBHC 2311-12>

"Both are gay poets who regard Blake as an ally in the reaction against orthodox heterosexuality; both see him as a kind of father; both see in Blake's work images of the bad father who rejects them; both, as Blake did, see the possibility that the bad father is within themselves; both are capable of equating the bad father with political action in the United States, and both employ this interpretation in their critique of Vietnam entanglement" (124).

Einstein, Albert (1879-1955)

Cohen, Adam Max. "[Genius in Perspective: Blake, Einstein and Relativity](#)." *Wordsworth Circle* 31.3 (2000): 164-69. <WBHC 1876>

"Comparing Blake's *Marriage of Heaven and Hell* with Einstein's theory of relativity reveals a common feature in each one's work that I call 'perspectival lightness,' which has implications for Romantic and Modern conceptions of genius" (164).

Eliot, T.S. (1888-1965)

Primary

[Eliot, T.S.] "The Naked Man." *Athenaeum* No. 4685 (13 Feb. 1920): 208-09. Revised as "Blake." *The Sacred Wood: Essays on Poetry and Criticism*. London: 1920. <BB #1544>

Eliot's essay on Blake.

Eliot, T.S. "[The Mysticism of Blake](#)." *The Nation & Athenaeum* 41 (1927), 799. <BB #1543> *The Complete Prose of T. S. Eliot: The Critical Edition*. Vol. 3: Literature, Politics, Belief, 1927-1929.

⁴⁹⁵ Incorporated in Freedman's [William Blake and the Myth of America: From the Abolitionists to the Counterculture](#) (2018), <[Blake \(2019, 2020, 2023, 2025\)](#)>.

Frances Dickey and Jennifer Formichelli and Ronald Schuchard. John Hopkins University Press and Faber & Faber, Ltd., 2015. 239-44.

Reviews Keynes's *Poetry and Prose of William Blake* (1927) and his *Pencil Drawings of William Blake* (1927); Plowman's facsimile of *The Marriage of Heaven and Hell* (1927) and his *Introduction to the Study of William Blake* (1927); Mona Wilson's *Life of William Blake* (1927); and Helen C. White's *The Mysticism of William Blake* (Madison: University of Wisconsin Press, 1927).

Secondary

Clark, Steve. "There is no Competition": Eliot on Blake, Blake in Eliot." *Blake, Modernity and Popular Culture*. Ed. Steve Clark and Jason Whittaker. Basingstoke: Palgrave, 2007. 78-99. <WBHC 2862-63>

On T.S. Eliot's essays on Blake, and Blake's largely unrecognized influence on Eliot.

Leavis, F.R. "Justifying One's Evaluation of Blake." *William Blake: Essays in Honour of Sir Geoffrey Keynes*. Ed. Morton D. Paley and Michael Phillips. Oxford: Clarendon Press, 1973. 66-85.⁴⁹⁶ <BB #A2350, BBS 598-99, WBHC 2503-05>

On what Blake demands and what he achieved, with references to T.S. Eliot's essay on Blake.

Larrissy, Edward. "Eliot between Blake and Yeats." *Blake and Modern Literature*. Basingstoke: Palgrave Macmillan, 2006. 28-36. <WBHC 2311-12>

"In sum, Eliot appears to be offering an implied rebuke to Yeats and Blake by adapting myths which in his estimation are central to European tradition. But he has borrowed Blake's tactic of setting a myth within his own place" (31).

Pease, Donald. "Blake, Whitman, Crane: The Hand of Fire." *William Blake and the Moderns*. Ed. Robert J. Bertholf and Annette S. Levitt. Albany: State University of New York Press, 1982. 15-38. <BBS 370, WBHC 1625-26>

Argues that Crane's *The Bridge* drew on the tensions between the epic and the prophetic as exemplified in *Paradise Lost*, *Milton a Poem*, *Leaves of Grass*, and *The Waste Land*.

Searle, Leroy. "Blake, Eliot, and Williams: The Continuity of Imaginative Labor." *William Blake and the Moderns*. Albany: State University of New York Press, 1982. 39-72. <BBS 370, WBHC 1625-26>

"[T]hese three poets offer an ideal occasion for examining the consequences of art pursued with total dedication" (40).

Todd, Ruthven. "Gilchrist Redivivus." *Blake Studies* 1.1 (autumn 1968): 95-97. <BB #1218.5>

On a proposed new edition of Gilchrist's *Life*, with some history of the previous ones edited by Todd, including his lunch with T.S. Eliot. (The proposed edition was never published.)

⁴⁹⁶ Originally, a lecture delivered at Bristol University 15 Nov. 1971. From published version in *The Human World* (1972), <BB #A2106>.

Watson-Williams, Helen. “[The Blackened Wall: Notes on Blake’s London and Eliot’s The Waste Land](#).” English 10 (1955): 181-84. <BB #2932>

“‘Blake’s poem *London* may have played its influential part in the creation of *The Waste Land*’” (BB #2932).

Elytis, Odysseas (1911-1996)

Ozansoy, Esin (trans. from the Greek by Francisco Javier Ortolá Salas). “Proverbios. Aforismos de Lugares Comunes Literarios en Elytis y William Blake”. *Litera* 28.1 (2018): 101-115. In Spanish (abstract in Spanish and English). <*Blake* (2025)>

“This article examines the influence of William Blake on Odysseas Elytis and their similarities through an analysis of Proverbs and Aphorisms. [...] Elytis and Blake seem to have many points in common, though independent from each other. In the texts of Blake, Elytis recognized ideas and perspectives that he had himself” (abstract).

Faulkner, William (1897-1962)

Mellard, James M. “Faulkner’s Miss Emily and Blake’s ‘sick Rose’: ‘Invisible World,’ *Nachträglichkeit*, and Retrospective Gothic.” *The Faulkner Journal* 2.1 (fall 1986): 37-45. <BBS 571>

Suggests that “The Sick Rose” is alluded to as part of Faulkner’s use of the gothic.

Foster, E.M. (1879-1970)

Daniels, Molly Ann. “The Blakean Double Vision and the Prophetic.” *The Prophetic Novel*. New York: P. Lang, 1991. 13-19. <WBHC 1920-21>

On the Blakean aspects of *A Passage to India*.

Gardner, John. (1933-1983)

Ellis, Helen B., and Warren U. Ober. “*Grendel* and Blake: The Contraries of Existence.” [John Gardner: Critical Perspectives](#). Ed. Robert A. Morace and Kathryn Van Spankeren. Carbondale and Edwardsville: Southern Illinois University Press, 1982. 46-61. <BBS 462>

“The real key to an understanding of the theme of *Grendel* [...] is to be found in [...] *The Marriage of Heaven and Hell*” (47).

Gide. André (1869-1951)

Balakian, Anna. “The Literature Fortune of William Blake in France.” *Modern Language Quarterly* 17.3 (1956): 261-72. <BB #1120>

Covers Blake’s reception in France from Pierre Berger’s *William Blake, Mysticisme et Poésie* (1907) to Denis Saurat’s *William Blake: Critique et Interprétation* (1954), including the 1937 exhibition of Blake and Turner at the Bibliothèque Nationale and Gide’s translation of *The Marriage of Heaven and Hell*. There is a bibliography covering French publications on Blake through 1955.

Hill, Charles G. “[André Gide and Blake’s Marriage of Heaven and Hell](#).” *Comparative Literature Studies* 3 (1966): 21-32. <BB #1845>

“Blake contributed most directly to Gide’s awareness of the devil’s reality, and later to his much more complex view of the nature of the devil. There were no doubt many other

factors involved here, but the positive role accorded the demon and the transference of the devil's role to the Angel in *Les Faux-Monnayeurs* are clearly Blakean" (30).

Nishimura, Akie. "Gide niokeru akuma: William Blake kaishaku wo fumaete [The Devil in Gide: On the Basis of His Interpretation of William Blake]." *Stella* 37 (2018): 267-80. In Japanese. <*Blake* (2020)>

Pollard, Patrick. "When Heaven Meets Hell: William Blake and André Gide." *English* 64.245 (2015): 99-115. <*WBHC* 2540>

Outlines Gide's reading of Blake and the influence on his thought.

Serdechnaia, Vera. "[Uil'iam Bleik i F. M. Dostoevskii: istoriia sopostavleniiia](#) [William Blake and F. M. Dostoevsky: A History of Comparison]." *Dostoevskii i mirovaya kul'tura. Filologicheskii zhurnal [Dostoevsky and World Culture. Philological Journal]* 3 (2020): 158-68. In Russian (abstract in Russian and English). <*Blake* (2021)>

The article is devoted to the history of comparing the works of William Blake and Fyodor Dostoevsky: the lectures of André Gide; the works of Jean Wahl, Georges Bataille, Melvin Rader, and D. Gustafsson; Czesław Miłosz's [The Land of Ulro](#); and the opera *The Book of Seraphim* in Moscow (2020).

[Gilbran, Kahlil \(1883-1931\)](#)

Ashūr, Rađwā. *Gibran and Blake: A Comparative Study*. Cairo: Associated Institution for the Study and Presentation of Arabic Cultural Values, 1978. <*BBS* 355, *WBHC* 1568>

El-Hage, George Nicolas. "[William Blake and Kahlil Gibran: Poets of Prophetic Vision](#)." PhD diss., 1981.

Ginsberg, Allen (1926-1997) (See also [Beat Generation and Counter Culture](#))

Primary

[The Allen Ginsberg Project](#)

A website devoted to Allen Ginsberg, which includes audio and visual files of Ginsberg's courses on Blake at Naropa University and other countercultural references to Blake.

"[Blake and Ginsberg on ABC-TV's 'Directions'](#)." *Blake: An Illustrated Quarterly* 5.3 (winter 1971-72): 164.⁴⁹⁷

"Two films, both produced and directed by Aram Boyajian, were shown 16 and 23 January on ABC-TV's *Directions*. Allen Ginsberg sings and reads from Blake's works in illuminated printing as plates from those works are shown" (164).

Clark, Thomas. "Allen Ginsberg." [Writers at Work: The Paris Reviews Interviews](#). 3rd Series. Ed. George Plimpton. New York: Viking Press, 1967. 279-320.⁴⁹⁸ <*BB* #1391>

An interview in which Ginsberg discusses his Blake visions.

⁴⁹⁷ Not recorded in *BB*.

⁴⁹⁸ Originally published as "The Art of Poetry VIII: Allen Ginsberg," *The Paris Review* 37 (spring 1966), 13-55, <*BB* #1391>.

Ginsberg, Allen. [*Allen Verbatim: Lectures on Poetry, Politics, Consciousness*](#). Ed. Gordon Ball. New York: McGraw-Hill, 1974. <WBHC 2077>

Many references to Blake.

Ginsberg, Allen. “[To Young and Old Listeners: Setting Blake's Songs to Music, and Commentary on the Songs](#).” *Blake: An Illustrated Quarterly* 4.3 (winter 1971): 98-103. <BB #1217.68>

A reprint of the liner notes from Ginsberg’s recording, *Songs of Innocence and Experiences by William Blake, tuned by Allen Ginsberg, with Peter Orlovsky, variously accompanied*. See Morris Eaves’s [review](#) of the album in the same issue for commentary.

Ginsberg, Allen. “William Blake.” [*Deliberate Prose: Selected Essays 1952-1995*](#). Ed. Bill Morgan. New York: HarperCollins Publishers, 2000. 275-84. <WBHC 2077>

“It consists of ‘[Liner Notes to Blake Record: To Young Or Old Listeners](#)’ [1982] (pp. 275-79), and ‘Your Reason and Blake’s System’ [1988] (pp. 279-84)” (WBHC 2077). Many scattered references to Blake throughout.

Secondary

Bellarci, Franca. “William Blake and Allen Ginsberg: Imagination as a Mirror of Vacuity.” *The Blake Journal* 5 (2000): 71-87. <WBHC 1748>

Argues that Ginsberg’s “unpublished *William Blake’s Songs of Innocence and Experience* [sic] (1974-93) is both Blakean and Buddhist” (WBHC 1748).

Calonne, David Stephen. *The Beats in Mexico*. New Brunswick: Rutgers University Press, 2022. <Blake (2023)>

Slight references to Blake’s influence on Ginsberg, but also, in terms of reception, to Blake’s place in the anthology *America a Prophecy: A New Reading of American Poetry from Pre-Columbian Times to the Present* (1973) (12).

Diggory, Terence. “[Allen Ginsberg’s Urban Pastoral](#).” *College Literature* 27.1 (2000): 103-18. <WBHC 1940>

Highlights Blake’s influence on Ginsberg’s sense of the urban pastoral in a special issue on teaching Beat Literature.

Heffernan, James A.W. “Politics and Freedom: Refractions of Blake in Joyce Cary and Allen Ginsberg.” [Romantic and Modern: Revaluations of Literary Tradition](#). Ed. George Bornstein. Pittsburgh: University of Pittsburgh Pres, 1977. 177-95. <BBS 504>

Beginning with the Vietnam War, suggests that “Blake remains enduringly relevant” “because he turned politics into myth, and thus created a paradigm for all poet who would write of politics without ceasing to be poets” (178) and outlines how Cary and Ginsberg followed Blake’s example.

Larrissy, Edward. “Two American Disciples of Blake: Robert Duncan and Allen Ginsberg.” [*Blake and Modern Literature*](#). Basingstoke: Palgrave Macmillan, 2006. 108-24. <WBHC 2311-12>

“Both are gay poets who regard Blake as an ally in the reaction against orthodox heterosexuality; both see him as a kind of father; both see in Blake’s work images of the

bad father who rejects them; both, as Blake did, see the possibility that the bad father is within themselves; both are capable of equating the bad father with political action in the United States, and both employ this interpretation in their critique of Vietnam entanglement" (124).

Ostriker, Alicia. "Blake, Ginsberg, Madness, and the Prophet as Shaman." *William Blake and the Moderns*. Albany: State University of New York Press, 1982. 111-31. <BBS 370, WBHC 1625-26>

"The idea of the prophetic role clearly forms the core of Blake's influence on Ginsberg" (113).

Paris-Popa, Andreea. "[The Madmen of Allen Ginsberg's 'Howl' and Their Blakean Roots.](#)" *British and American Studies/Revista de studii britanice și americane* 25 (2019): 161-71. In English. <*Blake* (2020)>

"This paper has revealed the various manners in which to be 'beat' meant to be 'mad' in a Blakean sense – that is, not clinically ill, but metaphorically, literary, rebelliously, spiritually mad" (169).

Pevateaux, C. J. "[Widened Awareness: Allen Ginsberg's Poetic Transmission of a Blakean Inflected Esoteric Dream-Insight.](#)" *Aries* 8.1 (2008): 37-61. In French. <WBHC 2518>

Portugés, Paul. "Allen Ginsberg's Visions and the Growth of His Poetics of Prophecy." *Poetic Prophecy in Western Literature*. Ed. Jan Wojcik and Raymond-Jean Frontain. Rutherford, Madison, Teaneck: Farleigh Dickinson University Press; London and Toronto: Associated University Presses, 1984. <BBS 608>

On Ginsberg's vision of Blake and its aftermath.

Portugés, Paul. "Allen Ginsberg's William Blake and the Poetics of Vision, 1948-1963." *The Visionary Poetics of Allen Ginsberg*. Santa Barbara: Ross-Erikson, 1978. 1-106. <BBS 608>

An account of Ginsberg 1948 vision of Blake and its impact on him.

Santos, Andrio J. R. dos. "[Allen Ginsberg e as visões de William Blake.](#)" *Travessias Interativas* 14 (2017): 187-206. In Portuguese (abstracts in Portuguese and English). <*Blake* (2019)>

Trigilio, Tony. "The 'Moment Satan Cannot Find': Blake's Transferential Language of Vision in Milton." "[Strange Prophecies Anew": Rereading Apocalypse in Blake, H.D., and Ginsburg.](#)" Madison, N.J.: Fairleigh Dickinson University Press, 2000. 45-81. <WBHC 2781>

"Blake, H.D. and Ginsberg variously reconceive apocalypse as a mode of consciousness—paradoxically redemptive and self-annihilating—rather than of past and future history" (16).

Walker, Luke. "[Allen Ginsberg's Blakean Albion.](#)" *Comparative American Studies* 11.3 (2012): 227-42.⁴⁹⁹

Rather than simply pointing out more examples of Blake's already well-known influence on Ginsberg's poetry, I want to argue here that Ginsberg's poetic vision of a Blakean Albion is more complex, and more problematic, than might be supposed. Through

⁴⁹⁹ Not recorded in *WBHC*.

Ginsberg's poems, Blake and his myth of Albion are placed at the heart of a counterculture that is both transatlantic and transgenerational" (227-28).

§ Walker, Luke. "Psychedelic Romanticism: Ginsberg, Blake and Wordsworth." *Psychedelicacies: More Food for Thought from Breaking Convention*. Ed. Nikki Wyrd. London: Strange Attractor Press, 2019. 215–224. ⁵⁰⁰

[Goulding, William \(1911-1993\)](#)

Jaidka, Manju. "William Golding—A Blake Connection." *Notes on Contemporary Literature* 18.2 (1988): 2-3. <BBS 524>

"Golding's characters are in a state of experience, which shows that 'Golding, perhaps unconsciously, used certain aspects of the Blakean system' (2)" (BBS 524).

[Haniya, Yutaka \(1909-1997\)](#)

Akimoto, Yuko. *Takiguchi Shuzo Kenkyū: Eizo Ningen no Keifu [A Study of Shuzo Takiguchi: A Genealogy of a Shadowy Person]*. Osaka: Izumi Shoin, 2022. In Japanese. <Blake (2023)>

Chapter 2, "His Baptism of William Blake: Metaphysics of Light," discusses the influence of Blake on Yutaka Haniya (107-46).

[Hardy, Thomas \(1840-1928\)](#)

Beigi, Roohollah Datli. "[Tyranny of Conventions: A Comparative Study of Blake's Visions and Hardy's Tess.](#)" *Kata* [Indonesia] 21.2 (2020): 60-67. <Blake (2021)>

On *Visions of the Daughters of Albion* (1793) and Thomas Hardy's *Tess of the d'Urbervilles* (1891): "In this paper we argue that, comparatively, the ambivalent treatment of the notion of independent woman is the most significant common feature in Blake's poem and Hardy's novel" (abstract).

[Huxley, Aldous \(1894-1963\)](#)

Glausser, Wayne. "What is it Like to be a Blake? Psychiatry, Drugs and the Doors of Perception." [Blake, Modernity and Popular Culture](#). Ed Steve Clark and Jason Whittaker. Basingstoke: Palgrave, 2007. 163-78. <WBHC 2862-63>

On different explanations of Blake's visions by Kay Redfield Jamison (a psychologist), Aldous Huxley (author of *The Doors of Perception*), and Huston Smith (a religious scholar with an interest in the role of drugs in changing consciousness).

Williams, Nicholas M. "[The Sciences of Life': Living Form in William Blake and Aldous Huxley.](#)" *Romanticism* 15.1 (2009): 41-53. <WBHC 2868>

Aims to complicate the relationship between Blake and Huxley.

[Jarrell, Randall \(1914-1965\)](#)

Horn, Bernard. "[The Tongue of Gods and Children': Blakean Innocence in Randell Jarrell's Poetry.](#)" *Children's Literature* 2.1 (1973): 148-51. <WBHC 2166>

⁵⁰⁰ Not recorded in *Blake*.

On Blake and Jarrell: “No poet since Blake has brought off so well that quality of ‘innocence,’ that matter-of-fact acceptance of the supernatural, of magic and mystery, that we call ‘childlike’” (148).

Jiménez, Juan Ramón (1881-1958)

Puig Guisado, Jaime. “[Lecturas, traducciones, cosmogonías y otros viajes poéticos: un estudio comparado de William Blake y Juan Ramón Jiménez.](#)” *Artifara* 21.1 (2021): 245-57. In Spanish (abstract in Spanish and English). <*Blake* (2022)>

Traces how Juan Ramón Jiménez came to read Blake and analyzes the latter’s influence on the Spanish poet.

Young, Howard T. “Blake.” *The Line in the Margin: Juan Ramón Jiménez and His Readings in Blake, Shelley, and Yeats*. Madison: University of Wisconsin Press, 1980. 163-244. <BBS 694>

On Blake’s influence.

Jones, David (1895-1974)

Larrissy, Edward. “‘Deposits’ and ‘Rehearsals’: Repetition and Redemption in *The Anathémata* of David Jones: A Comparison and Contrast with Blake.” [Blake and Modern Literature](#). Basingstoke: Palgrave Macmillan, 2006. 70-79. <*WBHC* 2311-12>

“If Jones’s concept of repetition makes him look like Eliot, his view of the artist is more akin to Blake’s” (79).

Joyce, James (1882-1941)

Primary

Joyce, James. “William Blake.” [The Critical Writings of James Joyce](#). Ed. Ellsworth Mason and Richard Ellmann. London: Faber and Faber, 1959. 214-22. <BB#

Joyce’s 1912 lecture translated from Italian. The complete manuscript does not survive.

Toki, Koji. “(honyaku) James Joyce, ‘William Blake’ [(Translation) James Joyce, ‘William Blake’].” [Toki, Koji. Sho-o to Sogo: Toki Koji chosaku-shu + symposium \[Correspondence and Synthesis: Koji Toki Collection of Essays + Symposium\]](#). Ed. Tomonao Yoshida. Tokyo: Takanashi Shobo, 2020. 701-10.⁵⁰¹ In Japanese. <*Blake* (2021)>

Secondary

Adams, Hazard. “[Blake and Joyce](#).” *James Joyce Quarterly* 35-36 (1998): 683-93. <*WBHC* 1471>

On *Finnegan’s Wake* and *Jerusalem*, and how in the action of narration both narrators [...] are characters in the drama of their respective narrative acts” (683).

⁵⁰¹ Originally published in *Sekai Hihyo Taikei 3: Shiron no Tenkai* [World Literary Criticism Series 3: *The Development of Theories of Poetry*], ed. Kazushi Shinoda et al. (Tokyo: Chikuma Shobo, 1975), <*BSJ* p. 50>. Translated from *The Critical Writings of James Joyce*, ed. Ellsworth Mason and Richard Ellmann (London: Faber & Faber, 1964).

Adams, Hazard. "From Jerusalem and the Prose to Yeats and Joyce." [William Blake on His Poetry and Painting: A Study of A Descriptive Catalogue, Other Prose Writings and Jerusalem](#). Jefferson, NC: McFarland & Company, 2011. 162-84. <WBHC 1474>

"I am inclined to think Joyce had read *Jerusalem*" (163).

Boldereff, Frances Motz, *A Blakean Translation of Joyce's "Circe."* Woodward, PN: Classic Non-Fiction Library, 1965. <BB #1253>

Brivic, Sheldon R. "[Structure and Meaning in Joyce's Exiles.](#)" *James Joyce Quarterly* 6.1 (1968), 29-52.⁵⁰²

Sees Blake's influence on Joyce's play, including Hand from *Jerusalem* and the Prolific and the Devourers from *Marriage*.

Caspel, Paul P.J. van. "[Blake and Joyce: Strange Syzygy.](#)" *Essays on English and American Literature a Sheaf of Poems.* Ed. J. Bakker, J.A. Verleun, and J.v.d. Vriesenaerde. Amsterdam: Brill, 1987. 101-17. <BBS 434>

On the strange unreadability of Blake's *Jerusalem* and Joyce's *Finnegans Wake*

Clark, John. "[Joyce and the Blakean Vision.](#)" *Criticism* 5.2 (1963): 173-80. <BB #1393>

"My intent here is to note some of the Blakean patterns, symbols, and allusions in *Ulysses*, but more importantly-and this is what is often neglected-to show that, in spite of Joyce's apparent resemblance, and even indebtedness, to Blake, they are, in fact, operating in mutually exclusive spheres: the one (Blake's), cosmic, eternal, universal, and absolute- the other (Joyce's), social, temporal, typical, and relative" (173).

Clark, John M. "[Writing 'Jerusalem' Backwards: William Blake in 'Exiles.'](#)" *James Joyce Quarterly* 26.2 (1989): 183-97. <BBS 437-38>

Considers Blake's influence on the characters of Bertha and Robert Hand, drawing on *Jerusalem* but also "The Crystal Cabinet" and Joyce's probable knowledge of Yeats and Ellis's edition of Blake.

Frye, Northrop. "Quest and Cycle in *Finnegans Wake.*" *James Joyce Review* 1 (1957): 39-47.⁵⁰³ <BB #1649>

Points out major points of comparison and contrast between Blake's myth and *Finnegans Wake*.

Gandolfo, Anita. "'This is Doubllinnbbayyates': A Further Blake-Joyce Note." *A Wake Newsletter* 14 (1977): 77-79. <BBS 482>

"The apparent references to Blake and his works which Tidwell and Morgan cite [in their article, "[A Blake-Joyce Note,](#)"] belong to a larger pattern of allusions to Yeats and Dublin Blakeans" (BBS 482).

⁵⁰² Not recorded in BB.

⁵⁰³ Rpt. in Frye's [Fables of Identity: Studies in Poetic Mythology](#) (New York: Harcourt Brace, 1963), 256-64, <BBS 479>.

Gandolfo, Anita. "[Whose Blake Did Joyce Know and What Difference Does It Make?](#)" *James Joyce Quarterly* 15.3 (1978): 215-21. <BBS 482>

"It can be proven beyond doubt that Joyce relied primarily upon Ellis and Yeats for his knowledge of Blake' (220)" (BBS 482).

Gerard, W.B. "[Kinship in Chaos: 'Circe' and William Blake's 'An Island in the Moon.'](#)" *James Joyce Quarterly* 39.3 (2002): 562-68. <WBHC 2059>

Compares Joyce's story, "Circe," with Blake's *Island*.

Gleckner, Robert F. "Joyce and Blake: Notes Toward Defining a Literary Relationship." *A James Joyce Miscellany*. 3rd Series. Ed. Marvin Magalaner. Carbondale: Southern Illinois University Press, 1962. 189-225. <BB #1700>

On Blake's influence on Joyce, highlighting *Finnegan's Wake*.

Gleckner, Robert F. "Joyce's Blake: Paths of Influence." [William Blake and the Moderns](#). Ed. Robert J. Bertholf and Annette S. Levitt. Albany: State University of New York Press, 1982. 135-63. <BBS 370, WBHC 1625-26>

An informative starting point for Joyce's knowledge of and use of Blake and the subsequent critical discussions on their relationship. Many references to Edwin J. Ellis's *The Real Blake* (1906).

Hecimovich, Gregg A. "[With pale blake I write tintingface': The Bounding Line of James Joyce's Aesthetic.](#)" *James Joyce Quarterly* 36 (1999): 889-904. <Blake (2003)> (not in WBHC)

"Joyce's aesthetic appears consistent with Blake's" (894).]

Irven, Donovan. "[Joyce and Heidegger: Appropriations of the Past toward a New Philosophy of Transcendence.](#)" *College Literature* 45.3 (summer 2018): 487-515. <Blake (2019)>

A study of Aristotle's and Blake's influence on Stephen Dedalus in *Ulysses*: "Like two cartoon angels on either shoulder, Aristotle and William Blake serve as competitive models for Stephen" (490).

Jaurretche, Colleen. [The Sensual Philosophy: Joyce and the Aesthetics of Mysticism](#). Madison: University of Wisconsin Press, 1997. 9-12, 39-44, 100-01.

References to Blake and Joyce's lecture on Blake throughout.

Keane, Patrick J. "Times Ruins and the Mansions of Eternity or, Golgonooza and Jerusalem, Yes; Bloomusalem and Beulah, No; Ithaca, Yes and No: Another Joyce-Blake Parallel at the End of Bloomsday." *Bulletin of Research in the Humanities* 86 (1983): 33-66. <BBS 533>

"stephen's acceptance of help and amicable but firm rejection of Bloom's offer of extended hospitality' may be 'patterned . . . on . . . Blake's . . . meeting with, and parting from, William Hayley' (34)" (BBS 533).

Kiralis, Karl. "[Joyce and Blake: A Basic Source for 'Finnegans Wake.'](#)" *Modern Fiction Studies* 4.4 (1958-59): 329-34. <BB #2057>

Points to *Jerusalem* as a source for *Finnegans Wake*.

Kirwan, Michael. "Fearful Symmetry, Seventy Years On: Northrop Frye on William Blake." *Prophetic Witness and the Reimagining of the World: Poetry, Theology and Philosophy in Dialogue*. Ed. Mark S. Burrows, Hilary Davies, and Josephine von Zitzewitz. New York: Routledge, 2020. 13 pp. <Blake (2022)>

On Frye, Blake, and James Joyce.

Kroeber, Karl. "Delivering Jerusalem." *Blake's Sublime Allegory: Essays on The Four Zoas, Milton, and Jerusalem*. Ed. Stuart Curran and Joseph A. Wittreich, Jr. Madison: University of Wisconsin Press, 1973. 347-67. <BB #A1437, BBS 446, WBHC 1913>

With many references to James Joyce, argues: "Read in the manner I have so rapidly sketched, *Jerusalem* appears less a labyrinthine hunting-ground for erudite archetypalists than a relatively straightforward exposition of a religious vision pertinent to many current secular issues" (365).

Larrissy, Edward. "Blake and Joyce." *Blake and Modern Literature*. Basingstoke: Palgrave Macmillan, 2006. 56-69. <WBHC 2311-12>

"Joyce's indebtedness operates on more levels than that of most of Blake's disciples: symbolist suggestiveness; an interest in the constructedness of myth; a parallel interest in the deep roots of myth; and a sympathy with Blake's perceived oppositional stance" (69).

Lernout, Gert and Vincent Deane. "Two VI. B. 13 Indexes: Index Two: *The Paintings of William Blake*." *A Finnegans Wake Circular* 4 (winter 1995): 26-31. <WBHC 2318>

"James Joyce took extensive notes from the book by Figgis [<BB #408>] for *Finnegans Wake* but in the end did not use them" (WBHC 2318).

Marvel, Laura. "Blake and Yeats: Visions of Apocalypse." *College Literature* 13 (1986): 95-105. <BBS 560>

"Yeats' vision is not so much a failure to achieve Blake's apocalypse as a revision and criticism of Blake's focus on intellectual energy" (95).

Mason, Ellsworth, ed. "James Joyce 'William Blake'." *Criticism* 1.3 (1959): 181-89. <BB #1968>

A transcription of the surviving section of Joyce's 1912 public lecture on William Blake in Italian, which was delivered at the Università Popolare. Mason's introduction is in English.

McArthur, Murray Gilchrist. *Stolen Writings: Blake's Milton, Joyce's Ulysses, and the Nature of Influence*. Ann Arbor: U.M.I. Research Press, 1988. <BBS 566, WBHC 2385>

On Blake's use of Milton in *Milton* and how it shaped Joyce's practices in his novel.

McCarthy, Patrick A. "The Jeweled Harlots of His Imagination: Prostitution and Artistic Vision in Joyce." *Eire* 17 (1982): 91-109. <BBS 566>

"Joyce is compared to Blake" (BBS 566): "the theme of prostitution in *A Portrait of the Artist* may be analyzed in Blakean terms" (99) and "Stephen becomes much like Blake's Orc" (103).

Novak, Jane. "Verisimilitude and Vision: Defoe and Blake as Influences on Joyce's Molly Bloom." *Carrell* 8 (1967): 7-20. <BB#1217.108>

References Blake's drawings for *Robinson Crusoe*.

O'Grady, T.B. "[Little Chandler's Song of Experience](#)." *James Joyce Quarterly* 28.2 (1991): 393-405. <BBS 591>

Argues that Joyce's story, "A Little Cloud," should be read in light of "Infant Sorrow," which "maybe seen to inform both structural and thematic aspects of the story" (404).

Paley, Morton. "Blake in a Nighthtown." *A James Joyce Miscellany*. 3rd Series. Ed. Marvin Magalaner. Carbondale: Southern Illinois University Press, 1962. 182-87. <BB #2344>

On the allusions to Blake in *Ulysses*.

Rainsford, Dominic. [Authorship, Ethics and the Reader: Blake, Dickens, Joyce](#). Basingstoke: Macmillan; N.Y.: St Martin's Press, 1997. <WBHC 2569>

"It is about how Blake, Dickens, and Joyce 'construct their ethical status as authors'" (WBHC 2570).

Ruggieri, Frana. [Romantic Joyce](#). Rome: Bulzoni Editore, 2003: Joyce Studies in Italy. Vol 8.

A collection on Joyce and English Romantic poets, with four essays on Blake and Joyce.

Terrinoni, Enrico. "Blakean Ghosts and Shadows in 'Proteus.'" Special Issue: *Romantic Joyce. Joyce Studies in Italy* 8. Ed. Franca Ruggieri. Rome: Bulzoni Editore, 2003. 47-56.

On Blake and Joyce's shared "aesthetic of the vision" (48), with a discussion of the references to Jackob Boehme in *A Portrait of the Artist as a Young Man* (1916).

Tidwell, Paul Alexander, and Norman Louis Morgan. "A Blake-Joyce Note." *A Wake Newsletter* 13 (1976): 112-14. <BBS 660>

"About the relation of Finnegans Wake 293 to 'Miltons Track' in *Milton* pl. 36" (BBS 660). Answered by Gandolfo's "[This is Doubllinnbbayyates': A Further Blake-Joyce Note](#)."

Toki, Koji. "Joyce to Blake [Joyce and Blake]." [Toki, Koji. Sho-o to Sogo: Toki Koji chosaku-shu + symposium](#) [Correspondence and Synthesis: Koji Toki Collection of Essays + Symposium]. Ed. Tomonao Yoshida. Tokyo: Takanashi Shobo, 2020. 697-700.⁵⁰⁴ In Japanese. <Blake (2021)>

Webb, Timothy. "'Planetary Music': James Joyce and the Romantic Example." [James Joyce and Modern Literature](#). Ed. W.J McCormack and Alistair Stead. London: Routledge, 1982. 43-55. Rpt. Routledge, 2017. <BBS 675>

Traces Blake's influence on Joyce.

⁵⁰⁴ Originally published in *Yuriika [Eureka]* 9.11 (1977), 57-59, and reprinted in *Metropolitan* 58 (2016), 231-36.

Kaye-Smith, Sheila (1887-1956)

Whittaker, Jason. “By the Voice of the Servant of the Lord’: Blake’s New Jerusalem and Swedenborgianism in the Work of Sheila Kaye-Smith.” *William Blake’s Manuscripts: Praxis, Puzzles, and Palimpsests*. Ed. Mark Crosby and Josephine A. McQuail. Switzerland: Palgrave Macmillan, 2024. 329-46. <Blake (2025)>

Examines the engagement with Blake by the twentieth-century novelist, Sheila Kaye-Smith (1887-1956), with references to the influence of Yeats.

Kharms, Daniil (1905-1942)

Brandist, Craig. “[Deconstructing the Rationality of Terror: William Blake and Daniil Kharms](#).” *Comparative Literature* 49 (1997): 59-75. <WBHC 1783>

Daniil Kharms was a Soviet-era writer: “[B]oth writers thought that presenting an alternative set of moral principles to be passively accepted by the reader simply tended to reproduce the forms of automatized consciousness they tried to oppose” (59).

Lawrence, D. H. (1885-1930)

Colmer, John. “Lawrence and Blake.” [D.H. Lawrence and Tradition](#). Ed. Jeffrey Meyers. Amherst: University of Massachusetts Press, 1985. 9- 20, 133-35. <BBS 440, WBHC 1880>

Identifies parallels with the goal of suggesting “a shared tradition” (9).

Glazer, Myra. “Why the Sons of God want the Daughters of Men: On William Blake and D.H. Lawrence.” [William Blake and the Moderns](#). Ed. Robert J. Bertholf and Annette S. Levitt. Albany: State University of New York Press, 1982. 164-85. <BBS 370, WBHC 1625-26>

On Blake’s and Lawrence’s similarities, especially as regards a cisgendered male and female identity rooted in sexuality.

Leavis, F.R. “Introductory: ‘Life’ is a Necessary Word.” *Nor Shall My Sword: Discourses on Pluralism, Compassion and Social Hope*. London, 1972. 11-37. <BB #A2106>

“Blake (pp. 11-27) and D.H. Lawrence as inspiration for ‘essential human creativity’ (19)” (BB #A2106).

Pinto, Vivian de Sola. “William Blake and D.H. Lawrence.” [William Blake: Essays for S. Foster Damon](#). Ed. Alvin Rosenfeld. Providence: Brown University Press, 1969. 84-106. <BB #2565, BBS 626-27, WBHC 2608-09>

Parallels between Blake and Lawrence, with a focus on Lawrence’s *Women in Love*.

Storch, Margaret. [Sons and Adversaries: Women in William Blake and D.H. Lawrence](#). Knoxville: University of Tennessee Press, 1990. <BBS 647, WBHC 2711>

Uses a psychoanalytic approach to examine Blake’s and Lawrence’s conceptions of women and gender. Considers Blake’s *Songs*, *Milton*, and the illustrations of Virgil and of Job as well as Lawrence’s *The White Peacock*, *The Plumed Serpent*, and *Lady Chatterley’s Lover*.

Wienver, Gary A. “[Lawrence’s ‘Little Girl Lost.’](#)” *D.H. Lawrence Review* 19 (1987): 243-53. <BBS 678>

Suggests that Lawrence's novel is elucidated by Blake's poem of the same name.

Larkin, Philip (1922-1985)

Thompson, Mark. "[Some Influences on Philip Larkin's 'Cut Grass.'](#)" *Notes and Queries* 64.4 (Dec. 2017): 669-71. <*Blake* (2018)>

Blake, Keats, and Hubert Parry.

Merton, Thomas (1915-1968)

Baird, Sister Mary Julian. "Blake, Hopkins and Thomas Merton." *Catholic World* 183 (1956): 46-49. <BB #1113>

"The influence of Blake and Hopkins on Merton" (BB #1113).

Gaddy, Holly C. "The Poet as Monk." *Massachusetts Studies in English* 9 (1984): 1-12. <BBS 481>

"A survey of Blake's influence" (BBS 481).

Higgins, Michael. [Heretic Blood: The Spiritual Geography of Thomas Merton](#). Toronto & N.Y.: Stoddart, 1998.⁵⁰⁵ <WBHC 2146>

Sees Merton as a modern Blake and even uses the names of the four Zoas as chapter titles that frame Merton's thought: "Merton saw in Blake's tenacity of vision the validation of his own resistance to soul-numbing conformity" (4).

Holmes, John R. "The Surprising Orthodoxy of Merton's Blake." *Cithara* 26.2 (1981): 38-66. <BBS 513>

"Blake is no more Heterodox than any other honest Christian thinker, and Merton's Christianity follows Blake's" (38) (BBS 513).

Myers, Ben. "[Blakean Anti-Wisdom in Thomas Merton's Proverbs](#)." *Literature & Theology* 38.1 (2024): 1-12. <*Blake* (2025)>

"The paper explores the way Blakean proverbs function in Merton's work as a model of social critique" (abstract).

Petisco, Sonia. "Recovering Our Innocence: The Influence of William Blake on the Poetry of Thomas Merton." *Thomas Merton: Poet-Monk-Prophet*. Pearson 1998. 109-118.⁵⁰⁶

Rukstelis, Michael. "Thomas Merton and the Grey Man." *Merton Annual* 3 (1990): 233-250.

Van Dam, Thea. "Thomas Merton's Journey with William Blake." *Merton Journal* [UK] 4.1 (1997): 2-10.

⁵⁰⁵ Incorporates Higgins's "A Study of the Influence of William Blake on Thomas Merton," *American Benedictine Review* 35 (1974), 377-88, <BBS 506>, and "Monasticism as Rebellion: Blakean Roots of Merton's Thought," *American Benedictine Review* 39 (1988), 177-88, <BBS 506>.

⁵⁰⁶ Rpt. in Petisco's collection of her essays on Merton, [Thomas Merton's Poetics of Self-Dissolution](#) (Valencia: Publicacions de la Universitat de València, 2016), Chapter 5.

Milner, Marion (1900-98)

Halton-Hernandez, Emilia. “[A poet of human nature](#): Marion Milner’s William Blake.” *Critical Quarterly* 63.4 (Dec. 2021): 111-25. <*Blake* (2022)>

Milner (1900–98) was a British psychoanalyst who wrote on Blake (e.g., *WBHC* p. 2407).

Neruda, Pablo (1904-1973)

Gugelberger, Georg M. “[Blake, Neruda, Ngugi wa Thiong'o: Issues in Third World Literature](#).” *Comparative Literature Studies* 21.4 (1984): 463-82. <*BBS* 496>

On Blake’s influence on Neruda and on the parallels between Blake and Thiong’o in *Petals of Blood* (1977). The Blake section highlights “London,” “The Little Black Boy,” and *Visions*. “From Blake (and certainly from others as well) Neruda and Ngugi wa Thiong'o have learned the true voice of solidarity, the overcoming of formal isolation as well as human isolation, the move from the ‘I’ through the eye to the ‘WE’” (479).

Nietzsche, Friedreich (1844-1900)

Birenbaum, Harvey. *Between Blake and Nietzsche: The Reality of Culture*. Lewisburg: Bucknell University Press and London and Toronto: Associated University Presses, 1992. <*BBS* 374>

A comparison of their thought and critique of culture.

Cauchi, Francesca. “[Blake and Nietzsche on Self-Slaughter and the Moral Law: A Reading of Jerusalem](#).” *Journal of European Studies* 45.1 (2015): 3-20. <*Blake* (2022)>

“This essay examines the specific mechanism of moral coercion – a process of sublimation and condensation whereby the agonistic contraries within man are fixed into negating absolutes – and the extent to which such a process shapes the symbolic landscape of Blake’s final prophetic work, *Jerusalem*” (abstract).

Clark, David L. “[The Innocence of Becoming Restored](#): Blake, Nietzsche, and the Disclosure of Difference.” *Studies in Romanticism* 29 (1990): 91-113. <*BBS* 437>

Uses Nietzsche to read Blake, reversing Yeats to ask, “What if Blake completes Nietzsche?” (113).

Davies, J.M.Q. “Reflections on William Blake’s Putative Nietzschean Perspectivism.” *Jinbun Shakaikagaku Kenkyu, Waseda Daigaku Rikogakubu Ippankyoiku Jinbunshakai Kagaku Kenkyuki: Journal of Humanities and Social Sciences, Division of Multidisciplinary Studies, School of Science Engineering, Waseda University* 40 (2000), 143-53. <*WBHC* 1927>

Donnellan, Brendan. “[Blake and Nietzsche](#).” *Nietzsche Studien* 14 (1985): 269-80. <*BBS* 455>

Reads the aphorisms in *Marriage* as anticipating Nietzsche.

Ito, Yuki. “Toso no Honoo to Moetsukinu Mono: Blake to Nietzsche wo Tunagu Mono tshiteno Yeats no Jacob Böhme no Juyo nitsuite [A Flame of Battle and Something That Never Burns Out: The Reception of Jacob Böhme in Yeats as a Link between Blake and Nietzsche].” *Josai Daigaku Gogaku Kyoiku Kenkyu Center Kenkyu Nenpo [Annual Bulletin of the Center for Language Education in Josai University]* 14 (2021): 29-50. In Japanese. <*Blake* (2023)>

Mitchell, W.J.T. "Idolatry: Nietzsche, Blake, Poussin." [*Seeing through Race*](#). Cambridge: Harvard University Press, 2012. <WBHC 2422>

Considers idolatry and the process of othering in the religions of the Book as constituent of race and racism, with discussions of Nietzsche, Blake, and Poussin.

Pollard, David. "Self-annihilation and Self-overcoming: Blake and Nietzsche." [*Exceedingly Nietzsche: Aspects of Contemporary Nietzsche Interpretation*](#). Ed. David Farrell Krell and David Wood. London and New York: Routledge, 1988. 63-79. <BBS 607>

Suggests parallels.

Trodd, Colin. "[*The Energy Man: Blake, Nietzschean and Cultural Criticism in Britain, 1890–1920*](#)." [*Visual Culture in Britain 19.3*](#) (2018). Special Issue: "William Blake: The Man from the Future?" Ed. Colin Trodd and Jason Whittaker. 289-304. <*Blake* (2017)>

On Blake's shaping of Nietzsche's reception and Blake's and Nietzsche's influence on cultural criticism.

[Okada, Takahiko \(1939-1997\)](#)

Kikui, Takashi. "Meguru hikari no uta: Okada Takahiko wo tsuranuku William Blake [Songs of Encircling Light: Takahiko Okada Inspired by William Blake]." *Gendai-shi techo* [Contemporary Poetry Magazine] 63.11 (2020): 102-05. In Japanese. <*Blake* (2021)>

An article about Takahiko Okada (1939–97), a Japanese poet and art critic, who wrote his poetry under the influence of Blake.

[O'Neill, Eugene \(1888-1953\)](#)

Bagchee, Shyamal. "[*On Blake and O'Neill*](#)." *Eugene O'Neill Review* 14.1-2 (spring-fall 1990): 25-38. <BBS 357, WBHC 1574>

"I am suggesting merely that some aspects of the playwright's temperament may have found congenial elements in the life and works of Blake" (25).

Keane, Christopher. "Blake and O'Neil." *Blake Studies* 2.2 (spring 1970): 23-34. <BB #1218.29>

Suggests similarities between "The Tyger" and *The Hairy Ape*.

[Pound, Ezra \(1885-1972\)](#)

Glendening, John. "[*Ezra Pound and Ezra Pound's Blake: Method in Madness, Madness in Method*](#)." *Paideuma* 20.1/2 (1991): 95-106. <WBHC 2085>

"In Canto 16, 'the apparent madness of the Blake passage reflects, parodies, and hence resists the madness Pound saw not only in Blake's method, but also, quite possibly, in himself' (107)" (WBHC 2085).

Miner, Paul. "[*An Unpublished Letter by Ezra Pound on William Blake*](#)." *Notes and Queries* 56.3 (2009): 424-25. <WBHC 2417>

Miner describes writing to Pound in 1956 while Pound was institutionalized and had been declared "insane" and asking about Blake's sanity. Miner transcribes the response he received.

Wacker, Norman. “[Epic and the Modern Long Poem: Virgil, Blake, & Pound](#).” *Comparative Literature* 42.2 (spring 1990): 126-43. <BBS 670>

How Blake and Pound rewrote the Virgilian epic.

Woodman Ross G. “[Nietzsche, Blake, Keats and Shelley: The Making of a Metaphorical Body](#).” *Studies in Romanticism* 29.1 (spring 1990): 115-49. <BBS 684>⁵⁰⁷

How Blake, Keats, and Shelley anticipate Nietzsche’s idea of the textual body.

Powys, John Cowper (1872-1963)

Grenfeel, Michael. “John Cowper Powys and William Blake.” *The Blake Journal* 7 (2002): 7-17. <WBHC 1751>

On Blake and Powys (1872-1963), the twentieth-century philosopher, poet, and novelist.

Rodríguez, Claudio (1934-1999), Spanish Poet

Mezquita Fernández, María Antonia. *William Blake y Claudio Rodríguez: visiones luminosas*. Zamora: Instituto de Estudios Zamoranos ‘Florián de Ocampo,’ 2006. 76 pp. In Spanish. <Blake (2020)>

A volume on the poetry of Claudio Rodríguez and Blake. In Spanish.

This is a book, not to be confused with the article in *WBHC* p. 2403 with a similar title: Mezquita Fernández, María Antonia. “Dos poetas visionarios: William Blake y Claudio Rodríguez.” *Anuario del Instituto de Estudios Zamoranos Florián de Ocampo* 22 (2005): 399-408.

Roethke, Theodore (1908-1963)

La Belle, Jenijoy. *The Echoing Wood of Theodore Roethke*. Princeton: Princeton University Press, 1976. Princeton Legacy Library. 2015. <BBS 542>

Many references to Blake throughout. Notes that Roethke owned and was influenced by Emily S. Hamblen’s *On the Minor Prophecies of William Blake* (1930) (92).

La Belle, Jenijoy. “William Blake: Theodore Roethke, and Mother Goose: The Unholy Trinity.” *Blake Studies* 9.1-2 (1981): 74-86. <BBS 413>

Examines Roethke’s *Praise to the End!* arguing that “he makes [...] extensive use of the poetry of Blake and of the tradition of nonsense literature” (75).

Parini, Jay. “Blake and Roethke: When Everything Comes to One.” [William Blake and the Moderns](#). Albany: State University of New York Press, 1982. 73-91. <BBS 370, WBHC 1625-26>

“Blake remains the single most important poet for Roethke, not so much on the level of style (though I shall point to similarities at this level) but at the deeper level of mythopoetic action” (73).

⁵⁰⁷ BBS erroneously gives the last page as “119.”

Rossetti, William Michael (1829-1919) (See also [Rossettis](#) in [Studies of Blake Criticism](#))

Primary

Rossetti, William Michael. [*Letters of William Michael Rossetti Concerning Whitman, Blake, and Shelley to Anne Gilchrist and Her Son Herbert Gilchrist*](#). Ed. Clarence Gohdes and Paull Franklin Baum. 1934. New York: AMS Press, 1968. <BB #254, WBHC 2610>

Useful primary source for early information about Blake's Victorian circulation and the development of the Gilchrist biography.

Rossetti, William Michael. [*Rossetti Papers 1862 to 1870*](#). New York: Scribner and Sons, 1903. <BB #2577>

References to Blake, Linnell, Tatham, Anne and Alexander Gilchrist, Swinburne, and Rossetti's siblings.

Sale Catalogues with Work by Blake

Sotheby. *Catalogue*. London, 1929.

Studies

Butlin, Martin. “[William Rossetti's Annotations to Gilchrist's *Life of William Blake*](#).” *Blake: An Illustrated Quarterly* 2.3 (Dec. 1968): 39-40. <BB #1217.25>

An initial description of Rossetti's annotations to the 1863 edition and which suggestions and corrections were incorporated in the 1880 edition. See Wittreich's “[Further Observations on William Rossetti's Annotations to Gilchrist's *Life of Blake*](#)” for additional information. Wittreich, Joseph Anthony, Jr. “[Further Observations on William Rossetti's Annotations to Gilchrist's *Life of Blake*](#).” *Blake: An Illustrated Quarterly* 3.3 (Dec. 1969): 48-50. <BB #1217.45>

Visconti, Joseph. *William Blake's Printed Paintings: Methods, Origins, Meanings*. London: Paul Mellon Centre for Studies in British Art, 2021. <*Blake* (2022, 2025)>

A definitive reappraisal of Blake's “printed paintings” (his [large color prints](#), or monoprints) that reconsiders his method of producing them, positions them in the context of his artistic career and of Romantic-era art, and articulates the proper fields for interpreting them.⁵⁰⁸ It includes important information on Blake's illuminated printing and the *Small* and *Large Book of Designs*.

The two [appendices](#) (“Blake Redefines Fresco” and “Monoprints after Blake's Death, 1827–1863”) are not included in the printed text, but the link is given in the book's list of abbreviations (vi) and can be found at the [Related Sites](#) page of the *Blake Archive*. Both the book and its appendices contain much on Blake's collectors, Frederick Tatham (and his relationship to William Michael Rossetti), Joseph Hogarth, and John Ruskin.

⁵⁰⁸ An excerpt was published as “[Impressions of Colors: On William Blake's Monoprints](#),” *Lapham's Quarterly* (20 July 2021).

Ruskin, John (1819-1900) (See also [Songs copy O](#))

Primary

Essick, Robert N. “[Blake in the Marketplace, 2008](#).” *Blake: An Illustrated Quarterly* 42.4 (spring 2009): 116-46. <WBHC 1716>

Includes an appendix, “Ruskin on Blake,” listing all of Ruskin’s references to Blake, pp. 142-46.

Secondary

Clinton, Daniel. “[Line and Lineage: Visual Form in Herman Melville’s Pierre and Timoleon](#).” *Nineteenth-Century Literature* 73.1 (2018): 1-29. <*Blake* (2019)>

Considers Melville’s idea of form and outline in relationship to Blake, George Cumberland, John Flaxman, and John Ruskin.

Preston, Kerrison. “Fragments from Blake’s *Jerusalem*.” *Apollo* 67 (1958): 3-7. <BB #2453>

The four part-pages are not the result of mutilations by Ruskin but coloured proofs from the collection of Tatham” (BB#2453).

Sato, Hikari. “Blake kenkyu ni okeru Ruskin densetsu [An Old Story Concerning Ruskin in Blake Studies]”. *Ruskin Bunko Tayori [Ruskin Library Bulletin]* 88 (2024): 5-7. 2 plates by Blake. In Japanese. <*Blake* (2025)>

The relationship between Ruskin and Blake is discussed with a reference to the old story that Ruskin “cut up” one of the copies of *Jerusalem*.

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. <*Blake* (2017, 2018)>

“This essay [...] concentrates on the interpretative schema that allowed commentators to put forward the view that the future belonged to the artist-as-manufacturer; that authentic manufacture was one of the key elements in the aesthetic ideal of society; and that Blake’s art accelerated progress toward this truth” (81). Highlights Ruskin, Gilchrist, and the Rossetti circle.

Visconti, Joseph. *William Blake’s Printed Paintings: Methods, Origins, Meanings*. London: Paul Mellon Centre for Studies in British Art, 2021. <*Blake* (2022, 2025)>

A definitive reappraisal of Blake’s “printed paintings” (his [large color prints](#), or monoprints) that reconsiders his method of producing them, positions them in the context of his artistic career and of Romantic-era art, and articulates the proper fields for interpreting them.⁵⁰⁹ It includes important information on Blake’s illuminated printing and the *Small* and *Large Book of Designs*.

⁵⁰⁹ An excerpt was published as “[Impressions of Colors: On William Blake’s Monoprints](#),” *Lapham’s Quarterly* (20 July 2021).

The two [appendices](#) (“Blake Redefines Fresco” and “Monoprints after Blake’s Death, 1827–1863”) are not included in the printed text, but the link is given in the book’s list of abbreviations (vi) and can be found at the [Related Sites](#) page of the *Blake Archive*. Both the book and its appendices contain much on Blake’s collectors, Frederick Tatham (and his relationship to William Michael Rosetti), Joseph Hogarth, and John Ruskin.

Russell, George William [Æ] (1867-1935)

Marley, Jodie. “‘Invisible Gates Would Open’: W. B. Yeats and William Blake in the 1890s.” [Bulletin of the John Rylands Library 98.1](#) (May 2022). Special Issue: “The Artist of the Future Age: William Blake, Neo-Romanticism, Counterculture and Now.” Ed. Douglas Field and Luke Walker. 23-38. <*Blake* (2023)>

“This article examines *The Works of William Blake: Poetic, Symbolic, and Critical* (1893) and Yeats’s 1890s reviews of his contemporary Blake critics, as well as his relationship with the mystic poet and artist George William Russell (Æ), whom he repeatedly compared to Blake” (abstract).

Saneatsu, Mushakoji (1885-1976), Japanese Novelist

Sato, Hikari. “Mushakoji Saneatsu to William Blake: Kyosei to kyoso no hazama de (MUSHAKOJI [MUSHANOKOJI] Saneatsu and William Blake: Between Symbiotic Cooperation and Hierarchical Competition).” *Choiki Bunka Kagaku Kiyo (Interdisciplinary Cultural Studies)* 22 (2017): 23-47. In Japanese. <*Blake* (2018)>

Mushakoji is a Japanese family name commonly also known as Mushanokoji.

Shaw, Bernard (1856-1950), Irish Playwright

Fiske, Irving. *Bernard Shaw’s Debt to William Blake*. Shavian Tract No. 2. London, 1951. Rpt. “Bernard Shaw and William Blake.” *G.B. Shaw: A Collection of Critical Essays*. Ed. R.J. Kaufman. [Englewood Cliffs: Prentice Hall, 1965](#). 170-75. [Englewood Cliffs: Prentice Hall, 1966](#). 170-75. <BB 471-72>

“With all allowance for the fact that Blake’s specific talent is lyrical, and Shaw’s dramatic, there is still in the pronouncements of both men a similarity explicable only on the basis of their closely related creative positions” (171).

Hellman, Jesse M. “[Grace Gilchrist’s Childish Jealousy and Bernard Shaw’s Idiotic Thoughtlessness](#).” *SHAW: Journal of Bernard Shaw Studies* 37.2 (2017): 227-44. <*Blake* (2018)>

Examines Shaw’s relationship with Grace Gilchrist, the daughter of Blake’s Victorian biographers, Alexander and Anne Gilchrist.

Leary, D.J. “Shaw’s Blakean Vision: A Dialectical Approach to *Heartbreak House*.” *Modern Drama* 15 (1972): 89-103. <BB #A2105>

Uses “the writings of William Blake [i.e., *The Four Zoas* and the idea of the fourfold], not so much to show the direct influence of the Romantic poet on Shaw as to suggest Shaw’s connection with the whole mythopoetic content of English art” (89).

Warner, Nicholas O. “[Shaw, Tolstoy and Blake’s Russian Reputation](#).” *Blake: An Illustrated Quarterly* 17.3 (winter 1983-84): 102-04. <BB 395>

Notes Bernard Shaw's reference to Blake in a 1910 letter to Leo Tolstoy, and considers Blake's reception in Russia, including Konstantin Bal'mont, M.N. Gutner, E. A. Nekrasova, Anna Elistratova, S.I. Marshak, and Victor Zhirmunski.

[Stead, Christina Ellen \(1902-1983\)](#)

Ackland, Michael. "[Breeding 'Reptiles of the Mind': Blake's Dialectics of Vision and Stead's Critique of Pollity in *The Man Who Loved Children*.](#)" *Studies in the Novel* 38.2 (2006): 234-49. <WBHC 1459>

Examines "the seminal influence of [...] William Blake on [Christina Stead's] thinking" (235).

[Stegner, Wallace \(1909-1993\)](#)

Ellis, James. "Wallace Stegner's Art of Literary Allusion: *The Marriage of Heaven and Hell* and *Faust* in 'Maiden in a Tower.'" *Studies in Short Fiction* 17 (1980): 105-11. <BBS 462>

"[T]he two works that make most explicit the meaning of the sexual failure of Kimball Harris are William Blake's *The Marriage of Heaven and Hell* and Goethe's *Faust*" (105).

[Steinbeck, John \(1902-68\)](#)

Carr, Duane R. "[Steinbeck's Blakean Vision in *The Grapes of Wrath*.](#)" *Steinbeck Quarterly* 8.3/4 (1975): 67-73. <WBHC 2133>⁵¹⁰

"Steinbeck moves his principal characters from the innocence of the Oklahoma chapters, to the experience of the highway and California episodes, to the higher innocence of the closing scenes of the novel" (69).

[Strniša, Gregor \(1930-87\)](#)

Živković, Dušan. "[Mythological Transformations in the Poem 'The Tyger' by William Blake and the Cycle 'There Was a Tiger Here' by Gregor Strniša.](#)" *Primerjalna književnost* 43.2 (2020): 233-45. In English. <Blake (2021)>

Gregor Strniša (1930–87) was a Slovenian poet.

[Swinburne, Algernon Charles \(1837-1909\)](#)

Primary

Swinburne, Algernon Charles. "William Blake: A Critical Essay." 1st ed. London, 1868. ([University of Michigan copy](#); [University of California Libraries copy](#).) 2nd ed. London 1868. ([University of Toronto copy](#); [Oxford University copy](#); [Harvard University copy](#); [University of Illinois at Urbana-Champaign copy](#)) London, 1925. Rpt. of 1st ed. New York: Benjamin Blom, 1967. Ed. with an introduction by Hugh J. Luke. Lincoln: University of Nebraska Press, 1970. <BB #2795, BBS 652, WBHC 2734-36>

An important early critical reassessment of Blake.

⁵¹⁰ Rpt. in [Steinbeck's Literary Dimension: A Guide to Comparative Studies](#), ed. Tetsumaro Hayashi (Metuchen, NJ: Scarecrow Press, 1991), 1-8. WBHC cites this reprint and erroneously lists it under the editor's name.

Studies

Baird, Julian. "[Swinburne, Sade, and Blake: The Pleasure-Pain Paradox](#)." *Victorian Poetry* 9.1-2 (1971): 49-75. <BB #A1113>

Reads Swinburne's "A Ballad of Death" and "Laus Veneris" through "his intellectual combination of Sade with [...] Blake" (50).

Barton, Anna. "Perverse Forms: Reading Blake's Decadence." [Decadent Romanticism: 1780–1914](#). Ed. Kostas Boyiopoulos and Mark Sandy. Farnham: Ashgate, 2015. 15-26. <WBHC 1584>

Considers Blake and decadence through Charles Algernon Swinburne's [interpretation](#) of Blake.

Cherry, Charles L. "[William Blake and Mrs. Grundy: Suppression of Visions of the Daughters of Albion](#)." *Blake: An Illustrated Quarterly* 4.1 (Aug. 1970): 6-10. <BB #1217.58>

Details Victorian views of *Visions* and its depictions of sexuality that kept it from being published in print until the Yeats and Ellis edition of 1893. Focuses much on Swinburne's anger at Macmillan (the publisher of Gilchrist's Life), and Anne Gilchrist's efforts to mediate between Swinburne and the Rossettis, on the one hand, and Macmillan, on the other.

Dorfman, Deborah. [Blake in the Nineteenth Century: His Reputation as a Poet from Gilchrist to Yeats](#). Yale Studies in English 170. New Haven: Yale University Press, 1969. <BB #1509, BBS 455, WBHC 1957-58>

A foundational study of Blake's nineteenth-century literary reception in Britain from his lifetime to the Yeats-Ellis edition, including the production and reception of Gilchrist's *Life of William Blake*, the Rossettis, and Charles Algernon Swinburne.

Gosse, Edmund. "Swinburne and Kirkup." *London Mercury* 3 (1920): 156-65. <BB #1714>

"The chief value of this article is in the history of Swinburne's book on Blake (no. 2795), and in the quotation of a letter from Seymour Kirkup to Swinburne describing his memories of Blake" (BB #1714).

Harrington, Emily. "[Time's Intervals, Swinburne's Triumph](#)." *Studies in English Literature, 1500–1900* 57.4 (autumn 2017): 799-821. <Blake (2018)>

Partly considers Swinburne's writings on Blake.

Paley, Morton D. "[The Critical Reception of A Critical Essay](#)." *Blake: An Illustrated Quarterly* 8.1-2 (summer and fall 1974): 32-37. <BB #1217.146>

Notes and comments on reviews and records differences on the title pages (two versions of the first edition, with changes in the one for the second edition).

Paley, Morton D. "[John Camden Hotten, A.C. Swinburne, and the Blake Facsimiles of 1868](#)." *Bulletin of the New York Public Library* 79 (1976): 259-96. <BBS 598>

A detailed examination of the facsimiles produced by Henry John Bellars (d. 1868 or 1869) for the publisher John Camden Hotten (1832-73), with references to Hotten's relationship to Swinburne, the place of the facsimiles in the marketplace (with references

to collectors, W. Graham Robertson, Kerrison Preston, Rosenbach, and Charles Eliot Norton), the Gilchrists, the Rossettis, and other Victorian facsimile projects. Paley corrects the record that Hotten's facsimiles were not produced to deceive.

Peattie, R.W. “[William Michael Rossetti's Aldine Edition of Blake](#).” *Blake: An Illustrated Quarterly* 12.1 (summer 1978): 4-9. <BBS 384>

An informative article about Rossetti's *The Poetical Works of William Blake, Lyrical and Miscellaneous* (1874, [Boston ed. 1875, 1890, 1893](#)), referencing unpublished material. References to Anne Gilchrist, Swinburne, and Yeats and Ellis.

Riede, David G. “Blake and the Church Blake.” [Oracles and Hierophants: Constructions of Romantic Authority](#). Ithaca and London: Cornell University Press, 1991. 33-91.⁵¹¹ <BBS 623, WBHC 2586>

On Blake's conception of an authoritative imagination in relationship to religion; focused on *Milton* with a discussion of Swinburne's essay and his alignment of Blake with “the margins of culture” (85).

Rossetti, Dante Gabriel. *Letters of Dante Gabriel Rossetti*. Ed. Oswald Doughty and John Robert Wahl. 4 vols. (Vol. 1. [Vol. 2](#). Vol. 3. [Vol. 4](#).) Oxford: Oxford University Press, 1965-67. <BB #2570>

References to Blake, John Linnell, Anne and Alexander Gilchrist (including letters regarding the first and second edition of the [Life of William Blake](#)), Swinburne, and Rossetti's siblings.

Rossetti, William Michael. [Rossetti Papers 1862 to 1870](#). New York: Scribner and Sons, 1903. <BB #2577>

Includes references to Blake, Linnell, Tatham, Anne and Alexander Gilchrist, Swinburne, and Rossetti's siblings.

Wada, Ayako. “Blake's Oriental Heterodoxy: Yanagi's Perception of Blake.” [The Reception of Blake in the Orient](#). Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 161-71. <WBHC 1857-62>

Traces Blake's influence on Muneyoshi Yanagi (1889-1961), with a discussion of the influence of Swinburne and Gilchrist on Yanagi.

Takiguchi, Shuzo (1903-1979)

Akimoto, Yuko. *Takiguchi Shuzo Kenkyū: Eizo Ningen no Keifu [A Study of Shuzo Takiguchi: A Genealogy of a Shadowy Person]*. Osaka: Izumi Shoin, 2022. In Japanese. <*Blake* (2023)>

Chapter 2, “His Baptism of William Blake: Metaphysics of Light,” discusses the influence of Blake on Yutaka Haniya (107-46).

Akimoto, Yuko. “Takiguchi Shuzo to shimpi shugi teki sekaikan: William Blake juyo wo shoten nishite [Shuzo Takiguchi and Mystical Worldview: Focus on the Reception of William Blake].”

⁵¹¹ Incorporates Riede's “Blake's *Milton*: On Membership in the Church Paul,” [Re-membering Milton: Essays in the Texts and Traditions](#), ed. Mary Nyquist and Margaret W. Ferguson (London: Methuen, 1987), 257-77, <BBS 623, WBHC 2585>.

Hokkai-Gakuen Daigaku Jimbun Ronshu [Hokkai-Gakuen University Studies in Culture] 69 (2020): 165-92. In Japanese. <*Blake* (2021)>

Tanizaki, Jun'ichiro (1886-1965)

Tambling, Jeremy. "Blake's Night: Tanizaki's Shadows." *The Reception of Blake in the Orient*. Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 237-45. <WBHC 1857-62>

Contrasts "the abyssal western night of Milton, Young, Blake, Blanchot and Levinas with its representation in Japanese culture" (241) and, especially, in Jun'ichiro Tanizaki's *In Praise of Shadows* (1933).

Teilhard de Chardin, Pierre (1881-1955)

Sanzo, Eileen. "Teilhard, and the Idea of the Future of Man." *William Blake and the Moderns*. Ed. Robert J. Bertholf and Annette S. Levitt Albany: State University of New York Press, 1982. 251-59. <BBS 370, WBHC 1625-26>

"Blake's myth and symbolism and Teilhard's scientific writing are variations on a common, if sophisticated, millennial theme, which appears in Christian thought" (241).

Thomas, Dylan (1914-1953)

Davies, Damian Walford. "["In the Path of Blake": Dylan Thomas's Altarwise by Owl-Light, Sonnet I.](#)" *Romanticism* 3.1 (1997): 91-110. <WBHC 1924>

On Thomas's relationship to Blake" "The image of a poetic master not standing authoritatively behind the young poet but flying ahead of him defines Blake as a living presence to be caught up with" (91).

Larrissy, Edward. "Blake and Oppositional Identity in Yeats, Auden and Dylan Thomas." *Blake and Modern Literature*. Basingstoke: Palgrave Macmillan, 2006. 37-55. <WBHC 2311-12>

"For Yeats, Auden and Thomas[,] Blake is a kind of sage who, more than his Romantic contemporaries, is able to speak essential truths to the modern world" (55).

Williams, Harry. "Dylan Thomas' Poetry of Redemption: Its Blakean Beginnings." *Bucknell Review* 20.3 (1972): 107-20. <BB #A2974>

"Thomas' religious development as a visionary writer [...] finds its roots in Blake, and this development is perhaps most evident in Thomas' *Notebooks*" (107).

Thompson, E.P. (1924-1993) (See also [Political and Historical Criticism](#))

Bidney, Martin. "[Neo-Blakean Vision in the Verse of Historian E. P. Thompson: The 'Abstraction' of Labor and Cultural Capital.](#)" *Science and Society* 68 (winter 2004-05): 396-420. <WBHC 1628>

On Blake's influence on Thompson's own poetry.

Todhunter, John (1839-1916)

Fletcher, Ian. "The Ellis-Yeats-Blake manuscript Cluster." [To Geoffrey Keynes: Articles Contributed to The Book Collector to Commemorate His Eighty-Fifth Birthday](#). London: The Book Collector, 1972. 90-112. <BB #1618>

An informative essay on the manuscript and letters tied to the Ellis and Yeats edition of Blake that details the “Brotherhood” of John Butler Yeats; the interest in Blake shown by its members (especially John Todhunter); a biographical sketch of Ellis; and a description of the manuscripts and letters.

Fletcher, Ian. “[John Todhunter’s Lectures on Blake, 1872-1874](#).” *Blake: An Illustrated Quarterly* 8.1-2 (summer and fall 1974): 4-14. <BB #1217.142>

On John Todhunter, a member of the Rhymers’ Club and friend of John Butler Yeats and William Butler Yeats, printing his lectures on Blake.

Mercier, Vivian. “[Blake Echoes in Victorian Dublin](#).” *Blake: An Illustrated Quarterly* 11.1 (summer 1977): 32-34. <BBS 382>

On Todhunter’s and W.G. Tyrrell’s imitations of Blake in *Kottabos*, a literary magazine at Trinity College, Dublin.

Tolley, Michael J. “[John Todhunter: A Forgotten Debt to Blake](#).” *Blake: An Illustrated Quarterly* 8.1-2 (summer and fall 1974): 15-16. <BB #1217.143>

Notes Blake’s influence on Todhunter’s poetry.

[Tolkien, J.R.R. \(1892-1973\)](#)

Hlems, Loyce Randel. “Orc: The Id in Blake and Tolkien.” *Literature and Psychology* 20.1 (1970): 31-35. <BB #1827>

“Orc as an ‘id projection’ in Blake and Tolkien” (BB #1827).

Noad, Charles E. “[Frodo and His Spectre: Blakean Resonances in Tolkien](#).” *Mallorn: The Journal of the Tolkien Society* 33 (1995): 58-62. <WBHC 2467>⁵¹²

Rogers, Annise. “Indirect Artistic Influences: The Visual Art of J.R.R. Tolkien and William Blake.” *The Romantic Spirit in the Works of J.R.R. Tolkien*. Ed. Will Sherwood and Julian Eilmann. Zurich: Walking Tree Publishers, 2024. 175-205. <Blake (2025)>

Considers parallels in their art, though concedes that “any *direct* link between their artwork was most probably done so unconsciously by Tolkien” (176).

[Tolstoy, Leo \(1828-1910\)](#)

Warner, Nicholas O. “[Shaw, Tolstoy and Blake’s Russian Reputation](#).” *Blake: An Illustrated Quarterly* 17.3 (winter 1983-84): 102-04. <BBS 395>

Notes Bernard Shaw’s reference to Blake in a 1910 letter to Leo Tolstoy, and considers Blake’s reception in Russia, including Konstantin Bal’mont, M.N. Gutner, E. A. Nekrasova, Anna Elistratova, S.I. Marshak, and Victor Zhirmunski.

[Unamuno, Michel de \(1864-1936\)](#)

Valdés, Mario J. “Archetype and Re-creation: A Comparative Study of William Blake and Miguel de Unamuno.” *University of Toronto Quarterly* 40 (1970): 58-72. <BB #2895>

⁵¹² WBHC associates the article with the same pagination with the journal, *Mythlore* 21 (1996) (2467).

“A careful article on Blake’s influence” (BB #2895).

Welty, Eudora

Vickery, John B. “[William Blake and Eudora Welty’s ‘Death of a Salesman.’](#)” Modern Language Notes 76.7 (1961): 625-32. <BB #2903>

Reads the symbol of Beulah in light of Blake.

Whitehead, Alfred North (1861-1947)

Rubel, William Ilan. “[‘The Eye Altering Alters All’: Optics, Haptics, and Ecological Modernity in Alfred North Whitehead and Romanticism.](#)” Process Studies 52.1 (2023): 9-27. <*Blake* (2024)>

“Blake, more than Shelley, strikes me as the poet who resonates with the idea everywhere in implicit in Whitehead’s writings: that social transformation is only possible in poiesis, or in a mode of attention that undoes the perceptual chains and ‘mind-forg’d manacles’ (Blake, ‘London’) of modern epistemic regimes” (10).

Williams, William Carlos (1883-1963)

Searle, Leroy. “Blake, Eliot, and Williams: The Continuity of Imaginative Labor.” [William Blake and the Moderns](#). Albany: State University of New York Press, 1982. 39-72. <BBS 370, WBHC 1625-26>

“[T]hese three poets offer an ideal occasion for examining the consequences of art pursued with total dedication” (40).

Yakumo, Koizumi (1850-1904)

Hearn, Lafcadio. *Koizumi Yakumo Todai Kogi-roku: Nihon Bungaku no Mirai no tameni [Lectures in Tokyo Imperial University by Koizumi Yakumo: For the Future of Japanese Literature]*. Trans. Masayuki Ikeda. Tokyo: Kadokawa Shoten, 2019. 400 pp. In Japanese. <*Blake* (2020)>

A selection of lectures given by Lafcadio Hearn (Koizumi Yakumo) for the students of Tokyo Imperial University between 1896 and 1903. It includes a lecture entitled “Igirisu saisho no shimpika Blake [Blake: The First English Mystic],” 262-312. This is a much-revised version of the Japanese translation of Hearn’s lectures, which were originally published by the same translator in *Samayoeru tamashii no uta* [A Song of a Wandering Soul] (Tokyo: Chikuma Shobo, 2004).

Kockum, Keiko. “The Introduction of William Blake to Japan, 1900-1932.” *Outstretched Leaves on his Bamboo Staff: Studies in Honour of Göran Malmqvist on his 70th Birthday*. Ed. Joakim Enwall. Stockholm: The Association of Oriental Studies, 1994. 159-69. <WBHC 2277>

An early essay on Blake’s Japanese reception from the lectures of Koizumi Yakumo (1850-1904) to Yanagi and Jugaku’s journal, *Bureiku to Hoittoman [Blake and Whitman]* (1931).

Yeats, William Butler (1865-1939) (See also [William Butler Yeats in Studies of Blake Criticism](#))

Adams, Hazard. *Blake and Yeats: The Contrary Vision*. Ithaca, N.Y.: Cornell University Press, 1955. 1968. <BB #776, BBS 330-31, WBHC 1470-71>

An important study of the authors, though Adams revisited their relationship in his essay, “[The Seven Eyes of Yeats.](#)”

Adams, Hazard. "The Seven Eyes of Yeats." [*William Blake and the Moderns*](#). Ed. Robert J. Bertholf and Annette S. Levitt Albany: State University of New York Press, 1982. 3-14.⁵¹³ <BBS 370, WBHC 1625-26>

Identifies seven points of influence Blake had on Yeats, while dismissing Yeats as an interpreter of Blake: "he was suffering a fixed idea and a naïve conception of hermeneutic enterprise" (5).

Aman, Yasser. K.R. "[The Apocalyptic Image of the Best in William Blake's 'The Tyger' and W.B. Yeats' 'The Second Coming.'](#)" *Critical Survey* 33.3-4 (2021): 47-61. <*Blake* (2022)>

"[T]he apocalyptic theory in Christianity has an impact on the development of the image of the beast in both poems" (abstract).

Antonielli, Arianna. "[William Butler Yeats's 'The Symbolic System' of William Blake.](#)" *Estudios Irlandeses: Journal of Irish Studies* 3 (2008): 10-28. <WBHC 1557-58>

Reads Yeats's chapter, "The Symbolic System," in his and Edwin John Ellis's 1893 edition of Blake for what it suggests about Blake's influence on Yeats's own theosophic system.

Antonielli, Arianna, and Mark Nixon. "[Towards an Edition of Edwin and William Butler Yeats's The Works of William Blake: Poetic, Symbolic and Critical.](#)" *Variants: The Journal of the European Society for Textual Scholarship* 10 (2013): 269-84. <WBHC 1558>

An examination of Ellis and Yeats's manuscript.

Baker, Carlos. "Living It All Again: W.B. Yeats and English Romanticism." [*The Echoing Green: Romanticism, Modernism, and the Phenomena of Transference in Poetry*](#). Princeton: Princeton University Press, 1984. Esp. 171-85. <BBS 359>

Blake features prominently in the chapter on Yeats, but also in the chapters on Eliot and Stevens.

Barry, Caron. "[Yeats's Ideal Others: William Blake and Dante Alighieri.](#)" *New Hibernia Review* 22.2 (summer 2018): 128-45. <*Blake* (2019)>

Considers the influence of Blake and Dante on Yeats.

Billigheimer, Rachel V. "[The Female in Blake and Yeats.](#)" [*CEA Critic*](#) 48.4/49.1 (summer-fall 1986): 137-44. <BBS 434, WBHC 1630>⁵¹⁴

"In this essay the archetypal Female in Yeats is viewed as illuminating Blake's eternal Female" (137). "In both [Blake and Yeats], through biblical and romantic allusion,

⁵¹³ Adams writes, "This essay follows twenty-six years upon the publication of *Blake and Yeats: The Contrary Vision* and twelve years upon its second printing with a corrective preface. This essay sets out anew, rather than attempting a retrospective glance at what I said some time ago" (14n.1).

⁵¹⁴ The date in WBHC should be 1986.

woman is associated with the terror and destruction and final redemption through inspiration that is linked to the origin of the Sphinx" (144).

Billigheimer, Rachel Victoria, *Wheels of Eternity: A Comparative Study of William Blake and William Butler Yeats*. 1990. <BBS 373, WBHC 1630>

Bloom, Harold. "Blake and Yeats." [Yeats](#). New York: Oxford University press, 1970. 64-82. <BB #1227>

A reading of Yeats's "The Symbolic System" in the Yeats and Ellis edition in relationship to Yeats's *A Vision*.

Chapman, Wayne K. "Blake, Swedenborg, and *A Vision*: A Case for Recombine Influence." *Yeats's Poetry in the Making: Sing Whatever Is Well Made*. Basingstoke: Palgrave Macmillan, 2010. 154-85. <WBHC 1836>

On the influence of Blake and Swedenborg on Yeats's *A Vision* (1925).

Cribb, J.J.Ll. "[Yeats, Blake and The Countess Kathleen](#)." *Irish University Register* 11.2 (1981): 165-81. <BBS 444>

Argues that Blake and *The Book of Thel* especially was a large influence on Yeats's play, *The Countess Kathleen*, which he had laid aside during his work on the 1893 edition of Blake with Ellis.

Ellmann, Richard. *The Identity of Yeats*. London, 1954. <BB #1549> [New York: Oxford University Press, 1964](#).

Often refers to Yeats's work on Blake and Blake's influence.

Engelberg, Edward. [The Vast Design: Patterns in W.B. Yeats's Aesthetic](#). Toronto: University of Toronto Press, 1964. 1965. Rpt. with additions. Toronto: University of Toronto Press, 1974. 96-106. <BBS 462>

Many references to Blake throughout.

Flannery, Mary Catherine. "Yeats and Blake: The Beginning of Confidence and of a System." [Yeats and Magic: The Earlier Works](#). New York: Harper & Row, 1977. 37-58. <BBS 472>

"The real problems which still exist in any discussion of Yeats and Blake are first, why Yeats chose to study him [...] and second, what exactly he took from his study" (39).

Frye, Northrop. "[Yeats and the Language of Symbolism](#)." *University of Toronto Quarterly* 17.1 (1947): 1-17.⁵¹⁵ <BB #1652, BBS 479-80>

Largely on Yeats, but considers the differences between Blake and Yeats.

Hirst, Desiree. "The Theosophical Preoccupations of Blake and Yeats." *The Aligarh Journal of English Studies* 11.2 (1986): 209-31. <BBS 510>

"[I]n what way did Blake and Yeats use speculation which could be called 'Theosophical' and where are the differences between their uses?" (210).

⁵¹⁵ Rpt. in Frye's [Fables of Identity: Studies in Poetical Mythology](#). New York: 1963, <BBS 479-80>.

Hoshino, Eriko. "William Blake's Influence upon William Butler Yeats, as a Young Poet: From the Gnostic Viewpoint (#1)." *Seibu Bunri Daigaku Service Keieigakubu Kenkyu Kiyo: Journal of Bunri University of Hospitality* 17 (2010): 57-62. <WBHC 2168>

Ito, Yuki. "Toso no Honoo to Moetsukinu Mono: Blake to Nietzsche wo Tunagu Mono tshiteno Yeats no Jacob Böhme no Juyo nitsuite [A Flame of Battle and Something That Never Burns Out: The Reception of Jacob Böhme in Yeats as a Link between Blake and Nietzsche]." *Josai Daigaku Gogaku Kyoiku Kenkyu Center Kenkyu Nenpo [Annual Bulletin of the Center for Language Education in Josai University]* 14 (2021): 29-50. In Japanese. <Blake (2023)>

Keane, Patrick J. "The Human Entrails and the Starry Heavens: Some Instances of Visual Art as Patterns for Yeats's Mingling of Heaven and Earth." *Bulletin of Research in the Humanities* 84.3 (autumn 1981): 366-90. <BBS 428, WBHC 1809-10>

"Blake's *Grave* designs figure provocatively in connection with Maude Gonne" (BBS 428).

Larrissy, Edward. "Blake: Between Romanticism and Modernism." *Blake, Modernity and Popular Culture*. Ed. Steve Clark and Jason Whittaker. Basingstoke: Palgrave, 2007. 69-77. <WBHC 2862-63>

Considers Blake's influence on Yeats and other early twentieth century poets.

Larrissy, Edward. "Blake and Oppositional Identity in Yeats, Auden and Dylan Thomas." *Blake and Modern Literature*. Basingstoke: Palgrave Macmillan, 2006. 37-55. <WBHC 2311-12>

"For Yeats, Auden and Thomas[,] Blake is a kind of sage who, more than his Romantic contemporaries, is able to speak essential truths to the modern world" (55).

Larrissy, Edward. "Eliot between Blake and Yeats." *Blake and Modern Literature*. Basingstoke: Palgrave Macmillan, 2006. 28-36. <WBHC 2311-12>

"In sum, Eliot appears to be offering an implied rebuke to Yeats and Blake by adapting myths which in his estimation are central to European tradition. But he has borrowed Blake's tactic of setting a myth within his own place" (31).

Larrissy, Edward. "Zoas and Moods: Myth and Aspects of the Mind in Blake and Yeats." *Blake and Modern Literature*. Basingstoke: Palgrave Macmillan, 2006. 18-27.⁵¹⁶ <WBHC 2311-12>

"This chapter takes a fresh look at the oft-compared couple, Blake and Yeats, comparing and contrasting their use of myth to convey aspects of the mind, and relating the differences between them not only to changing conceptions of the mind, but also to their different political assumptions" (18).

Lenoski, Daniel S. "[The Descent from the Mountain: A Study of the Relationship Between the Aesthetic Theory of W.B. Yeats and His Post-1900 Change in Poetic Style](#)." *Canadian Journal of Irish Studies* 2.1 (1976): 21-31. <BBS 548>

⁵¹⁶ Revised version of essay of the same title in [Myth and the Making of Modernity: The Problem of Grounding in Early Twentieth-Century Literature](#), ed. Michael Bell and Peter Poellner (Amsterdam: Rodopi, 1998), 25-34.

“Blake’s influence on Yeats is treated on pp. 22-[2]6” (*BBS* 548).

Lenoski, Daniel S. “[The Symbolism of the Early Yeats: Occult and Religious Backgrounds.](#)” *Studies in the Literary Imagination* 14.1 (1981): 85-100. <*BBS* 548>

Uses *The Works of William Blake* to explore Blake’s influence on Yeats’s poetic practice and thought regarding occult terms like “correspondence” and “signature” and literary ones like “symbol” and metaphor.”

Marley, Jodie. “‘Invisible Gates Would Open’: W. B. Yeats and William Blake in the 1890s.” [Bulletin of the John Rylands Library](#) 98.1 (May 2022): 23-38. <*Blake* (2023)>

“This article examines *The Works of William Blake: Poetic, Symbolic, and Critical* (1893) and Yeats’s 1890s reviews of his contemporary Blake critics, as well as his relationship with the mystic poet and artist George William Russell (Æ), whom he repeatedly compared to Blake” (abstract).

Marvel, Laura. “[Blake and Yeats: Visions of the Apocalypse.](#)” *College Literature* 13.1 (1986): 95-105. <*BBS* 560>

On “the way in which Yeats has redefined Blakean contraries and the extent to which this redefinition has influenced his visions of apocalypse” (95).

Masterson, Donald, and Edward O’shea. “[Code Breaking and Myth Making: the Ellis-Yeats Edition of Blake’s Works.](#)” *Yeats Annual* 3 (1985): 53-80. <*WBHC* 2377>

“[W]e will examine a cluster of supporting materials read and annotated by [Yeats and Ellis] while preparing the *Works*” and How Yeats’s four years labour on this edition served as a formative influence on his own poetry and mythmaking” (54).

Monteith, Ken. “Rewording Madness and Testing a Philosophy: The Ellis-Yeats *Works of William Blake*.” [Yeats and Theosophy.](#) New York and London: Routledge, 2008.115-60. 232-34. <*WBHC* 2425>

A detailed examination of how Yeats used and departed from the theosophy of H.P. Blavatsky in his analysis of Blake, “The Symbolic System”: “While Yeats may rely upon theosophy to explain Blake, that explanation often exceeds and diverges from the code of belief advanced by Blavatsky’s *Isis Unveiled* and *The Secret Doctrine*, as well as Sinnett’s *Esoteric Buddhism*” (118).

Raine, Kathleen. [From Blake to A Vision.](#) Dublin: Dolmen Press, 1979. <*BBS* 614, *WBHC* 2564>

On the use of perennial philosophy by both poets, with an emphasis on Blake’s influence on Yeats. Discussions of the occult and Yeats’s and Ellis’s edition of Blake.

Stevenson, W.H. “Yeats and Blake: The Use of Symbols.” [1865 W.B. Yeats 1965: Centenary Essays on the Art of W.B. Yeats.](#) Ed. D.E.S. Maxwell and S.B. Bushrui. Ibadan: Ibadan University Press, 1965. <BB #2763>

““The root of the matter is that Yeats was a disciplined thinker, and Blake was not, although he was the profounder of the two’ (219)” (BB #2763).

Swann, Joseph. "The Breaking of Language: Blake and the Development of Yeats's Imagery." *The Internationalism of Irish Literature and Drama*. Ed. Joseph McMinn, with Anne McMaster and Angela Welch. Gerrards Cross: Colin Smythe, 1992. 217-31, 344-45. <WBHC 2732-33>

"Blake's whole poetic drift [sic] was to attack and break" "the aesthetic unity of the poem." "This was the way Yeats was to think and write" (220, 223)" (WBHC 2732-33).

Whittaker, Jason. "'By the Voice of the Servant of the Lord': Blake's New Jerusalem and Swedenborgianism in the Work of Sheila Kaye-Smith." *William Blake's Manuscripts: Praxis, Puzzles, and Palimpsests*. Ed. Mark Crosby and Josephine A. McQuail. Switzerland: Palgrave Macmillan, 2024. 329-46. <Blake (2025)>

Examines the engagement with Blake by the twentieth-century novelist, Sheila Kaye-Smith (1887-1956), with references to the influence of Yeats.

Zhou Zuoren (1885-1967)⁵¹⁷

Yan, Hanjin. "[Reforming the Relations of the Sexes: Zhou Zuoren's Translation and Imitation of William Blake's Poems about Love and Sexuality](#)." *NAN NÜ: Men, Women, and Gender in China* 22.2 (2020): 313-41. <Blake (2022)>

"[P]robes into the motivation behind Zhou Zuoren's (1885-1967) translation and imitation of the English poet William Blake's (1757-1827) poems about love and sexuality in the May Fourth era" (abstract).

Twenty-First Century Writers and Publishers (2000-Present)

General Studies

Almond, David (1951-)

Sahm, Danielle. "[Contrary to Expectations: Exploring Blake's Contraries in David Almond's Skellig](#)." *Children's Literature* 38 (2010): 115-32. <WBHC 2626>

"[E]xplores the presence of William Blake's contraries in David Almond's novel, *Skellig*, bringing Blake scholarship in parallel with Almond's writing" (abstract).

Beagle, Peter (1939-)

Pennington, John. "Innocence and Experience and the Imagination in the World of Peter Beagle." *Mythlore* 58 (1989): 10-16. <BBS 602>

Alludes to Blake's archetypes and *Urizen* in an analysis of, chiefly, *The Last Unicorn* (1968).

Bedard, Michael (1949-)

Jones, Raymond E. "['Different Moments in the One Cycle': Alchemical and Blakean Symbolism in Michael Bedard's Redwork](#)." *Children's Literature Association Quarterly* 20.1 (1995): 3-8. <WBHC 2215>

"Redwork is intellectually complex, but the alchemical and Blakean symbolism operate within a relatively simple and accessible story" (3).

⁵¹⁷ Chinese writer and translator.

Bellow, Saul (1915-2005)

Billy, Ted. "The Road of Excess: Saul Bellow's *Henderson the Rain King*." *Saul Bellow Journal* 3.1 (1983): 8-17. <BBS 373>

"The dynamic philosophy of William Blake informs the action, imagery, and characterization in Bellow's *Henderson the Rain King*' (8)" (BBS 373).

Weinstein, Mark. "Bellow's Imagination-Instructors." *Saul Bellow Journal* 2.1 (1982): 19-21. <BBS 675>

On the references to Blake in the later novels.

Brown-spencer, George (1923-2016)

Conrad, Leon. "[Roots, Shoots, Fruits: William Blake and J. M. Robertson: Two Key Influences on George Spencer-Brown's Work and the Latter's Relationship to Niklas Luhmann's Work](#)." *Kybernetes* 51.5 (2022): 1879-95. <Blake (2023)>

"This paper explores two key influences on George Spencer-Brown" (1923–2016), an English polymath (abstract).

Butterworth, Jez (1969-)⁵¹⁸

White, Simon. "[The Blakean Imagination and the Land in Jez Butterworth's Jerusalem](#)." *Journal of Contemporary Drama in English* 7.2 (Nov. 2019): 259-80. <Blake (2020)>

On Butterworth's play, *Jerusalem*: "The shadow of William Blake hangs heavily over the play" (abstract).

Derrida, Jacques (1930-2004)

Miller, Dan. "Blake and the Deconstructive Interlude." [Critical Paths: Blake and the Argument of Method](#). Ed. Dan Miller, Mark Bracher, and Donald Ault. Durham: Duke University Press, 1987. 139-167. <BBS 573-74, WBHC 2405-06>

On Derrida and Deconstruction, with a reading of *The Vision of the Last Judgment*.

Celati, Gianni (1937-2022), Italian Critic and Translator

Giorgio, Simone. "Tradurre la visione: Celati, Blake, Michaux." *Griseldaonline* 22,1 (2023): 27-40. In Italian (abstract in Italian and English). <Blake (2024)>

The essay explores "Gianni Celati's relationship with William Blake and Henri Michaux. Starting from the reproposal of some excerpts of their works on 'Il semplice,' it is exposed how Celati's interest in these writers is linked to themes such as vision and liberation from social constraints—two topics variously treated by Celati in his works" (abstract).

Clementson, Carlos (1944-), Spanish Poet

Torralbo, Juan de Dios. "['Beauty is truth': Carlos Clementson, traductor de los románticos ingleses](#)" ['Beauty is truth': Carlos Clementson, Translator of the English Romantic Poets]." *Monteagudo* 27 (2022): 379-407. In Spanish (abstract in Spanish and English). <Blake (2023)>

⁵¹⁸ See also Jason Whittaker's [review](#) of the play's 2022 production at Zoamorphosis.

“Examines the translations of the English Romantics by the Cordoban poet Carlos Clementson, who put works by these eight poets into Spanish: William Blake, Robert Burns, William Wordsworth, Samuel Taylor Coleridge, Joseph Blanco White, Lord Byron, Percy Bysshe Shelley and John Keats” (abstract).

DeLillo, Don (1936-)

Wreathed, Joakim. “The Invisible Apocalyptic City: The Affectivity of Urbanity, Movement, and Desire in William Blake’s ‘London,’ Don DeLillo’s *Cosmopolis*, and Ivan Vladislavić’s *The Exploded View*.” *Hungarian Journal of English and American Studies* 22.2 (2016): 305-25. In English. <*Blake* (2018)>

Compares the writers’ views of urban modernity.

Dylan, Bob (1941-)

Clark, Steve, and James Keary. “Only the wings on his heels’: Blake and Dylan.” *Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture*. Ed. Steve Clark, Tristanne Connolly, and Jason Whittaker. Hounds mills, Basingstoke, Hampshire: Palgrave Macmillan, 2012. 209-29. <*WBHC* 1871-73>

“Considering one song from each album of the mid-1960s trilogy [‘Mr. Tambourine Man,’ ‘Like a Rolling Stone,’ and ‘Visions of Johanna’], we intend to argue that the focus on ‘Innocence’ tends to oversimplify the relationship between Blake and Dylan” (210).

Hilton, Nelson. “[Waxed in Blake](#).” *Blake: An Illustrated Quarterly* 43.3 (winter 2009-10): 110-11. <*WBHC* 1723>

Reads “Blake’s presence” (110) in the manuscript facsimile of Dylan’s “Gates of Eden,” with references to Dylan’s friendship with Allen Ginsberg.

Eldridge, Aethelred (1930-2018) and Alexandra (1948-) (See [Blake and Artists](#))

Harris, Thomas (1940-) (See also [Film, Television, and Video Studies](#))

Gompf, Michelle. *Thomas Harris and William Blake: Allusions in the Hannibal Lecter Novels*. Jefferson: McFarland, 2014.⁵¹⁹ <*WBHC* 2090>

A book-length study of Blake and Harris, which includes an overview of Blake’s thought and an examination of Harris’s references to Blake in his novels, with some references to the films.

Williams, Nicholas M. “[Eating Blake, or An Essay on Taste: The Case of Thomas Harris’s Red Dragon](#).” *Cultural Critique* 42 (1999): 137-62. <*WBHC* 2865-66>

Uses the incident of the serial killer, Francis Dolarhyde, eating Blake’s watercolor, *The Great Dragon and the Woman Clothed with the Sun*, to reflect “on the relationships between artistics object, and, in particular, as a figure for the reception, the

⁵¹⁹ Incorporates Gompf’s “The Silence of the Lamb and the Tyger: Harris and Blake.” *Blake, Modernity and Popular Culture*. Ed Steve Clark and Jason Whittaker. Basingstoke: Palgrave, 2007. 179-91, <*WBHC* 2862-63>

incorporation, of highbrow culture in mass-market media and, by extension, for the trop of consumption itself" (137).

Whittaker, Jason. "From Hell: Blake and Evil in Popular Culture." *Blake, Modernity and Popular Culture*. Ed. Steve Clark and Jason Whittaker. Basingstoke: Palgrave, 2007. 192-204. <WBHC 2862-63>

"[H]ow Blake's critical of the Moral Law influenced a number of writers at the end of the twentieth century," including Thomas Harris, J.G. Ballard, Michael Dibdin, and Alan Moore.

Hill, Geoffrey (1934-2016)

Merriman, Emily Taylor. "[Raging with the Truth: Condemnation and Concealment in the Poetry of Blake and \[Geoffrey\] Hill](#)." *Journal of Religious Ethics* 37.1 (2009): 83-103. <WBHC 2218-19>

Considers Geoffrey Hill's poem, "On Reading *Blake: Prophet Against Empire*" and the poet's inability to stop war: "as Erdman's book and Hill's poem observe, poet-prophets run the risk of personal confusion, public rejection, and in some cases even punishment" (86). Many references to Hill and Erdman.

Horovitz, Michael (1935-2021)

Horovitz, Michael. "Blake and the Voice of the Bard in Our Time." *Books* 10 (1972): 18-24. <BB #A1887>

"A defence of 'the children of Albion,' with Blake as a prophet" (BB #A1887).

Horovitz, Michael. "The Blake Renaissance." [Bulletin of the John Rylands Library](#) 98.1 (May 2022): 7-15. <*Blake* (2023)>

Reprints an article originally published in *Oxford Opinion* (1958) that helped to spur Blake's reception in the British counterculture movement. Horovitz "argues that Blake 'evades appraisal because he was always working for a synthesis of creation far beyond outward forms and genres,' which meant 'he had to invent his own methods to express himself adequately'" (abstract).

Horovitz, Michael. "[The Need for the Non-literary](#)." *TLS* (29 Dec. 1972): 1583. <BB #B1887>

A controversy stemming from Roy Fuller's comments on Horovitz's *Poetry of the Children of Albion Underground in Britain* (1969).

Horovitz, Michael. "William Blake and (a Few of) His Friends in Our Time." [Bulletin of the John Rylands Library](#) 98.1 (May 2022): 17-22. <*Blake* (2023)>

"Horovitz reflects on his longstanding fascination with William Blake," including "how the spirit of Blake loomed large at the International Poetry Incarnation at the Albert Hall in the summer of 1965, where his fellow travellers, among them Adrian Mitchell, were driven by the nineteenth-century poet" (abstract).

Keery, James. "Children of Albion: Blake and Contemporary British Poetry." *Blake, Modernity and Popular Culture*. Ed. Steve Clark and Jason Whittaker. Basingstoke: Palgrave, 2007. 100-12. <WBHC 2862-63> Considers the Blakean work of Iain Sinclair and J.H. Prynne and their relationship to the British Counterculture.

Riley, James. "Iain Sinclair, William Blake and the Visionary Poetry of the 1960s." [*Bulletin of the John Rylands Library* 98.1](#) (May 2022): 75-92. <*Blake* (2023)>

"Considers the use made of William Blake by a range of writers associated with the 'countercultural' milieu of the 1960s, particularly those linked to its London-based literary context," including Iain Sinclair, Michael Horovitz, and Harry Fainlight (abstract).

Kinsella, Thomas (1928-2021)

Fitzsimons, Andrew. "[Blessed William Skullbullet: Blake, Thomas Kinsella and Digital Humanities](#)." *Kanto Review of English* 4 (2012): 191-99. <*WBHC* 2021>

"[D]oes Blake's work still have impact on contemporary poets, whether in its original form of illuminated book or in textual or digital reproduction? If so, in what way does this influence manifest itself? This is the question I wish to bring to bear on a discussion of the contemporary Irish poet, Thomas Kinsella, on whose poetry Blake is an acknowledged but so far little examined influence" (191).

Lessing, Doris (1919-2013)

Levin, Susan. "A Fourfold Vision: William Blake and Doris Lessing." [*William Blake and the Moderns*](#). Ed. Robert J. Bertholf and Annette S. Levitt Albany: State University of New York Press, 1982. 212-21. <*BBS* 370, *WBHC* 1625-26>

"Certain [of her] novels are clearly structured after Blake" (212).

Meillasoux, Quentin (1967-)

Dushane, Allison. "Speculative Enthusiasm: William Blake's *Jerusalem* and Quentin Meillassoux's Divine Ethics." [*Romanticism and Speculative Realism*](#). Ed. Chris Washington and Anne C. McCarthy. New York: Bloomsbury Academic, 2019. 93-109. <*Blake* (2020)>

"Blake's speculative enthusiasm encourages an affective stance that operates through openness to and reciprocal exchange with the other in order to embrace radical contingency" (105).

Miłosz, Czesław (1911-2004)

Primary

Miłosz, Czesłosz. *Ziemia Ulro [The Land of Ulro]*. Paris, 1977. Paris, 1980. [Trans. Louis Iribarne. New York: Farrar, Straus, Giroux, 1984.](#) [Trans. Louis Iribarne. New York: Farrar, Straus, Giroux, 1985.](#) <*BBS* 575, *WBHC* 2408>

An autobiography with reflections on Blake: "Blake restored me to my earlier rapture, a, perhaps to my true vocation, that of a lover" (31).

Secondary

Borkowska, Eliza. "[I inhabited the Land of Ulro long before Blake taught me its proper name': Czeslaw Miłosz's Ziemia Ulro/The Land of Ulro.](#)" *Blake: An Illustrated Quarterly* 55.3 (winter 2021-22): 19 pars. <*Blake* (2022)>

On Blake influence on Miłosz's *The Land of Ulro* and the limits of translation and language.

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 and Abingdon and New York: Routledge, 2016. 101-13. <*Blake* (2024)>

On what has been left out of a partial Polish translation of *Jerusalem*, and the need for a complete translation (see Borkowska’s “Translating Blake’s *Jerusalem* into Polish”). Refers to Czesław Miłosz’s *Ziemia Ulro* [[The Land of Ulro](#)] and its claims about translating Blake’s texts that are impossible to translate.

Bukowski, Piotr. “[Harmony and Openness to Many Levels of Reality’– The Thought of Emanuel Swedenborg in the Writings of Czeslaw Milosz.](#)” *Arcadia* 47.2 (2013): 328-44.

Serdechnaia, Vera. “[Uil'iam Bleik i F. M. Dostoevskii: istoriia sopostavlenii](#) [William Blake and F. M. Dostoevsky: A History of Comparison].” *Dostoevskii i mirovaya kul'tura. Filologicheskii zhurnal [Dostoevsky and World Culture. Philological Journal]* 3 (2020): 158-68. In Russian (abstract in Russian and English). <*Blake* (2021)>

The article is devoted to the history of comparing the works of William Blake and Fyodor Dostoevsky: the lectures of André Gide; the works of Jean Wahl, Georges Bataille, Melvin Rader, and D. Gustafsson; Czesław Miłosz’s [The Land of Ulro](#); and the opera *The Book of Seraphim* in Moscow (2020).

Moriarty, Laura (1970-)

Kaufman, Robert. “[Everybody Hates Kant: Blakean Formalism and the Symmetries of Laura Moriarty.](#)” *Modern Language Quarterly* 61.1 (2000): 131-55. <*WBHC* 2240>

Examines “Laura ‘Moriarty’s relationships to Blake and formal matters” (*WBHC* 2240).

Morrison, Toni (1931-2019)

Bidney, Martin. “[Creating a Feminist-Communitarian Romanticism in Beloved: Toni Morrison’s New Uses for Blake, Keats, and Wordsworth.](#)” *Papers on Language and Literature* 36.3 (2000): 271-301.⁵²⁰

The first section (pp. 275-78) explores the ways Blake “stimulate Morrison’s psychology of imagination” (275).

Nair, Rukmini Braya (1952-)

Azevedo, Mail Marques de. “William Blake: o gênio oitocentista da intermidialidade como personagem em *Mad Girl’s Love Song*.” *Revista Letras Raras* 9.3 (Aug. 2020): 136-53. In Portuguese (abstract in Portuguese and English). <*Blake* (2021)>

Discusses “the appropriation of William Blake’s persona as a character in the novel *Mad Girl’s Love Song*, by the Indian post-colonial writer Rukmini Bhaya Nair” (abstract).

⁵²⁰ Not in recorded in *WBHC* or *Blake*.

Ōe, Kenzaburō (1935-2023)

Goldsmith, Steven. "Toward an Auditory Imagination: Interlude on Kenazburo Oe's *Rouse up O Young Men of the New Age.*" [Blake's Agitation: Criticism and the Emotions](#). Baltimore: John Hopkins University Press, 2013.⁵²¹ 219-25. <WBHC 2088>

An important work on Blake from the perspective of affect studies, with references to Kenzaburo's *Rouse up O Young Men of the New Age* and Wordsworth.

Isherwood, Christopher. "[A Prophetic Voice? The Pinch Runner Memorandum in 'Post' 3.11 Japan.](#)" *Bulletin of the Faculty of Foreign Studies, Sophia University*. 50 (2015): 1-27.⁵²²

Contains a section on Ōe and Blake.

Kobayashi, Keiko. "[Blake and Kenzaburo Oe](#)". *Ritsumeikan Bungaku [Journal of Cultural Science]* 615 (2010): 562 -56.⁵²³ <WBHC 2260>

"Blake's epigrammatic sentences always resound through Oe's transfigurative and imaginative world" (556).

Otto, Peter. "Rouse Up O Young Men of the New Age!": Ōe Kenzaburō and William Blake on Bodies, Biopolitics, and the Imagination." [British Romanticism in Asia: The Reception, Translation, and Transformation of Romantic Literature in India and East Asia](#). Ed. Alex Watson and Laurence Williams. Singapore: Palgrave Macmillan-Springer, 2019. 361-83. <*Blake* (2020)>

Considers Blake's place in Ōe's [Rouse Up O Young Men of the New Age!](#) (1983).

Sato, Hikari. "Oe Kenzaburo 'Atarashii hito yo mezameyo' nioite saisozō sareru William Blake (William Blake Re-created in 'Rouse Up O Young Men of the New Age' by OE Kenzaburo)," *Hikaku Bungaku (Journal of Comparative Literature)* 65 (2023): 7-21. In Japanese with English synopsis. <*Blake* (2024)>

The narrator ('I') in 'Rouse Up O Young Men of the New Age!', an enthusiastic reader of Blake and a father of a brain-damaged son, discusses the sorrow of birth, referring to *The Book of Thel* and the third stanza from "To Tirzah". He also introduces the reader to the design of plate 76 in *Jerusalem*, giving the text in plate 96 as though it were a dialogue between Jesus and Albion drawn on plate 76. Comparing himself to the aged Jesus and his son to young Albion, the narrator reads Blake, not in Blake's context but in the context of his own personal life. Oe re-creates Blake for his profound story of a father, his disabled son, family and society.

Sato, Hikari. "Oe Kenzaburo no William Blake: Manabi hogushi no katei wo saguru [William Blake in Kenzaburo Oe: A Process of Unlearning]," *Yuriika: Shi to Hihyo: Sotokushu Oe Kenzaburo 1935-2023 (Eureka: Poetry and Criticism: Kenzaburo Oe 1935-2023 Special Issue)* 55.10 (2023): 594-603. In Japanese. <*Blake* (2024)>

⁵²¹ Incorporates Goldsmith's "Blake's Agitation," *South Atlantic Quarterly* 95 (1996), 753-96, <WBHC 2087-88>, and "William Blake and the Future of Enthusiasm," *Nineteenth-Century Literature* 63 (2009), 439-60, <WBHC 2089>.

⁵²² Not recorded in WBHC.

⁵²³ The page numbers descend.

Oe read Blake under the guidance of the books by Mona Wilson, Geoffrey Keynes, Kathleen Raine, David V. Erdman, E.P. Thompson and Donald Ault in the 1980s, although he did not have sufficient knowledge on Blake in the 1960s. The argument on forgiveness in “Tsumi no yurushi” no aokusa [Green Grass for ‘Forgiveness of Sin’]” (1984), one of his short stories, is hinted not only by Blake’s text but also by the phrase “the indestructibility of human existence as epiphany” which Mircea Eliade wrote in his diary and which Oe says left a deep impression on him. Oe learns and unlearns Blake according to his own interpretation.

Turner, Barnard. “Ōe Kenzaburo’s Reading of Blake: An Anglophonic Perspective.” *The Reception of Blake in the Orient*. Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 246-59. <WBHC 1857-62>

“Ōe shows a detailed first-hand knowledge of much of Blake’s work” (249).

Okri, Ben (1959-)

Green, Matthew J. A. “[Dreams of Freedom: Magical Realism and Visionary Materialism in Okri and Blake](#).” *Romanticism* 15.1 (2009): 18-32.

On Blake and the Nigerian writer, Ben Okri.

van Schaik, Pamela. “[The Significance of ‘Mental Fight’ in Ben Okri and William Blake](#).” *Journal of Literary Studies* 28.4 (2012): 87-97. <WBHC 2795>

“Drawing principally from [Okri’s] *Mental Fight* and *Jerusalem*, this article explores the ways in which both Ben Okri and William Blake prophesy the redemption of humanity through the power of words and the participation of all people in a new “dream” by means of which a more humane civilisation may be attained” (abstract).

Oliver, Douglass (1937-2000)

Williams, John. “[Building a Heaven in Hell’s Despair: The Everlasting Gospel of Revolution According to William Blake and Douglas Oliver](#).” *Romanticism* 18.2 (Jul. 2012): 155-64. <WBHC 2865>

Oliver, Mary (1935-2019)

Michael, Jennifer Davis. “[Eternity in the Moment: William Blake and Mary Oliver](#).” *Blake: An Illustrated Quarterly* 45.2 (fall 2011): 44-50. <WBHC 1728-29>

“Oliver’s deliberate invocations of Blake prod us to look again at his attitude toward nature and the physical body” (44).

Pynne, J.H. (1936-)

Keery, James. “Children of Albion: Blake and Contemporary British Poetry.” *Blake, Modernity and Popular Culture*. Ed Steve Clark and Jason Whittaker. Basingstoke: Palgrave, 2007. 100-12. <WBHC 2862-63>

Considers the Blakean work of Iain Sinclair and J.H. Prynne and their relationship to the British Counterculture.

Pullman, Philip (1946-)

Pullman, Philip. “Soft Beulah’s Night: William Blake and Vision” and “I Must Create a System ...: A Moth’s-Eye View of William Blake.” *Daemon Voices: On Stories and Storytelling*. New York: Knopf, 2018. 317-23 and 353-72. <Blake (2020)>

The first essay was originally published in the *Guardian* on 26 Jan. 2015, and the second was delivered to the Blake Society on 25 Oct. 2005.

Matthews, Susan. "Fit Audience Tho Many: Pullman's Blake and the Anxiety of Popularity." *Blake, Modernity and Popular Culture*. Ed Steve Clark and Jason Whittaker. Basingstoke: Palgrave, 2007. 205-20. <WBHC 2862-63>

An analysis of Phillip Pullman's use of Blake in his *Dark Materials* trilogy, with trenchant remarks on Marsha Keith Schuchard's *Why Mrs. Blake Cried* and the positioning of Blake within an esoteric tradition.

Matthews, Susan. "Rouzing the Faculties to Act: Pullman's Blake for Children." *His Dark Materials Illuminated: Critical Essays on Philip Pullman's Trilogy*. Ed. Millicent Lenz and Carole Scott. Detroit: Wayne State University Press, 2005. 125-34. <WBHC 2382>

Argues that *His Dark Materials* "develops a rereading of Blake that suggests a commentary on the 'future Age' imagined in 'A Little Girl Lost'—the future age of now" (127). In addition to Matthews's essay on Blake and Pullman, Blake's view of Milton figures in Burton Hatlen's "His Dark Materials, a Challenge to Tolkien and Lewis" (pp. 84-91) and Carole Scott's "Revamping Old Traditions in *His Dark Materials*" (pp.102-05).

Pynchon, Thomas (1937-)

Cox, Philip. "Berkeley, Blake, and the Apocalypse of Pynchon's *The Crying of Lot 49*." *Essays in Literature* 7 (1980): 91-99. <BBS 443>

"Concerned with Oedipus's attraction to the ideas of Blake and Berkeley" (BBS 443).

Reed, Ishmael (1938-)

Zamir, Shamoona. "*The Artist as Prophet, Priest and Gunslinger: Ishmael Reed's Cowboy in the Boat of Ra*." *Callaloo: A Journal of Afro-American and African Arts and Letters* 17 (1994): 1205-35. <WBHC 2914>

In *Cowboy in the Boat of Ra*, "Reed engages the poetics of Blake and Yeats, resisting the conflation of the two and finding in this differentiation both a range of possibilities and a set of closures for the black poet" (1208).

Rice, Anne (1941-2021)

Santos, Andrio J.R. dos. "[My evil, and my lusty little heart': Tradução intersemiótica de 'The Tyger,' de William Blake, em 'The Tale of the Body Thief,' de Anne Rice.](#)" *Literartes* no. 7 (2017): 266-84. In Portuguese (abstract also in English and Spanish). <*Blake* (2018)>

Santos, Andrio J.R. dos. "[A temível simetria do vampiro: interstício de significação entre William Blake e Anne Rice.](#)" *Literatura e autoritarismo, Dossiê* no. 20 (July 2017): 46-59. In Portuguese (abstract in Portuguese and English). <*Blake* (2018)>

Roszak, Theodore (1933-2011)

Otto, Peter. "Rouze up O Young Men of the New Age!": William Blake, Theodore Roszak, and the Counter Culture of the 1960s-1970s." *Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture*. Ed. Steve Clark, Tristanne Connolly, and Jason Whittaker. Hounds mills, Basingstoke, Hampshire: Palgrave Macmillan, 2012. 13-26. <WBHC 1871-73>

Uses Theodore Roszak's [The Making of Counter Culture: Reflections on the Technocratic Society and its Youthful Opposition](#) (1969) and his [Where the Wasteland Ends: Politics and Transcendence in Postindustrial Society](#) (1972) to engage with the question why Blake became so popular in the Counter Culture Movements of the 1960s and 1970s.

Rushdie, Salman (1947-)

Green, Matt. "This Angel, who is now become a Devil, is my particular Friend': Diabolic Friendships and Oppositional Interrogation in Blake and Rushdie." [Blake, Modernity and Popular Culture](#). Ed. Steve Clark and Jason Whittaker. Basingstoke: Palgrave, 2007. 127-39. <WBHC 2862-63>

On the similar methods of *Marriage* and *Satanic Verses*.

Larrissy, Edward. "Salman Rushdie, Myth and Postcolonial Romanticism." [Blake and Modern Literature](#). Basingstoke: Palgrave Macmillan, 2006. 146-55. <WBHC 2311-12>

Examines "why Salman Rushdie's *Satanic Verses* weaves the influence of Blake's *The Marriage of Heaven and Hell* into an already complex handling of the uncanonical verses supposedly dictated to the devil to Muhammad and subsequently excised" (146).

Stähler, Axel. "[Writ\(h\)ing Images: Imagination, the Human Form, and the Divine in William Blake, Salman Rushdie, and Simon Louvish](#)." *English Studies* 89.1 (2008): 94-117. <WBHC 2701>

Examines Blake's *Illustrations of the Book of Job* and explores "some of the ways in which Rushdie engages in *The Satanic Verses* in a dialogue with the pictorial epic and the Blakean idiosyncrasies it embodies," while suggesting that Simon Louvish's *The Days of Miracles and Wonders* (1997) serves as a "corrective" to Rushdie (95).

Russell, Peter (1921-2003)

"[Publications Received](#)." *Blake: An Illustrated Quarterly* 4.3 (winter 1971): 68.⁵²⁴

Notes receiving Peter Russell's *The Golden Chain / Lyrical Poems 1964-1969* (Venice, 1970) and Aethelred Eldridge's *The Golgonooza Organ #1*, highlighting the Blakean content of both and printing Eldridge's "Golgonooza Organ."

Salinger, J.D. (1919-2010)

Kaminski da Silva, Arthur Aroha. "[As crianças de Salinger: Inocência e sacralização da infância em Nine Stories \(1953\)](#) [Salinger's Children: Innocence and Childhood Sacredness in *Nine Stories* (1953)]." *Teoliterária* 11.24 (2021): 242-69. In Portuguese (abstract in Portuguese and English). <*Blake* (2023)>

"There is a strong similarity between the way that the north American writer J. D. Salinger built the various child-characters of *Nine Stories* (1953)—specially the one named *Teddy*—and the romantic poetic of childhood, inaugurated by English authors like William Blake and William Wordsworth" (abstract).

⁵²⁴ Not recorded in BB.

Sinclair, Iain (1943-)

Primary

Larrissy, Edward. "Appendix: Ian Sinclair on Blake (email to the author)." *Blake and Modern Literature*. Basingstoke: Palgrave Macmillan, 2006. 157. <WBHC 2311-12>

"Blake remains fundamental to any mapping of London" (157).

Secondary

Keery, James. "Children of Albion: Blake and Contemporary British Poetry." *Blake, Modernity and Popular Culture*. Ed. Steve Clark and Jason Whittaker. Basingstoke: Palgrave, 2007. 100-12. <WBHC 2862-63>

Considers the Blakean work of Iain Sinclair and J.H. Prynne and their relationship to the British Counterculture.

Larrissy, Edward. "Postmodern Myths and Lies: Iain Sinclair and Angela Carter." *Blake and Modern Literature*. Basingstoke: Palgrave Macmillan, 2006. 125-45. <WBHC 2311-12>

Examines how Blake influences both writers and their understanding of postmodernity.

Riley, James. "Iain Sinclair, William Blake and the Visionary Poetry of the 1960s." *Bulletin of the John Rylands Library* 98.1 (May 2022): 75-92. <Blake (2023)>

"Considers the use made of William Blake by a range of writers associated with the 'countercultural' milieu of the 1960s, particularly those linked to its London-based literary context," including Iain Sinclair, Michael Horovitz, and Harry Fainlight (abstract).

Whittaker, Jason. "'Walking thro' Eternity': Blake's Psychogeography and other Pedestrian Practices." *The Reception of Blake in the Orient*. Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 279-87. <WBHC 1857-62>

Compares the psychogeographies of Blake and the Welsh writer and of filmmaker Ian Sinclair.

Smith, Patti (1946-)

Bracewell, Michael. "Touched by the Spirit of Blake." *Tate* 23 (winter 2000): 26-33. <WBHC 1781>

"On Patti Smith's view of Blake" (WBHC 1781).

Carpenter, Alicia. "'There is no pure evil, nor pure good, only purity': William Blake's and Patti Smith's Art as Opposition to Societal Boundaries." *Women in Rock, Women in Romanticism: The Emancipation of Female Will*. Ed. James Rovira. New York: Routledge, 2022. <Blake (2023)>

Smith, Zadie (1975-)

Victoria, Arana R. "[Intimations of William Blake in *On Beauty* \(2005\): Zadie Smith's Trans-Atlantic Home to and Critique of Boston Intellectuals.](#)" *Journal of Philosophy* 7.17 (2012): 1-10.⁵²⁵

"Smith's *On Beauty*, like Blake's *America: A Prophecy* and *Visions of the Daughters of Albion*, indicts the reprehensible intellectual discourses of the day that undermine human happiness and corrupt the social order" (abstract).

Thiong'o, Ngũgĩ wa (1938-)

Canel, Robert. "[Literary Criticism as Social Philippic and Personal Exorcism: Ngugi wa Thiongo'o's Critical Writing.](#)" *World Literature Today* 59.1 (1985): 26-30.

Notes that during his imprisonment between 31 Dec. 1977 and 12 Dec. 1978, "one of the writers he most often quotes in that diary is William Blake" (30n10).

Gugelberger, Georg M. "[Blake, Neruda, Ngugi wa Thiong'o: Issues in Third World Literature.](#)" *Comparative Literature Studies* 21.4 (1984): 463-82. <BBS 496>

On Blake's influence on Neruda and on the parallels between Blake and Thiong'o in *Petals of Blood* (1977). The Blake section highlights "London," "The Little Black Boy," and *Visions*. "From Blake (and certainly from others as well) Neruda and Ngugi wa Thiong'o have learned the true voice of solidarity, the overcoming of formal isolation as well as human isolation, the move from the 'I' through the eye to the 'WE'" (479).

Vladislavic, Ivan (1957-)

Wreathed, Joakim. "The Invisible Apocalyptic City: The Affectivity of Urbanity, Movement, and Desire in William Blake's 'London,' Don DeLillo's *Cosmopolis*, and Ivan Vladislavić's *The Exploded View*." *Hungarian Journal of English and American Studies* 22.2 (2016): 305-25. In English. <*Blake* (2018)>

Compares the writers' views of urban modernity.

Vonnegut, Kurt (1922-2007)

Ullrich, David W. "[Deciphering Blake's 'The Angel that presided o'er my birth.'](#)" *Blake: An Illustrated Quarterly* 46.3 (winter 2012-13): 25 pars. <WBHC 1733-34>

Considers the transcriptions of the poem by Keynes, Erdman, and Bentley to suggest the poem "extend[s] our knowledge of Blake's complex, idiosyncratic, and visionary understanding of angels and their influence on his imaginative world" (par. 25). Also touches on Kurt Vonnegut's relationship to Blake.

Gugelberger, Georg M. "[Blake, Neruda, Ngugi wa Thiong'o: Issues in Third World Literature.](#)" *Comparative Literature Studies* 21.4 (1984): 463-82. <BBS 496>

On Blake's influence on Neruda and on the parallels between Blake and Thiong'o in *Petals of Blood* (1977). The Blake section highlights "London," "The Little Black Boy," and *Visions*. "From Blake (and certainly from others as well) Neruda and Ngugi wa

⁵²⁵ Not recorded in WBHC.

Thiong'o have learned the true voice of solidarity, the overcoming of formal isolation as well as human isolation, the move from the 'I' through the eye to the 'WE'" (479).

Wilson, Colin (1931-2013)

Curran, Stuart. "Detecting' the Existential Blake." *Blake Studies* 2.1 (1970): 67-76. <BB #1218.22>

On the Blakean elements of Wilson's novel *The Glass Cage* (1966).

Yamashita, Sumito (1966-)

Yamashita, Sumito. *Kimi tachi wa Shikashi Futatabi Koi* [You, however, Come Again]. Tokyo: Bungei Shunju, 2022. 252 pp. In Japanese. <Blake (2024)>

Sumito Yamashita is a novelist, a winner of Akutagawa Prize in 2017, and this is a collection of his short stories, which includes "Hara no inu, ibun. Neko no hara [A Dog in the stomach, a variant. The stomach of a cat]," originally published in *Bungakukai [Literary World]*, Vol. LXXV, No. 6, (2021). In one scene, the narrator quotes the first, second, fifth and sixth stanzas from "The Tyger" in English, thinking of a tiger, a lamb, God, a dog and a cat after he undergoes surgery and before he is shown a part of colon sigmoideum cut out by a man in white.

Music (Including [Blake and Musical Settings or Use by Musicians](#), [Blake and Hymns](#), and [Blake and Musicians](#)) (See [Bibliographies](#) for [Bibliographies of Musical Settings](#))

Introduction

Newman, Steve. "Songs." [William Blake in Context](#). Cambridge: Cambridge University Press, 2019. 129-38. <*Blake* (2020, 2021, 2022, 2025)>

Whittaker, Jason. "Blake and Music." *The Reception of William Blake in Europe*. 2 vols. Ed. Sibylle Erle and Morton D. Paley, ed. London: Bloomsbury Academic, 2019. I. 667-78. <*Blake* (2020, 2021, 2022)>

[Studies of Blake and Music, Musical Settings, or the Use of Him by Musicians](#) (See also [Studies of ‘Jerusalem’ Hymn](#) under [Milton](#))

Auler, Robert M. "'Martin Bresnick's *For the Sexes: The Gates of Paradise*': Analysis of a Multi-Media [Musical] Composition." PhD diss. University of Cincinnati, 2006. <WBHC 1570>

Barry Kevin. "Autonomous Song: Chabanon and Blake." [Language, Music, and the Sign: A Study in Aesthetics, Poetics and Poetic Practice from Collins to Coleridge](#). Cambridge: Cambridge University Press, 1987. <WBHC 1583>

Positions Blake's and Cowper's invocations of music against the musical theories of James Ussher (1720-72) and Michel-Paul Guy de Chabanon (1730-92).

Bentley, G.E., Jr. "William Blake Musician." *Revista Canaria de Estudios Ingleses* 12 (1986): 147-51. <BBS 369>

"About the poet's musical context" (BBS 369).

Berkebile, Jennifer. "[A Study in Songs: Comparative Analyses of 20th Century Settings of William Blake's ‘Songs of Innocence and of Experience’: Selections from Vaughan Williams's ‘Ten Blake Songs,’ Britten's ‘Songs and Proverbs of William Blake,’ and Rochberg's ‘Blake Songs: For Soprano and Chamber Ensemble.’](#)" PhD diss. West Virginia University, 2017.

"The heart of the discussion lies in the relationship between text and music in the song cycles of Vaughan Williams, Britten, and Rochberg and how their musical settings affect and enhance the Blake texts. The unique obstacles in setting the poetry of William Blake are explored along with a brief overview of Blake's work and cultural/historical environment and a detailed discussion of the poetic fundamentals of the Songs" (abstract).

Chapman, M. "[William Blake, Hubert Parry, and the Singing of ‘Jerusalem.’](#)" *Hymn* 42.2 (2011): 41-51. <WBHC 1836>

Cracchiolo, Margaret Anna. "[A Comprehensive Case Study on the Ten Blake Songs by Ralph Vaughan Williams: From ‘Infant Joy’ to ‘London.’](#)" PhD diss. Florida State University, 2009.

"This case study will provide a resource for performers and scholars who are seeking an in-depth knowledge of Vaughan Williams's influences on composing the piece are explored, including William Blake and his poetry (the *Songs of Innocence and of Experience*), and the film, *The Vision of William Blake*, for which the *Ten Blake Songs* were written" (abstract).

Davidson, Peter. “[The Music of the Ancients](#).” *Blake: An Illustrated Quarterly* 15.2 (fall 1981): 98-100. <BBS 392>

On the songs and poems sung by the Ancients.

Davies, Keri. “[O Nancy's hair is yellow as gowd': Blake, Border ballads, and the Reinvention of Relief Etching](#).”⁵²⁶ *Index Rerum*. 26 Mar. 2024. <*Blake* (2025)>

An essay with two parts. The first focuses on Blake's ideas of music and identifies the probable source of the “Border Melody” sang by Mrs. Linnell, which according to Alexander Gilchrist, affected Blake emotionally. The second considers Scottish members of Blake's late circle, particularly William Home⁵²⁷ Lizars and Thomas Sivright, and makes the claim that both Lizars' and Charles Pye's relief inventions were modelled on the men's knowledge of Blake's method of illuminated printing.

Erdman, David V. “*America*: New Expanses.” [Blake's Visionary Forms Dramatic](#). Ed. David V. Erdman and John E. Grant. Princeton: Princeton University Press, 1970. 92-114. <BB #1580, BBS 464, WBHC 1994-95>

Examines *America* through the designs and the representations of sound and music.

Fairchild, B.H. [Such Holy Song: Music as Idea, Form, and Image in the Poetry of William Blake](#). Kent, OH: Kent State University Press, 1980. <BBS 469, WBHC 2010>

On Blake's idea, presentation, and use of music “musical experience is associated by Blake with inspiration” (106).

Farwell, Bruce. “[More than Music Composed after Blake by Arthur Farwell](#).” *Blake: An Illustrated Quarterly* 11.2 (fall 1977): 86-103.⁵²⁸ <BBS 383>

An account of the music and art of Farwell (1872-1952) inspired by Blake. He set to music “Love's Secret,” “The Lamb,” “A Cradle Song,” and “The Tyger”; he wrote an original piece entitled, “The Vale of Enitharmon”; he reflected on Blake in his book manuscript, “Intuition in the World Making” (1933-48); and he made Blakean drawings.

Grande, James. “Sound and Vision in Blake's London.” [The Edinburgh Companion to Romanticism and the Arts](#). Ed. Sophie Thomas and Maureen McCue. Edinburgh: Edinburgh University Press, 2023. 237-54. <*Blake* (2024)>

Considers “the relationship between the arts” (238) in Blake's works, highlighting Blake's depictions of music and musical instruments in his work and in biographical sketches of him.

⁵²⁶ “A version of this paper was read at “Romanticism's Debatable Lands”: the British Association for Romantic Studies Biennial Conference, 28-31 July 2005, Newcastle upon Tyne” (Davies's Acknowledgment).

⁵²⁷ As Davies points out, “Home” was Lizars' middle name and not “Hone” as Bentley has it in *Blake Records* (2004).

⁵²⁸ See the notice of a new recording of Farwell's Piano Quintet in E minor, Op. 103, “[Arthur Farwell](#),” *Blake: An Illustrated Quarterly* 12.1 (summer 1978), 73.

Hughes, John. "Music and Inspiration in Blake's Poetry." *The Figure of Music in Nineteenth-Century British Poetry*. Ed. Phyllis Weliver. Aldershot: Ashgate, 2005. [New York: Routledge, 2016](#). 85-106. <WBHC 2172>

On Blake's representation of music and songs in his poetry and art.

Mzokova, Violetta. "[Vokal'nyy tsikl Desyat' pesen Bleyka Voana Uil'yamsa](#) [Ten Blake Songs Vocal Cycle by Vaughan Williams]." *Internauka* 25.1 (248) (2022): 29-30. In Russian. <*Blake* (2023)>

"[New Music for Four Zoas](#)." *Blake: An Illustrated Quarterly* 8.3 (winter 1974-75): 53.⁵²⁹

Notes that "first concert performance of Robert Starer's "Images of Man" was presented by the Department of Music, Brooklyn College School of Performing Arts, on 15 December 1974 at Whitman Hall" (53).

Roberts, Peter. "[On Tame High Finishers of Paltry Harmonies: A Blake Music Review and Checklist](#)." *Blake: An Illustrated Quarterly* 7.4 (spring 1974): 90-99. <BB #1217.141>

Considers Blake's view of music, and reviews recently published settings (mostly from the late 1960s).

Rovira, James, ed. [Rock and Romanticism: Blake, Wordsworth, and Rock from Dylan to U2](#).⁵³⁰ Lanham: Lexington Books, 2018. <*Blake* (2019, 2020, 2021)>

Traces Blake's influence on contemporary or recent musicians, including Martha Redbone (Nicole Lobdell), Jackson Browne (Gary L. Tandy), and Leonard Cohen and U2 (Lisa Crafton).

Sanders, Michael. "[God Save the Echoing Green: The Uses of Imaginary Nostalgia in William Blake and Ray Davies](#)." *Visual Culture in Britain* 19.3 (2018): 350-64. <*Blake* (2017)>

How Blake influenced Ray Davies and the Kinks.

Schneider, Matthew. [The Long and Winding Road from Blake to the Beatles](#). New York: Palgrave-Macmillan, 2008. 135-52. <WBHC 2653>

Sketches Blake's and Wordsworth's careers and influence on Lewis Carroll and on the type of children's literature that ultimately helped to shape the Beatles.

Sly, Gordon Cameron. *Britten's Donne, Hardy and Blake Songs*. Suffolk: Boydell and Brewer, 2023. 117-59. <*Blake* (2024, 2025)>

A study of Britten's *Songs and Proverbs of William Blake*, op. 74 (1965).

Smirnov, Dmitri Nikolaevich. "[My Blake \(Part 1: In Russia\)](#)." *Blake: An Illustrated Quarterly* 51.4 (spring 2018): 19 pars., plus "Blake Set to Music by Dmitri N. Smirnov: Works Written in Russia." <*Blake* (2019)>

⁵²⁹ Not recorded in BB.

⁵³⁰ The descriptions of the chapters at Rovira's blog have an iTunes Playlist for each chapter.

On how Smirnov learned about Blake and started to set his poetry to music.

Smirnov, Dmitri Nikolaevich. “[My Blake \(Part 2: In England\)](#).” *Blake: An Illustrated Quarterly* 52.1 (summer 2018): 25 pars., plus “Blake Set to Music by Dmitri N. Smirnov: Works Written in England.” <*Blake* (2019)>

On Smirnov’s time in England, the music he wrote then and afterwards, and his translations of Blake into Russian.

Stepanova, Angelina. “[Rodnye dushi: D.N. Smirnov i U. Bleyk \(pamyati D.N. Smirnova\)](#)” (Soul mates: D.N. Smirnov and W. Blake (in memory of D.N. Smirnov)). *Muzika i vremya* (Music and time) 9: 37-41. In Russian. <*Blake* (2024)>

The author considers the reception of Blake by Dmitri Smirnov (1948-2020), as a translator and a musician, who created his first two operas based on Blake’s poems and translated his works into Russian; Smirnov has created his own view of Blake’s works.

Stevenson, W.H. “[The Sounds of ‘Holy Thursday’](#).” *Blake: An Illustrated Quarterly* 36.4 (spring 2003): 137-40. <*WBHC* 1693>

Details the music sang on Holy Thursday from eyewitness accounts by Joseph Haydn and Gilbert Elliott and from descriptions on handbills.

Whitfield A.D. “[A Performer's Guide to Virgil Thomson's Five Songs from William Blake](#).” Phd Diss. Louisiana State University, 2004.

“*The Five Songs from William Blake*” represents an impressive composition for the baritone voice. Unfortunately, much of the previous scholarship about Thomson did not award these Blake songs adequate attention, nor was it able to draw upon many of the primary sources about Thomson’s life and work that are now available. The purpose of this study is to amend these omissions with a specific guide for performers, combining recent scholarship, an analysis of Thomson’s setting of Blake’s text to music, and a consideration of the vocal merits and difficulties of Thomson’s vocal writing into one helpful document “(abstract).

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).” PhD Diss. North Dakota State University, 2015.

“This dissertation focuses on the choral settings of Blake’s The Tyger and The Lamb by” “John Tavener (1944-2013), René Clausen (b. 1953), and Andrew Miller (b. 1983).” “It offers an understanding of their compositional thought processes, a key element for the interpretation and performance of these works. It is only through careful consideration of these thought processes that choral conductors can ensure an informed performance of this literature” (abstract, iii).

Blake and Hymns (See also [Anna Laetitia Barbauld](#), [William Cowper](#), [Moravianism](#), [Methodism](#), [Isaac Watts](#), and [Songs of Innocence and of Experience](#))

Davie, Donald. “Conclusion.” [The Eighteenth-Century Hymn in England](#). Cambridge: Cambridge University Press, 1993. 155-58. <*WBHC* 1921>

Davie ends his study of the eighteenth-century hymn (stretching from John Byrom and Isaac Watts to John Newton and William Cowper) with a discussion of Blake's relationship to this tradition.

Davie, Donald. [A Gathered Church: The Literature of the English Dissenting Interests, 1700-1930](#). London and Henley, 1976. 49-54. <BBS 448>

Though Blake's familial connection to Dissent has been disproven (see Davies and Worrall's "[Inconvenient Truths](#)"), Davie's study is useful for its description of the history and forms of Dissenting and Methodist hymns that did influence Blake. There is much on Isaac Watts, the Wesleys, and Whitefield, and less on Barbauld and the Moravians.

England, Marsha Winburn, and John Sparrow. [Hymns Unbidden: Donne, Herbert, Blake, Emily Dickinson, and the Hymnographers](#). New York: New York Public Library, 1966.⁵³¹ <BB #1552, WBHC 1988>

On Wesley's influence on Blake, with some references to Isaac Watts, Anna Laetitia Barbauld, and Milton.

Hilton, Nelson. "What has *Songs* to do with Hymns?" [Blake in the Nineties](#). Ed. Steve Clark and David Worrall. Basingstoke: Macmillan Press and New York: St. Martin's Press, 1999. 96-113. <WBHC 1863-65>

A critically sophisticated analysis of how Blake's *Songs* utilized the conventions of eighteenth-century hymnody, with discussions of Isaac Watts, John and Charles Wesley, John Newton, William Cowper, Phillip Doddridge, and the Muggletonians and focusing at greatest length on "To Tizrah."

Pinto, Vivian de Sola. "William Blake, Isaac Watts, and Mrs. Barbauld." [The Divine Vision: Studies in the Poetry and Art of William Blake](#). Ed. Vivian de Sola Pinto. London: Gollancz, 1957. 66-87. <BB #2402, WBHC 2533-34>

An early, detailed account of the echoes of Watts and Barbauld in the *Songs*.

Ripley, Wayne C. "[The Influence of the Moravian Collection of Hymns on William Blake's Later Mythology](#)." [Huntington Library Quarterly 80.3](#) (autumn 2017): 481-98. <Blake (2018)>

Shows how Blake's later mythological language in *The Four Zoas* manuscript drew on John Gambold's 1754 Moravian hymnal.

Sampson, George. "The Century of Divine Songs." *Proceedings of the British Academy* 29 (1943): 28 pp.

A useful survey of eighteenth-century hymns that uses Blake as a touchstone.

⁵³¹ Incorporates England's "Blake and the Hymns of Charles Wesley," *Bulletin of the New York Public Library* 70 (1966), 7-26, 93-112, 153-68, 251-64, <BB #1552>.

Blake and Musicians⁵³²
Eighteenth-Century Musicians

General Studies
Barry Kevin. "Autonomous Song: Chabanon and Blake." *Language, Music, and the Sign: A Study in Aesthetics, Poetics and Poetic Practice from Collins to Coleridge*. Cambridge: Cambridge University Press, 1987. <WBHC 1583>

Positions Blake's and Cowper's invocations of music against the musical theories of James Ussher (1720-72) and Michel-Paul Guy de Chabanon (1730-92).

Simmons, Clare A. "[Blake's 'Holy Thursday' and 'The Martyrdom of St. Paul's.'](#)" *Blake: An Illustrated Quarterly* 53.3 (winter 2019-20): 24 pars. <*Blake* (2020)>

Interesting reexamination of the St. Paul's children processions referenced in the "Holy Thursday" poems.

Nineteenth-Century Musicians

Haydn, Franz Joseph (1732-1809)
Davies, Keri. "[Good morning, Doctor Haydn.](#)" *Index Rerum*. 29 Nov. 2024. <*Blake* (2025)>

Sketches the many overlapping locales and circles of Blake and Haydn without suggesting "a direct link between the poet and the composer" (par. 3). Among the figures and places mentioned are the Swedenborgian composer, François-Hippolyte Barthélemon, John and Ann Hunter, and 28 Leicester Square.

Stevenson, W.H. "[The Sounds of 'Holy Thursday.'](#)" *Blake: An Illustrated Quarterly* 36.4 (spring 2003): 137-40. <WBHC 1693>

Details the music sang on Holy Thursday from eyewitness accounts by Joseph Haydn and Gilbert Elliott and descriptions on handbills.

Spink, Ian. "[Haydn at St Paul's—1791 or 1792?](#)" *Early Music* 33.2 (2005): 273-80.⁵³³

With references to *Innocence*'s "Holy Thursday," an account of Haydn's visit to the Holy Thursday service, which is established to have occurred in 1791.

Twentieth-Century Musicians

General Studies
Davies, Keri. "Blake Set to Music." *Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture*. Ed. Steve Clark, Tristanne Connolly, and Jason Whittaker. Houndsill, Basingstoke, Hampshire: Palgrave Macmillan, 2012. 189-208. <WBHC 1871-73>

On twentieth-century settings of Blake and their importance, including Hubert Parry's "Jerusalem," Ralph Vaughan Williams's *Job: A Masque for Dancing*, Benjamin Britten's *Songs and Proverbs of William Blake*, John Tavener's "The Lamb," and Ed Sanders's *The Village Fugs*. Includes a useful "Appendix 13.1. Blake Set to Music: Selected Recordings."

⁵³² See also the "[Global Blake Symposium: Musical Afterlives](#)," which was held on 4 Nov. 2024 on Zoom and is available on YouTube.

⁵³³ Not recorded in *WBHC*.

Fallon, David. “‘Hear the Drunken Archangel Sing’: Blakean Notes on 1990s Pop Music.” [Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture](#). Ed. Steve Clark, Tristanne Connolly, and Jason Whittaker. Hounds Mills, Basingstoke, Hampshire: Palgrave Macmillan, 2012. 248-62. <WBHC 1871-73>

Considers Nick Cave, Julian Cope, the Libertines and Pete Doherty, and Billy Bragg.

Britten, Benjamin (1913-1976)

Ford, Boris, ed. *Benjamin Britten's Poets: An Anthology of the Poems He Set to Music*. Manchester: Carcanet, 1996.

Sly, Gordon Cameron. *Britten's Donne, Hardy and Blake Songs*. Suffolk: Boydell and Brewer, 2023. <Blake (2024, 2025)>

Morrison, Jim (1943-1971)

Connolly, Tristanne. “‘He Took a Face from the Ancient Gallery’: Blake and Jim Morrison.” [Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture](#). Ed. Steve Clark, Tristanne Connolly, and Jason Whittaker. Hounds Mills, Basingstoke, Hampshire: Palgrave Macmillan, 2012. 230-47. <WBHC 1871-73>

On Jim Morrison’s knowledge of and use of Blake.

Shepherd, Steve. “[Songs of Innocence and of Experience: Blake into Rock](#).” [Interfaces](#) 30 (2010): 91-104. <WBHC 2190-91>

On Blake’s influence on 1960s rock, highlighting Jim Morrison at length.

Parry, Charles Hubert Parry (1848-1918)

Ferber, Michael. “[Blake's 'Jerusalem' as a Hymn](#).” *Blake: An Illustrated Quarterly* 34.3 (winter 2000-01): 82-94. <WBHC 1685>

Excellent overview of the context of the “hymn” in *Milton*, its setting by Parry, the reception of Parry’s version, and adaptations of it. Includes a selected discography.

Williams, Ralph Vaughan (1872-1958)

Cracchiolo, Margaret Anna. “[A Comprehensive Case Study on the Ten Blake Songs by Ralph Vaughan Williams: From 'Infant Joy' to 'London.'](#)” PhD diss. Florida State University, 2009.

“This case study will provide a resource for performers and scholars who are seeking an in-depth knowledge of Vaughan Williams’s influences on composing the piece are explored, including William Blake and his poetry (the *Songs of Innocence and of Experience*), and the film, *The Vision of William Blake*, for which the *Ten Blake Songs* were written” (abstract).

Frank Howes, *The Music of Ralph Vaughan Williams*. London: Oxford University Press, 1954. 299-314. <WBHC 2251>

“[A] transcript of Keynes’ scenario for the ballet and a discussion of Williams’ music” (WBHC 2251).

Keynes, Geoffrey, and Gwendolen Raverat. *Job: A Masque for Dancing Founded on Blake's Illustrations to the Book of Job. Music by R. Vaughan Williams. Pianoforte arrangement by Vally Lasker*. London, New York, Leipzig, Amsterdam [?1931]. <WBHC 2251>

McFarland, Alison Sanders. "A Deconstruction of William Blake's Vision: Vaughan Williams and *Job*." *Vaughan Williams Essays*. Ed. Byron Adams and Robin Wells. Aldershot and Burlington: Ashgate, 2003. 29-54. <WBHC 2387>

Ries, Frank W.D. "[Sir Geoffrey Keynes and the Ballet *Job*.](#)" *Dance Research* 2.1 (spring 1984): 19-34. <WBHC 2586>

"An interview with Keynes--all the words are those of Keynes and his collaborators Gwen Raverat (his sister-in-law) and Vaughan Williams (her cousin)--about the *Job* ballet (BB 2049), with 'the original scenario' (30-33)" (WBHC 2586).

Weltz, Q. A. "[Notes and Lineaments: Vaughan Williams's *Job: A Masque for Dancing and Blake's Illustrations*.](#)" *Musical Quarterly* 76.3 (1992): 301-36. <WBHC 2845>⁵³⁴

"If the *Illustrations [of the Book of Job]* are 'hieroglyphs,' then the music of *Job* provides immediate, intuitional access to them; the notes inspire our understandings of their lineaments" (302).

Twenty-First-Century Musicians

Bolcom, William (1938-)

Gades, Andrew. "Music, Image, and Text: A Multi-Domain Analytical Approach to Bolcom's *Songs of Innocence and of Experience*." PhD diss., Florida State University, 2013. <WBHC 2048>

Kirzinger, Robert. "William Bolcom: Eighth Symphony for Chorus and Orchestra (2005-2007) in William Blake's Prophetic Books." <WBHC 2258>

Roste, Vaughn. "[A Master of Styles: The Choral Music of William Bolcom.](#)" *The Choral Journal* 57.10 (2017): 18-35.

Details Bolcom's Symphony No. 8 "subtitled 'from "Prophetic Books" by William Blake'" (29) and Bolcom's "monumental secular work" (29), *Songs of Innocence and of Experience*.

Davies, Ray (1944-)

Sanders, Michael. "[God Save the Echoing Green: The Uses of Imaginary Nostalgia in William Blake and Ray Davies.](#)" *Visual Culture in Britain* 19.3 (2018). Special Issue: "William Blake: The Man from the Future?" Ed. Colin Trodd and Jason Whittaker. 350-64. <Blake (2017)>

How Blake influenced Ray Davies and the Kinks.

Dickinson, Bruce (1958-)

Hagen, Katharina. "[If you want to learn the secrets, close your eyes': Bruce Dickinson's 'Gates of Urizen' as Contrary Version of The \[First\] Book of Urizen.](#)" *Blake: An Illustrated Quarterly* 54.3 (fall 2020). 20 pars. <Blake (2021)>

"Dickinson's adaptation changes the outcome of *Urizen* and turns the plot into practical advice on how to pass the gates of *Urizen*" (par. 1).

⁵³⁴ Both *WBHC* and *Blake* (1995) mistakenly gives the page numbers as 301-6.

Dylan, Bob

Stelzig, Eugene. [Bob Dylan's Career as a Blakean Visionary and Romantic](#). Geneseo, New York: Milne Library, 2013. <WBHC 2704>

Written in 1976, but never published. “[T]he poetry of Blake and Dylan shares a cluster of fundamental ideas, themes, feelings, images, and modes of expression” (6).

Smirnov, Dmitri (1948-2020)

Baeva, Alla. [Otechestvennaya opera poslednikh desyatiletii XX veka v svete vagnerovskikh idey: 'Tiriel'](#) [Russian opera of the last decades of the 20th century through Wagner's ideas: *Tiriel* by Dmitriy Smirnov].” *Theater. Painting. Movie. Music* [Theatre. Fine Arts. Cinema. Music] 4 (2023): 72-81. In Russian (abstract in Russian and English). <*Blake* (2024)>

This work touches upon the issues of the opera’s music dramaturgy, stylistic solutions, principles of composition, Smirnov’s work on the libretto, which was based on Blake’s *Tiriel*, as well as a number of other poems.

Serdechnaia, Vera. “[Dmitri Smirnov, 1948–2020](#).” *Blake: An Illustrated Quarterly* 54.1 (summer 2020). <*Blake* (2021)>

A remembrance of the Russian composer.

Stepanova, Angelina. “[Rodnye dushi: D.N. Smirnov i U. Bleyk \(pamyati D.N. Smirnova\)](#) (Soul mates: D.N. Smirnov and W. Blake (in memory of D.N. Smirnov)).” *Muzyka i vremya* (Music and time) 9: 37-41. In Russian. <*Blake* (2024)>

The author considers the reception of Blake by Dmitri Smirnov (1948-2020), as a translator and a musician, who created his first two operas based on Blake’s poems and translated his works into Russian; Smirnov has created his own view of Blake’s works.

Political and Historical Criticism

Introductions

Lincoln, Andrew. "Blake and the History of Radicalism." *Palgrave Advances in William Blake Studies*. Ed. Nicholas M. Williams. Basingstoke: Palgrave Macmillan, 2006. 214-34. <WBHC 2867-68>

A survey of historical criticism that considers Blake's relationship to the radical traditions of his era from Jacob Bronowski's *A Man Without a Mask* (1943) to Saree Makdisi's *William Blake and the Impossible History of the 1790s* (2003).

Lincoln, Andrew. "War and Revolution." *William Blake in Context*. Cambridge: Cambridge University Press, 2019. 325-32. <Blake (2020, 2021, 2022, 2025)>

Makdisi, Saree. "Blake and the Communist Tradition." *Palgrave Advances in William Blake Studies*. Ed. Nicholas M. Williams. Basingstoke: Palgrave Macmillan, 2006. 235-53. <WBHC 2867-68>

Reads Blake within the Marxist tradition, with a slight survey of the critical tradition.

Makdisi, Saree. "London." *William Blake in Context*. Cambridge: Cambridge University Press, 2019. 277-85. <Blake (2020, 2021, 2022, 2025)>

Makdisi, Saree. "The Political Aesthetic of Blake's Images." *The Cambridge Companion to William Blake*. Ed. Morris Eaves. Cambridge: Cambridge University Press, 2003. 110-32. <WBHC 1969-72>

How to read Blake's images "as a part of a virtual network of relations" (130).

Mee, Jon. "Blake's Politics in History." *The Cambridge Companion to William Blake*. Ed. Morris Eaves. Cambridge: Cambridge University Press, 2003. 133-49. <WBHC 1969-72>

Discusses Blake's ambivalent relationship to Romantic-era republicanism in light of his religious enthusiasm and millenarianism.

Rowlinson, Matthew. "Money." *William Blake in Context*. Cambridge: Cambridge University Press, 2019. 286-92. <Blake (2020, 2021, 2022, 2025)>

Wright, Julia M. "Nationalism and Imperialism." *William Blake in Context*. Cambridge: Cambridge University Press, 2019. 317-24. <Blake (2020, 2021, 2022, 2025)>

Studies

Aers, David. "Representations of Revolution: From *The French Revolution* to *The Four Zoas*." *Critical Paths: Blake and the Argument of Method*. Ed. Dan Miller, Mark Bracher, and Donald Ault. Durham: Duke University Press, 1987. 244-70. <BBS 573-74, WBHC 2405-06>

Citing Bakhtin to explain his notion of a text's relationship to its time, reads Blake's depictions of revolution in the Lambeth Prophecies and *The Four Zoas*. A good essay on Blake's notion of revolution, political change, and agency in the first half of his career.

Alhas, Hüseyin. "[The Impact of Newspapers on William Blake's The French Revolution and Tyger.](#)" *Hacettepe University Journal of Faculty of Letters* 40.1 (2023): 262-73. In English (abstract in Turkish and in English). <Blake (2024)>

Alhas delves into the impact of newspapers on William Blake's perception of the French Revolution, drawing from archival materials. He indicates that the newspapers of the era profoundly influenced Blake's poetic output during the early stages of the French Revolution, as evidenced in works such as *The French Revolution* (1791) and 'The Tyger' (1792-93).

Baulch, David M. "['Like a pillar of fire above the Alps': William Blake and the Prospect of Revolution.](#)" *European Romantic Review* 24.3 (2013): 279-85. <WBHC 1587>

Considers Blake's presentation of the Alps in relationship to the Burkean sublime.

Barr, Mark L. "Blake's Perpetual Revolution" and "The Gospel of Minute Particulars." [Romanticism and the Rule of Law: Coleridge, Blake, and the Autonomous Reader](#). Cham: Palgrave Macmillan-Springer Nature, 2021. 153-84 and 185-224. <Blake (2022)>

"I would suggest then that Romantic literary production, born in a formative moment for the rule of law, works to uphold that rule or at least attempts to formulate an ideal expression of it by framing its poetic subject in a particular way" (9).

Beer, John. "Words or Images—Blake's Representation of History." *Romanticism, Revolution and Language: The Fate of the Word from Samuel Johnson to George Eliot*. Cambridge: Cambridge University Press, 2009. 81-98. <WBHC 1594>

Surveying Blake's career through *America* and *Europe*, suggests that, by 1793, Blake was "torn in allegiance, divided between word and image" (97).

Behrendt, Stephen C. "Blake's Bible of Hell: Prophecy as Political Program." [Blake, Politics, and History](#). Ed. Jackie DiSalvo, G.A. Rosso, and Christopher Z. Hobson. New York: Garland Publishing, 1998. 37-52. <WBHC 1950-53>

An examination of the political argument of *The Book of Urizen*, *The Book of Ahania*, and *The Book of Los* against State Religion.

Bentley, G.E., Jr. "[Blake and Napoleon Rediivivus.](#)" *Notes and Queries* 38.3 (1991): 293-94. <BBS 366>

Suggests that William Thompson (who edited Stedman's *Narrative* for Johnson) may have been source of Blake's notion that the original Napoleon had been killed and replaced.

Bidlake, Steven. "[Blake, the Sacred, and the French Revolution: Eighteenth-Century Ideology and the Problem of Violence.](#)" *European Romantic Review* 3.1 (1992): 1-20. <BBS 372, WBHC 1627>

Reads "the dynamic of violence at work" in *America*, *Europe*, and *The Four Zoas*.

Bindman, David. “‘My own mind is my own church’: Blake, Paine and the French Revolution.” *William Blake*. Ed. Gert Schiff et al. Tokyo: Nihon Keizai Shimbun, for the National Museum of Western Art, 1990. 40-51.⁵³⁵ <BBS 308-09>

On Blake’s engagement with Paine in the early 1790s.

Bindman, David. *The Shadow of the Guillotine: Britain and the French Revolution*. London: British Museum Publications, 1989. <BBS 374>

The catalogue for the exhibition held at the British Museum. The catalogue is very useful in understanding print and visual culture in wake of the French Revolution. Blake is discussed especially on pp. 66-74 and 170-73.

§ Boer, Roland. “William Blake and the Politics of Radical Dissent.” *Criticism of Theology: On Marxism and Theology III*. Leiden: Brill, 2010. <WBHC 1772>

Brewster, Glen E. “[‘Out of Nature’: Blake and the French Revolution Debate](#).” *South Atlantic Review* 56 (1991): 7-22. <BBS 425>

Transforming the terms of the French Revolution debates, “Blake will rethink and reenvision the normative concept of nature that is the dominant and most problematic trope of his day” (20).

Bronowski, Jacob. *William Blake and the Age of Revolution*. New York: Harper and Row, 1965. London: Routledge and Kegan Paul, 1972. <BB #1288, BBS 426, WBHC 1790-91>

First published as *William Blake, 1757-1827: A Man without a Mask* in 1943 [i.e., 1944] (BB #1288). Revised and reissued under the new title in 1954.

Along with David V. Erdman’s *Blake: Prophet Against Empire*, an early and important examination of Blake within his historical and political context.

Bundock, Christopher. “Blake’s Nervous System: Hypochondria, Judaism, and *Jerusalem*.” *William Blake: Modernity and Disaster*. Ed. Tilottama Rajan and Joel Faflak. Toronto: University of Toronto Press, 2020. 150-71. <Blake (2021, 2022, 2023, 2024)>

Reads the body of Albion in *Jerusalem* through the lens of the long reaction to the 1753 Jewish Naturalization Bill: “Albion thus seems to become the living embodiment of the anti-Semitic image of the Jew that he himself generates” (165).

Butler, Marilyn. “Art for the People in the Revolutionary Decade: Blake, Gillray and Wordsworth.” *Romantic Rebels and Reactionaries: English Literature and Its Background 1760-1830*. Oxford: Oxford University Press, 1981. 39-68. <BBS 430>

Mostly on *Marriage*, 41-53.

Calè, Luisa. “William Blake’s Pestilence, Sympathy, and the Politics of Feeling.” *European Romantic Review* 33.4 (2022). Special Issue: “Romanticism and Vision.” Ed. Terry F. Robinson and John Savarese. 515-33. <Blake (2023)>

⁵³⁵ Rpt. in *Reflections of Revolution: Images of Romanticism*, ed. Alison Yarrington and Kelvin Everest (New York: Routledge, 1993), 112-33. (Note adopted from Crosby.)

“Blake’s scene of pestilence becomes a virtual test of moral sentiments in which viewers confront an ethics of freedom built on sacrifice” (abstract).

Chandler, Eric V. “The Anxiety of Production: Blake’s Shift from Collective Hope to Writing Self.” *Blake, Politics, and History*. Ed. Jackie DiSalvo, G.A. Rosso, and Christopher Z. Hobson. New York: Garland Publishing, 1998. 53-79. <WBHC 1950-53>

Blake “attempted to find a verbal cohesiveness for revolutionary collectivity” (74).

Castellano, Katey. “‘The Road of Excess Leads to the Palace of Wisdom’: Alternative Economies of Excess in Blake’s Continental Prophecies.” *Papers on Language and Literature* 42.1 (2006): 3-24. <WBHC 1832>

Blake “makes use of this [antinomian, Dissenting] tradition to criticize the new phenomena of rational liberalism, empirical science, and utilitarian economics” (n.p.).

Clark, Steve, and David Worrall, ed. *Blake, Empire, and Nation*. London: Palgrave, 2006. <WBHC 1866-69>

The third collection on Blake and history edited by Steve Clark and David Worrall after *Historicizing Blake* (1994) and *Blake in the Nineties* (1999).

Clark, Steve, and David Worrall, ed. *Blake in the Nineties*. Basingstoke: Macmillan Press, 1999. <WBHC 1863-65>

Complimenting the methodologies argued for in Clark and Worrall’s previous collection, *Historicizing Blake* (1994), an important set of essays that offer “an assessment of Blake’s own work in the 1790s but also a consideration of the critical debates of the 1990s” (1). The collection also “seeks to explore the parameters of this editorial revisionism and also broader implications evidence in a more general mood of hermeneutic asceticism” (1-2).

Clark, Steve, and David Worrall, ed. *Historicizing Blake*. London: Macmillan, 1994. <WBHC 1869-71>

An important collection that argues for historically and materially grounded readings of Blake. Clark and Worrall edited two subsequent collections on the same themes, *Blake in the Nineties* (1999) and *Blake, Nation and Empire* (2006).

Cogan, Lucy. *Blake and the Failure of Prophecy*. New York: Palgrave Macmillan, 2021. <Blake (2022, 2023, 2025)>

“[T]here was never any one stable model of prophecy animating Blake’s work, which was instead motivated by a continual urge to reinterpret the effect and significance of prophecy in the world” (4).

Cooper, Andrew. “*Apocalypse Now: The Lives of William Blake*.” *ANQ: A Quarterly Journal of Short Articles, Notes, and Reviews* 6.2-3 (1993): 79-89. <WBHC 1883>

“Could it be that recent criticism’s so-called ‘return to history’ is a secular-humanist version of the *end* of history, when all the past is resurrected and mingles with the present in a liminal time when time shall have ending, an ongoing eschatological present we confusedly term ‘post-modern’?” (79).

Connolly, Tristanne J. "The Authority of the Ancients: Blake and Wilkins' Translation of the *Bhagvat-Geeta*." [The Reception of Blake in the Orient](#). Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 145-58. <WBHC 1857-62>

On Blake's lost painting, "The Bramins," suggesting that Blake was "a proponent of an Orientalism outmoded by the time of his exhibition in 1809, but exemplified in the 1785 [translation of the *Bhagvat-]Geeta*" (146). "Instead of the growing imposition of British culture on Indians, [Blake] opts for outdated syncretism which allows him to see Indians and Britons as originally alike (148).

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. Westport, CT: Greenwood Press, 1997. 41-57. <WBHC 1893>

"About 'verbal warfare' in *The French Revolution* (48)" (WBHC 1893).

Crafton, Lisa Plummer. "Blake's Swinish Multitude: The Response to Burke in Blake's *The French Revolution*." *The Friend: Comment on Romanticism* 2.1 (Apr. 1993): 1-12. <WBHC 2539>⁵³⁶

"Blake's work resonates with the words and ideas of Burke' (2)" (WBHC 2539).

Crehan, Stewart. [Blake in Context](#). Dublin: Bill and Macmillan, and Atlantic Highlands: Humanities Press, 1984.⁵³⁷ <BBS 444, WBHC 1894-95>

Offers a historically informed Marxist reading of Blake's poetry and art (i.e., Blake's career offers "a particular moment in the class struggle" [1]), but his reflexive identification of Blake as a republican and "English Jacobin" (18), without engaging with the issues raised by Blake's religious enthusiasm (as Mee does in his [Dangerous Enthusiasm](#)), or with his antinomianism (as Thompson does in his [Witness Against the Beast](#)), dates the study.

Cronin, Richard. "William Blake and Revolutionary Poetry." [The Politics of Romantic Poetry: In Search of the Pure Commonwealth](#). Basingstoke: Macmillan; N.Y.: St. Martin's Press, 2000. 48-60. <WBHC 1897>

On *The Marriage of Heaven and Hell*, Swedenborg, and the Joseph Johnson Circle.

Davies, Keri, and David Worrall. "Inconvenient Truths: Re-historicizing the Politics and Dissent and Antinomianism." [Re-envisioning Blake](#). Ed. Mark Crosby, Troy Patenaude, and Angus Whitehead. Basingstoke: Palgrave Macmillan, 2012. 30-47. <WBHC 1899-1900>

An important essay that challenges the longstanding associations between Blake and religious Dissent.

Davis, Matthew M. "[The House of Aumont and Blake's French Revolution](#)." *Blake: An Illustrated Quarterly* 56.2 (fall 2022): 38 pars. <Blake (2023)>

⁵³⁶ WBHC switches Crafton's middle and last name and alphabetizes it according.

⁵³⁷ Incorporates Crehan's "Blake's Tyger and the Tygerish Multitude," *Literature and History* 6.2 (1980), 151-60, <BBS 444>.

Argues that the Aumont in *The French Revolution* was the royalist Louis-Alexandre-Céleste d'Aumont (1736–1814) and not his revolution-supporting brother, Louis-Marie Guy d'Aumont (1732–99), as suggested by W.H. Stevenson's [Complete Poems](#).

Dent, Shirley. "Thou readst white where I read black": William Blake, the Hymn 'Jerusalem', and the Far Right." [Re-envisioning Blake](#). Ed. Mark Crosby, Troy Patenaude, and Angus Whitehead. Basingstoke: Palgrave Macmillan, 2012. 48-62. <WBHC 1899-1900>

Examines the use of the "Jerusalem" hymn by the political Right: "Blake's 'Jerusalem,' English nationalism, and the rise of identity politics throws out some challenges to Blake scholars that we should *not shy away from*" (62).

DiSalvo, Jackie, G.A. Rosso, and Christopher Z. Hobson, ed. [Blake, Politics, and History](#). New York: Garland Publishing, 1998. <WBHC 1950-53>

An important collection of essays contextualizing Blake in his time.

Doskow, Minna. "The Humanized Universe of Blake and Marx." [William Blake and the Moderns](#). Ed. Robert J. Bertholf and Annette S. Levitt Albany: State University of New York Press, 1982. 225-40. <BBS 370, WBHC 1625-26>

Compares the thought of Blake and Marx.

Erdman, David V. [Blake: Prophet Against Empire. A Poet's Interpretation of the History of His Own Times](#). 1954. 3rd ed. [Princeton: Princeton University Press, 1977](#).⁵³⁸ <BB #1561, BBS 463, WBHC 1990-93>

A key study that examines Blake within his historical context. Erdman's approach was so influential that historicist readings of Blake are sometimes categorized as "The School of Erdman."

The book and Erdman's legacy in historical scholarship on Blake is considered in the special issue of [Studies in Romanticism](#), ed. Morris Eaves (1982), dedicated to Erdman; in Steven Clark and David Worrall's introduction to their [Historicizing Blake](#) (1994); and in Eric K.W. Yu's "Blake as Prophet Against Empire: Erdman's Interpretive Legacy Reexamined," *The International Blake Conference: "Blake in the Orient" Conference Programme* (2003).

Erdman, David V. "Blake and the Night Sky II: Art Against Armies." [Bulletin of Research in the Humanities](#) 84.3 (Autumn 1981) 296-304. <BBS 428, WBHC 1809-10>

In *America, Europe*, and "A Song of Liberty" from *The Marriage of Heaven and Hell*, "[t]he question that disturbed Blake [...] was how the ruling 'angels' of Britain managed to launch a revolutionary war in America, in 1775, and another against France, in 1793, and yet keep the minds of English citizens so beclouded as to benumb their powers of protest and opposition" (298-99).

Erdman, David V. "[Milton! Thou Shouldst Be Living](#)." *Wordsworth Circle* 19.1 (1988): 2-8. <BBS 463>

⁵³⁸ Incorporates Erdman's "[Blake's Vision of Slavery](#)," *Journal of the Warburg and Courtauld Institutes* 15.3/4 (1952), 242-52, <BB #802, WBHC 1993>.

Considers Blake's and Wordsworth's invocation of Milton against the backdrop of the political events of 1802.

Essick, Robert N. “[William Blake, Thomas Paine, and Biblical Revolution](#).” *Studies in Romanticism* 30.2 (1991): 189-212. <BBS 465-66, WBHC 2003>

With references primarily to *Marriage, Urizen*, and the annotations to Watson, examines Blake's complicated relationship with Paine and other Enlightenment radicals, such as Joseph Johnson and Mary Wollstonecraft: “The Johnson circle was at once too secular in its liberalism and not radical enough in its revolutionism to satisfy Blake. The biblical revolution of the past had been replaced by a deistic ideology that was in part a revolution against biblical tradition” (212).

Fallon, David. “By a False Wife Brought to the Gates of Death”: Blake, Politics and Transgendered Performances.” [Queer Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2010. 186-98. <WBHC 1801-03>

Reading the prose sketch “Samson,” *Europe*, and *Jerusalem*, argues that “[c]haracters and situations in which conventional sexuality is queered help Blake to complicate and interrogate traditional political discourse and the power relations it mediates, even if he may not be able fully to escape its presumptions” (187).

Ferber, Michael. “Blake’s America and the Birth of Revolution.” [History and Myth: Essays on English Romantic Literature](#). Ed. Stephen C. Behrendt. Detroit: Wayne State University Press, 1990. 73-99. <BBS 363>

On Blake’s idea of revolution, with a reading of *America*.

Fisher, Peter F. *The Valley of Vision: Blake as Prophet and Revolutionary*. Ed. Northrop Frye. Toronto: Toronto University Press, 1961. 1971. <BB #1611, WBHC 2021>

“A study of Blake’s context as an intellectual revolutionary” (BB #1611).

Fallon, David. “she Cuts his Heart Out at his Side”: Blake, Christianity and Political Virtue.” [Blake and Conflict](#). Ed. Sarah Haggarty and Jon Mee. Basingstoke: Palgrave Macmillan, 2009. 84-104. <WBHC 2113-15>

Examines the conflict between “republican discourse and Christian principles” (84) in *Europe*, *The [First] Book of Urizen*, and *Jerusalem* and its implication for gender.

Fallon, David. “That I may awaken Albion from his long & cold repose”: William Blake Addresses the Nation.” [Transnational England: Home and Abroad, 1780-1860](#). Ed. Monika Class and Terry F. Robinson. Newcastle: Cambridge Scholar, 2009. 146-66. <WBHC 2011>

“This essay will explore some of the complexities and contradictions in Blake’s attempt to construct a subject position from which he as an artist and the prophetic character Los could behold, fashion, and address the nation” (147). Largely on *The Four Zoas*, *Milton*, and *Jerusalem*.

Fauvet, Paul. “Mind-forg’d manacles—Blake and Ideology.” *red letters: Communist Party Literature Journal* 6 (19770: 16-39. <BBS 469>

“About ‘ideological apparatuses’ (16), particularly in ‘Holy Thursday’ from *Innocence* (25-39)” (BBS 469). Responded to by [Edward Larrissy](#).

Ferber, Michael. [*The Social Vision of William Blake*](#). Princeton: Princeton University Press, 1985.⁵³⁹ [Rpt. Princeton Legacy Library, 2014.](#) <BBS 471, WBHC 2016-17>

Focusing on the illuminated books, an examination of Blake’s thought about the individual and society, influenced by Marxism (the first two chapters are concerned with ideology), but the study also engages deeply with Christian and especially antinomian thought. Ferber builds to Blake’s notion of “*apocatastasis*, or the restoration of all things” (xi).

Fulford, Tim, Debbie Lee, and Peter J. Kitson. Britain’s Little Black Boys and the Technologies of Benevolence.” [*Literature, Science and Exploration in the Romantic Era: Bodies of Knowledge*](#). Cambridge: Cambridge University Press, 2004. 228-70. <WBHC 2045>

A very useful examination of the Romantic-era campaigns on behalf of chimney sweepers and their relationship in the campaigns’ rhetoric with Black slaves. The “Chimney Sweeper,” and “The Little Black Boy,” and “Holy Thursday” from *Innocence* are discussed in detail on pp. 266-70.

Gordon, Robert C. “Apocalypse Improvised: The Prophecies of William Blake.” *Arms and the Imagination: Essays on War, Politics, and Anglophone Culture*. Lanham: Hamilton Books, 2009. 299-327. <WBHC 2091>

On Blake’s critique of militarism.

Gravil, Richard. “Blake’s America.” [*Romantic Dialogues: Anglo-American Continuities, 1776-1862*](#). New York: St. Martin’s Press, 2000. 23-31.⁵⁴⁰

A section in the chapter, “Romantic Americas” (23-46), considers Blake’s representation of America in *America*.

Gross, David. [*Infinite Indication: Teaching Dialectical Vision and Blake’s The Marriage of Heaven and Hell*](#). *College English* 42 (1986): 175-86. <BBS 495>

Using Blake to teach Marxist dialectic.

Gross, David. “[*mind-forg’d manacles’: Hegemony and Counter-Hegemony in Blake*](#).” *The Eighteenth-Century* 27.1 (1986): 3-25. <BBS 496>

Suggests that Blake anticipates Gramsci’s notion of hegemony, highlighting “London”; the Notebook poem, “How to know Love from Deceit”; and the Lambeth prophecies.

Gurton-Wachter, Lily. “Blake’s Blush: Wartime Shame in ‘London’ and *Jerusalem*.” [*William Blake: Modernity and Disaster*](#). Ed. Tilottama Rajan and Joel Faflak. Toronto: University of Toronto Press, 2020. 126-49. <*Blake* (2021, 2022, 2023, 2024)>

⁵³⁹ Incorporates Ferber’s “[*Blake’s Idea of Brotherhood*](#),” *PMLA* 93.3 (1978), 438-47, <BBS 471>.

⁵⁴⁰ Not recorded in *Blake* or *WBHC*.

“Blake, I argue, describes a general, national shame that is dispersed, displaced, and collective, that belongs to no one in particular and yet infects everyone, and that is a symptom of—but also a way to critique—the disease called war” (128).

Hampton, Christopher. “Blake’s Witness: Keeping the Divine in Vision in Time of Trouble.” *The Ideology of the Text*. Milton Keynes and Philadelphia: Open University Press, 1990. 55-97. <BBS 500, WBHC 2124>

“A Marxist analysis” (WBHC 2124).

Harley, Alexis, Claire Knowles, and Chris Murray. “[Prophet against Empire? William Blake in Australia](#).” *Blake: An Illustrated Quarterly* 56.4 (spring 2023): 32 pars. <Blake (2024)>

“In this essay, we turn to the reception, reproduction, and revisioning of Blake in the settler colonies of Australia, and we find a Blake whose work, mediated through a range of editorial and curatorial lenses, proves unexpectedly amenable to conflicting Australian desires both to affirm cultural fealty to England and empire and to refuse it” (par. 1).

Harrison, John R. “[“Empire is no More”: William Blake, Tom Paine and the American Revolution](#).” *Literature and History* 7.1 (1998): 16-32. <WBHC 2131>

“Blake withdrew *The French Revolution* himself, not out of fear of prosecution, but because he had decided to publish a much more seditious work on the American Revolution” (17).

Heffernan, James A.W. “Politics and Freedom: Refractions of Blake in Joyce Cary and Allen Ginsberg.” *Romantic and Modern: Revaluations of Literary Tradition*. Ed. George Bornstein. Pittsburgh: University of Pittsburgh Pres, 1977. 177-95. <BBS 504>

Beginning with the Vietnam War, suggests that “Blake remains enduringly relevant” “because he turned politics into myth, and thus created a paradigm for all poet who would write of politics without ceasing to be poets” (178) and outlines how Cary and Ginsberg followed Blake’s example.

Heinzelman, Kurt. “William Blake and ‘The Price of Experience.’” *The Economics of the Imagination*. Amherst: University of Massachusetts Press, 1980. 110-33. <BBS 504>

An examination of Blake’s ideas of money and economics. Interestingly, Heinzelman reads the *Notebook* phrase, “23 May 1810 found the Word Golden” in light of the currency crisis that the 1810 Bullion Committee established by Parliament sought to address.

Hobson, Christopher Z. *The Chained Boy: Orc and Blake’s Idea of Revolution*. Lewisburg: Bucknell University Press, 1999.⁵⁴¹ <WBHC 2155, Blake (2003)>

⁵⁴¹ Incorporates Hobson’s “The Myth of Blake’s ‘Orc Cycle,’” in *Blake, Politics, and History*, ed. Jackie DiSalvo, G.A. Rosso, and Christopher Z. Hobson (1998), <WBHC 1950-53>, and “[Unbound from Wrath: Orc and Blake’s Crisis of Vision in The Four Zoas](#),” *Studies in English Literature*, 33.4 (1993), 725-54, <WBHC 2155-56>.

An important study for both its challenge to Northrop Frye's influential idea of the Orc Cycle, in which revolutionaries are destined to become tyrants, and its early Queer approach to Blake.

James, John Patrick. "[Blake's Debt: Artisanship and the Future of Labor](#)." *Literature Compass* 19.3-4 (2022): 15 pp. <*Blake* (2023)>

"Investigates William Blake's poetic response to the problems of religious and financial debt within the context of his own environmentally compromised era" (abstract).

Johnston, Kenneth R. "Blake's Cities: Romantic Forms of Urban Renewal." [*Blake's Visionary Forms Dramatic*](#). Ed. David V. Erdman and John E. Grant. Princeton: Princeton University Press, 1970. 413-42. <BB #1580, BBS 464, WBHC 1994-95>

Examines how cities are represented in Blake's works.

Keach, William. "Blake, Violence, and Visionary Politics." [*Representing the French Revolution: Literature, Historiography, and Art*](#). Ed. James A. W. Heffernan. Hanover, N.H.: University Press of New England, 1992. 24-40. <WBHC 2246>⁵⁴²

On Blake's depiction of and theory of violence.

Kettle, Arnold. "[The Mental Traveller](#)." *Arena* 3 (1949): 46-52.⁵⁴³ <BB #2004, BBS 534>

"A Marxist interpretation of Blake's poem" (BB #2004). "The cycle represented in the poem is acquisitive society" (54).

Kettle, Arnold. "The Progressive Tradition in Bourgeois Culture." [*Literature and Liberation: Selected Essays \[of\] Arnold Kettle*](#). Ed. Graham Martin and W. R. Owens. Manchester: Manchester University Press; New York: St. Martin's Press, 1988. 21-34.⁵⁴⁴

Ends the essay discussing "London" and Blake's place in a progressive tradition (pp. 31-33).

Joshua, Essaka. "May Day in the City: William Blake." [*The Romantics and the May Day Tradition*](#). Aldershot and Burlington, VT: Ashgate, 2007. 89-113. <WBHC 2218>

On "Blake's use of rural May Day images" in *Songs*, with Blake's knowledge of May Day traditions framed by his engraving, "May-Day in London," for *Wit's Magazine*.

Larrissy, Edward. "Blake and Ideology." *red letters: Communist Party Literature Journal* 8 (1978): 63-66.⁵⁴⁵ <BBS 544>

A critique of [Fauvet's reading](#) of 'Holy Thursday' (BBS 544).

⁵⁴² Incorporated into Keach's [*Arbitrary Power: Romanticism, Language, Politics*](#) (2004), 122-58, <WBHC 2246>.

⁵⁴³ Rpt. in Kettle's [*Literature and Liberation: Selected Essays \[of\] Arnold Kettle*](#), ed. Graham Martin and W. R. Owens, (Manchester: Manchester University Press; New York: St. Martin's Press, 1988), 51-58, <BBS 534>. This version is cited in the annotation.

⁵⁴⁴ Kettle's collection is noted in BBS for his essay on "[The Mental Traveller](#)," but his discussion of "London" is not.

⁵⁴⁵ Incorporated into Larrissy's [*William Blake*](#) (1985), <BBS 544-45, WBHC 2312-13>.

Larrissy, Edward. "A Description of Blake: Ideology, Form, Influence." [1789: Reading, Writing, Revolution: Proceedings of the Essex Conference on the Sociology of Literature July 1981](#). Ed. Francis Barker et al. Colchester, 1982. 101-09.⁵⁴⁶ <BBS 544>

"Blake's works 'pick up'—or if you like 'lean on,' in a kind of *anaclasis*—those features of Enlightenment ideology that consort well with the libertarian, communitarian Christian tradition" (102).

Lee, Tara. "[Vital Heat and the Organized Body: Burke, Blake, The French Revolution and The \[First\] Book of Urizen](#)." *European Romantic Review* 34.5 (2023): 527-48. <Blake (2024)>

"This article puts Blake in intimate dialogue with Burke, Sieyès, and other revolutionary and reactionary writers who evocatively updated the body politic metaphor to describe a radically changing political landscape" (abstract).

Lee-Six, Edward. "[Blake's Compasses: Materialist Criticism and Romanticism as a Structure of Feeling](#)." *Interdisciplinary Literary Studies* 24.1 (2022): 54-79. <Blake (2023)>

A Marxist reading of Blake's and Romanticism's relationship to empiricism and capitalism, using Raymond Williams's phrase, "structure of feeling."

Leveton, Jacob Henry. "[Of 'Combustion, blast, vapour, and cloud': William Blake's Urizen as Steam Engine, Albion Mill, & Notes Towards a Materialist Method for the Anthropocene](#)." *Essays in Romanticism* 29.2 (2022): 131-54. <Blake (2023)>

The depictions of pollution in *The [First] Book of Urizen* "invites readers to make connections with Albion Mill as a resonant site of industrial production where steam engines were first deployed in a process of mass manufacture in Romantic-period London" (abstract).

Lincoln, Andrew. "Blake, America, and Enlightenment." [Re-envisioning Blake](#). Ed. Mark Crosby, Troy Patenaude, and Angus Whitehead. Basingstoke: Palgrave Macmillan, 2012. 63-82. <WBHC 1899-1900>

"[E]xplores some of the ways in which Blake's *America a Prophecy* (1793) can be seen to allegorize historical events" (63) in relationship to Enlightenment historians.

Makdisi, Saree. "Blake, America, and the World." [Romantic Generations: Essays in Honor of Robert F. Gleckner](#). Ed. Ghislaine McDayter, Guinn Batten, and Barry Milligan. Lewisburg: Bucknell University Press and London: Associated University Presses, 2001. 83-101. <WBHC 2364>

Countering a "Eurocentric reading" (83) of the Continental Prophecies originating with Erdman's [Prophet Against Empire](#) that highlights *America* and the American Revolution, Makdisi suggests "that to stabilize *America* into a geographical allegory—in which geographical America allegorically represents freedom—is not just to do it an injustice: it is to some extent to do violence to this unstable text" (91).

Makdisi, Saree. "Blake and Romantic Imperialism." [British Romanticism: Criticism and Debates](#). Ed. Mark Canuel. Abingdon: Routledge, 2015. <Blake (2017)>

⁵⁴⁶ Incorporated into Larrissy's [William Blake](#) (1985), <BBS 544-45, WBHC 2312-13>.

Makdisi, Saree. "Blake and the Ontology of Empire." *Blake and Conflict*. Ed. Sarah Haggarty and Jon Mee. Basingstoke: Palgrave Macmillan, 2009. 12-26. <WBHC 2113-15>

Considers Blake's complex relationship to Orientalism and Empire, with references to his view of the Qur'an (14).

Makdisi, Saree. "Blake's Metropolitan Radicalism." *Romantic Metropolis: The Urban Scene of British Culture, 1780-1840*. Ed. James Chandler and Kevin Gilmartin. Cambridge: Cambridge University Press, 2005. 113-31. <WBHC 2364>

"Blake's version of radicalism [...] involves new ways of imagining past, present, and future within a metropolitan space that is seen no longer as opposed to an exterior world, but rather as opening out to it, and as the terrain on which historical transformation must be mapped (114). Focuses largely on *America* and *Marriage*.

Makdisi, Saree. *William Blake and the Impossible History of the 1790s*. Chicago: University of Chicago Press, 2003. <WBHC 2365-66>

An influential study focused on the illuminated books of the 1790s and Blake's critique of the Enlightenment, the factory system, and colonialism.

Makdisi, Saree. "William Blake and the Universal Empire." *Romantic Imperialism: Universal Empire and the Culture of Modernity*. Cambridge: University Press, 1998. 154-72. <WBHC 2366>

Examines "London" and the later epics to posit Blake's relationship to imperial time and space: "The system of relations defining the Universal Empire is virtually planetary in scale, forming one interlocking network" (157).

Makdisi, Saree, and Jon Mee. "'Mutual interchange': Life, Liberty and Community." *Re-envisioning Blake*. Ed. Mark Crosby, Troy Patenaude, and Angus Whitehead. Basingstoke: Palgrave Macmillan, 2012. 13-29. <WBHC 1899-1900>

A dialogue between Makdisi and Mee over Blake's politics in relationship to both his time and ours.

Manquis, Robert M. "*Holy Savagery and Wild Justice: English Romanticism and the Terror*." *Studies in Romanticism* 28.3 (1989): 365-95. <BBS 558>

On reactions to the Terror in France by Wordsworth, Coleridge, and Blake (386-90).

Mann, Annika. "Propagation: Regeneration and William Blake's 'Visible Form.'" *Reading Contagion: The Hazards of Reading in the Age of Print*. Charlottesville: University of Virginia Press, 2018. 109-49. <Blake (2020)>

Considers *The Book of Urizen* within the political contexts of contagion in the 1790s.

Mauger, Matthew. *William Blake and the Visionary Law: Prophecy, Legislation and Constitution*. Cham: Palgrave Macmillan-Springer Nature, 2023. <Blake (2024, 2025)>

A study of Blake's notion of law in Eternity that seeks to temper antinomian readings of Blake. Examines most of Blake's prophetic poetry, as well as *Marriage* and the *Songs*.

McClenahan, Catherine L. "Blake's Erin, The United Irish and 'sexual Machines.'" *Prophetic Character: Essays on William Blake in Honor of John E. Grant*. Ed. Alexander S. Gourlay. West Cornwall, CT: Locust Hill Press, 2002. 149-70. <WBHC 2095-98>

On Erin in *Jerusalem* and Blake's views on Irish nationalism, suggesting that the figure on the right side of the titlepage of *Jerusalem* is Erin.

McGann, Jerome J. "Did Blake betray the French Revolution? A Dialogue of the Mind with itself: Interlocutors: Anne Mack and J.J. Rome." *Presenting Poetry, Composition, Publication, Reception*. Ed. Howard Erskine-Hill and Richard A. McCabe. Cambridge: University Press, 1995. 117-37. <WBHC 2387-88>

Wrestles with the question of Blake's political engagement.

Mee, Jon. *Dangerous Enthusiasm: William Blake and the Culture of Radicalism in the 1790s*. Oxford: Clarendon Press, 1992. <BBS 571, WBHC 2392-94>

Focused on Blake's early illuminated books, a key study of Blake's relationship to religious enthusiasts of the era who shared his suspicion of Enlightenment-grounded radicalism. The study recasts Blake's relationship to millenarianism and to the polite circle of Joseph Johnson. There is also an important chapter on Norse mythology, druids, and British Antiquities, with discussions of Ossian. Mee was the first to associate Blake with Claude Levi Strauss's notion of the *bricoleur*.

Middleton, Peter. "The Revolutionary Poetics of William Blake: Part I: The Critical Tradition." *1789: Reading, Writing, Revolution: Proceedings of the Essex Conference on the Sociology of Literature July 1981*. Ed. Francis Barker et al. Colchester 1982. <BBS 573>

"The best way to read Blake in our historical situation is through the practices of recent poets, to read them as explorations of similar problems, conjunctures and issues, especially those also involved with the maintenance of small independent presses and publishing, like Blake" (115).

Middleton, Peter. "*The Revolutionary Poetics of William Blake: Part II: Silence, Syntax, and Spectres*." *Oxford Literary Review* 9.1 (1983): 35-51. <BBS 573>

Blake's prophetic works have been silent in the sense that they "have arrived in our history without having acted in it for much of the time since they were written, unlike the texts of other Romantic poets, which have been productive in our history since their inception" (35).

Miner, Paul. "*'Bad' Queens, 'Good' Queens, and George III (as His Satanic Majesty)*." *Blake: An Illustrated Quarterly* 48.4 (spring 2015): pars. 27. <WBHC 1743>

Traces allusions "as they relate to Blake's condemnation of royalty" (par. 1).

Miner, Paul. "*Blake's London: Times & Spaces*." *Studies in Romanticism* 41.2 (summer 2002): 279-316.⁵⁴⁷ <WBHC 2713-15>

⁵⁴⁷ Rpt. in *William Blake: A Critical Study*, ed. T. Joseph and S. Francis (2005), <WBHC 2217-18>.

On Blake's depictions of London and its various locales.

Morkan, Joel. “[Blake’s ‘Ancient Forests of Europe.’](#)” *Blake: An Illustrated Quarterly* 6.4 (spring 1973): 93. <BB #1217.119>

Suggests that “Ancient Forests of Europe” (l.93, E 290) is tied to restrictions on the use of forests by peasants.

Morton, Timothy. “[Romantic Disaster Ecology: Blake, Shelley, Wordsworth.](#)” *Romanticism and Disaster*. Ed. Jacques Khalip and David Collings. Romantic Circles Praxis Series (2012).⁵⁴⁸

In “The Tyger,” “Blake comes close to articulating a theory of disaster that is highly relevant to this essay’s proposal that we think beyond disaster. This is unsurprising, since his work is ideology critique through and through, and since the materialism and capitalism that spawn disaster, and disaster thinking, were operational by the time he was writing” (n.p).

Mulvihill, James. “[‘The History of All Times and Places’: William Blake and Historical Representation in America and Europe.](#)” *Clio* 29.4 (summer 2000): 373-94. ⁵⁴⁹<WBHC 2442>

Focusing on *America* and *Europe*, argues that, for Blake, history is about “mental fight” (394).

Niimi, Hatsuko. “Blake’s Conception of Law: Some Indications of Its Growth (1788-93).” *Blake’s Dialogic Texts*. Tokyo: Keio University Press, 2006. 47-71.⁵⁵⁰ <WBHC 2460-63>

“My purpose [. . .] is to consider how Blake to hold the changed idea of law” (48).

O’Regan, Keith. *Towards a Productive Aesthetics: Contemporary and Historical Interventions in Blake and Brecht*. Leiden and Boston: Brill, 2022. <Blake (2023)>

“[C]ompare[s] the political-aesthetic strategies of William Blake (1757-1827) and Bertolt Brecht (1898-1956)” (abstract). The chapters on Blake appear to focus on the *Songs* and *Milton*.

Otto, Peter. “From the English to the French Revolution: The Body, the World and Experience in Locke’s *Essay*, Bentley’s ‘A Prospect of Vapourland’ and Blake’s *Songs*.” *British Romanticism in European Perspective: Into the Eurozone*. Ed. Steve Clark and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2015. 210-29. <Blake (2019)>

Suggests “that Blake’s work, along with [John] Locke’s *Essay [on Human Understanding]* and [Richard] Bentley’s ‘Vapourland,’ can profitably be read as engaging with a pan-European phenomenon, namely the gradual shift of emphasis [. . .] from the king to the people, and from the sovereign to the sovereign subject” (211).

Otto, Peter. “[Politics, Aesthetics, and Blake’s ‘bounding line.’](#)” *Word and Image* 26.2 (Apr.-June 2010): 172-85. <WBHC 2491>

⁵⁴⁸ Not recorded in WBHC.

⁵⁴⁹ Rpt. in *William Blake: A Critical Study*, ed. T. Joseph and S. Francis (2005), <WBHC 2217-18>.

⁵⁵⁰ Originally published in *Toho Gakuen Daigaku Kenkyu Kiyo: Faculty Bulletin, Toho Gakuen School of Music* 10 (1984), 103-28, <BSJ 82>.

"I argue that by using the opposition between history and psychology, or politics and aesthetics, as a framework for reading Blake's oeuvre, we misconstrue as a retreat from politics his attempt radically to revise it" (174).

Paley, Morton D. "[To Defend the Bible in this Year 1798 Would Cost a Man His Life.](#)" *Blake: An Illustrated Quarterly* 32.2 (fall 1998): 32-43. <WBHC 1674>

A lucid overview of the annotations to Watson and why Blake would have defended the Deist, Thomas Paine.

Paulson, Ronald. "Blake's Lamb-Tiger." [Representations of Revolution \(1789-1820\)](#). New Haven: Yale University Press, 1983.88-110.⁵⁵¹ <BBS 600>

Reads the illuminated books of the early 1790s as a response to Burke's *Reflections*.

Paulson, Ronald. "Burke's Sublime and the Representation of Revolution." [Culture and Politics from Puritanism to the Enlightenment](#). Ed. Perez Zagorin. Berkeley, Los Angeles, London: University of California Press, 1980. 241-70. <WBHC 2509>

On Blake's depiction of revolution in *America* largely in relationship to Burke and Rowlandson.

Phillips, Michael. "[Blake and the Terror 1792-1793](#)." *The Library* 16 (1994): 263-97. <WBHC 2519-20>

Important and substantial article on Blake in the context of William Pitt's crackdown on seditious writing, with discussions of the *Songs of Experience*, "Our End is Come," "A Song of Liberty," the *Marriage of Heaven and Hell*, Blake's time in Lambeth, and the publication of Blake's prospectus, "To the Public." Reproduces *Marriage* copy L.

Phillips, Michael. "[Flames in the Night Sky: Blake, Paine and the Meeting of the Society of Loyal Britons, October 10th, 1793](#)." *Bulletin de la Société d'Etudes Anglo-Amerindiennes des XVII et XVIII Siècles* 44 (1997): 93-110. <WBHC 2520-21>

A detailed examination of the Loyalists in Lambeth who were active at the same time Blake printed his 1793 Prospectus.

Piquet, François. "[Shadows of Prophecy: Blake and Millenarian Ideology](#)." *Yearbook of English Studies* 19 (1989): 28-35. <BBS 607>

Positions *America* and *Europe* in currents of millenarian thought.

Punter, David. "Blake: 'Active Evil' and 'Passive Good.'" [Romanticism and Ideology: Studies in English Writing 1765-1830](#). Ed. David Aers, Jonathan Cook, and David Punter. London: Routledge & Kegan Paul, 1981. 7-26. <BBS 610>

"Do the texts [of Blake] advocate a process of individual liberation, or one of revolutionary social action? If both are advocated simultaneously, what are the

⁵⁵¹ Reworks material originally published in Paulson's "Blake's Revolutionary Tiger," [Articulate Images: The Sister Arts from Hogarth to Tennyson](#), ed. Richard Wendorf (1983), which was republished with same title in [William Blake's Songs of Innocence and of Experience](#), ed. Harold Bloom (1987).

mechanism by means of which the dialectical thrust of the argument is maintained?”
Considers an array of works.

Punter, David. “Blake, Marxism, and Dialectic.” *Literature & History* 6 (1977): 219-42.⁵⁵² <BBS 610>

A comparison of the figures that attempts to recognize their differences.

Punter, David. “[Blake and the Shape of London](#).” *Criticism* 23.1 (1981): 1-23. <BBS 610>

Analyzes the later epics in light of factual details regarding the city of London.

Punter, David. “[Legends of the Animated Body: Blake's Albion and the Body and Soul of the Nation](#).” *Romanticism* 1.2 (1995): 161-76. <WBHC 2551>

“[A]ddresses some aspects of the figure of Albion as it recurs throughout Blake's Prophetic Books” and “is concerned [...] with the concept of an authenticating body of legendry and its role in a national culture” (161).

Richey, William. “[The French Revolution: Blake's Epic Dialogue with Edmund Burke](#).” *ELH* 59.4 (1992): 817-37. ⁵⁵³ <WBHC 2584>

In *The French Revolution*, “Blake challenges the underlying assumptions of Burke's counterrevolutionary text [*Reflections on the French Revolution* (1790)]” (817).

Richey, William. “‘The Lion & Wolf shall cease’: Blake's *America* as a Critique of Counter-Revolutionary Violence.” [Blake, Politics, and History](#). Ed. Jackie DiSalvo, G.A. Rosso, and Christopher Z. Hobson. New York: Garland Publishing, 1998. 196-211. <WBHC 1950-53>

“Blake retells the story of the Revolution to disassociate it from the bloody series of events that seemed to bear out Burke's narrative and to attribute them instead to the inherent militarism of monarchical government” (208).

Rix, Robert. “[Healing the Spirit: William Blake and Magnetic Religion](#).” *Romanticism on the Net* (25 Feb. 2002): 37 pars. <WBHC 2593>

“[T]race[s] Blake's intellectual companionship with this renegade branch of Magnetism in relation to the development of some central metaphors and narrative structures in his works” (abstract).

Rix, Robert. [William Blake and the Cultures of Radical Christianity](#). Hampshire: Ashgate, 2007. <WBHC 2593-94>

A very useful study for understanding Blake's relationship to both Enlightenment-grounded radicals and Swedenborgians, especially in *The Marriage of Heaven and Hell*.

Rosso, G. A. “Empire of the Sea: Blake's ‘King Edward the Third’ and English Imperial Poetry.” [Blake, Politics, and History](#). Ed. Jackie DiSalvo, G.A. Rosso, and Christopher Z. Hobson. New York: Garland Publishing, 1998. 251-72. <WBHC 1950-53>

⁵⁵² The essay builds on the argument of Punter's “[Blake: Creative and Uncreative Labour](#),” *Studies in Romanticism* 16.4 (1977), 535-61, <BBS 610>.

⁵⁵³ Partly incorporated in Richey's [Blake's Altering Aesthetic](#) (1997), <WBHC 2583-84>.

Considers Blake's dramatic fragment in *Poetical Sketches* in the context of the “imperial crisis of 1778-79” (268).

Rosso, G.A. *The Religion of Empire: Political Theology in Blake's Prophetic Symbolism*. Columbus: Ohio State University Press, 2016.⁵⁵⁴ <Blake (2017, 2019, 2020)>

An important examination of the figures of Rahab and Tirzah in the later works.

Schorer, Mark. *William Blake: The Politics of Vision*. New York: Henry Holt and Company, 1946. *New York: Vintage Books, 1959*.⁵⁵⁵ <BB #2672, WBHC 2654-55>

An early and important examination of Blake's political context and his own radical views.

Schuchard, Martha Keith. *A Concatenation of Conspiracies: “Irish” William Blake and Illuminist Freemasonry in 1798*. Alexandria, VA: Plumbstone Academic, 2021. <Blake (2022, 2023)>

Considers Blake's knowledge of antijacobin conspiracy theories surrounding “Ancient” freemasonry, which were offered by Abbé Augustin Barruel and John Robinson, and his and his circle's relationship with Irish radicals.

Schuchard, Marsha Keith. “Blake's *Tiriel* and the Regency Crisis: Lifting the Veil on a Royal Masonic Scandal.” *Blake, Politics, and History*. Ed. Jackie DiSalvo, G.A. Rosso, and Christopher Z. Hobson. New York: Garland Publishing, 1998. 115-35. <WBHC 1950-53>

Reads *Tiriel* as an allegory of the Regency Crisis.

Simpson, David. “The Struggle with Albion's Angels: William Blake.” *Romanticism, Naturalism and the Revolt Against Theory*. Chicago: University of Chicago Press, 1993. 159-67. <WBHC 2677>

“*The Book of Urizen* . . . does then seem to suggest a specific relation between the fantasy of rational control and the problems of French politics’ (163)” (WBHC 2677).

Stauffer, Andrew M. *Anger, Revolution, and Romanticism*. Cambridge: Cambridge University Press, 2005. 75-86. <WBHC 2702>

Argues that “Blake's work embraces revolution as a correlative (perhaps even a consequence) of an allegiance to particular passions and emotional trajectories” (75). Blake is discussed most directly in the chapter, “Inflammatory Reactions,” but is mentioned throughout. A Poison Tree” and the angry tone in his poetry and annotations are discussed.

⁵⁵⁴ Incorporates Rosso's “The Religion of Empire: Blake's Rahab in Its Biblical Contexts,” *Prophetic Character*, ed. Alexander S. Gourlay (2002), 287-326, <WBHC 2095-98>, and “The Last Strumpet: Harlotry and Hermaphroditism in Blake's Rahab,” *Blake, Gender and Culture*, ed. Helen P. Bruder and Tristanne J. Connolly (2012), 25-36, <WBHC 1800-01>.

⁵⁵⁵ Incorporates Schorer's “*Blake as a Religious Poet*,” *Sewanee Review* 54 (1946), 241-49, <BB #2664>; “Magic as an Instrumental Value: Blake and Yeats,” *Hemispheres* 2.5 (1945), 49-54, <BB #2666>; “The Mask of William Blake,” *Yale Review* 31 (1942), 747-63, <BB #2667>; “*Mythology (For the Study of Blake)*,” *Kenyon Review* 4 (1942), 366-80, <BB #2668>; “*Swedenborg and Blake*,” *Modern Philology* 36 (1938), 157-58, <BB #2669>.

Tomlins, Christopher. “[Revolutionary Justice in Brecht, Conrad, and Blake](#).” *Law and Literature* 21.2 (summer 2009): 185-213. <WBHC 2774>

Uses Bertolt Brecht’s *Threepenny Novel*, Joseph Conrad’s *Heart of Darkness*, and William Blake’s poem “London” “to show that literature as practice lends itself to the strategy of explanation that [Walter] Benjamin termed ‘constellation’ in ways that are suggestive of how legal historians in turn might employ constellation in approaching questions of time and justice” (abstract).

Thompson, E.P. “London.” [Interpreting Blake](#). Ed. Michael Phillips. Cambridge: Cambridge University Press, 1978. 5-31.⁵⁵⁶ <BBS 603-04, WBHC 2521-22>

Important essay on the political context of “London” and its use of “charter’d.” Includes an appendix considering the influence of Swedenborg on the poem.

Ward, Aileen. “The Forging of Orc: Blake and Idea of Revolution.” *Tri-Quarterly* 23-24 (1972): 204-27.⁵⁵⁷ <BB #A2918, BBS 671>

“Blake’s use of the word ‘revolution’ is conversative” (BB #A2918).

Ward, Aileen. “[Romantic Castles and Real Prisons: Wordsworth, Blake, and Revolution](#).” *Wordsworth Circle* 30 (1999): 3-15. <WBHC 2833-34>

“[W]ith the passing of the historical crisis of the Revolution the imagery of castle and prison was depoliticized in both Wordsworth—for a time at least—and Blake, to change into a wider symbolism of the human condition itself” (12).

Welch, Dennis M. “[Blake, the Famine of 1795, and the Economics of Vision](#).” *European Romantic Review* 18 (2007): 597-622. <WBHC 2843>

“This study shows that a significant historical context underlying Blake’s prophecies of 1795 was the famine in that year and the era’s pervasive discourse on market economics” (abstract).

§ Whittaker, Jason. “‘The poetical vigour of history’: Blake’s Use of Milton’s *History of Britain*.” *Blake Journal* 8 (2004): 50-63. <WBHC 1753>

Williams, Nicholas M. [Ideology and Utopia in the Poetry of William Blake](#). Cambridge: University Press, 1998. <WBHC 2866>

Reads Blake’s literary works between the *Songs* and *Jerusalem* in conjunction with different utopian texts: the *Songs* with Rousseau’s *Emile*; *Visions of the Daughters of Albion* with Wollstonecraft’s *Vindication of the Rights of Woman*; *America, The Song of Los*, and *The Four Zoas* with Burke’s *Reflections on the French Revolution*, Milton with Paine’s *Rights of Man*; and *Jerusalem* with the writings of Robert Owen.

⁵⁵⁶ Pp. 5-8 rpt. as “The Ways in Which Change in ‘London,’” [William Blake: Comprehensive Research and Study Guide](#), ed. Harold Bloom (Broomall, PA: Chelsea House, 2003), 49-51, <WBHC 1766-70>,

⁵⁵⁷ Rpt. in [Literature in Revolution](#), ed. George Abbott White and Charles Newman (1972), 204-27, <BBS 671>.

Worrall, David. “[Blake's Jerusalem and the Visionary History of Britain](#).” *Studies in Romanticism* 16.2 (spring 1977): 189-216. <BBS 649>

On *Jerusalem*'s use of British myth and history.

Worrall, David. “Resistance and the Conditions of Discourse in the Early 1800s.” [Radical Culture: Discourse, Resistance and Surveillance, 1790-1820](#). Hemel Hempstead, Herts.: Harvester Wheatsheaf / Simon and Schuster, 1992. 43-75. <BBS 684-85, WBHC 2882>

The chapter contains two sections on Blake. The first, “The 1800 London Bread Riots and William Blake” (43-47), juxtaposes Blake's move to Felpham with the concurrent break riots in London. The second, “William Blake's Indictment for Sedition, 1803” (67-75) considers Blake's trial.

Worrall, David. “[William Bryan, Another Anti-Swedenborgian Visionary Engraver of 1789](#).” *Blake: An Illustrated Quarterly* 34.1 (summer 2000): 14-22. <WBHC 1682>

Detailed description of William Bryan, a one-time copper-plate printer, (anti-) Swedenborgian, member of the illuminist Society of Avignon, and follower of Richard Brothers. Corrects and adds to Worrall's early account of Bryan in “[Blake and 1790s Plebian Radical Culture](#).”

Wright, Julia. *Blake, Nationalism, and the Politics of Alienation*. Athens: Ohio University Press, 2004.⁵⁵⁸ <WBHC 2885-86>

An important study of Blake and ideology that surveys most of the poetry from *Poetical Sketches* to *Jerusalem*, including *The Laocoön*.

Wright, Julia. “Greek & Latin Slaves of the Sword’: Rejecting the Imperial Nation in Blake's *Milton*.” [Milton and the Imperial Vision](#). Ed. Balachandra Rajan and Elizabeth Sauer. Pittsburgh: Duquesne University Press, 1999. 255-72. <WBHC 2886>

“[E]xplore[s] Blake's use of Milton, the new national bard, as an emblem for cultural complicity in and corruption by the imperial project for which the classical nations provided the type. In *Milton; A Poem in Two Books* [...], Blake begins by representing Milton as an emblematic national poet who has been infected by classical culture (a culture identified with Satan in *Milton*), and closes by envisaging the poet's apocalyptic purification” (256).

⁵⁵⁸ Incorporates Wright's “[The Medium, the Message, and the Line in Blake's *Laocoön*](#),” *Mosaic* 33.2 (Jun. 2000), 101-24, <WBHC 2886>, and “[And None Shall Gather the Leaves': Unbinding the Voice in Blake's America and Europe](#),” *European Romantic Review* 7 (1996), 61-84, <WBHC 2884-85>.

Psychology and Psychoanalytic Criticism

Introductions

Punter, David. "Blake and Psychology." [*Palgrave Advances in William Blake Studies*](#). Ed. Nicholas M. Williams. Basingstoke: Palgrave Macmillan, 2006. 167-85. <WBHC 2867-68>

While highlighting important psychoanalytic studies of Blake, such as Christine Gallant's [*Blake and the Assimilation of Chaos*](#) (1978), Diana Hume George's [*Blake and Freud*](#) (1980), and Mark Bracher's essay "Rouzing the Faculties" in [*Critical Paths*](#) (1987), also discusses Blake as a writer addressing psychoanalytic questions.

Studies

Adams, Will W. "[*Love, Open Awareness, and Authenticity: A Conversation with William Blake and D.W. Winnicott*](#)." *Journal of Humanistic Psychology* 46.1 (2006): 9-25. <WBHC 1477>

"By reading Blake's work and life in light Winnicott, and explicating Winnicott's theory of development and psychotherapy in light of Blake, I hope to inspire a fruitful inquiry into the interpermeation of love, openness, and authenticity" (10).

Adams, Will W. "William Blake's Integral Psychology: Reading Blake and Ken Wilber Together." *Journal of Transpersonal Psychology* 38.1 (2006): 55-72. <WBHC 1477>

"Guided by Wilber's model, the article demonstrates that Blake created an integral ('all quadrant, all level') vision of existence and body of artwork" (abstract).

Baker, Samuel, et al. "[*Romanticism and Consciousness, Revisited: A Roundtable Discussion*](#)." *Texas Studies in Literature and Language* 65.4 (2023): 422-45. <Blake (2024)>

Blake is referenced.

Bowman, Marcia Brown. "[*William Blake: A Study of His Doctrine of Art*](#)." *The Journal of Aesthetics and Art Criticism* 10.1 (Sep. 1951): 53-66. <BB #1267>⁵⁵⁹

Examines Blake in relationship to the work on mysticism by the French psychologist Théodule Ribot (1839-1916).

Bracher, Mark. "Rouzing the Faculties: Lacanian Psychoanalysis and *The Marriage of Heaven and Hell* in the Reader." [*Critical Paths: Blake and the Argument of Method*](#). Ed. Dan Miller, Mark Bracher, and Donald Ault. Durham: Duke University Press, 1987. 168-203. <BBS 573-74, WBHC 2405-06>

A Lacanian reading of *Marriage*.

Buchsbaum, Julianne. "[*Abjection and the Melancholic Imagination: Towards a Poststructuralist Psychoanalytic Reading of Blake's The Book of Urizen*](#)." *Romanticism and Victorianism on the Net* 56 (Nov. 2009): 21 pars. <WBHC 1806>

Applies Julia Kristeva's idea of abjection to *The Book of Urizen*.

Cox, Stephen. "Self as Creative Genius: William Blake." "[*The Stranger Within Thee": The Concepts of the Self in Late-Eighteenth-Century Literature*](#)." 127-56. <BBS 444>

⁵⁵⁹ Not recorded as a collection by WBHC.

On Blake's notion of self in light of late eighteenth-century concepts of genius and sensibility.

Crammer, Patricia. "[The Role of Ahania's Lament in Blake's Book of Ahania: A Psychoanalytic Study](#)." *The Journal of English and Germanic Philology* 83.4 (1984): 522-33. <BBS 444>

A Jungian reading, suggesting that "the mode of being Ahania describes contains all the fertility, exuberance, and joy lacking in Urizen's fallen state" (531).

Dawson, Terence. "[Here I Stand: Blake's The Marriage of Heaven and Hell as Confessional Writing](#)." *Jung Journal: Culture and Psyche* 6.2 (spring 2012): 43-67. <WBHC 1930-31>

"Drawing upon various aspects of Jungian theory, this article suggests that Blake is far more interested in establishing the precise nature of his own convictions and situates *The Marriage* within the tradition of confessional writing" (abstract).

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. <Blake (2017)>

Considers Blake's use of the *imago dei* from a Jungian perspective.

Dawson, Terence. "[Myth and the Creative Imagination in The Book of Urizen](#)." *International Journal of Jungian Studies* 4.2 (2012): 87-103. <Blake (2012)>

Show how *The Book of Urizen* "broadens our understanding of the nature of unconscious processes" (abstract).

Dickstein, Morris. "The Price of Experience: Blake's Reading of Freud." [The Literary Freud: Mechanism of Defense and the Poetic Will](#). Ed. Joseph H. Smith. New Haven: Yale University Press, 1980. 67-111. <BBS 453>

A psychoanalytical reading of the *Songs of Experience*. "It is scarcely an accident that the gradual discovery of Blake in the twentieth century parallels the gradual ascendancy of Freud" (109).

Digby, George Wingfield. *Symbol and Image in William Blake*. Oxford: Clarendon Press, 1957. Oxford: Clarendon Press, 1967. <BB #1488, BBS 453, WBHC 1939-40>

A Jungian interpretation of Blake's art.

DiSalvo, Jackie. "The Future of an Illusion and the Imagining of the Future." *Explorations: The Age of the Enlightenment*. Ed. J.E. Riehl. Lafayette: Levy Humanities Series, 1987. 58-84. <BBS 454>

"Volney, Blake and Freud converge in their attempts to liberate humanity from a religion of "Moral Cruelty"—but ultimately their perspectives are different' (31)" (BBS 454).

Earle, Bo. "Blake's Infant Smile: Facing Materialism." *Post-Personal Romanticism: Democratic Terror, Prosthetic Poetics, and the Comedy of Modern Ethical Life*. Columbus: Ohio State University Press, 2017. 35-62. <Blake (2017, 2018)>

A psychoanalytic reading, despite the title, of *The Book of Thel* and *Visions of the Daughters of Albion*, with references to Freud's *Beyond the Pleasure Principle*.

Eaves, Morris. “[Postscript: Blake's Abnormal Psychology](#).” *Blake: An Illustrated Quarterly* 9.4 (spring 1976): 121-22. <BBS 378>

A postscript to Lister’s “[Blake's Appearance in a Textbook on Insanity](#).” Notes the implication of Blake’s madness in [Abnormal Psychology](#), ed. Curtis L. Barrett et al. (1972), 249.

Edinger, Edward F. [Encounter with the Self: A Jungian Commentary on William Blake's Illustrations of the Book of Job](#). Toronto, 1986. <BBS 460, WBHC 1977>

“A plate-by-plate analysis of Blake’s 22 plates is used a path to understanding Jungian ideas” (BBS 460).

Effinger, Elizabeth. “‘Or Wilt Thou Go Ask the Mole?’: (Con)Figuring the Feminine in Blake’s *Thel*.” [Blake, Gender and Culture](#). Ed. Helen P. Bruder and Tristanne J. Connolly. London: Pickering & Chatto, 2012. 123-31. <WBHC 1800-01>

Examines how *Thel* shows a “matrixial borderspace” for shared subjectivity and “how within the space of the poem it offers an account of intrauterine experience, that mysterious existence gestured at and immediately foreclosed in Freud’s account of the uncanny” (123).

Faflak, Joel. “Blake’s *Milton* and the Disaster of Psychoanalysis.” [William Blake: Modernity and Disaster](#). Ed. Tilottama Rajan and Joel Faflak. Toronto: University of Toronto Press, 2020. 103-25. <Blake (2021, 2022, 2023, 2024)>

“*Milton* constitutes and reads as a vast identity crisis” (112).

Frieling, Barbara. “Blake at the Rim of the World: A Jungian Consideration of *Jerusalem*.” *Journal of Evolutionary Psychology* 8.3-4 (1987): 211-18. <BBS 476>

Suggests that *Jerusalem* is “what a Jungian would describe as the emergence of the archetype of the Self” (216).

Frosch, Thomas R. “[Blake's 'Book of Thel' and the Stimulus Barrier](#).” *PsyArt* 18 (2014): 61-75.⁵⁶⁰

“This article studies [Thel’s] experience [fleeing from her grave] in the light of Freud’s stimulus barrier” (abstract).

Gallant, Christine. [Blake and the Assimilation of Chaos](#). Princeton: Princeton University Press, 1978. [Princeton Legacy Library. Rpt. 2015](#). <BBS 581, WBHC 2048-49>

A fruitful Jungian psychoanalytic reading of the prophetic books, with special attention to *The Four Zoas*.

George, Diana Hume. [Blake and Freud](#). Ithaca, NY: Cornell University Press, 1980. <BBS 483, WBHC 2057-58>⁵⁶¹

⁵⁶⁰ Not recorded in *Blake* or *WBHC*.

⁵⁶¹ Chapter 6 rpt. in [Modern Critical Views: William Blake](#), ed. Harold Bloom (1985), 181-94, <BBS 415>. Excerpts are published in [William Blake's The Marriage of Heaven and Hell](#), ed. Harold Bloom (1987), 79-

“[A]s much a reconsideration of Freud as it is of Blake” (*BBS* 483).

Glausser, Wayne. “What is it Like to be a Blake? Psychiatry, Drugs and the Doors of Perception.” *Blake, Modernity and Popular Culture*. Ed Steve Clark and Jason Whittaker. Basingstoke: Palgrave, 2007. 163-78. <*WBHC* 2862-63>

On different explanations of Blake’s visions by Kay Redfield Jamison (a psychologist), Aldous Huxley (author of *The Doors of Perception*), and Huston Smith (a religious scholar with an interest in the role of drugs in changing consciousness).

Goddard, Jerry Caris. *Mental Forms Creating: William Blake Anticipates Fred, Jung, and Rank*. Lanham, New York, London: University Press of America, 1985. <*BBS* 490>

“Blake is dealt with particularly in chapters on his anticipation of Freud (Chapter 2, pp. 37-62), Jung (Chapter 4, pp. 81-106), and Rank (Chapter 6, pp. 125-48)” (*BBS* 490).

Horn, William Dennis. “William Blake and the Problematic of the Self.” *William Blake and the Moderns*. Ed. Robert J. Bertholf and Annette S. Levitt Albany: State University of New York Press, 1982. 260-85. <*BBS* 370, *WBHC* 1625-26>

Explores Blake’s notion of selfhood in relationship to various intellectual figures, including Kant, Derrida, and Lacan.

Kauvar, Elaine Mozer. “*Blake’s Interpretation of Dreams: ‘Mental Forms Creating.’*” *American Imago* 41 (1984): 19-45. <*BBS* 531>

“Blake’s and Freud’s conception of the psyche’s dynamics is so remarkably similar, they should be read together, for Freud’s rigorous explanation of how the mind works is specifically germane to how Blake’s art works” (21). Reads “A Dream” and “The Angel.”

Kauvar, Elaine. “The Sorrows of Thel: A Freudian Interpretation of *The Book of Thel*.” *Journal of Evolutionary Psychology* 5.3-4 (1984): 210-22 [Part 1]. 6.3-4 (1985): 174-88 [Part 2]. <*BBS* 531>

An extended psychoanalytic reading of *Thel* using Freud’s *Interpretation of Dreams*.

Kovel, Joel. “Some Lines from Blake.” *The Radical Spirit: Essays on Psychoanalysis and Society*. London: Free Association Books, 1988. 277-87. <*WBHC* 2292>

“The lines from *The Marriage*: ‘Man has no Body distinct from his soul . . . Energy is Eternal Delight’ ‘are an almost exact enunciation of what Freud held to be most essential about the psyche’ (277)” (*WBHC* 2292).

Leader, Carol. “*Evil, Imagination and the Unrepressed Unconscious: The Value of William Blake’s Satanic ‘Error’ for Clinical Practice*.” *British Journal of Psychotherapy* 31.3 (2015): 311-32. <*WBHC* 2314>

“While setting this paper within an analytic frame, the writer aims to offer an overview of Blake’s central concepts – particularly those concerning Satan and the state of ‘Error’ –

81, <*BBS* 416, *WBHC* 1770>, and in *William Blake’s Songs of Innocence and of Experience*, ed. Harold Bloom (1987), 73-84, <*BBS* 416-17>.

that are revealed in their most refined form in his celebrated ‘Illustrations of the Book of Job’” (abstract).

Lefcowitz, Barbara F. “[Omnipotence of Thought and the Poetic Imagination: Blake, Coleridge, Rilke](#).” *Psychoanalytic Review* 59 (1972): 417-32. <BB #B2108, BBS 547>

Considers “A Poison Tree,” “Dejection: An Ode,” and “The Seventh ‘Duino Elegy’ and “Eingag” [‘Initiation’].” “[F]or the artist, [...] the re-created object is all there is and all there needs to be” (430). “A Poison Tree” “clearly demonstrates and resolves a hostile wish-fulfillment fantasy” (419).

Lister, Raymond. “[Blake’s Appearance in a Textbook on Insanity](#).” *Blake: An Illustrated Quarterly* 9.4 (spring 1976): 120-21. <BBS 378>

A reference to Blake’s madness in L. Forbes Winslow’s [Mad Humanity its Forms Apparent and Obscure](#) ([London, 1898]). See Eaves’s “[Postscript](#)” for an example from 1970s.

Lussier, Mark. *Blake and Lacan*. New York: Peter Lang, 2008. <WBHC 2353>

“The contents are(1) ‘Blake, Lacan, and the Critique of Culture’; (2) ‘The Contra-Diction of Design’; (3) ‘Textual Dynamics, Mental States: Blakean Mirror Stages; (4) ‘The Four Fundamental Concepts of Blakean Psychoanalysis’; (5) ‘Unveiling the Phallus: Blake’s War with the Symbolic Order’; (6) ‘Beyond the Phallus: Blake’s Jouissance and/as Feminine Sexuality’; (7) ‘Eternal Dictates: The “Other” of Blakean Inspiration’” (WBHC 2353).

Lussier, Mark. “The Horrors of Subjectivity/The *Jouissance* of Immanence.” [William Blake’s Gothic Imagination: Bodies of Horror](#). Ed. Chris Buncle and Elizabeth Effinger. Manchester: Manchester University Press, 2018. 213-34. <Blake (2019, 2020, 2021)>

Considers *Marriage* and *Visions* from a Lacanian perspective that posits a notion of the subject constructed by a wound that does not heal.

Lussier, Mark. “Mirrored Text/Infinite Planes: Reception Aesthetics in Blake’s *Milton*.” [Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture](#). Ed. Steve Clark, Tristanne Connolly, and Jason Whittaker. Houndsill, Basingstoke, Hampshire: Palgrave Macmillan, 2012. 13-26. <WBHC 1871-73>

Rethorizes the model of reception represented in *Milton* by employing the work of Hans Robert Jauss and Jacques Lacan (to counter Harold Bloom and Sigmund Freud), and references Blake’s reception among science fiction and fantasy writers like Michael Moorcock and scientists like Jacob Bronowski.

Lussier, Mark. “‘Vortex’ as Philosopher’s Stone.” [New Orleans Review](#) 13.3 (fall 1986): 40-50. <BBS 586>

Stresses Blake’s use of “mirrored text” as a “vortex” (50) that transforms “readers” (48), with references to Lacan and with examples from *Jerusalem*, *Marriage*, *God Judging Adam*, and the *Illustrations of the Book of Job*.

McQuail, Josephine A. “[Passion and Mysticism in William Blake](#).” *Modern Language Studies* 30.1 (2000): 121-34. <WBHC 2391>

Responding to the arguments of Brenda Webster’s *Blake’s Prophetic Psychology* (1983) and Margaret Storch’s *Sons and Adversaries* (1990) that suggest Blake was sexist, argues, ultimately, that Blake’s mysticism explains his view of women.

Menneteau, Patrick. “William Blake and the Dark Side of the Enlightenment: Toward a Reassessment of the Jungian Contribution.” *The Enlightenment by Night: Essays on After-Dark Culture in the Long Eighteenth Century*. Ed. Serge Soupel, Kevin L. Cope, and Alexander Pettit. New York: AMS, 2010. 307-42. <WBHC 2400>

“Blake’s poetry challenges traditional literary criticism, and that C. G. Jung’s psychoanalytical phenomenology is probably best suited to account for his bewildering spiritual tenets” (309).

Pearce, Donald. “Preface: ‘. . . & his Resurrection to Unity.’” *Blake in His Time*. Ed. Robert N. Essick and Donald Pearce. Bloomington: Indiana University Press, 1978. xvii-xix. <BBS 467, WBHC 2003-04>

Lays out three stages “in the modern recovery of Blake” (xvii): 1) “securing a definitive text for the complete poetical works” (xvii); 2) “stressing the pictorial side of Blake’s work” (xviii); and 3) viewing Blake “not in splendid isolation from his contemporaries [. . .] but in direct relation to them” (xviii).

Picón, Daniela. “[El libro como soporte de la experiencia visionaria en las profecías iluminadas de William Blake y El libro rojo de Carl Gustav Jung](#).” *Literatura: teoría, historia, crítica* 19.1 (2017): 63-85. In Spanish (abstracts also in Portuguese and English). <Blake (2018)>

Punter, David G. “Romanticism and the Self: An Engagement with Blake.” *The Romantic Unconscious: A Study in Narcissism and Patriarchy*. New York: Harvester Wheatsheaf, 1989. <BBS 611>

Highlighting gender, patriarchy, and trauma, examines “How sweet I roam’d,” “Then she bore pale desire,” *Visions of the Daughters of Albion*, and *The Four Zoas*.

Quinney, Laura. *William Blake on Self and Soul*. Cambridge and London: Harvard University Press, 2009.⁵⁶² <WBHC 2556>

Argues that Blake’s conceptions of “self” and “soul” are still relevant today. Includes chapters on empiricism and despair; on Wordsworth, Plato, and Blake; on each of the three later epics.

⁵⁶² Incorporates Quinney’s “[Wordsworth’s Ghosts and the Model of the Mind](#),” *European Romantic Review* 9.2 (spring 1998), 293-301, [not listed apart from the book in WBHC]; “[Swerving Neo-Platonists](#),” *Wordsworth Circle* 37.1 (winter 2006), 31-38, [not listed apart from the book in WBHC]; “Escape from Repetition: Blake versus Locke and Wordsworth,” *Ritual, Routine, and Regime: Repetition in Early Modern British and European Culture* (Toronto: University of Toronto Press, 2006), 63-79, <WBHC 2557>.

Raine, Kathleen. "C. G. Jung—A Debt Acknowledged." *Harvest: Journal for Jungian Studies* 34 (1988-89): 7-22.⁵⁶³ <WBHC 2564>

Traces "Blake's influence on Jung" (WBHC 2564).

Shaddock, David. "Mind-Forg'd Manacles: William Blake and the Emancipation of Consciousness." *Poetry and Psychoanalysis: The Opening of the Field*. Abingdon: Routledge, 2020. 106-24. <Blake (2021, 2022)>

Uses Blake as a model of psychoanalysis.

Simpson, Philippa. "'Mental Joy & Mental Health / And Mental Friends & Mental Wealth': Blake and Art Therapy." *Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture*. Ed. Steve Clark, Tristanne Connolly, and Jason Whittaker. Houndsill, Basingstoke, Hampshire: Palgrave Macmillan, 2012. 132-45. <WBHC 1871-73>

Examines Blake's place in the theory, practice, and literature of art therapy, using as her case study the "William Blake House," a Northamptonshire "residential care institution [...] founded on the principles of Rudolf Steiner" (134).

Singer, June K. *The Unholy Bible: A Psychological Interpretation of William Blake*. New York: G.P. Putnam's Sons for the C.G. Jung Foundation for Analytical Psychology, 1970. New York, Evanston, San Francisco, London, 1973. *The Unholy Bible: Blake, Jung, and the Collective Unconscious*. Intro. M. Esther Harding. Boston: Sigo Press, 1986. *Blake, Jung, and the Collective Unconscious: The Conflict between Reason and Imagination*. York Beach, Maine: Nicolas-Hays, Inc., 2000.⁵⁶⁴ <BB #2707, BBS 640, WBHC 2678-79>

A popular psychoanalytic study applying Jung to Blake's works. These works, Singer contends, "expose his most improbable fantasies and visions which, like dream, illuminate the dark and murky regions of the unconscious" (9).

Storch, Margaret. *Sons and Adversaries: Women in William Blake and D.H. Lawrence*. Knoxville: University of Tennessee Press, 1990. <BBS 647, WBHC 2711>

Uses a psychoanalytic approach to examine Blake's and Lawrence's conceptions of women and gender. Considers Blake's *Songs*, *Milton*, and the illustrations of Virgil and of Job as well as Lawrence's *The White Peacock*, *The Plumed Serpent*, and *Lady Chatterley's Lover*.

Sutherland, John H. "Blake's Milton: The Bard's Song." *Colby Library Quarterly* 13.2 (1977): 142-57. <BBS 439, WBHC 1877>

An important biographical reading of "The Bard's Song" in *Milton*: "I believe the focus of *Milton* is most directly and literally on events within Blake's own mind at a time of personal crisis" (142).

⁵⁶³ Rpt. in *Jungian Criticism*, ed. Richard Sugg (Evanston: Northwestern University Press, 1992), 167-76.

⁵⁶⁴ "The edition of 2000 is a photographic reprint of that of 1970 with minor adjustments such as running-heads and the addition of head-pieces to the chapters" (WBHC 2679).

Wagenknecht, David. “[Mimicry against Mimesis in ‘Infant Sorrow’: Seeing through Blake’s Image with Adorno and Lacan](#).” *Studies in Romanticism* 41.2 (summer 2002): 317-48. <WBHC 2713-15>

Uses Adorno and Lacan to “align [Blake] more generally with modern thought” (318).

Webster, Brenda. “Blake, Sex and Women Revisited.” [Women Reading Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2007. 254-60. <WBHC 1795-1800>

Returns to the topics of Blake, sexuality, and gender originally explored in her [Blake’s Prophetic Psychology](#),⁵⁶⁵ with stories of her encounters with Blake critics.

Webster, Brenda. [Blake’s Prophetic Psychology](#). Athens: University of Georgia Press and London: Macmillan Press, 1983. <BBS 675, WBHC 2841-42>

A Freudian and feminist reading of Blake’s illuminated books and *The Four Zoas*.

Whitehead, James. *Madness and the Romantic Poet: A Critical History*. Oxford: Oxford University Press, 2017. <Blake (2018)>

Brief discussion of Blake, but frequently invoked as a touchstone.

Worrall, David. “Blake as Shaman: The Neuroscience of Hallucinations and Milton’s Lark.” [Beastly Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Cham: Palgrave Macmillan-Springer, 2018. 135-52. <Blake (2019, 2020, 2021)>

Likens Blake’s visions of birds in the same poem to the /Xam cave painters.

Wright, Jason. *Blake’s Job: Adventures in Becoming*. Routledge, 2023. <Blake (2024, Adventures in Becoming)>

“In this unique book, Jason Wright analyses William Blake’s *Illustrations of the Book of Job* and shows their relevance in clinical psychoanalysis and psychotherapy with groups and individuals, especially while working with patients who have experienced trauma and addiction” (Publisher’s description).

Youngquist, Paul Bruce. “[Criticism and the Experience of Blake’s Milton](#).” *SEL* 30.4 (1990): 555-71. <BBS 694>

“[Freud] cannot accommodate a poem like *Milton* precisely because it underestimates [the world of experience]” (555). “An adequate criticism of this activity must begin with Blake, but it cannot stop there. It must continually come to terms with what was and is the experience of *Milton*” (569).

⁵⁶⁵ London: Macmillan Press (1983), <BBS 675, WBHC 2841-42>.

Race, Slavery, (Post-)Colonialism, and Orientalism

Introductions

Kitson, Peter J. "Romanticism and Colonialism: Races, Places, Peoples, 1785-1800." *Romanticism and Colonialism: Writing and Empire, 1780-1830*. Ed. Tim Fulford and Peter J. Kitson. Cambridge, UK, and New York: Cambridge University Press, 1998. 13-34.

A good overview of issues tied to British colonialism. Blake is discussed on pp. 27-29.

Studies

Almeida, Joselyn M. "[British Romanticism and Latin America, 2: Atlantic Revolution and British Intervention.](#)" *Literature Compass* 7-8 (2010): 731-52.⁵⁶⁶

The first part of the article considers Blake's knowledge and portrayal of Latin America, suggesting that the "Lion in Peru" in *America* alludes to the "armed campaigns that Tupac Amaru, the Cataris, and Tupac Catari waged against Spanish administrators" in the early 1780s (734).

Ault, Donald. "Where's Poppa? Or, the Defeminization of Blake's 'Little Black Boy.'" [Out of Bounds: Male Writers and Gender](#). Ed. Laura Claridge and Elizabeth Langland. Amherst: University of Massachusetts Press, 1990. 75-91. <BBS 356, WBHC 1572>

A detailed reading of the poem's arguments about gender and race, emphasizing the disappearance of the mother from the poem and the boy's fantasy of the father. The essay includes a postscript by Ault that reflects on his use of "antipatriarchal" and 'feminist' discourse" (87).

Bailey, Penny. "[The Aestheticization of Korean Suffering in the Colonial Period: A Translation of Yanagi Sōetsu's Chōsen no Bijutsu.](#)" *Monumenta Nipponica* 73.1 (2018): 27-85. <Blake (2019)>

An introduction to and a translation of Yanagi Sōetsu's *Chōsen no Bijutsu* that includes a substantial discussion of Blake's influence on critiques of Japanese colonial expansion between 1919 and 1923.

Behrisch, Erika. "[The Great Map of Mankind': Corporeal Cartography and the Route to Discovery in William Blake's Milton.](#)" *English Studies in Canada* 27 (2001): 435-58. <WBHC 1597>

In *Milton* Blake inverts the established conventions of the travel narrative to offer a critique of the genre: in both the text and illuminations Blake shows us the limitations of linearity, the danger of sensationalism, and the problems inherent in defining the 'self' through the 'other'" (abstract).

Bindman, David M. "[Blake's Vision of Slavery Revisited.](#)" *Huntington Library Quarterly* 58.3-4 (1995): 373-82. <WBHC 2177>

Considers Blake's portrayal of race in *Visions of the Daughters of Albion*, "The Little Black Boy," and *The Song of Los*, challenging, at times, David V. Erdman's influential essay, "[Blake's Vision of Slavery.](#)"

⁵⁶⁶ Not recorded in *WBHC* or *Blake*.

Bindman, David. [*Mind-Forg'd Manacles: William Blake and Slavery*](#). With an essay by Darryl Pinckney. London: British Museum/Hayward Gallery Publishing, 2007. <WBHC 1359-60>

Catalogue for the exhibition held at the Ferens Art Gallery, Hull, from 7 Apr. to 20 May 2007; at the Burrell Collection, Glasgow, from 3 Nov. 2007 to 6 January 2008; and at the Whitworth Art Gallery, Manchester, from 26 Jan. to 6 Apr. 2008. The exhibition commemorated both the 200 years since the abolishment of the slave trade and the 250 years since Blake's birth. Includes:

Bindman, David. "William Blake and Slavery." 10-21.

Pinckney, Darryl. "In My Original Free African State." 22-28. On Thomas Clarkson and Olaudah Equiano, touching slightly on Blake.

Connolly, Tristanne J. "The Authority of the Ancients: Blake and Wilkins' Translation of the *Bhagvat-Geeta*." [*The Reception of Blake in the Orient*](#). Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 145-58. <WBHC 1857-62>

On Blake's lost painting, "The Bramins," suggesting that Blake was "a proponent of an Orientalism outmoded by the time of his exhibition in 1809, but exemplified in the 1785 [translation of the *Bhagvat-*]Geeta" (146). "Instead of the growing imposition of British culture on Indians, [Blake] opts for outdated syncretism which allows him to see Indians and Britons as originally alike (148).

Davies, Keri. "[*George Whitefield, the Moravians, and 'Andrew the Negro boy.'*](#)" [*Index Rerum*](#). 18 Jan. 2024.⁵⁶⁷

"The paper explores Whitefield's motives in entrusting 'Andrew the Negro Boy' to Moravian care, expands on previous accounts, and shows how this relates to other episodes in Whitefield's relationship with the Moravian Church before the decisive violent break following the publication of his *Expostulatory Letter* of 1753. In addition to my text presented in Bethlehem PA, I have added comments (*Scholia*) not explored on that occasion and a biographical listing (*Prosopography*) of persons mentioned in the text" (par. 3). These persons include Catherine Blake, Blake's mother.

De Almeida, Hermione, and George H. Gilpin. "Blake's Prophecies Against Empire" and "Blake's 'Indian' Epic." [*Indian Renaissance: British Romantic Art and the Prospect of India*](#). Adershot and Burlington, VT: Ashgate, 2005. 271-79. 280-86.⁵⁶⁸

On Blake's views of empire, India, and his use of Hindu mythology and art.

Easton, Will. "William Blake and the Culture of Slavery in the Late 1780s and 1790s." *Blake Journal* 9.1-2 (2005): 38-60. <WBHC 1755>

"About the extent to which *Visions of the Daughters of Albion* and "The Little Black Boy" from *Innocence* 'were influenced by a poetic and cultural context of slavery,' with 'some possible sources of African influence on Blake'" (WBHC 1755).

⁵⁶⁷ "A version of this paper was presented to the Bethlehem Conference on Moravian History & Music in Bethlehem PA in October 2010" (Davies, par. 1).

⁵⁶⁸ Not recorded in WBHC.

Edwards, Paul. “[An African Literary Source of Blake’s ‘Little Black Boy?’](#)” *Research in African Literatures* 21.4 (1990): 179-81. <BBS 460>

Suggests that the scene between the child and mother in “The Little Black Boy” is drawn from *A Narrative of the Most Remarkable Particulars of the Life of James Albert Ukawsaw, An African Prince* (Bath, 1774).

Erdman, David V. “[Blake’s Vision of Slavery](#).” *Journal of the Warburg and Courtauld Institutes* 15.3-4 (1952): 242-52.⁵⁶⁹ <BB #1569, WBHC 1993>

A foundational article on *The Visions of the Daughters of Albion* and the Stedman commercial engravings and what they suggest about Blake’s views of race and slavery. It is most substantially challenged in David Bindman’s “[Blake’s Vision of Slavery Revisited](#).”

Erle, Sibylle. “Representing Race: The Meaning of Colour and Line in William Blake’s 1790s Bodies.” [The Reception of Blake in the Orient](#). Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 87-103. <WBHC 1857-62>

An important essay examining Blake’s depictions of race in light of eighteenth-century race science, with a focus on Patrus Camper (1722-89), Johann Caspar Lavater, and Emanuel Swedenborg in particular. She discusses “The Little Black Boy” and the commercial engravings.

Ford, Talissa J. “[‘Jerusalem is scattered abroad’: Blake’s Ottoman Geographies](#).” *Studies in Romanticism* 47.4 (2008): 529-48. <WBHC 2023>

“I suggest that the imaginary process proposed in *Jerusalem* is the move by which the visionary city *becomes* the material city” (530).

Gallant, Christine. “[Blake’s Coded Designs of Slave Revolts](#).” *Wordsworth Circle* 42.3 (summer 2011): 212-17.

She suggests that the Continental Prophecies, in their designs especially, depict the Haitian Revolution and were influenced by the Stedman designs.

Gilroy-Ware, Cora. *The Classical Body in Romantic Britain*. New Haven: Yale University Press, 2020. <Blake (2022)>

An important reexamination of notions and displays of the classical body that engages with religion and race. Blake and many members of his artistic milieu (George Cumberland, Joseph Farington, Henry Fuseli, John Gibson, Thomas Lawrence, Joshua Reynolds, William Sharp, Benjamin West, and Johann Joachim Winckelmann) are referenced throughout, but Thomas Banks (“Hidden Dreams,” 31-67) and John Flaxman (“Poetic Departures,” 69-113) receive extended, detailed analysis.

Griffith, Michael. “William Blake and the Post-Colonial Imagination in Australia.” *Literary Canons and Religious Identity*. Ed. Erik Borgman, Bart Philipsen, and Lea Verstricht. Aldershot: Ashgate, 2004. 127-39. <WBHC 2107>

⁵⁶⁹ Incorporated in Erdman’s [Blake: Prophet Against Empire](#) (1954), <BB #1561, BBS 463, WBHC 1990-93>.

"I want to focus on two late 20th-century authors who embody a post-colonial response to Blake's vision of colonial injustice: Patrick White [(1912-1990)] and David Malouf [(1934-)]" (129).

Gourlay, Alexander S. "["Art Delivered": Stothard's *The Sable Venus* and Blake's *Visions of the Daughters of Albion*.](#)" *Journal of Eighteenth-Century Studies* 31.4 (2008): 529-50. <WBHC 2095>

Suggests that *Visions* may be responding to Thomas Stothard's lost painting, "The Voyage of the Sable Venus," which illustrated Isaac Teale's poem, "The Sable Venus: An Ode" (1794).

Gugelberger, Georg M. "[Blake, Neruda, Ngugi wa Thiong'o: Issues in Third World Literature.](#)" *Comparative Literature Studies* 21.4 (1984): 463-82. <BBS 496>

On Blake's influence on Neruda and on the parallels between Blake and Thiong'o in *Petals of Blood* (1977). The Blake section highlights "London," "The Little Black Boy," and *Visions*. "From Blake (and certainly from others as well) Neruda and Ngugi wa Thiong'o have learned the true voice of solidarity, the overcoming of formal isolation as well as human isolation, the move from the 'I' through the eye to the 'WE'" (479).

Gurton, Wachter, Lily. "[Blake's 'Little Black Thing': Happiness and Injury in the Age of Slavery.](#)" *ELH* 87.2 (2020): 519-22. <Blake (2021)>

A very significant reading of the line "because I am happy" from "The Chimney Sweeper" of *Experience*: "I take the discomfort of trying to make sense of this perplexing line as a prompt for exploring the politics of joy in the 1790s, particularly in British writing about slavery and abolition" (520).

Haresnape, Geoffrey. "William Blake and South Africa." *South African National Gallery/Suid Afrikaanse Nasionale Kunsmuseum Quarterly Bulletin* (Sep. 1980): 5-10. <WBHC 2128>

Readings of "Little Black Boy" and other works and their implications for apartheid South Africa. "In South Africa today [1980] Blake is disquieting."

Islam, Md. Monirul. "For the darkness of Asia was startled': Blake and the East." [Oriental Wells: The Early Romantic Poets and Their Eastern Muse.](#) New Delhi: Bloomsbury Indian, 2021. 73-105. <Blake (2022)>

Considers the influence of Orientalist "scholars, travelers, and painters" (14) on Blake and his views of Hinduism, Indian, Islam, and Mohammad in light of [Blake's] own "Angelo-centric and Christo-centric conception of the world" (15).

Johnson, Mary Lynne. "[Coleridge's Prose and a Blake Plate in Stedman's Narrative: Unfastening the 'Hooks & eyes' of Memory.](#)" *Wordsworth Circle* 13.1 (1982): 36-38. <BBS 527>

On Coleridge's references to reading Stedman and his possible reaction to the engraving, "A Negro hung alive by the Ribs to a Gallows."

Larrissy, Edward. "[Blake's Orient.](#)" *Romanticism* 11 (2005): 1-13. <WBHC 2312>

Tries "to make sense of Blake's scattered references to 'oriental' phenomena" in light of "modern discussions of 'Orientalism', including, of course, [Edward] Said's" (1).

Lee, Debbie. "Intimacy as Imitation: Monkeys in Blake's Engravings for Stedman's *Narrative*." [*Slavery and the Romantic Imagination*](#). Philadelphia: University of Pennsylvania Press, 2002. 66-119. <WBHC 2316>

Examines Blake's engravings of monkeys in light of "the new accounts of race science published in London in the time" (72).

Lezra, Esther. "'Neptune': Literal and Visual Translations of Black Revolution into White." [*The Colonial Art of Demonizing Others: A Global Perspective*](#). New York: Routledge, 2014. 23-50.

Suggests that Neptune, the man being tortured in the engraving, "The Execution of Breaking on the Rack," is part of the inspiration for Orc.

Linebaugh, Peter, and Marcus Rediker. "Blake's African Orc." "Conclusion: Tyger! Tyger!" [*The Many-Headed Hydra: Sailors, Slaves, Commoners, and the Hidden History of the Revolutionary Atlantic*](#). Boston: Beacon Press, 2000. 327-54. <WBHC 2334>

The section on Blake in the conclusion reads his depictions of slavery and revolution in the Stedman illustrations and the Continental Prophecies in terms of the Black Atlantic.

MacDonald, D. L. "[Pre-Romantic and Romantic Abolitionism: Cowper and Blake](#)." *European Romantic Review* 4.2 (1993): 163-82. <WBHC 2357>

On Cowper's "Pity for Poor Africans," Blake's "The Little Black Boy," and their relationship to abolitionism and especially Thomas Clarkson's *Essay on the Slavery and Commerce of the Human Species, particularly the African* (1786).

Makdisi, Saree. "[Afterword: Palestine is Everywhere](#)." *Studies in Romanticism* 62.2 (2023): 311-16. <Blake (2024)>

"Blake's vision of building Jerusalem in England—in lines that are repeated in song to this very day—may be the best known of these references to Palestine in Romanticism, but they are in a sense the exception that proves the rule. For if most gestures to Palestine at the time and through the nineteenth century see it as a blank space that could simply be appropriated, Blake's interests actually lie in England, not in Palestine itself" (312).

Makdisi, Saree. "Blake and the Ontology of Empire." [*Blake and Conflict*](#). Ed. Sarah Haggarty and Jon Mee. Basingstoke: Palgrave Macmillan, 2009. 12-26. <WBHC 2113-15>

Considers Blake's complex relationship to Orientalism and Empire, with references to his view of the Qur'an (14).

Matthews, Susan. "Africa and Utopia: Refusing a 'local habitation.'" [*The Reception of Blake in the Orient*](#). Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 104-20. <WBHC 1857-62>

Contrasts Blake's depictions of Africa and Africans within his poetry (including "Little Black Boy") with writers, including George Cumberland, Swedenborgians, William Hayley, John Stedman, Ottobah Cugoano, Olaudah Equiano, and others.

Mitchell, W.J.T. "Idolatry: Nietzsche, Blake, Poussin." [*Seeing through Race*](#). Cambridge: Harvard University Press, 2012. <WBHC 2422>

Considers idolatry and the process of othering in the religions of the Book as constituent of race and racism, with discussions of Nietzsche, Blake, and Poussin.

Moyer, James F. “[The Daughters Weave their Work in loud cries': Blake, Slavery, and Cotton.](#)” *Blake: An Illustrated Quarterly* 48.3 (winter 2014-15): 33 par. <WBHC 1741>

Emphasizes the place of cotton and textiles in Blake's depictions of slavery, especially in *Visions of the Daughters of Albion*.

Nichols, Ashton. “An Empire of Exotic Nature: Blake's Botanic and Zoomorphic Imagery.” [The Reception of Blake in the Orient](#). Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 121-33. <WBHC 1857-62>

Looks at representations of Asian flora and fauna as “battlegrounds for ideological and cultural discourse tied to the expansion of empire” (122), and how Blake engages with it, discussing the designs of “The Blossom,” “Infant Joy,” “The Tyger,” and the frontispiece to *For the Sexes*.

Okada, Kazuya. “‘Typhon, the lower nature’: Blake and Egypt as the Orient.” [The Reception of Blake in the Orient](#). London: Continuum, 2006. 29-37. <WBHC 1857-62>

On Blake's Egyptian imagery, particularly in Blake's commercial engravings, *Fertilization of Egypt* and *Tornado*, for Erasmus Darwin's [Botanic Garden](#) (1791).

Otto, Peter. “[Negotiating the ‘Holy Land’: Cross-Cultural Encounters from Bonaparte to Blake.](#)” *Postcolonial Studies* 23.3 (2020): 404-29. Special issue: “Catalysts of Change: Colonial Transformations of Anglo-European Literary Culture in the Long Eighteenth Century.” <*Blake* (2021)>

Positions Blake within Napoleonic-era engagements with “the Holy Land.”

Peh, Li Qi. “[Stedman's Horror, Blake's Indifference.](#)” *ELH* 90.2 (2023): 367-91. <*Blake* (2024)>

Argues that Stedman relied on Blake's engraving to lessen the horror that the pro-slavery William Thompson's rewriting of Stedman's text sought to elicit.

Perris, Jonathan. “[God Lives in the Sun: The Critique of Evangelical Abolitionism in William Blake's ‘The Little Black Boy.’](#)” *European Romantic Review* 34.6 (2023): 629-45. <*Blake* (2024)>

“The essay argues that Blake's poem speaks not with conventional abolitionist rhetoric, nor with oft-suggested ambiguity, inconsistency, or racism, but rather with intense criticism of the Eurocentric evangelical discourse that came to inform abolitionist campaigns and of the resultant African-European voice constructed in texts such as *The Interesting Narrative* [of Olaudah Equiano]” (abstract).

Phillips, John. “Blake's Question (from the Orient).” [The Reception of Blake in the Orient](#). Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 288-300. <WBHC 1857-62>

“[A]n attempt to think how a response to the rubric ‘Blake in the Orient’ could avoid *begging a question*” (298).

Primeau, Ronald. “[Blake's Chimney Sweeper as Afro-American Minstrel](#).” *Bulletin of the New York Public Library* 78.4 (summer 1975): 418-30. <BB #A2462>

“I shall describe Blake’s ways of dealing with oppression primarily as they are depicted in his characterization of the sweep, and suggest, by way of analogy, some tentative connections between Blake’s theme of overcoming servitude and similar themes in the long tradition of Afro-American literature—connections that advance our understanding of both Blake’s poems and modern Afro-American literature” (418).

Richardson, Bruce Alan. “[Colonialism, Race, and Lyric Irony in Blake’s The Little Black Boy](#).” *Papers on Language and Literature* 26 (1990): 233-48 <BBS 621, WBHC 2581-82>⁵⁷⁰

“In Blake’s representation of a black child’s attempt to challenge a crippling ideology through the creative subversion[,] the English reader—child or adult—could find a discursive site for opposition and a rare lesson in dissent” (246).

Rubenstein, Anne, and Camilla Townsend. “Revolted Negroes and the Devilish Principle: William Blake and Conflicting Visions of Boni’s Wars in Surinam, 1772-1796.” [Blake, Politics, and History](#). Ed. Jackie DiSalvo, G.A. Rosso, and Christopher Z. Hobson. New York: Garland Publishing, 1998. 273-98. <WBHC 1950-53>

A very thoughtful essay that, in addition to considering Stedman’s *Narrative*, Blake’s illustrations, and various anti-slavery discourses, highlights the wars led by Boni and the Aluku and the impact slavery and colonialism still have on their descendants today.

Sato, Hikari. “Blake, Hayley, and India: On *Designs to a Series of Ballads* (1802).” [The Reception of Blake in the Orient](#). Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 134-44. <WBHC 1857-62>

“Focusing on *Designs to a Series of Ballads* written by Hayley and published by Blake in 1802, I will work from the initial premise that Hayley used Indian motifs in the *Designs* to commemorate his son who had died in 1800 and that Blake became familiar with India through the collaboration with his erudite patron” (135).

Simpson, David. “[Which Newton for the British Library?](#)” *Blake: An Illustrated Quarterly* 28.2 (fall 1994): 77-78. <WBHC 1653>

Suggests the possibility that Blake’s “Newton” may be partly based on a scene from John Newton’s *Authentic Narrative* (1764) wherein the abolitionist is doing geometry in the sand.

Smith, Bernard. [European Vision and the South Pacific](#). 2nd ed. New Haven and London: Yale University Press, 1985. 173-75.⁵⁷¹ <BBS 641-42>

⁵⁷⁰ Rpt. as “Blake, Children’s Literature, and Colonialism.” in Alan Richardson, *Literature, Education, and Romanticism: Reading as Social Practice, 1780-1832* (Cambridge: Cambridge University Press, 1994), 153-66, <WBHC 2581>.

⁵⁷¹ Developed from Smith’s essay with [the same title](#) in *Journal of the Warburg and Courtauld Institute* 13.1-2 (1950), 65-100, <BB #2717, BBS 641-42>.

A brief but important examination of Blake's commercial engraving, *A Family of New South Wales*, in the context of European depictions of Pacific Islanders, with references to James Basire, John Hunter, Giovani Battista Cipriani, and Francesco Bartolozzi.

Stevens, Bethan. “‘Woes & . . . sighs’: Fantasies of Slavery in *Visions of the Daughters of Albion*.
Queer Blake. Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2010. 140-52. <WBHC 1801-03>

Important reading that decenters white, heterosexual interpretations of the poem to suggest: “Much remains to be discovered about the curious moments of interface between queer desire and queer race in *Visions*” (150).

Stevenson, Warren. “[The Image of Canada in Blake's America a Prophecy](#).” *Blake: An Illustrated Quarterly* 27.3 (1993-94): 72-74. <WBHC 1647-48>

Suggests the woman's hair on pl. 16 alludes to Niagara Falls and the passage of a 1793 bill by the legislature of the province of Upper Canada (later Ontario) seeking to abolish slavery and to make enslaved persons fleeing to Canada free (in opposition to the U.S.'s 1793 Fugitive Slave Law).

Stevenson, Warren. [Untitled Note.] *Blake: An Illustrated Quarterly* 29.1 (summer 1995): 24-25. <WBHC 1658>

Builds on David Simpson's “[Which Newton for the British Library?](#)” to suggest that the Newton in *America* may be a conflation of the physicist and the abolitionist as well.

Sultan, Muthanna Mohammed. “[Colonialism Revisited: Reading in Selected Poems of the Nineteenth Century](#).” *Al-Ustath* 224.1 (2018): 165-78. In English (abstracts in English and Arabic). <*Blake* (2019)>

A reading of Blake's, Coleridge's, Tennyson's, and Kipling's views of colonialism, focusing on, for Blake, “The Tyger” and “The Little Black Boy.” Blake “does his best in revealing and portraying the status quo of his colonial society” (170).

Thomas, Helen. “William Blake: Spiritualism and Abolitionism” in “Romanticism and Abolitionism: Mary Wollstonecraft, William Blake, Samuel Taylor Coleridge, and William Wordsworth” and “John Stedman's Redemption and the Dynamics of Miscegenation” in “Cross-Cultural Contact: John Stedman, Thomas Jefferson and the Slaves.” [Romanticism and Slaves Narratives: Transatlantic Testimonies](#). Cambridge: Cambridge University Press, 2000. 114-24. 125-33. <WBHC 2759-60, 3051>

Blake's and Stedman's relationships to slavery, racism, and abolitionism are discussed briefly in two adjacent sections in different chapters, with Blake's commercial illustrations for Stedman referenced in both.

Vine, Stephen. “‘That Mild Beam’: Enlightenment and Enslavement in William Blake's *Visions of the Daughters of Albion*.
[The Discourse of Slavery: Aphra Behn to Toni Morrison](#). Ed. Carl Plasa and Betty J. Ring. New York: Routledge, 1994. 40-63. <WBHC 2804>

“[E]xamines the critical energies in *Visions*' account of the body, sexuality and slavery, and maps the struggle of the poem to expose structures of sexual and colonial enslavement in the name of a visionary enlightenment” (41).

Welch, Dennis M. “[Essence, Gender, Race: William Blake's Visions of the Daughters of Albion](#).” *Studies in Romanticism* 49.2 (spring 2010): 105-31. <WBHC 2844>

“Oothoon possesses both an enduring identity (a personal ‘essence’), inherent and manifest in her imaginative body and its significant valuations, and? consistent with her essence—a self oppressed by, yet capable of resisting and even developing in response to, such constraints as slavery, rape, cultural ideology and social judgment” (109).

White, R.S. “Slavery as Fact and Metaphor: William Blake and Jean Paul Marat.” [Natural Rights and the Birth of Romanticism in the 1790s](#). Basingstoke and New York: Palgrave, 2005. 168-95. <WBHC 2848>

“Blake was virtually alone in seeing slavery as a paradigm for all injustice” (169).

Worrall, David. “Thel in Africa: William Blake and the Post-colonial, Post-Swedenborgian Female Subject.” [The Reception of Blake in the Orient](#). Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 17-28.⁵⁷² <WBHC 1857-62>

Argues that “*The Book of Thel*’s structure, which is organized around a narrative of her modes of refusal, can be contextualized with reference to Swedenborgian principles of conjugal love and their proposed west African colony” (17).

⁵⁷² The same essay is also published in [Blake, Nation and Empire](#), ed. Steve Clark and David Worrall (2006), <WBHC 1866-69>

Reception Studies (See also [Blake and Artists](#); [Blake and Writers and Publishers](#); and [Blake and Musicians](#))

Introductions

Barbeau, Jeffrey W., ed. *The Cambridge Companion to British Romanticism and Religion*. Cambridge: Cambridge University Press, 2021. <Blake (2022, 2025)>

An interesting collection of essays, many of which make brief references to Blake.

Clark, Steve. "Asian Romanticism: Construction of the Comparable." *British Romanticism in Asia: The Reception, Translation, and Transformation of Romantic Literature in India and East Asia*. Ed. Alex Watson and Laurence Williams. Singapore: Palgrave Macmillan-Springer, 2019. 387-94. <Blake (2020)>

A useful overview of the reception of Romanticism in Asia, with a well-informed section on Blake.

Erle, Sibylle, and Keri Davies. "Early Reception." *William Blake in Context*. Cambridge: Cambridge University Press, 2019. 79-86. <Blake (2020, 2021, 2022, 2025)>

Whittaker, Jason. "Late Reception." *William Blake in Context*. Cambridge: Cambridge University Press, 2019. 87-93. <Blake (2020, 2021, 2022, 2025)>

Studies

Agnes, Peter. "[The Reception of Blake in Hungary](#)." *Blake: An Illustrated Quarterly* 34.3 (winter 2000-01): 68-81. <WBHC 1685>

Considers Blake's reception in Hungary in the twentieth century, highlighting particularly the etchings of Béla Kondor (1931-72).

§ Albu, Paul-Cristian. "The Reception of William Blake's Work by the Eyes of a Romanian post-1989 Literary Critic." *Journal of Romanian Literary Studies* 38 (2024): 571-75. In Romanian (abstract in English). <Blake (2025)>

"Through this short article, we are interested in observing how Romanian literary critic plans to interpret William Blake's work in a Romanian context. This writer manages to express his objectivity when speaking of the reception of William Blake's work in the current Romanian context. We are astonished to see this writer's analytical thinking, mathematical precision, and how this writer compounds his structural work. By reading his book, we can observe the differences in interpretation in a heteroclitic literary context, Romanian vs English" (abstract).

Almeida, Joselyn M., and Sara Medina Calzada. "Romanticism's Pan-Atlantic Life: Blake, Shelley, and Byron in José Joaquín de Mora's *Meditaciones Poéticas* (1826)." *Painting Words: Aesthetics and the Relationship between Image and Text*. Ed. Beatriz González-Moreno and Fernando González-Moreno. New York: Routledge, 2020. 146-60. <Blake (2021)>

"This chapter explores William Blake's first foray in America with the publication of José Joaquín de Mora's *Meditaciones Poéticas* (London, 1826), a collection of poems about death and the afterlife illuminated and inspired by Blake's designs for Robert Blair's *The Grave*" (abstract).

Atkinson, Rosalind. “A Japanese Blake: Embodied Visions in William Blake’s *The Marriage of Heaven and Hell* (1790) and Tezuka Osamu’s *Phoenix* (1967–88).” [British Romanticism in Asia: The Reception, Translation, and Transformation of Romantic Literature in India and East Asia](#). Ed. Alex Watson and Laurence Williams. Singapore: Palgrave Macmillan-Springer, 2019. 341-60. <*Blake* (2020)>

Focusing on Blake and Tezuka Osamu’s *Phoenix*, argues that, taken outside his immediate historical context, Blake can function as “a free-floating figure” who “can also facilitate creative appropriation in cultures outside the one of origin” (356).

Bailey, Penny. “[The Aestheticization of Korean Suffering in the Colonial Period: A Translation of Yanagi Sōetsu’s Chōsen no Bijutsu](#).” *Monumenta Nipponica* 73.1 (2018): 27-85. <*Blake* (2019)>

An introduction to and a translation of Yanagi Sōetsu’s *Chōsen no Bijutsu* that includes a substantial discussion of Blake’s influence on critiques of Japanese colonial expansion between 1919 and 1923.

Baird, John. “[Blake’s Painting at the Royal Academy, 1784: A Reference](#).” *Notes and Queries* 40.4 (1993): 458. <*WBHC* 1577>

Records a previously unnoticed review of Blake’s “War Unchained by an Angel, Fire, Pestilence and Famine Following” in the *Morning Chronicle* on 17 May 1784.

Bakić, Tanja. “[William Blake the Designer: The Reception of Robert Blair’s Grave in Serbia](#).” *Literature Compass* 19.7 (2022): 13 pp. <*Blake* (2023)>

“The aim of this article is to bring the figure of William Blake the designer closer to the Serbian reader, and to set it apart from the previously dominant figure of Blake the poet, when it comes to his reception in that country” (abstract).

Balakian, Anna. “The Literature Fortune of Willliam Blake in France.” *Modern Language Quarterly* 17.3 (1956): 261-72. <*BB* #1120>

Covers Blake’s reception in France from Pierre Berger’s *William Blake, Mysticisme et Poésie* (1907) to Denis Saurat’s *William Blake: Critique et Interprétation* (1954), including the 1937 exhibition of Blake and Turner at the Bibliothèque Nationale and Gide’s translation of *The Marriage of Heaven and Hell*. There is a bibliography covering French publications on Blake through 1955.

For a more recent consideration of Blake’s reception in France, see Gilles Soubigou and Yann Tholoniat’s “[The Reception of Blake in France: Literature and the Visual Arts](#).”

Barton, Anna. “Perverse Forms: Reading Blake’s Decadence.” [Decadent Romanticism: 1780–1914](#). Ed. Kostas Boyiopoulos and Mark Sandy. Farnham: Ashgate, 2015. 15-26. <*WBHC* 1584>

Considers Blake and decadence through Charles Algernon Swinburne’s [interpretation](#) of Blake.

Bentley, G.E., Jr. *Blake Records*. 1969. 2nd ed. New Haven: Yale University Press, 2004. See also Bentley’s [Addenda](#) (2004-2017).

The authoritative source for most of the known, historical facts about Blake’s life. It also includes genealogies, maps, all the pre-1863 biographies of Blake, a description of the

residences associated with Blake, Blake's accounts, a list of the engravings by and after Blake, a list of where Blake's poetry was reprinted between 1806 and 1849, and list of other William Blakes living in London between 1740 and 1830. Abbreviated in scholarship as *BR* or *BR* (2).

Updates and corrections can be found both in Bentley's [Addenda](#) (2004-2017) at *Blake: An Illustrated Quarterly* and in *WBHC* (beginning on page 3075).

Bentley, G.E., Jr. "[The Vicissitudes of Vision: The First Account of William Blake in Russian.](#)" *Blake: An Illustrated Quarterly* 10.4 (spring 1977): 112-14. <BBS 381>

Notes the first article on Blake in Russia, which was published in 1834 and adapted Cunningham's [Life](#): "Artist-Poet-Sumassheshii: zhizn Vil'yama Bleka [Artist-Poet-Madman: Life of William Blake]," *Teleskop* [Telescope: A Journal of Contemporary Enlightenment], Vol.22 (Moscow: Printed by P. Stepanov, Published by Nikolai Nadezhdin, 1834), 69-97" (113).

Bentley, G.E., Jr., ed. *William Blake: The Critical Heritage*. London and Boston: Routledge & Kegan Paul, 1975. <BB #A1181, WBHC 1621-22>

Excerpts contemporary commentary on Blake and his works from the first edition of [Blake Records](#), arranging them here by works rather than by date. It also includes the biographies and obituaries of Blake before Gilchrist's [Life of Blake](#) (all of which is now included in the second edition of [Blake Records](#)) and the then known references to Blake from 1831 to 1862.

Bentley, G.E., Jr. "[I hear a voice you cannot hear': Madness, Blake, and the Magazin für die Literatur des Auslandes \(1833\).](#)" *Notes and Queries* 58.1 (2011): 66-73. <WBHC 1607>

The first reprint of a German article on Blake, derived largely from [Smith](#) and [Cunningham](#), that highlights Blake's madness and visions.

Bentley, E.B. "[Vision in Fiction: Two Novels about William Blake.](#)" *Blake: An Illustrated Quarterly* 12.3 (winter 1978-79): 209-11. <BBS 387>

About *William Blake, or The English Farmer* (London: John Masters, 1848) by Rev. W.E. Heygate, which is not about Blake, and *The Gates of Paradise* (London: Oxford University Press, 1974) by Peter Carter, which is.

Bentley, G.E., Jr. "[The Vicissitudes of Vision: The First Account of William Blake in Russian.](#)" *Blake: An Illustrated Quarterly* 10.4 (spring 1977): 112-14. <BBS 381>

Notes the first article on Blake in Russia, which was published in 1834 and adapted Cunningham's [Life](#): "Artist-Poet-Sumassheshii: zhizn Vil'yama Bleka [Artist-Poet-Madman: Life of William Blake]," *Teleskop* [Telescope: A Journal of Contemporary Enlightenment], Vol.22 (Moscow: Printed by P. Stepanov, Published by Nikolai Nadezhdin, 1834), 69-97" (113).

Bertholf, Robert J., and Annette S. Levitt, ed. [William Blake and the Moderns](#). Albany: State University of New York Press, 1982. <BBS 370, WBHC 1625-26>

A collection of original essays that consider Blake's influence on Modern literature beginning with Whitman.

Bidney, Martin. "[A Russian Symbolist View of William Blake](#)." *Comparative Literature* 39.4 (1987): 327-39. <BBS 372>

"About Konstantin Bal'mont's short essay on Blake in *Gornaja Vershiny [Mountain Summits]* (1906)" (BBS 372). Bal'mont suggests Blake was a precursor to Symbolists, and Bidney compares Bal'mont's descriptions of Blake with those of Yeats.

Budziak, Anna. "Genius and Madness Mirrored: Rossetti's and Yeats' Reception of William Blake." [Crossroads in Literature and Culture](#). Ed. Jacek Fabiszak, Ewa Urbaniak-Rybicka, and Bartosz Wolski. Berlin: Springer, 2012. 281-91. <WBHC 1809>

"This paper aims at sketching the vicissitudes of Rossetti's and Yeats's attempts to make Blake's work accessible to a wider readership" (abstract).

Butlin, Martin. "[Paolozzi's Newton](#)." *Blake: An Illustrated Quarterly* 27.2 (fall 1993): 44-45. <WBHC 1646>

On the controversy over Paolozzi's statue of Newton, now outside of the British Library, which was conducted in *The Times* between Aug. 1992 and Mar. 1993.

Calonne, David Stephen. *The Beats in Mexico*. New Brunswick: Rutgers University Press, 2022. <Blake (2023)>

Slight references to Blake's influence on Ginsberg, but also, in terms of reception, to Blake's place in the anthology *America a Prophecy: A New Reading of American Poetry from Pre-Columbian Times to the Present* (1973) (12).

Cherry, Charles L. "[William Blake and Mrs. Grundy: Suppression of Visions of the Daughters of Albion](#)." *Blake: An Illustrated Quarterly* 4.1 (Aug. 1970): 6-10. <BB #1217.58>

Details Victorian views of *Visions* and its depictions of sexuality that kept it from being published in print until the Yeats and Ellis edition of 1893. Focuses much on Swinburne's anger at Macmillan (the publisher of Gilchrist's *Life*), and Anne Gilchrist's efforts to mediate between Swinburne and the Rossettis, on the one hand, and Macmillan, on the other.

Clark, Steve, and Jason Whittaker, ed. [Blake, Modernity and Popular Culture](#). Basingstoke: Palgrave, 2007. <WBHC 1861-63>

A collection largely focused on Blake's reception.

Clark, Steve, and Masashi Suzuki, ed. [The Reception of Blake in the Orient](#). 2006.

Along with [Blake Studies in Japan](#), a key collection of essays on Blake's reception in east Asia.

Clark, Steve, Tristanne Connolly, and Jason Whittaker, ed. [Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture](#). Basingstoke: Palgrave Macmillan, 2012. <WBHC 1871-73>

A substantial collection of essays on Blake's twentieth-century reception.

Davies, Keri. “[Blake in the Times Digital Archive](#).” *Blake: An Illustrated Quarterly* 41.1 (summer 2007): 45-46. <WBHC 1712>

Notes the reference to Blake in a 3 Jan. 1829 article in the *Times*.

Deck, Raymond H., Jr. “[An American Original: Mrs. Colman's Illustrated Printings of Blake's Poems, 1843-44](#).” *Blake: An Illustrated Quarterly* 11.1 (summer 1977): 4-18. <BBS 382>

“Between 1843 and 1845, Pamela Chandler Colman, an American Swedenborgian active in the production of children's books, was responsible for printing in four separate publications nine different poems from Blake's *Songs of Innocence*” (4). Shows that the reprintings had illustrations based on Blake's original designs and suggests that Colman may have seen Robert Balmanno's copy U.

Deck, Raymond H., Jr. “[‘Blake, William’ in the New American Cyclopedia \(1861\)](#).” *Blake: An Illustrated Quarterly* 12.1 (summer 1978): 68-69. <BBS 384>

A pre-Gilchrist biography of Blake that drew on [Cunningham](#) and that was “probably” by Charles A. Dana who “had edited the *Household Book of Poetry* [(1857, [1859](#))], in which he included four of Blake's *Songs* and “My Silks” from *Poetical Sketches* (68).

Deck, Raymond H., Jr. “[Mr. Rudall, The Flautist: An Authentic Blake Anecdote](#).” *Blake: An Illustrated Quarterly* 11.2 (fall 1977): 123. <BBS 383>

On an anecdote about Blake during his time living at 3 Fountain Court when he was visited by “Mr. Rudall, the flautist” (123), which was published by the Swedenborgian James Spilling in “Blake the Visionary,” *New Church Magazine*, 6 (1887), 209. Deck suggests the anecdote came down to Spilling from Charles Augustus Tulk to J.J. Garth Wilkinson.

Deck, Raymond H., Jr. “[Unnoticed Printings of Blake's Poems, 1825-1851](#).” *Blake: An Illustrated Quarterly* 10.4 (spring 1977): 125. <BBS 381>

“In Swedenborgian publications, most U.S.” (BBS 381). For a comprehensive list of poems reprinted between 1806 and 1849, see *BR* pp. 825-28.

Dent, Shirley, and Jason Whittaker. [Radical Blake: Influence and Afterlife from 1827](#). Basingstoke: Macmillan Press Ltd, 2002. <WBHC 1936>

An important and early example of the current mode of reception studies popular in Blake criticism. It considers Blake in several nineteenth- and twentieth-century contexts, including the Victorian Blake Renaissance, depictions of London, Nationalism, American Antebellum Emancipation, the rights of women, and textual transmission.

Dent, Shirley. “Thou readst white where I read black: William Blake, the Hymn ‘Jerusalem,’ and the Far Right.” [Re-envisioning Blake](#). Ed. Mark Crosby, Troy Patenaude, and Angus Whitehead. Basingstoke: Palgrave Macmillan, 2012. 48-62.

Examines Blake's influence on the political right through the “Jerusalem” hymn.

Dorfman, Deborah. [Blake in the Nineteenth Century: His Reputation as a Poet from Gilchrist to Yeats](#). Yale Studies in English 170. New Haven: Yale University Press, 1969. <BB #1509, BBS 455, WBHC 1957-58>

A foundational study of Blake's nineteenth-century literary reception in Britain from his lifetime to the Yeats-Ellis edition, including the production and reception of Gilchrist's *Life of William Blake*, the Rossettis, and Charles Algernon Swinburne.

Dörrbecker, Detlef W. “[Jean Paul Friedric Richter and Blake's *Night Thoughts*.](#)” *Blake: An Illustrated Quarterly* 11.2 (fall 1977): 124-25. <BBS 383>

Describes the discovery of the German scholar, Werner Hofmann, that Richter, after being given a copy of Blake's *Night Thoughts* in 1801, published the earliest notice of Blake in Germany in his *Vorschule der Aesthetik, nebst einigen Vorlesungen in Leipzig über die Parteien der Zeit* (Hamburg: Friedrich Perthes, 1804), which had a second edition in 1813.

Eisenman, Stephen F., ed. [William Blake and the Age of Aquarius](#). Princeton: Princeton University Press and the Block Museum of Art, 2017. <Blake (2018, 2019, 2022)>

An exhibition catalogue and a collection of essays that considers Blake in relationship to the Counter-Culture movements of the mid- to late-twentieth century (mostly American). Exhibition held at the Mary and Leigh Block Museum of Art, Northwestern University, from 23 Sep. 2017 to 11 Mar. 2018.

Elliott, Clare. “[William Blake and America: Freedom and Violence in the Atlantic World.](#)” *Comparative American Studies* 7.3 (2009): 209-24. <WBHC 1983>

Compares “the absence of a general readership of William Blake’s poetry in nineteenth-century Britain and compare that neglect to the American Transcendentalists’ reading of *Songs of Innocence and [of] Experience* (1794) in the 1840s” (abstract).

Erdman, David V. “[Every Thing Has Its Vermin.](#)” *Blake: An Illustrated Quarterly* 22.3 (Dec. 1968): 68. <BB #1217.34>

Notes that in the copy of Malkin’s *Memoirs* bought in 1809 by Jabez Legg has an annotation in the Blake section after “The Tyger”: “This is a little too much about Mr. Blake” (68).

Erle, Sibylle, ed. “[Blake in Europe.](#)” Special Issue. *Blake: An Illustrated Quarterly* 55.3 (winter 2021-22). <Blake (2022)>

A collection of eight essays that considers Blake’s reception among European writers and artists.

Erle, Sibylle, and Morton D. Paley, ed. [The Reception of William Blake in Europe.](#) 2 vols. London: Bloomsbury Academic, 2019. <Blake (2020)>

An extremely comprehensive collection of essays on Blake’s European reception, recording bibliographical facts about European editions, collections, translations, catalogues, and exhibitions.

Essick, Robert N. “[Dante Gabriel Rossetti, Frederic Shields, and the Spirit of William Blake.](#)” *Victorian Poetry* 24.2 (summer 1986): 163-72. <BBS 464>

On Rossetti’s sonnet, “William Blake,” and its relationship to the artist Frederic Shields (who sketched Blake’s room at 3 Fountain Court) and Blake’s Victorian reception.

Ferber, Michael. “[Blake for Children](#).” *Blake: An Illustrated Quarterly* 35.1 (summer 2001): 22-24. <WBHC 1686-87>

An account of a publisher that commissioned a children’s edition of Blake’s poetry but abandoned the project because of the content in Blake’s poetry.

Ferber, Michael. “[Blake’s ‘Jerusalem’ as a Hymn](#).” *Blake: An Illustrated Quarterly* 34.3 (winter 2000-01): 82-94. <WBHC 1685>

Excellent overview of the context of the “hymn” in *Milton*, its setting by Parry, the reception of Parry’s version, and adaptations of it. Includes a selected discography.

Field, Douglas, and Luke Walker, ed. [Bulletin of the John Rylands Library](#) 98.1 (May 2022). Special Issue: “The Artist of the Future Age: William Blake, Neo-Romanticism, Counterculture and Now.” <*Blake* (2023)>

A collection on Blake’s reception, with many essays highlighting the British counterculture of the 1960s and 1970s.

Fitzpatrick, Donald C. “William Blake’s New Church Critics.” [Blake and Swedenborg: Opposition Is True Friendship: The Sources of William Blake’s Arts in the Writings of Emanuel Swedenborg](#). Ed. Harvey F. and Darrell Ruhl, ed. New York: Swedenborg Foundation Inc., 1985. 135-40. <BBS 364-65, WBHC 1597-98>

Considers Blake’s reception among nineteenth-century Swedenborgians.

Flores, Cristina. “[William Blake Translated: The Creation of Blake’s Literary Fame in Spain](#).” *Comparative Critical Studies* 15 (supplement) (2018): 117-29.⁵⁷³ <*Blake* (2019)>

A survey of Blake’s reception in Spain considering translations from Antonio Balbín de Unquera (1842–1919) to Fernando Castanedo.

Freedman, Linda. [William Blake and the Myth of America: From the Abolitionists to the Counterculture](#). Oxford: Oxford University Press, 2018. <*Blake* (2019, 2020, 2023, 2025)>

An accessible overview of Blake’s reception in America from the Transcendentalists to the Twenty-first Century.

Frye, Northrop. “[Blake after Two Centuries](#).” *University of Toronto Quarterly* 27 (1957): 10-21.⁵⁷⁴ <BB #1642>

On Blake’s reception and the then current condition of Blake studies.

⁵⁷³ “This article is drawn from a much longer essay to appear in the forthcoming volume [The Reception of William Blake in Europe](#), edited by Sibylle Erle and Morton D. Paley” (n1).

⁵⁷⁴ Rpt. in [William Blake: Songs of Innocence and \[of\] Experience: A Casebook](#) (1970), <BB #1261 BBS 423, WBHC 1777>; in [English Romantic Poets: Modern Essays in Criticism](#), ed. M.H. Abrams (1st ed. 1960) <BBS 329>; and in [Northrop Frye on Milton and Blake](#), ed. Angela Esterhammer (2005), <WBHC 2040-43>.

Griffith, Michael. "William Blake and the Post-Colonial Imagination in Australia." *Literary Canons and Religious Identity*. Ed. Erik Borgman, Bart Philipsen, and Lea Verstricht. Aldershot: Ashgate, 2004. 127-39. <WBHC 2107>

"I want to focus on two late 20th-century authors who embody a post-colonial response to Blake's vision of colonial injustice: Patrick White [(1912-1990)] and David Malouf [(1934-)]" (129).

Groot, H.B. de. "R.H. Horne, Mary Howitt and a Mid-Victorian Version of 'The Echoing Green.'" *Blake Studies* 4.1 (autumn 1971): 81-88. <BB #1218.55>

Records the reference to Blake by Richard Henry Horne's 1838 "British Artists and Writers on Art" in the *British and Foreign Review* (VI.610-57) and Mary Howitt's reprinting of part of "The Echoing Green" as "A Summer Evening on a Village Green" in her 1854 edition of *Calendar of Nature* as well as her other references to Blake.

Groves, David. "[Blake and the Sheffield Iris](#)." *Blake: An Illustrated Quarterly* 39.3 (winter 2005-06): 125. <WBHC 1705>

Highlights a review of Cunningham's [Lives](#) with a substantial focus on Blake.

Hagan, Jade. "[New Age Blake Memes and Other Psychotechnologies of the Self](#)." *Configurations* 28.2 (spring 2020): 211-53. <Blake (2021)>

"Blake became an emblematic figure of the Hippie and New Age's mode of critique and their vision of a holistic and ecologically attuned way of life" (215).

Harley, Alexis, Claire Knowles, and Chris Murray. "[Prophet against Empire? William Blake in Australia](#)." *Blake: An Illustrated Quarterly* 56.4 (spring 2023): 32 pars. <Blake (2024)>

"In this essay, we turn to the reception, reproduction, and revisioning of Blake in the settler colonies of Australia, and we find a Blake whose work, mediated through a range of editorial and curatorial lenses, proves unexpectedly amenable to conflicting Australian desires both to affirm cultural fealty to England and empire and to refuse it" (par. 1).

Heppner, Christopher. "[Blake and the Novelists](#)." *Blake: An Illustrated Quarterly* 15.4 (spring 1982): 198. <BBS 393>

Calls attention to the Blake characters and Blakean elements in F.R. Nelson's *Blake's Progress* (1975) and J.G. Ballard's *The Unlimited Dream Company* (1979).

Hewlett, Henry G. "Imperfect Genius: William Blake." *Contemporary Review* 28 (1876): 756-84 ([Part 1](#)); 29 (1877): 207-28 ([Part 2](#)). <BB #1840>

An effort to temper the enthusiasm of the Victorian Blake revival.

Hilton, Nelson. "[Blake and the Apocalypse of the Canon](#)." *Modern Language Studies* 18.1 (1988): 134-49. <BBS 506>

On Blake's place in the literary canon, with much on Blake's reception from [Cunningham](#) to the 1980s.

Hoover, Suzanne R. "William Blake in the Wilderness: A Closer Look at His Reputation, 1827-1863." [William Blake: Essays in Honour of Sir Geoffrey Keynes](#). Ed. Morton D. Paley and

Michael Phillips. Oxford: Clarendon Press, 1973. 310-48. <BB #A2350, BBS 598-99, WBHC 2503-05>

An important early essay on Blake's reception prior to Alexander Gilchrist's 1863 biography.

Ima-Izumi, Yoko. "The Impact of Feminism on Blake Studies in Japan." [Women Reading Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2006. 91-99. <WBHC 1795-1800>

A very accessible overview.

Ima-Izumi, Yoko. "The Female Voice in Blake Studies in Japan, 1910s-1930s." [The Reception of Blake in the Orient](#). Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 195-211. <WBHC 1857-62>

Analyzes how the female characters in Blake's poetry and Catherine Blake were interpreted by Yanagi and Jugaku, pairing the latter's praise of Catherine with the film, *Broken Lullaby* (a.k.a. *The Man I Killed*) (1932).

Jing-yu, Gu. "[Unlisted Articles on Blake Published in China](#)." *Blake: An Illustrated Quarterly* 17.4 (spring 1984): 157-59. <BBS 396>

Records and summarizes articles not found in [Blake Books](#) and Malmqvist's "[Blake in China](#)."

Kockum, Keiko. "The Introduction of William Blake to Japan, 1900-1932." *Outstretched leaves on his Bamboo Staff: Studies in Honour of Göran Malmqvist on his 70th Birthday*. Ed. Joakim Enwall. Stockholm: The Association of Oriental Studies, 1994. 159-69. <WBHC 2277>

An early essay on Blake's Japanese reception from the lectures of Koizumi Yakumo (1850-1904) to Yanagi and Jugaku's journal, *Bureiku to Hoittoman [Blake and Whitman]* (1931).

La Belle, Jenijoy. "[Blake's Insanity: An Unrecorded Early Reference](#)." *Blake: An Illustrated Quarterly* 15.2 (fall 1981): 100-01. <BBS 392>

Notes a reference to Blake as a "master" painter who died insane in [Painting Popularly Explained](#) (London, 1859), perhaps deriving from a reference in [A Handbook to the Water Colours, Drawings, and Engravings, in the \[Manchester\] Art Treasures Exhibition, Being a Reprint of Critical Notices Originally Published in "The Manchester Guardian"](#) (London, 1857).

La Belle, Jenijoy. "[William Blake's Reputation in the 1830s: Some Unrecorded Documents](#)." *Modern Philology* 84.3 (1987): 302-07. <BBS 543>

Notes unrecorded references to Blake between 1831 and 1834.

Lange, Thomas L. "[Blake in American Almanacs](#)." *Blake: An Illustrated Quarterly* 14.2 (fall 1980): 94-96. <BBS 390>

On the reprinting of Stedman plates, "The skinning of the Aboma snake, shot by Capt. Stedman" and "The Sculls of Lieut. Lepper, and Six of his Men," in *The People's Almanac* (1834, 1836).

Larrabee, Stephen A. “[Some Additional American References to Blake 1830-1863](#).” *Bulletin of the New York Public Library* 61.11 (Nov. 1957): 561-63. <BB #2102>

Newly discovered references to Blake including Lucy Hooper’s 1833 poem, “The Fairy Funeral.”

Linkin, Harriet Kramer. “William Blake and Female Romantic Poets: ‘Then what have I to do with thee?’” [Women Reading Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2006. 127-39. <WBHC 1795-1800>

Considers how Anne Cristall, Charlotte Smith, Mary Tighe, Felicia Hemans, and Lucy Hooper read Blake.

Makdisi, Saree. “Blake and the Communist Tradition.” [Palgrave Advances in William Blake Studies](#). Ed. Nicholas M. Williams. Basingstoke: Palgrave Macmillan, 2006. 235-53. <WBHC 2867-68>

On Blake’s influence on the Communist left.

Malmqvist, N.G.D. “[Blake in China](#).” *Blake: An Illustrated Quarterly* 13.1 (summer 1979): 24-28. <BBS 388>

On Blake’s Chinese reception. Focused on the period around 1957 when Blake was named poet of the year by the World Peace Conference.

Mansanti, Céline. “[William Blake in Transition Magazine \(Paris, 1927–38\): The Modalities of a Blake Revival in France during the 1920s and 1930s](#).” *Blake: An Illustrated Quarterly* 43.2 (fall 2009): 52-60. <WBHC 1721>

“Blake plays a particularly important role in the editorial policy of several neo-romantic magazines developing a specific interest in surrealism” (55).

Marchetto Santorun, M. Cecilia. “William Blake in Spanish Popular Culture and Literature.” [Weaving Tales: Anglo-Iberian Encounters on Literatures in English](#). Ed. Paula García-Ramírez, Beatriz Valverde, Angélica Varandas, and Jason Whittaker. New York and Abingdon: Routledge, 2023. 18-31. <Blake (2024, 2025)>

An important overview of Blake’s reception in different regions of Spain.

McKenzie, D.F. “[William Allingham’s Notebook of Poems by Blake](#).” *Turnbull Library Record* 1.3 (1968): 9-11. <BB #2203>

Notes the poems from *Poetical Sketches* and *Songs* recorded by Allingham (a Victorian poet) and his knowledge of Blake from Alexander Gilchrist and the Rossettis.

Orr, Chris. “[The Life of W. Blake](#).” *Blake: An Illustrated Quarterly* 28.1 (summer 1994): 34-38. <WBHC 1651>

On the eight colored prints Orr designed based on Blake.

Otto, Peter. “‘Rouse Up O Young Men of the New Age!’: Ōe Kenzaburō and William Blake on Bodies, Biopolitics, and the Imagination.” [British Romanticism in Asia: The Reception, Translation, and Transformation of Romantic Literature in India and East Asia](#). Ed. Alex

Watson and Laurence Williams. Singapore: Palgrave Macmillan-Springer, 2019. 361-83. <*Blake* (2020)>

Considers Blake's place in Œ's [*Rouse Up O Young Men of the New Age!*](#) (1983).

Paley, Morton D. "[John Camden Hotten, A.C. Swinburne, and the Blake Facsimiles of 1868.](#)" *Bulletin of the New York Public Library* 79 (1976): 259-96. <BBS 598>

A detailed examination of the facsimiles produced by Henry John Bellars (d. 1868 or 1869) for the publisher John Camden Hotten (1832-73), with references to Hotten's relationship to Swinburne, the place of the facsimiles in the marketplace (with references to collectors, W. Graham Robertson, Kerrison Preston, Rosenbach, and Charles Eliot Norton), the Gilchrist, the Rossettis, and other Victorian facsimile projects. Paley corrects the record that Hotten's facsimiles were not produced to deceive.

Paley, Morton D. "[William Blake in "The Vanguard of the Age."](#)" *Blake: An Illustrated Quarterly* 39.4 (spring 2006): 185-86. <WBHC 1706>

On Blake's place in an Edward Armitage's painting, which was drawn by Herbert Johnson and reproduced in the nineteenth-century journal, *The Architect*, on 14 Jan. 1887.

Peter, Agnes. "[The Reception of Blake in Hungary.](#)" *Blake: An Illustrated Quarterly* 34.3 (winter 2000-01): 68-81. <WBHC 1685>

See also Agnes's essay on the same topic in Erle and Paley's [The Reception of William Blake in Europe.](#)

Phillips, Michael. "[The Reputation of Blake's Poetical Sketches 1783-1863.](#)" *The Review of English Studies* 26:101 (Feb. 1975): 19-33. <BBS 604, WBHC 2524>

A study of the volume's reception with a primary focus on Henry Crabb Robinson and Garth Wilkinson, with references to Flaxman, Henry James Sr., Emerson, William and Dorothy Wordsworth, Coleridge, and other writers. See Raymond H. Deck, Jr.'s sequel, "[Blake's 'Poetical Sketches' Finally Arrive in America.](#)"

Picón, Daniela. *Visiones de William Blake: Itinerarios de su recepción en los siglos XIX y XX.* Madrid: Calambur Editorial, 2017. In Spanish. <*Blake* (2018, 2019, 2020)>

Pignard, Simone, trans. "[Blake in French: An Interview with Pierre Leyris.](#)" *Blake: An Illustrated Quarterly* 9.4 (spring 1976): 115-16. <BBS 378>

Pignard conducted the interview. Leyris was the translator for the French edition of Blake's *Oeuvres*.

Procházka, Martin. "[Senses against Proportions: Visuality and Vision in the Czech Modernist Reception of William Blake.](#)" *Hradec Králové Journal of Anglophone Studies* 4.2 (2017): 12-23. <*Blake* (2019)>

"The impact of Blake's work on the prints, books and paintings of the Czech artist Josef Váchal (1884-1969), and Váchal's controversy with the Czech pioneer of Cubism, Bohumil Kubišta (1884-1918), may help to understand the modernist (and originally

romantic) changes of the traditional concept of visuality based on proportions into an expressive notion of vision rooted in the transformation of senses" (abstract).

Reitz, Bernhard. "Dangerous Enthusiasm: The Appropriation of William Blake in Adrian Mitchell's *Tyger*." [Biofictions: The Rewriting of Romantic Lives in Contemporary Fiction and Drama](#). Ed. Martin Middeke and Werner Huber. Rochester, NY and Woodbridge, Suffolk: Camden House, 1999. 50-63. <WBHC 2579>

On Adrian Mitchell's 1971 play, *Tyger*, which is about Blake.⁵⁷⁵

Richardson, Alan. "[British Romanticism as a Cognitive Category](#)." *Romanticism on the Net* 8 (1997).

Considers the reception of the "big six" Romantic poets (including Blake) in twentieth-century literary anthologies.

Ritchie, Caroline Anjali. "[Diagrammatic Blake: Tracing the Critical Reception of 'The Mental Traveller'](#)." *Blake: An Illustrated Quarterly* 54:4 (spring 2021): 30 pars. <*Blake* (2022)>

Considers and critiques the tradition of using diagrams to understand "The Mental Traveller."

Ritchie, Caroline Anjali. "[Symbols of embodied agency': The Reception of William Blake's Engravings for John Gabriel Stedman's Narrative \(1796\) in Contemporary Art and Visual Culture](#)." 30 par. *Blake: An Illustrated Quarterly* 58.2 (winter 2024-25): 30 pars. <*Blake* (2025)>

Considers the reception of the designs "in the works of British and American contemporary artists Sokari Douglas Camp, Jazzmen Lee-Johnson, and Hew Locke" (par. 6). There is also a thoughtful coda, "On Reproduction," addressing issues associated with reproducing the engravings (pars. 26-30).

Rose, Edward. "[The 1839-Wilkinson Edition of Blake's Songs in Transcendental America](#)." *Blake: An Illustrated Quarterly* 4.3 (winter 1971): 79-81. <BB #1217.66>

On copies owned by Ralph Waldo Emerson and Thomas Wentworth Higginson, who was a tutor to Emily Dickinson.

Rosenfeld, Alvin. "[A Yiddish Poem on Blake](#)." *Blake: An Illustrated Quarterly* 2.1 (Jun. 1968): 9. <BB #1217.17>

Reproduces a poem on Blake by "the American Yiddish poet, Reuben Iceland (Island, 1884-1953)" (9).

Rovira, James, ed. [Rock and Romanticism: Blake, Wordsworth, and Rock from Dylan to U2](#). Lanham: Lexington Books, 2018. <*Blake* (2019, 2020, 2021)>

Strong collection of essays on Romanticism's influence on Rock Music, with many on Blake.

⁵⁷⁵ See the [review](#) of the play by Michael Billington and Morton D. Paley, *Blake: An Illustrated Quarterly* 5.3 (winter 1971-72), 209-10.

Sato, Hikari. "Mushakoji Saneatsu to Sylvia Pankhurst: Eikoku shakai-shugi-kei kikanshi de hodosareta 'Atarashiki mura' [Saneatsu Mushakoji and Sylvia Pankhurst: 'A New Village' Reported in a Socialist Newspaper in Britain]." *Hikaku Bungaku [Journal of Comparative Literature]* 62 (2020): 7-21. In Japanese. <*Blake* (2021)>

Although this essay mainly discusses the correspondence between Saneatsu Mushakoji, a Japanese novelist, dramatist, and social reformer, and Sylvia Pankhurst, a British suffragette, it points out that some poems from *Songs of Experience* were reprinted in *Workers Dreadnought*, a weekly newspaper edited and issued by Pankhurst in London ("The Chimney Sweeper" and "The Little Vagabond," 2 Dec. 1922, p. 1; "London" and "A Little Girl Lost," 9 Dec. 1922, p. 1; "Holy Thursday" and "A Little Boy Lost," 9 June 1923, p. 1).

Sato, Hikari. "Naze 'Entotsu' wo yakusanakattanoka—Sangu Makoto yaku *Blake Senshu* to Meiji Taisho kino Blake Rikai: Why Did He Not Translate 'Chimney' into Japanese?: The Translation of Blake by SANGU Makoto and the Reception of Blake in Japan in the Early Twentieth Century." *Igirisu Roman ha Kenkyu: Essays in English Romanticism* 35 (2011): 1-14. In Japanese, with an English abstract. <*WBHC* 2641-42>

"The Chimney Sweeper" was translated by Sangu as 'The Dust Sweeper' in Japanese because traditional Japanese houses did not have chimneys" (*WBHC* 2641-42).

Sato, Hikari. "W.H. Hudson no Kyosei Shiso to Jugaku Bunsho: William Blake no Keifu nouede [Ecological Consciousness of W.H. Hudson and Bunsho Jugaku: Following the Tracks of William Blake]." *Kojitsuan [Sunward Cottage]* 5 (2022): 1-7. In Japanese. <*Blake* (2023)>

The essay points out that W.H. Hudson, an author and ornithologist, mentions "Auguries of Innocence" in *Birds in a Village* (London: Chapman & Hall, 1893, 124-25), *Birds in Town & Village* (London: J.M. Dent, 1919, 172), *Nature in Downland*, 2nd ed. (London: Longmans, Green, 1900, 272), and *The Land's End: A Naturalist's Impressions in West Cornwall* (London: Hutchinson, 1908, 274), and "The Tyger" in *Nature in Downland* (244-45) and *Birds and Man* (London: Duckworth, 1915, 168-69). In *W.H. Hudson: A Portrait* (New York: E P. Dutton, 1924) Morley Roberts records their conversation as follows: "R. 'What do you think of Blake?' / H. 'I can't read his long mystical stuff, but of course I like *Songs of Innocence*'" (192).

Serdechnaia, Vera. *Uil'yam Bleik v russkoi kul'ture (1834–2020)* [William Blake in Russian Culture (1834–2020)]. Moscow: Gorodets, 2021. In Russian (abstract in English). <*Blake* (2022)>

This book offers the story of Blake's reception in Russian criticism, literature, and music. It covers translations, including the forgotten (Vladimir Elsner, 1912) and the newly discovered (Nikolai Gumilyov, 1919–21, and Serafima Remizova, 1920s–30s), and the way that Blake's poetry influenced such Russian poets as Konstantin Balmont, Jurgis Baltrušaitis, Daniil Kharms, Gumilyov, Joseph Brodsky, Veniamin Blazhenny, Yuri Stefanov, and Andrei Tavrov. Blake also caught the attention of a few Russian composers: Dmitrii Smirnov wrote about forty symphonic works on Blake; in 2020 Leonid Fedorov recorded an album, *Blake*, and Alexander Belousov created an opera,

The Book of Seraphim, based on *The Book of Thel*, at the Stanislavsky Electrotheatre, Moscow.

Serdechnaia, Vera. “[Uil'iam Bleik v sovetskoi retseptsii: formirovanie obraza ‘revoliutsionnogo romantika’](#) [William Blake in the Soviet Reception: Forming the Image of ‘Revolutionary Romantic’].” *Vestnik Permskogo universiteta. Rossiiskaia i zarubezhnaia filologija [Perm University Herald. Russian and Foreign Philology]* 12.4 (2020): 136-46. In Russian (abstract in Russian and English). <*Blake* (2021)>

“Soviet Blake was officially ‘born’ in 1957—after the World Peace Council’s decision on celebrations of the poet’s bicentennial. Blake, with a reputation tainted by the Symbolists, needed serious justification in Soviet literary criticism. The arguments for his justification were the revolutionary pathos of his poems, his democratic background and his humanism” (abstract). (See N.G.D. Malmqvist’s [“Blake in China”](#) for a description of how this impacted Blake’s reception in China.)

Serdechnaia, Vera. “[Uil'jam Bleik v sovremennoi russkoi literature i kul'ture](#) [William Blake in Contemporary Russian Literature and Culture].” *Imagologiya i komparativistika [Imagology and Comparative Studies]* 15 (2021): 71-88. In Russian (abstract in Russian and English). <*Blake* (2022)>

Son, Hyesook. “[Canon Formation and the Reception of Blake’s and Dickinson’s Poetry in Korea](#).” *Comparative Literature and Culture* 16.6 (2014): 10 pp.⁵⁷⁶

“The reception of Blake’s and Dickinson’s work has symptomatically displayed the characteristic Korean interpretive frames working through the last six decades and their limits and inherent possibilities” (9).

“[The Song of Milos](#).” *Blake: An Illustrated Quarterly* 11.2 (fall 1977): 129.⁵⁷⁷

An announcement of Alan Rowland’s “illustrated booklet titled *The Song of Milos*, consisting of halftone reproductions of twelve drawings and line shots of lithographs with illustrations accompanying poetry” (129). “Rowlands states that ‘the influences which motivated Blake have, in a very much more minor key, influenced my own work. At this point I regret the similarity ends as my admiration for Blake far exceeds my own aspirations and my abilities likewise are of a diminutive quality’” (129).

Stauffer, Andrew M. “[The First Known Publication of Blake’s Poetry in America](#).” *Notes and Queries* 43.1 (1996), 41-43. <*WBHC* 2702>

“The eleven printings of poems by Blake published in the *National Anti-Slavery Standard* (N.Y., 1842-1849) were probably selected by the editor, Lydia Maria Child” (*WBHC* 2702).

Stepanova, Angelina. “[Rodnye dushi: D.N. Smirnov i U. Bleyk \(pamyati D.N. Smirnova\)](#) (Soul mates: D.N. Smirnov and W. Blake (in memory of D.N. Smirnov)).” *Muzyka i vremya* (Music and time) 9: 37-41. In Russian. <*Blake* (2024)>

⁵⁷⁶ Not recorded in *WBHC*.

⁵⁷⁷ Not recorded in *BBS*.

The author considers the reception of Blake by Dmitri Smirnov (1948-2020), as a translator and a musician, who created his first two operas based on Blake's poems and translated his works into Russian; Smirnov has created his own view of Blake's works.

Torres, Alexander. "[From Swedenborgianism to Abolitionism: The Reprinting of William Blake in Antebellum America](#)." *ESQ: A Journal of Nineteenth-Century American Literature and Culture*. 66.2 (2020): 251-89. <*Blake* (2021)>

Foregrounding Blake's early American reception in Swedenborgian circles, argues that "the Spiritualist strain in Blake's Songs addresses the concerns of nineteenth-century social reformers, who enlisted a Spiritualist ideology to advance their goals" (254).

Trawick, Leonard. "[William Blake's German Connection](#)." *Colby Library Quarterly* 13.4 (1977): 229-45. <BB 663>

On Blake's possible knowledge of German literature and art through Fuseli and Lavater.

Trodd, Colin. [*Visions of Blake: William Blake in the Art World, 1830-1930*](#). Liverpool: Liverpool University Press, 2012. <WBHC 2782>

A very substantial examination of Blake's reception as an artist in the century after his death.

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. <*Blake* (2017, 2018)>

"This essay [...] concentrates on the interpretative schema that allowed commentators to put forward the view that the future belonged to the artist-as-manufacturer; that authentic manufacture was one of the key elements in the aesthetic ideal of society; and that Blake's art accelerated progress toward this truth" (81). Highlights Ruskin, Gilchrist, and the Rossetti circle.

Visconti, Joseph. "Blake after Blake: A Nation Discovers Genius." [*Blake, Empire, and Nation*](#). Ed. Steve Clark and David Worrall. London: Palgrave, 2006. 214-50. <WBHC 1866-69>

An important description of the production of Gilchrist's [*Life*](#) that considers how Blake's reception before 1863 shaped the book and how the illustrations for the book were produced by W.J. Linton.

[*Visual Culture in Britain 19.3*](#) (2018). Special Issue: "William Blake: The Man from the Future?" Ed. Colin Trodd and Jason Whittaker. <*Blake* (2017)>

Several essays examine Blake's reception in largely a British and European context, mostly in the late nineteenth and twentieth centuries.

Warner, Janet. "[A Videotape of America Produced at York University](#)." *Blake: An Illustrated Quarterly* 4.3 (winter 1971): 65-66.⁵⁷⁸

⁵⁷⁸ Not recorded in BB.

Details the making of *Blake's America*, a videotape produced at York University by Warner, John Sutherland, and Robert Wallace, which would allow to students “to see all the plates of *America*, hear the whole poem read dramatically, and at the same time interpret the poem for them in a way that would link it to past and present historical events” (65). “We [...] used pictures of modern student riots and other political events which bore out the themes of political and psychological revolution” (65-66).

Warner, Nicholas O. “[Shaw, Tolstoy and Blake's Russian Reputation](#).” *Blake: An Illustrated Quarterly* 17.3 (winter 1983-84): 102-04. <BBS 395>

Notes Bernard Shaw's reference to Blake in a 1910 letter to Leo Tolstoy, and considers Blake's reception in Russia, including Konstantin Bal'mont, M.N. Gutner, E. A. Nekrasova, Anna Elistratova, S.I. Marshak, and Victor Zhirmunski.

Watson, Alex, and Laurence Williams, ed. [British Romanticism in Asia: The Reception, Translation, and Transformation of Romantic Literature in India and East Asia](#). Singapore: Palgrave Macmillan-Springer, 2019. <Blake (2020)>

Blake figures in three essays, with a primary focus on Japan.

Wellens, Oskar. “[A Dutch Bibliophile Edition of The Marriage of Heaven and Hell \(1928\)](#).” *Blake: An Illustrated Quarterly* 37.3 (winter 2003-04): 104-07. <WBHC 1695>

“*The Marriage of Heaven and Hell* was edited by P.N. van Eyck, printed by John Enschedé with Jan van Krimpen's Lutetia type, and published by Alexandre Alphonse Marius Stols at his Halcyon Press in 325 copies, ‘a brilliant example of their superior craftsmanship’ (WBHC 1695).

Wilson, Rob. “[Hirelings in the Camp, the Court & the University: Some Figurations of US English Departments, Area Studies and Masao Miyoshi as Blakean Poet](#).” *Comparative American Studies* 2.3 (2004): 385-96. <WBHC 2873>

“I will build out from some poems, anecdotes and historical memories as well as play upon Kenzaburo Oe's figurations of Blake as visionary poet of geopolitical transformation and a revolutionary will to liberationist energies to connect the work Masao Miyoshi has done and prodded into trans/disciplinary and transnational coalition since the 1970s” (abstract).

Whitehead, Angus. “[Visions of Blake, the Artist: An Early Reference to William Blake in the Times](#).” *Blake: An Illustrated Quarterly* 41.1 (summer 2007): 46-47. <WBHC 1712>

Records a 27 Jan. 1830 review of Cunningham's [Lives](#) that references Blake.

Whittaker, Jason. “‘By the Voice of the Servant of the Lord’: Blake's New Jerusalem and Swedenborgianism in the Work of Sheila Kaye-Smith.” [William Blake's Manuscripts: Praxis, Puzzles, and Palimpsests](#). Ed. Mark Crosby and Josephine A. McQuail. Switzerland: Palgrave Macmillan, 2024. 329-46. <Blake (2025)>

Examines the engagement with Blake by the twentieth-century novelist, Sheila Kaye-Smith (1887-1956), with references to the influence of Yeats.

Whittaker, Jason. "Dark Angels: Blake, Milton, and Lovecraft in Ridley Scott's *Prometheus*." *William Blake's Gothic Imagination: Bodies of Horror*. Ed. Chris Bundock and Elizabeth Effinger. Manchester: Manchester University Press, 2018. 109-28. <*Blake* (2019, 2020, 2021)>

On how Scott used Blake and Milton in his film.

Whittaker, Jason. "Everyday Blake and the Digital Humanities." *POETICA: An International Journal of Linguistic-Literary Studies* 79 (2013). 1-15. Special Issue: "Digital Romanticisms." Ed. Steve Clark.⁵⁷⁹

Suggests ways in which digital humanities can further the study of Blake through data visualization and text-mining, highlighting Blake's reception on Twitter.

Whittaker, Jason. *Jerusalem: Blake, Parry, and the Fight for Englishness*. Oxford: Oxford University Press, 2022. <*Blake* (2023-2025)>

A definitive and detailed reception history of the "Jerusalem" hymn and its setting by Hubert Parry in relationship to English identity from the poem's composition in *Milton* to the summer of 2020.

Whittaker, Jason. "Newton's Compass: From Blake to Britart." *Blake Journal* 7 (2002): 33-45. <*WBHC* 1752>

"Blake's influence on 20th-century British artist" (*WBHC* 1752).

Whittaker, Jason. "Trannies, Amputees and Disco Queens: Blake and Contemporary Queer Art." *Queer Blake*. Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2010. 87-96. <*WBHC* 1801-03>

Shows Blake's influence on Queer artists Cerith Wyn Evans (b. 1958) and Joel-Peter Witkin (b. 1939).

Whittaker, Jason. "Zoamorphosis: 250 Years of Blake Mutations." *Re-envisioning Blake*. Ed. Mark Crosby, Troy Patenaude, and Angus Whitehead. Basingstoke: Palgrave Macmillan, 2012. 207-24. <*WBHC* 1899-1900>

An overview of Blake's reception that offers a rationale of sorts for Whittaker's webpage on Blake's reception, *Zoamorphosis*. It includes a brief case study on Blake's reception among spiritualist and occult circles.

Whittaker, Jason. "[Zoamorphosis: The Blake 2.0 Blog. William Blake in Art, Music, Film, and Literature](#)."

An ongoing blog that details Blake's contemporary reception. A key resource for how Blake has been referenced in the twenty-first century.

Wittreich, Joseph Anthony, Jr. *Nineteenth Century Accounts of William Blake*. Gainesville: Scholars' Facsimiles and Reprints, 1970.

Reprints early biographical accounts of Blake (Malkin, Robinson, Smith, Cunningham, and Tatham) along with Yeats' introduction to his *Poems of William Blake* (1905).

⁵⁷⁹ Not recorded in WBHC.

Zino, Dominique. "[The Invisible Hand of the Lyric: Emily Dickinson's Hypermediated Manuscripts and the Debate over Genre](#)." *Textual Cultures* 10.1 (2016): 1-36. <*Blake* (2019)>

Includes a substantial discussion of Blake's American reception and its impact on Dickinson's own: "By looking at the complexities Dickinson's first editor and critics faced when classifying her work, we can see the way the allusions to Blake were both efforts at lending a material and informational body to Dickinson's texts, while also burying them deeper in a lyric tradition" (25).

Religion (Including [Introductions](#); [General Studies](#); [Antinomianism and Popular Millenarianism](#); [Atheism, Secularization, and Post-Secularization](#); [Bible](#); [Buddhism](#); [Gnosticism](#); [Hinduism](#); [Islam](#); [Judaism](#); [Methodism](#); [Moravianism](#); [Mysticism, Occult, and Alchemy](#); [Norse Mythology](#); [\(Neo\)Platonism](#); [Satan and Satanism](#); [Swedenborg and Swedenborgianism](#); and [Zoroastrianism](#)) (See also [Blake and Hymns in Music](#))

[Introductions](#)

Balfour, Ian. "Prophecy." [William Blake in Context](#). Cambridge: Cambridge University Press, 2019. 113-19. <Blake (2020, 2021, 2022, 2025)>

Hagstrum, Jean H. "Christ's Body." [William Blake: Essays in Honour of Sir Geoffrey Keynes](#). Ed. Morton D. Paley and Michael Phillips. Oxford: Clarendon Press, 1973. 129-56.⁵⁸⁰ <BB #A2350, BBS 598-99, WBHC 2503-05>

On Blake's depictions of Christ in both his poetry and designs.

Hagstrum, Jean H. 'What Seems to Be Is': Blake's Idea of God." [Johnson and His Age](#). Ed. James Engell. Cambridge and London, 1984. 425-58.⁵⁸¹ <BBS 498>

Drawing from Blake's writings *in toto*, a good overview of Blake's ideas of religion and God.

Jewkes, W.T. "Blake's Creation Myths as Archetypes of Art." [Directions in Literary Criticism: Contemporary Approaches to Literature](#). Ed. Stanley Weintraub and Philip Young. University Park and London: Pennsylvania State University Press, 1973. 127-41. <BB #A1960>

A description of Blake's different accounts of creation in light of different Western creation myths.

Mee, Jon. "Blake and the Poetics of Enthusiasm." [The Cambridge Companion to English Literature 1740-1830](#). Ed. Thomas Keymer and Jon Mee. Cambridge: Cambridge University Press, 2004. 194-210 <WBHC 2392>

Positions Blake in the literary-religious culture described at length in Mee's own [Dangerous Enthusiasm](#).

Prickett, Stephen, and Christopher Stratham. "Blake and the Bible." [Palgrave Advances in William Blake Studies](#). Ed. Nicholas M. Williams. Basingstoke: Palgrave Macmillan, 2006. 109-31. <WBHC 2867-68>

Surveys Blake's complicated relationship to the Bible, highlighting critical work by Northrop Frye, Harold Bloom, Jerome McGann, and A.D. Nuttall, and Morton D. Paley.

Raz, Yosefa. "[Imagining the Hebrew Ode: On Robert Lowth's Biblical Species](#)." [Prooftexts](#) 40.1 (2023): 85-109. <Blake (2024)>

⁵⁸⁰ Rpt. in Hagstrum's [Eros and Vision: The Restoration to Romanticism](#) (Evanston: Northwestern University Press, 1989), 193-219, <BBS 599>.

⁵⁸¹ Rpt. in Hagstrum's [Eros and Vision: The Restoration to Romanticism](#) (Evanston: Northwestern University Press, 1989), 221-44, <BBS 498>.

"I argue that the seemingly neutral presentations of the genres of biblical poetry in the twentieth century, which we have learned to take for granted in our reading of the Bible as a literature, are rooted in an eighteenth-century encounter: the English exegete Robert Lowth's dramatic attempt to fit Greek and Roman generic models to the Hebrew text" (86).

Roberts, Jonathan, and Christopher Rowland. "William Blake." *The Blackwell Companion to the Bible in English Literature*. Ed. Rebecca Lemon, Emma Mason, Jonathan Roberts, and Christopher Rowland. Chichester: Wiley-Blackwell, 2009. <WBHC 2597>

Ryan, Robert. "Blake and Religion." *The Cambridge Companion to William Blake*. Ed. Morris Eaves. Cambridge: Cambridge University Press, 2003. 150-68. <WBHC 1969-72>

Traces Blake's ideas of religion largely through his mythological system.

Wojcik, Jan, and Raymond-Jean Frontain. "Introduction: The Prophet in the Poem." *Poetic Prophecy in Western Literature*. Ed. Jan Wojcik and Raymond-Jean Frontain. Rutherford, Madison, Teaneck: Farleigh Dickinson University Press; London and Toronto: Associated University Presses, 1984. 13-30.

Recounts the tradition of the poet as prophet from the Bible to the twentieth century.

General Studies

Altizer, Thomas J. J. "Blake and the French Revolution." *History as Apocalypse*. Albany: State University New York Press, 1985. 175-207. <BBS 336>

Highlights the importance of the French Revolution to Blake from a religious, political, and artistic perspective, focusing largely on *Jerusalem*.

Altizer, Thomas J. J. *The New Apocalypse: The Radical Christian Vision of William Blake*. 1967. Aurora, CO: Davies Group Publishers, 2000. <BB #807, WBHC 1483>

Classic study of Blake's idea of Christianity. The 2000 edition contains a new afterword.

Altizer, Thomas J. J. "The Revolutionary Vision of William Blake." *Journal of Religious Ethics* 37.1 (2009): 33-38. <WBHC 2218-19>

"Blake's prophetic poetry [...] contributes to the renewal of Christian ethics by a process of subversion and negation of Christian moral, ecclesiastical, and theological traditions" (abstract). Highlights *Milton* and *Jerusalem*.

Ando, Eiko. "The Four Zoas: Blake's Jesus." *Centre and Circumference: Essays in English Romanticism. Association of English Romanticism in Japan*. Ed. Kenkichi Kamijima. Tokyo: Kiriha Shoten, 1995. 114-26. <WBHC 2233-34>

"Blake uses the word "Saviour" 50 times, while "Redeemer" is used only 3 times. This shows that Blake seems not to accept Atonement' (123)" (WBHC 2234).

Ankarsjö, Magnus. *William Blake and Religion: A New Critical View*. Jefferson: McFarland & Co., 2009. <WBHC 1491>

Considering much of the poetry and prose, incorporates discoveries regarding Blake's mother's connections to Moravianism into his analysis of Blake's religious arguments, with discussions of Swedenborgianism and Unitarianism.

Barbeau, Jeffrey W. [The Cambridge Companion to British Romanticism and Religion](#). Cambridge: Cambridge University Press, 2021. <Blake (2022, 2025)>

An interesting collection of essays, many of which make brief references to Blake.

Behrendt, Stephen C. ["History When Time Stops: Blake's America, Europe, and The Song of Los."](#) *Papers on Language and Literature* 28 (1992): 379-97. <WBHC 1595>

On Blake's early millenarianism: "The liberation (and subsequent individuation or self-realization) of individuals is the real goal of the Blakean millennium" (396).

Behrendt, Stephen C. ["The Soul of Sweet Delight': Blake and the Sensual Soul."](#) *European Romantic Review* 15.3 (2004): 409-23. <WBHC 1596>

"Blake associates soul with the senses" (409). Examines the illustrations to Robert Blair's *The Grave*.

Billingsley, Naomi. ["An 'Apostle of Futurity': William Blake as Herald of a Universal Religious Worldview."](#) *Visual Culture in Britain* 19.3 (2018). Special Issue: "William Blake: The Man from the Future?" Ed. Colin Trodd and Jason Whittaker. 321-34. <Blake (2017)>

Considers how Blake's notion of universal religion influenced the Australian Blake Prize for religious art.

Billingsley, Naomi. [The Visionary Art of William Blake: Christianity, Romanticism and the Pictorial Imagination](#). London: I.B. Tauris, 2018. <Blake (2019, 2020, 2021)>

Key recent work on the Bible temperas and the Bible watercolors. Discusses Blake's depictions of Christ between the *Night Thoughts* watercolors and the *Illustrations of the Book of Job*, considering the intersection of Blake's "religious thought, his aesthetic theories, and his pictorial works and methods" (3).

Bindman, David. "William Blake: Prophet and History Painter." [The Apocalypse and the Shape of Things to Come](#). Ed. Frances Carey. Toronto and Buffalo: University of Toronto Press, 1999. 219-23. <WBHC 1283>

The section on Blake appears in a wider chapter by Bindman titled, "The English Apocalypse," which provides a useful context for Blake's apocalyptic paintings. *The Apocalypse and the Shape of Things to Come* is the catalogue for exhibition held at the British Museum Department of Prints and Drawings from 17 Dec. 1999 to 24 Apr. 2000.

Bindman, David. [William Blake and Popular Religious Imagery](#). *Burlington Magazine* 128 (1986): 712-18. <BBS 374>

A short, but important essay highlighting how Blake employed popular visual religious imagery, with Bindman highlighting probable visual sources for designs in *There is No Natural Religion*, *Europe*, *Jerusalem*, and *Laocoön*.

Bloom, Harold. "Catastrophe Creation: Gnosis, Kabbalah and Blake." *[Agon: Towards a Theory of Revisionism](#)*. New York and Oxford: Oxford University Press, 1982. 72-90. <BBS 414>

Considers Blake's account of the Creation and the Demiurge alongside that of Gnosticism and the Kabbalah.

Brown, Norman O. "[The Prophetic Tradition](#)." *[Studies in Romanticism 21.3](#)* (fall 1982): 367-86. <BBS 649-50>

"We will not get 'Blake and Tradition' right until we see the tradition the Prophetic Tradition, including Judaism, Christianity and Islam; and heresies in Judaism, Christianity and Islam" (367).

Bundock, Christopher M. *[Romantic Prophecy and the Resistance to Historicism](#)*. Toronto: University of Toronto Press, 2016. <Blake (2019, 2020)>

Treats Blake's notions of prophecy and history in *Milton* especially, but with many references to the annotations to Watson and *A Descriptive Catalogue*. He also considers the prefaces of the Lambeth prophecies and considers the poems themselves as prefaces for Blake's later poems. Some discussion of Blake in relationship to both Mary and Percy Shelley and to Kierkegaard.

Callaghan, Madeleine. "[All is done as I have told': Blake's Eternal Prophecy](#)." *[Eternity in Romantic Poetry](#)*. Liverpool: Liverpool University Press, 2022. 23-58. <Blake (2023)>

The chapter surveys Blake's idea of eternity in multiple works.

Chen, Kang-Po. "[The Knife of flint passes over the howling Victim': Rethinking Sacrificial Violence in William Blake's Jerusalem](#)." *[Tamkang Review 54.2](#)* (2024): 47-75. <Blake (2025)>

"Engaging with Georges Bataille's conception of the sacred, I would propose that ritualistic violence and bodily consumption proffer an alternative route to Romantic artistic imagination, challenging the critical consensus that Blake leans towards the spiritual and renounces the corporeal in his late works" (abstract).

Clark, David L. "[Visibility Should Not Be Visible': Blake's Borders and the Regime of Sight](#)." *[Wordsworth Circle 25.1](#)* (1994): 29-36. <WBHC 1854>

Analyzes "When the Morning Stars Sang Together" from the *Illustrations of the Book of Job*: "what I want to argue is that Blake here interrogates the disciplinary mechanism (or 'technology' as Foucault would say) by which the specifically 'theological' subject is *framed*—at once formed, regulated and ultimately bewitched under the immediate eye of heaven" (29).

Clark, Steve. "*Jerusalem* as Imperial Prophecy." *[Blake, Nation, and Empire](#)*. Ed. Steve Clark and David Worrall. New York: Palgrave Macmillan, 2006. 136-52. 167-85. <WBHC 1866-69>

Suggests the religious and nationalistic concerns of *Jerusalem* are reflected in the Protestant nationalism of the 1820s as exemplified by William Carey and Edward Irving.

Cogan, Lucy. *[Blake and the Failure of Prophecy](#)*. New York: Palgrave Macmillan, 2021. <Blake (2022, 2025)>

“[T]here was never any one stable model of prophecy animating Blake’s work, which was instead motivated by a continual urge to reinterpret the effect and significance of prophecy in the world” (4).

Davie, Donald. [A Gathered Church: The Literature of the English Dissenting Interests, 1700-1930](#). London and Henley, 1976. 49-54. <BBS 448>

Though Blake’s familial connection to Dissent has been disproven (see Davies and Worrall’s “[Inconvenient Truths](#)”), Davie’s study is useful for its description of the history and forms of Dissenting and Methodist hymns that did influence Blake. There is much on Isaac Watts, the Wesleys, and Whitefield, and less on Barbauld and the Moravians.

Davies, J. G. *The Theology of William Blake*. Oxford: Clarendon Press, 1948. Hamden, CT, 1965. Rpt. [Archon Books, 1966](#). <BB #1466, BBS 448, WBHC 1924-25>

“Davies attempts to assert Blake’s religious orthodoxy, but he is illuminating on Blake’s relations with the Swedenborgians, particularly in demonstrating the impossibility of the legend that Blake’s father and family belonged to the New Church” (BB #1466).

Davies, Keri. “[George Whitefield, the Moravians, and ‘Andrew the Negro boy.’](#)” *Index Rerum*. 18 Jan. 2024.⁵⁸²

“The paper explores Whitefield’s motives in entrusting ‘Andrew the Negro Boy’ to Moravian care, expands on previous accounts, and shows how this relates to other episodes in Whitefield’s relationship with the Moravian Church before the decisive violent break following the publication of his *Expostulatory Letter* of 1753. In addition to my text presented in Bethlehem PA, I have added comments (*Scholia*) not explored on that occasion and a biographical listing (*Prosopography*) of persons mentioned in the text” (par. 3). These persons include Catherine Blake, Blake’s mother.

Essick, Robert N. [William Blake and the Language of Adam](#). Oxford: Clarendon Press, 1989. <BBS 465, WBHC 1999-2000>

A study of Blake’s conception of language with an analysis of the paintings, *Adam Naming the Beasts* and *Eve Naming the Birds*, and most of the poetry. Includes a discussion of the Kabbalah and Hebrew, Blake’s notion of the linguistic sign, his notion of the Fall, and Blake and other Romantic-era writers on language.

Essick, Robert N. “[William Blake, Thomas Paine, and Biblical Revolution](#).” *Studies in Romanticism* 30.2 (1991): 189-212. <BBS 465-66, WBHC 2003>

With references primarily to *Marriage*, *Urizen*, and the annotations to Watson, examines Blake’s complicated relationship with Paine and other Enlightenment radicals, such as Joseph Johnson and Mary Wollstonecraft: “The Johnson circle was at once too secular in its liberalism and not radical enough in its revolutionism to satisfy Blake. The biblical revolution of the past had been replaced by a deistic ideology that was in part a revolution against biblical tradition” (212).

⁵⁸² “A version of this paper was presented to the Bethlehem Conference on Moravian History & Music in Bethlehem PA in October 2010” (Davies, par. 1).

Fallon, David. “‘she Cuts his Heart Out at his Side’: Blake, Christianity and Political Virtue.” *Blake and Conflict*. Ed. Sarah Haggarty and Jon Mee. Basingstoke: Palgrave Macmillan, 2009. 84-104. <WBHC 2113-15>

Examines the conflict between “republican discourse and Christian principles” (84) in *Europe, The [First] Book of Urizen*, and *Jerusalem* and its implication for gender.

Goldsmith, Steven. “Nothing Lost: Blake and the New Materialism.” *William Blake: Modernity and Disaster*. Ed. Tilottama Rajan and Joel Faflak. Toronto: University of Toronto Press, 2020. 212-29. <Blake (2021, 2022, 2023, 2024)>

“Blake’s unqualified religious enthusiasm (including his redemptive ideal of art) grasps the force and magnitude of loss more persuasively than does the covert, secularized faith characteristic of many materialist discourses today” (221).

Goldsmith, Steven. *Unbuilding Jerusalem: Apocalypse and Romantic Representation*. Ithaca and London: Cornell University Press, 1993. <WBHC 2087>

The central chapters (cf. 85-208) are concerned with Blake, tracing the influence of seventeenth- and eighteenth-century interpreters of Apocalyptic imagery (e.g., Joseph Mede) on Blake and tracing the relationship of Blake’s radicalism to the millennial ideas of Enlightenment-grounded radicals like Paine.

Goslee, Nancy Moore. “[‘soul’ in Blake’s Writing: Redeeming the Word](#).” *Wordsworth Circle* 33.1 (2002): 18-23. <WBHC 2093>

On the shifting meaning of “soul” from “an individual self” to a “corporate self” (21) in the works of the 1790s.

Goslee, Nancy Moore. “[‘soul-shudd’ring Vacuum’: Space for Subjects in Later Blake](#).” *European Romantic Review* 15.3 (2004): 391-407. <WBHC 2093>

On Blake’s idea of the soul in his later works.

Gundy, Jeff. “[Notes toward the Heretical Sublime](#).” *Cross Currents* 60.1 (Mar. 2010): 24-44. <WBHC 2110>

The second half of the essay examines the attacks on religious institutions in *Songs* and *Marriage*.

Hagstrum, Jean H. “The Wrath of the Lamb: A Study of William Blake’s Conversions.” *From Sensibility to Romanticism: Essays Presented to Frederick A. Pottle*. Ed. Frederick W. Hilles and Harold Bloom. New York: Oxford University Press, 1965. 311-30. <BB #1773>

Analyzes Blake’s early and late depictions of Christ in his poetry (chiefly the *Songs* and the later epics) to understand Blake’s sense of Christianity.

Hobson, Christopher Z. “[Blake, Paul, and Sexual Antinomianism](#).” *Blake: An Illustrated Quarterly* 52.3 (winter 2018-19): 37 pars. <Blake (2019)>

“The development of Blake’s ideas on sexuality and moral law centers on a sustained appropriative and revisionary, sometimes polemical, engagement with biblical texts” (par. 1).

Holt, Ted. "[Blake's 'Elohim' and the Hutchinsonian Fire: Anti-Utopianism and Christian Hebraism in the Work of William Blake](#)." *Romanticism* 9.1 (2003): 20-36. <WBHC 2161>

On the influence of the Hutchinsonians, an eighteenth-century religious movement critical of Isaac Newton and who used the term "Elohim" for God.

Hurley, Michael D. "William Blake: Destabilized Particulars." [Faith in Poetry: Verse Style as a Mode of Religious Belief](#). London: Bloomsbury, 2017. <Blake (2018)>

"Blake sees the artistic endeavour as vitally connected to the activity of what religion should and can uniquely do, through imaginative investment in the particular over the abstract" (25).

James, G. Ingli. "The Holy and the Heterodox: William Blake's Transformational Use of Religious Language." *Studia Mystica* 14.1 (1991): 31-44. <BBS 525>

"Examples of 'the subversive implications' of 'Blake's unconventional use of conventional religious imagery'" (BBS 525).

James, John Patrick. "[Blake's Debt: Artisanship and the Future of Labor](#)." *Literature Compass* 19.3-4 (2022): 15 pp. <Blake (2023)>

"Investigates William Blake's poetic response to the problems of religious and financial debt within the context of his own environmentally compromised era" (abstract).

James, G. Ingli. "[William Blake and Feminist Theology: Some Observations on the Affinities](#)." *Feminist Theology* 4.11 (Jan. 1996): 72-85. <WBHC 2204>

"Chiefly concerned with 'how much there is in Blake which particularly resonates with feminist theology, both . . . Christian and post-Christian'" (73)" (WBHC 2204).⁵⁸³

Jarvis, Simon. "Blake's Spiritual Body." *The Meaning of "Life" in Romantic Poetry and Poetics*. Ed. Ross Wilson. Abingdon and New York: Routledge, 2008. 13-32. <WBHC 2207>

Suggests that Blake's conception of the spiritual and natural body highlights "[t]he opposition [...] between the subjective body and the objective body: between the body which I am and the body which I have; between the body which touches and the body which is touched" (14).

Jasper, David. "Desert Theology and Total Presence: The Poets William Blake and Yves Bonnefoy Meet Hegel and Tom Altizer." [The Sacred Desert: Religion, Literature, Art, and Culture](#). Malden, Oxford, and Victoria: Blackwell Publishing, 2004. 142-59. <WBHC 2207>

Considers Blake's notion of Christianity, particularly as filtered through Altizer, in a wider reflection on spirituality, deserts, and the wilderness.

John, Donald. "'They became what they beheld': Theodicy and Regeneration in Milton, Law, and Blake." [Radicalism in British Literary Culture 1650-1830](#). Ed. Timothy Morton and Nigel Smith. Cambridge: Cambridge University Press, 2002. 86-100, 235-40. <WBHC 2211>

⁵⁸³ Bentley's emendation.

Considers Blake's ideas of creation, the Fall, resurrection, and theodicy in relationship to Milton and William Law's notion of Jacob Boehme, with references to Swedenborg and the Gnostics as well.

Kirwan, Michael. "[A Candle in Sunshine': Desire and Apocalypse in Blake and Hölderlin](#)." *Contagion: Journal of Violence, Mimesis, and Culture* 9 (2012): 179-204. <WBHC 2257>

On the Blake's and Hölderlin's relationship to Christianity: "For all that each finds orthodox, organized Christianity untenable, Blake's resistance to Hellenism in favor of an adherence to biblical 'prophetic' logic seems to allow for a less self-destructive alternative" (185).

Korshin, Paul. [Typologies in England, 1650-1820](#). Princeton: Princeton University Press, 1982. <BBS 451>

He discusses Blake's use of typology on pp. 348-58, with references to him throughout.

Kuntz, Paul Grimley. "[William Blake and the Ten Commandments](#)." *Soundings* 83.2 (2000): 427-51. <WBHC 2298>

"William Blake is as great a liberator of the moral imagination" (449).

Larrissy, Edward. "[Blake and the Hutchinsonians](#)." *Blake: An Illustrated Quarterly* 20.2 (fall 1986): 44-47. <BBS 399>

Sees similarities between Blake's thought and that of John Hutchinson (1674-1737) and his followers who "were the main school of anti-Newtonians with any claim to scientific method in eighteenth-century England" (44).

Larrissy, Edward. "Spectral Imposition and Visionary Imposition: Printing and Repetition in Blake." [Blake in the Nineties](#). Ed. Steven Clark and David Worrall. Basingstoke: Macmillan Press, 1999. 61-77. <WBHC 2812-13>

Brings together Blake's reflections on and vocabulary for his printing method (e.g., "imposition") with "the idea of redemption" (61).

Leporati, Matthew. "'Mark Well My Words! They Are of Your Eternal Salvation': William Blake's Milton as Missionary against Empire." *Romantic Epics and the Mission of Empire*. Cambridge: Cambridge University Press, 2023. 183-224. <Blake (2024, 2025)>

"In exploring the power of art to promote a freedom from Selfhood, Blake is subverting the tendency of Christian evangelism, along with the secular civilizing mission, to reify the dichotomy between self and Other upon which imperialism is largely predicated" (219).

Lewis, Kevin. "The Impasse of Coleridge and the Way of Blake." [The Interpretation of Belief: Coleridge, Schleiermacher and Romanticism](#). Ed. David Jasper. London, 1986. 225-43. [New York: St. Martin's Press, 1986](#). <BBS 550>

"[W]hile William Blake is effectively a Modern, Coleridge remains an Ancient whose thought, for that reason, remains effectively unavailable for appropriately modern enterprise of theological reformulation" (225).

Lewis, Kevin. “[The Use of Blake and the Recovery of Fideism](#).” *Journal of the American Academy of Religion* 54.4 (1986): 741-57. <BBS 550>

“The time is ripe for the proposal of a better way to make use of the visionary artist in theological circles. [. . .] This essay emphasizes the elements of the later Blake (in the poem *Jerusalem*) that link him with the radical Reformation in England and with evangelical ‘enthusiasm’ and purpose” (741).

Lincoln, Andrew. “Restoring the Nation to Christianity: Blake and the Aftermyth of Revolution.” [Blake, Nation, and Empire](#). Ed. Steve Clark and David Worrall. New York: Palgrave Macmillan, 2006. 153-66. <WBHC 1866-69>

Suggests *Milton* and *Jerusalem* reflect widespread evangelical fears of deism that spurred “a willingness to reach across doctrinal differences” (159).

Lincoln, Andrew. “Revisiting Blake’s Innocence.” [Interfaces 30](#) (2010): 35-46. <WBHC 2190-91>

“I want to consider the vision of creation in *The Book of Thel* in relation to those areas of Blake’s religious ideas that we are likely to have some difficulty with” (36).

Lincoln, Andrew. “Restoring the Nation to Christianity: Blake and the Aftermyth of Revolution.” [Blake, Nation, and Empire](#). Ed. Steve Clark and David Worrall. New York: Palgrave Macmillan, 2006. 153-66. <WBHC 1866-69>

Suggests *Milton* and *Jerusalem* reflect widespread evangelical fears of deism that spurred “a willingness to reach across doctrinal differences” (159).

Matthews, Susan. “An Alternative National Gallery: Blake’s 1809 Exhibition and the Attack on Evangelical Culture.” [Tate Papers 14](#) (autumn 2010): 28 par. <WBHC 2752>

“This essay suggests that Blake’s 1809 exhibition was haunted by the memory of the Irish painter James Barry (1741–1806) and his concerns about the nation’s visual culture” (abstract).

McGann, Jerome J. “The Aim of Blake’s Prophecies and the Uses of Blake Criticism.” [Blake’s Sublime Allegory: Essays on The Four Zoas, Milton, and Jerusalem](#). Ed. Stuart Curran and Joseph A. Wittreich, Jr. Madison: University of Wisconsin Press, 1973. 3-21. <BB #A1437, BBS 446, WBHC 1913>

Considers Blake’s purpose in his epics and the purpose of Blake criticism: “Do we not violate Blake’s poetry by encouraging, in ourselves or in others, an analytic or systematic approach to it? Or is it true, as some readers have hinted, that Blake’s own attack upon Urizenic attitudes are themselves belied by his poetry, and thrown back by his complex ‘system?’” (3).

Miner, Paul. “[Blake and the Sinful Arts of Forgiveness](#).” *English Studies* 86.5 (2005): 399-423. <WBHC 2409>

“William Blake irrevocably associated the sexual act with the Forgiveness of Sins and artistic Inspiration, and this study assesses the important elements of this perspective for purgation is a crucial dynamic in understanding Blake’s allegory” (399).

Morris, David B. “‘The Egoistical Sublime’: Blake, Wordsworth, and Coleridge.” *The Religious Sublime: Christian Poetry and Critical Tradition 18th Century England*. Lexington: University of Kentucky Press, 1972. 180-96. <BBS 578>

A good introduction to the development of the sublime in the seventeenth and eighteenth centuries. The section on Blake (pp. 182-87) suggests his notion of the sublime was “profoundly personal” (182).

Moskal, Jeanne. *Blake, Ethics, and Forgiveness*. Tuscaloosa and London: University of Alabama Press, 1994.⁵⁸⁴ <WBHC 2431-33>

On the evolution Blake’s concept of forgiveness, highlighting the annotations to Lavater, *The Everlasting Gospel, Illustrations of the Book of Job*, and the illustrations to Dante.

Murphy, John P. “Building Golgonooza in the Age of Aquarius.” *William Blake and the Age of Aquarius*. Stephen F. Eisenman. Princeton: Princeton University Press and the Block Museum of Art, 2017. 160-81. <Blake (2018, 2019, 2022)>

Chronicles Aethelred and Alexandra Eldridge’s Church of William Blake in Golgonooza, Ohio.

Okuma, Akinobu. “Beyond ‘spiritual Sensation’: Reconstructing Blake’s Concept of the Soul.” *Centre and Circumference: Essays in English Romanticism. Association of English Romanticism in Japan*. Ed. Kenkichi Kamijima. Tokyo: Kiriwara Shoten, 1995. 67-82. <WBHC 2233-34>

Attempts “to find out the concept of the soul hidden behind Blake’s fascinatingly entangled narration” (68).

Paley, Morton D. “Blake.” *Apocalypse and Millennium in English Romantic Poetry*. Oxford: Clarendon Press, 1999. 32-90 and *passim*.⁵⁸⁵ <WBHC 2495>

A key study of Blake in the context of apocalyptic and millenarian thinking and social moments in the Romantic era. Blake is referenced in other chapters as well.

Priestman, Martin. “And did those feet? Blake in the 1790s.” *Romantic Atheism: Poetry and Free Thought, 1780-1830*. Cambridge: University Press, 1999. 80-121, 268-74. <WBHC 2547>

Emphasizes Blake’s heterodoxy and religious skepticism rather than claiming outright Blake was an atheist.

Raz, Yosefa. “Walking through Blake’s Irregular Bible.” *The Poetics of Prophecy: Modern Afterlives of a Biblical Tradition*. Cambridge: Cambridge University Press, 2024. 56-88. <Blake (2025)>

⁵⁸⁴ Incorporates Moskal’s “[Forgiveness, Love and Pride in Blake’s The Everlasting Gospel](#),” *Religion and Literature* 20.2 (1988), 19-39, <BBS 579, WBHC 2433>; “[The Problem of Forgiveness in Blake’s Annotations to Lavater](#),” *Studies in Philology* 86.2 (1989), 65-86, <BBS 580, WBHC 2433>; “[Friendship and Forgiveness in Blake’s Illustrations to Job](#),” *South Atlantic Review* 55.2 (1990), 15-31, <BBS 580, WBHC 2433>; and “Blake, Dante, and ‘Whatever is for Vengeance,’ ” *Philological Quarterly* 70.3 (1991), 310-38, <BBS 579, WBHC 2430>.

⁵⁸⁵ Partly “rewritten from” “Milton and the Form of History,” *Aligarh Journal of English Studies* 10.1 (1985), 66-80 (WBHC 2495).

Suggests that the Bible was a model for Blake's own textual instability: "Rather than functioning as an underlying code or ordering system, the biblical text often generates disorder and further instability. More broadly, the Bible cannot function as a codebook, containing a unified system of symbols or archetypes, which might serve to decipher Blake's puzzling texts; it is itself a fundamentally unstable document" (59). Blake is also considered in "Coda: Blake and Isaiah 6" in the chapter on Robert Lowth, "Seraphic Choirs and Stuttering Prophets: Symmetry, Disorder, and the Invention of the Literary Bible," pp. 27-55.

Rigby, Kate. "'the wrong dream': Prophetic Ecopoetics." *Reclaiming Romanticism: Towards an Ecopoetics of Decolonization*. London: Bloomsbury Academic, 2020. 113-47. <*Blake* (2023, 2024)>

"I identify a specifically ecopoetic variant of the prophetic mode of Romantic literature, as exemplified above all by Blake" (113).

Rix, Robert. *William Blake and the Cultures of Radical Christianity*. Hampshire: Ashgate, 2007. <*WBHC* 2593-94>

A very useful study for understanding Blake's relationship to both Enlightenment-grounded radicals and Swedenborgians, especially in *The Marriage of Heaven and Hell*.

Rogal, Samuel J. "Blake's 'And did those feet' as Congregational Hymn." *Hymn* 44.3 (Jul. 1993): 22-25. <*WBHC* 2601>⁵⁸⁶

"Includes a history of its composition and performance" (*WBHC* 2601).

Rosso, G.A. *The Religion of Empire: Political Theology in Blake's Prophetic Symbolism*. Columbus: Ohio State University Press, 2016.⁵⁸⁷ <*Blake* (2017, 2019, 2020)>

An important examination of the figures of Rahab and Tirzah in the later works.

Rowland, Christopher. "Friends of Albion?: The Dangers of Cathedrals." *Speaking of God in an Inhumane World: Essays on Liberation Theology and Radical Christianity*. Vol. 1. Eugene, OR: Cascade Books, 2024. 180-93. <*Blake* (2025)>

Uses Blake's views of cathedrals ("[D]espite exceptional prophetic spirits who emerged from some of the cathedrals, he saw that the Christian religion was severely compromised by the cathedrals' cultural ethos and opposed to the way of Jesus" [180-81]) as the starting point for his own reflection on cathedral culture.

Rowland, Christopher. "'From impulse not from rules': William Blake's Apocalyptic Pedagogy." *Radical Prophet: The Mystics, Subversives and Visionaries Who Strove for Heaven on Earth*. London: I.B. Tauris, 2017. <*Blake* (2018)>

"This chapter covers familiar themes in Blake scholarship: prophecy, of course, but also the place of Law, the centrality of 'Contraries,' Blake's juxtaposition of texts and images,

⁵⁸⁶ "Rogal" is misspelled in *WBHC* as "Rogel" and alphabetized according to the error.

⁵⁸⁷ Incorporates Rosso's "The Religion of Empire: Blake's Rahab in Its Biblical Contexts," *Prophetic Character*, ed. Alexander S. Gourlay (2002), 287-326, <*WBHC* 2095-98>, and "The Last Strumpet: Harlotry and Hermaphroditism in Blake's Rahab," *Blake, Gender and Culture*, ed. Helen P. Bruder and Tristanne J. Connolly (2012), 25-36, <*WBHC* 1800-01>.

and how his work fits into the story of Christian radicalism” (99). The chapter is also part of a section dedicated to comparing Blake and Gerrard Winstanley.

Rowland, William G. “Religious Vocation and Blake’s Obscurity.” *Literature and the Marketplace: Romantic Writers and their Audiences in Great Britain and the United States*. Lincoln and London: University of Nebraska Press, 1996. 63-88. <WBHC 2621>

“‘Blake in some ways courted oblivion’ (75)” (WBHC 2621).

Rowland, Christopher. “[William Blake, Apocalyptic Poet and Painter](#).” “*By an Immediate Revelation*”: *Studies in Apocalypticism, Its Origins and Effects*. Tübingen, Germany: Mohr Siebeck, 2022. 629-738. <Blake (2023, 2024)>

A massive study of apocalypticism from the Hebrew Bible to William Blake that draws together many of Rowland’s disparate publications as well as previously unpublished essays.

Ryan, Robert M. “Blake’s Orthodoxy.” *The Romantic Reformation: Religious Politics in English Literature, 1789-1824*. Cambridge: Cambridge University Press, 1997. 43-79. <WBHC 2623>

Argues that Blake is more of an orthodox Christian than many critics will allow.

Ryu, Son-Moo. “[From God as Gift to the Giving Subject: William Blake and God Talk](#). *Journal of English Language and Literature* 63.4 (Dec. 2017): 709-27. <Blake (2019)>

“This essay argues that Blake quarried the conceptual resources of Christianity for a viable solution to the ethical and political predicament of his times” (abstract).

Sanzo, Eileen. “Teilhard, and the Idea of the Future of Man.” *William Blake and the Moderns*. Ed. Robert J. Bertholf and Annette S. Levitt Albany: State University of New York Press, 1982. 251-59. <BBS 370, WBHC 1625-26>

“Blake’s myth and symbolism and Teilhard’s scientific writing are variations on a common, if sophisticated, millennial theme, which appears in Christian thought” (241).

Schuchard, Marsha Keith. “[William Blake and the Promiscuous Baboons: A Cagliostroan Séance Gone Awry](#).” *British Journal for Eighteenth-Century Studies* 18 (1995): 185-200. <WBHC 2659-60>

“By referring to the scandal of ‘the promiscuous baboons’ [in *Marriage*] that erupted when the Masonic adventurer Cagliostro introduced his Swedenborgian recruits to the techniques of erotic and visionary Cabalism, Blake suggested his own immersion in the complex web of international illuminism” (185).

Senior, John. “Hermetic Vessels: Blake and Hugo.” *The Way Down and Out: The Occult in Symbolist Literature*. Ithaca, 1959. 52-64 <BB #2686>

“An excellent suggestive essay on Blake’s occultism” (BB #2686), with a brief comparison of Blake and Victor Hugo.

Sklar, Susanne. “[Sublime Allegory in Blake’s Jerusalem](#).” *Glass* 17 (2005): 16-31. <WBHC 2682>

“The first portion of this paper will link Blake’s open sense of allegory to medieval fourfold reading, as well as to the visual theology of Eastern Orthodox icons. It will then apply Isaac Newton’s futuristic apocalyptic insights to Blake’s text. The second portion examines the interrelatedness of Blake’s dynamic characters” (16).

Sorop, Aloysia. “si j’ai tort, j’ai tort en belle compagnie.’ William Blake et ses expériences intimes de la spiritualité.” *Au plus profond de soi: quand le spirituel se fait intime*. Ed. Sylvie Crinquand and Paloma Bravo. Louvain-la-Neuve, Belgium: Éditions EME, 2016. 57-68. In French. <*Blake* (2022)>

Spector, Sheila A. *The Evolution of Blake’s Myth*. New York: Routledge, 2020. <*Blake* (2021, 2022)>

A major reassertion of Blake’s place in the esoteric tradition, which Spector sees as central to the development of Blake’s myth.

Steck, Christopher. “[Re-embedding Moral Agency: Linking Theology and Ethics in William Blake](#).” *Journal of Religious Ethics* 41.2 (Jun. 2013): 332-53. <*WBHC* 2703>

Uses *Jerusalem* to “suggest that there is a parallel between how moral frameworks and literary horizons operate in that both shape moral judgment” (abstract).

Steil, Juliana. “[William Blake e as vozes proféticas da tradição dissidente](#) (William Blake and the Prophetic Voices of Dissident Tradition).” *Revista da Anpoll* 1.47 (Sept.-Dec. 2018): 37-45. In Portuguese (abstract in Portuguese and English). <*Blake* (2020)>

Summerfield, H. “[Blake and the Names Divine](#).” *Blake: An Illustrated Quarterly* 15.1 (summer 1981): 14-22. <*BBS* 391>

“There is abundant evidence, both visual and textual, that Blake in his later phase conceives of the Father divorced from the Son as possessing cruel, tyrannical, and destructive attributes” (15).

Tannenbaum, Leslie. *Biblical Tradition in Blake’s Early Prophecies: The Great Code of Art*. Princeton: Princeton University Press, 1982. [Princeton Legacy Library](#). Rpt. 2017. <BB #657, *WBHC* 2750-51, *Blake* (2020)>

Remains a key study of Blake’s relationship to late eighteenth-century discourses surrounding the Bible for the illuminated works through 1795.

Tannenbaum, Leslie. “[Hirelings and Laborers: Biblical Parable in Blake’s Milton](#).” *Revue LISA/LISA e-journal* 5.4 (2007): 19 pars. <*WBHC* 2750>⁵⁸⁸

“Blake’s epic [...] uses the biblical distinction between laborers and hirelings to advance a theory of narrative, authorship, and readership that centers around the biblical form of the parable” (par. 19).

Trigilio, Tony. “The ‘Moment Satan Cannot Find’: Blake’s Transferential Language of Vision in Milton.” [“Strange Prophecies Anew”: Rereading Apocalypse in Blake, H. D., and Ginsberg](#).

⁵⁸⁸ Repeated on *WBHC* 2751.

Madison and Teaneck: Fairleigh Dickinson University Press; London: Associated University Presses, 2000. 45-81. <WBHC 2781>

“Blake, H.D. and Ginsberg variously reconceive apocalypse as a mode of consciousness—paradoxically redemptive and self-annihilating—rather than of past and future history” (16).

Welch, Dennis M. “[William Blake’s ‘Jesus’: The Divine and Human Reality, Incarnate in the Imaginative Acts of Self-annihilation, Forgiveness and Brotherhood.](#)” *Ultimate Reality and Meaning* 10 (1987): 101-20. <BBS 676>

Blake argues that “love is God’ (119)” (BBS 676).

White, Harry. “[Cruel Holiness and Honest Virtue in the Works of William Blake.](#)” *Blake: An Illustrated Quarterly* 40.2 (fall 2006): 52-65. <WBHC 1704>

“What [Blake’s] writings advance is not a normative but a descriptive ethic, detailing the nature of our ideas of good and evil, how they arise, the harmful effects they have on individuals, and why they inevitably lead to conflict” (52).

Whittaker, Jason. “Blake and the Native Tradition.” *The Journal of Blake Society at St. James* 2 (1996): 48-56. <WBHC 2222-23>

Examines Albion and “his sons, the bards and the druids, for Blake’s religious vision (48)” (WBHC 2223).

Williams, Rowan. ““The human form divine’: Radicalism and Orthodoxy in William Blake.” [Radical Christian Voices and Practice: Essays in Honour of Christopher Rowland.](#) Ed. Zoë Bennett and David Gowler. Oxford: Oxford University Press, 2012. 151-64. <WBHC 2869>

“Blake’s ‘divine image’ is a matter of how imaginative action or initiative is realized in the world of limits” (155).

Yeager, D.M. “[Of Eagles and Crows, Lions and Oxen: Blake and the Disruption of Ethics.](#)” *Journal of Religious Ethics* 37.1 (2009): 1-31. <WBHC 2218-19>

On Blake’s utility to questions of Christian ethics.

Zhigala, K. G. “[Tema bogoborchestva v tvorchestve U. Bleyka](#) [The Theme of Enmity against God in the Works of W. Blake].” *Chelovek i priroda: Sbornik materialov studencheskoy nauchno-prakticheskoy konferentsii* [Man and Nature: Collection of Materials of the Student Scientific-Practical Conference]. Omsk, 2022. 90-92. In Russian. <Blake (2023)>

Antinomianism and Popular Millenarianism (Including Richard Brothers, William Bryan, Richard “Citizen” Lee, Johanna Southcott)

Introductions

Crosby, Mark. “Prophets, Madmen, and Millenarians.” [William Blake and the Age of Aquarius.](#) Stephen F. Eisenman. Princeton: Princeton University Press and the Block Museum of Art, 2017. 78-99. <Blake (2018, 2019, 2022)>

Positions Blake among other millenarian prophets of his era. A good introduction.

Studies

Behrendt, Stephen C. “[History When Time stops: Blake's America, Europe, and The Song of Los.](#)” *Papers on Language & Literature* 28 (1992): 379-97. <WBHC 1595>

“Taken together, these three works constitute both a development from, and a temporal, topical application of, many of the millenarian views of contemporary events which were current in Blake's London in the early 1790s” (380).

Binfield, Kevin. “The French, the ‘Long-wished-for-Revolution,’ and the Just War in Joanna Southcott.” [Rebellious Heart: British Women Writers and the French Revolution](#). Ed. Adriana Carcium and Kari Lokke. State University of New York Press, 2001. 135-59.

Positions Southcott's activities in a political context.

Boer, Roland. “E.P. Thompson, Antinomianism, and the Theology of William Blake.” *Sino-Christian Studies [Taiwan]* 8 (2009): 31-52. <WBHC 1772>

Chadwick, Esther. “Blake's Millennium.” *The Radical Print*. New Haven and London: Yale University Press, 2024. 161-192. <Blake (2025)>

A book on prints and radical politics. “[T]his chapter will focus on the way in which Blake brought an explicit indictment of money as a form of mediation into the open.” “Blake's critique [of commercialism] emerged from a distinctly millenarian culture of prints and printmaking” (164). Considers *Laocoön* and the two versions of *Joseph of Arimathea among the Rocks of Albion*.

Garrett, Clarke. [Respectable Folly: Millenarians and the French Revolution in France and England](#). John Hopkins University Press, 1975.⁵⁸⁹

A classic study that includes Blake, Swedenborg, Richard Brothers, Joanna Southcott, William Sharp, John Wright, and William Bryan.

Harrison, J.F.C. [The Second Coming: Popular Millenarianism 1780-1850](#). London and Henley, 1979. <BBS 501>

Remains an excellent survey of millenarianism. In addition to the chapters on Richard Brothers and Johanna Southcott, it discusses Swedenborg, the engraver William Sharp, and Blake.

Hopkins, James K. [A Woman to Deliver Her People: Joanna Southcott and English Millenarianism in an Era of Revolution](#). Austin: University of Texas Press, 1982. <BBS 514>

A good study. Considers Blake's relationship to Southcott and her followers (who included William Sharp, William Own Pugh, and John Pye), with references to Swedenborg and Richard Brothers.

McCalman, Iain. “The Infidel as Prophet: William Reid and Blakean Radicalism.” [Historicizing Blake](#). Ed. Steve Clark and David Worrall. London: Macmillan, 1994. 24-42. <WBHC 1869-71>

⁵⁸⁹ Not recorded in BB or BBS.

Reads parallels in the life and work of Blake and William Hamilton Reid (d. 1826), a one-time radical and author of [*The Rise and Dissolution of the Infidel Societies in this Metropolis*](#) (1800).

Mee, Jon. [*Dangerous Enthusiasm: William Blake and the Culture of Radicalism in the 1790s.*](#) Oxford: Clarendon Press, 1992. <BBS 571, WBHC 2392-94>

Focused on Blake's early illuminated books, a key study of Blake's relationship to religious enthusiasts of the era who shared his suspicion of Enlightenment-grounded radicalism. The study recasts Blake's relationship to millenarianism and to the polite circle of Joseph Johnson. There is also an important chapter on Norse mythology, druids, and British Antiquities, with discussions of Ossian. Mee was the first to associate Blake with Claude Levi Strauss's notion of the *bricoleur*.

Mee, Jon. "The Doom of Tyrants": William Blake, Richard 'Citizen' Lee, and the Millenarian Public Sphere." [*Blake, Politics, and History*](#). Ed. Jackie DiSalvo, G.A. Rosso, and Christopher Z. Hobson. New York: Garland Publishing, 1998. 97-114. <WBHC 1950-53>

An important essay comparing Blake to the antinomian radical and printer, Richard Lee.

Mee, Jon. "Is there an Antinomian in the House? William Blake and the After-Life of a Heresy." [*Historicizing Blake*](#). Ed. Steve Clark and David Worrall. London: Macmillan, 1994. 43-58. <WBHC 1869-71>

Traces "other late eighteenth-century antinomians besides Blake [i.e., James Relly, William Huntington, and Garnet Terry, who] gave their theology a similarly radical political dimension" (44).

Mueller, Judith C. "[*Creatures against the Law: Blake's Antinomian Renderings of Paul.*](#)" *Interdisciplinary Studies in Literature and Environment* 19.1 (winter 2012): 123-41. <WBHC 2435>

On Blake's antinomian uses of Romans 8.

Paley, Morton D. "William Blake." [*The Apocalyptic Sublime*](#). New Haven and London: Yale University Press, 1986. 71-100. <BBS 598>

Considers Blake's visual depictions of apocalyptic imagery, including the early paintings, *War unchained by an Angel*, *Pestilence*, and *A Breach in the City; Europe*; the *Night Thought* designs; and the paintings of Revelation in the Bible watercolors. (The wider book details well how other artists of Blake's era, e.g., Benjamin West, Philippe Jacques de Loutherbourg, J.M.W. Turner, and John Martin, depicted similar subjects. It also discusses millenarian figures like Thomas Spence, John Wright, William Bryan, and William Sharp.)

Paley, Morton D. "William Blake, the Prince of the Hebrews, and the Woman Clothed with the Sun." [*William Blake: Essays in Honour of Sir Geoffrey Keynes*](#). Ed. Morton D. Paley and Michael Phillips. Oxford: Clarendon Press, 1973. 260-93. <BB #A2350, BBS 598-99, WBHC 2503-05>

Foundational essay on Blake, Richard Brothers, and Johanna Southcott.

Piquet, François. “[Shadows of Prophecy: Blake and Millenarian Ideology](#).” *Yearbook of English Studies* 19 (1989): 28-35. <BBS 607>

Positions *America* and *Europe* in the currents of millenarian thought.

Rosso, G.A. “Popular Millenarianism and Empire in Blake’s *Night Thoughts*.” [Blake, Modernity and Popular Culture](#). Ed. Steve Clark and Jason Whittaker. Basingstoke: Palgrave, 2007. 12-25. <WBHC 2862-63>

“[C]laims that while Blake applies the pressure of radical millenarianism to Young’s more orthodox eschatology, he also develops Young’s anti-imperial stance in ways that sharpen the radicals’ critique of church and state into a more pointed attack on the British empire” (13).

Rowland, Christopher. “‘Would to God that all the Lord’s people were prophets’: Prophetic Voices.” [Glass 19](#) (spring 2007): 30-40. <WBHC 2621>

Considers Blake, Brothers, and Southcott as “modern prophets” (33).

Thompson, E.P. [Witness Against the Beast: William Blake and the Moral Law](#). Cambridge: Cambridge University Press, 1993. ⁵⁹⁰ <WBHC 2761-66>

A key study of Blake in relationship to antinomian thought, although Thompson’s claim to connect Blake to the Muggletonians, a seventeenth-century antinomian sect, through his mother has been disproven by Keri Davies’s “[William Blake’s Mother](#).”

Topor, Ruxanda. “[Mad Prophets in a Mad World: William Blake’s Apocalyptic Vision and the Revival of British Millenarianism](#).” *The Sense and Sensibility of Madness: Disrupting Normalcy in Literature and the Arts*. Ed. Doreen Bauschke and Anna Klambauer. Leiden: Brill, 2018. 64-86. <*Blake* (2019)>

Considering *The Four Zoas* and *Jerusalem*, “investigates the dual aspect of madness, by juxtaposing the doctors’ and the monarchy’s notion of madness with the poet’s vision of a mad world. It ultimately arrives at the conclusion that Blake’s and other prophets’ revelations may be considered a form of wisdom, although neither the ruling class nor the common people of their time would have readily accepted this verdict” (abstract).

Worrall, David. “Blake and 1790s Plebian Radical Culture.” [Blake in the Nineties](#). Basingstoke: Ed. Steve Clark and David Worrall. Macmillan Press and New York: St. Martin’s Press, 1999. 194-211. <WBHC 1863-65>

Important essay that highlights “Blake proximity to the artisan public sphere of discourse in 1790s London” and examines “the precision with which Blake’s texts accommodate themselves to these neglected radical rhetorics [...] in exceedingly complex ways” (207). Discusses William Bryan, Richard “Citizen” Lee, Robert Hawes, and popular political songs.

Worrall, David. “[William Bryan, Another Anti-Swedenborgian Visionary Engraver of 1789](#).” *Blake: An Illustrated Quarterly* 34.1 (summer 2000): 14-22. <WBHC 1682>

⁵⁹⁰ Pp. 106-14 rpt. in [William Blake: A Critical Study](#), ed. T. Joseph and S. Francis (2005), <WBHC 2217-18>.

Building on his “[Blake and 1790s Plebian Radical Culture](#),” discusses the parallels between Blake and William Bryan, “a copper plate printer and bookseller who worked from No. 51 Upper Mary-le-bone Street” (14).

Useful Contextual Studies

Goss, Erin M. “Joanna Southcott (or Southcote) (1750-1814).” *The Routledge Companion to Romantic Women Writers*. Ed. Ann R. Hawkins, Catherine S. Blackwell, E. Leigh Bonds. 477-86.

A review of Southcott’s life, her reception, her writings, and scholarship on her.

Lockley, Philip. [Visionary Religion and Radicalism in Early Industrial England: From Southcott to Socialism](#). Oxford: Oxford University Press, 2013.

The first half focuses on Southcott and her movement.

Niblett, Matthew. [Prophecy and the Politics of Salvation in Late Georgian England: Theology and Apocalyptic Vision of Joanna Southcott](#). London and New York: I.B. Taurus, 2015.

Slight reference to Blake but substantial discussion of William Sharp and his relationship to Southcott.

Nicholson, Michael. “[More than Eve: Women and Superior Secondariness in English Poetry, 1751–1810](#).” *Eighteenth-Century Life* 46.1 (2022): 79-108. <Blake (2023)>

“Mary Leapor, Mary Scott, Joanna Southcott, Lucy Aikin, and their peers collectively articulate what I call women’s ‘superior secondariness[,]’ which ‘posited the secondary not as inferior or less, but as a necessary, often highly desirable, condition of women’s belatedness’ (abstract).

Shaw, Jane, and Philip Lockley, ed. [The History of a Modern Millennial Movement: The Southcottians](#). London and New York: I.B. Taurus, 2017.

A collection of essays on the Southcottians from 1792 to 2012. The most relevant chapters, which refer to Richard Brother and William Sharp, are:

Niblett, Matthew. “Joanna Southcott’s Apocalyptic Theology, 1792-1814.” 13-33.

Lockley, Philip. “Southcottians in Britain, 1801-51: Revealing a Popular Religion.” 34-60.

Maden, Deborah. “A Southcottian Methodist: The Prophetic Odyssey of George Turner.” 61-77.

Wright, Eugene Patrick. [A Catalogue of the Joanna Southcott Collection at the University of Texas](#). Austin: University of Texas at Austin, 1968.

In addition to Southcott, includes many references to William Sharp and William Owen Pughe.

Atheism, Secularization, and Post-Secularization

Kroeber, Karl. [Blake in a Post-Secular Era: Early Prophecies](#). Ed., with a foreword, Joseph Visconti. 2012. A Romantic Circles Monograph. <WBHC 2294-95>

Lawson, David. “[Humanism in Literature: William Blake](#).” *Humanist*, 53.5 (Sept.-Oct. 1993): 36-37. <WBHC 2314>

“[W]hat this poet-engraver stands for is something worldly” (36).

Otto, Peter. “William Blake, the Secularization of Religious Categories, and the History of Imagination.” *Constructing Nineteenth-Century Religion*. Ed. Joshua King and Winter Jade Werner. Columbus: Ohio State University Press, 2019. 281-302. <Blake (2020)>

Interesting essay in a wider collection built around the fluidity of our notion of nineteenth-century religion.

Priestman, Martin. “Atheism.” [The Cambridge Companion to British Romanticism and Religion](#). Ed. Jeffrey W. Barbeau. Cambridge: Cambridge University Press, 2021. 121-38. <Blake (2022, 2025)>

Considers the annotations to Watson to illustrate “how complex and unorthodox some positions we might still broadly describe as ‘Christian’ could be” (127).

Rowland, Christopher. “[Anticipating Postsecularity](#). *The Routledge Handbook of Postsecularity*. Ed. Justin Beaumont. Abingdon: Routledge, 2018. <Blake (2019)>

Examines how Gerrard Winstanley and William Blake anticipated “elements of postsecularity today” (abstract).

Bible (See also [The Marriage of Heaven and Hell](#), [Laocoön](#), [Illustrations of the Book of Job](#), and [Water Color Drawings Illustrating the Bible](#))

Introductions

Prickett, Stephen. “The Bible.” [William Blake in Context](#). Cambridge: Cambridge University Press, 2019. 165-72. <Blake (2020, 2021, 2022, 2025)>

Prickett, Stephen, and Christopher Strathman. “Blake and the Bible.” [Palgrave Advances in William Blake Studies](#). Ed. Nicholas M. Williams. Basingstoke: Palgrave Macmillan, 2006. 109-31. <WBHC 2867-68>

Surveys Blake’s complicated relationship to the Bible, highlighting critical work by Northop Frye, Harold Bloom, Jerome McGann, and A.D. Nuttall, and Morton D. Paley.

Studies

Baulch, David M. “[The Sublime of the Bible](#).” *Romanticism On the Net* 3 (Aug. 1996): 16 pars. <WBHC 1588>

Rejecting the influence of Robert Lowth, argues that “[w]hat Blake means by the Sublime of the Bible is sufficiently outlined within his own work” (par. 3).

Beenstock, Zoe. “[Jerusalem Moves West: Undoing the Hebrew Bible in Blake's Milton and Jerusalem](#).” *European Romantic Review* 34.5 (2023): 609-27. <Blake (2024)>

In his prophetic poems, he undoes the temporal and spatial organization of the Hebrew Bible, a possibility first explored in *Milton* and then fully achieved in *Jerusalem*, where Blake deconstructs the ancient biblical world to rebuild it in modern Britain” (abstract).

Bentley, G.E., Jr. “A Jewel in an Ethiop’s Ear: The Book of Enoch as Inspiration for William Blake, John Flaxman, Thomas Moore, and Richard Westall.” *Blake in His Time*. Ed. Robert N. Essick and Donald Pearce. Bloomington: Indiana University Press, 1978. 213-40.⁵⁹¹ <BBS 466-68, WBHC 2003-04>

On the influence of The Book of Enoch, a book considered part of the canonical Bible in the Church of Ethiopia, but recovered for Western Europe in the late eighteenth century.

Bentley, G.E., Jr. “[A Swedenborgian Bible](#).” *Blake: An Illustrated Quarterly* 24.2 (fall 1990): 63-64. <BBS 407>

On a Bible published in 1809 and 1813 and abridged by George Hazard “to make it conform to the Swedenborgian canon” (64) (BBS 407).

Bloom, Harold. “[Blake’s Jerusalem: The Bard of Sensibility and the Form of Prophecy](#).” *Eighteenth Century Studies* 4.1 (1970): 6-20.⁵⁹² <BB #1228, BBS 414>

Argues the book of Ezekiel is the most important model for *Jerusalem*, suggesting “Blake follows Ezekiel throughout, but always at a distance” (20).

Cantor, Paul A. “Blake and the Archaeology of Eden.” *A Walk in the Garden: Biblical, Iconographical, and Literary Images of Eden*. Ed. Paul Morris and Deborah F. Sawyer. Sheffield: JSOT Press, 1992. 229-43. <WBHC 1824>

On the influence of speculative mythologists on Blake’s portrayal of Eden, especially in *A Descriptive Catalogue*.

Carroll, Robert P. “Revisionings: Echoes and Traces of Isaiah in the Poetry of William Blake.” [Words Remembered, Texts Renewed: Essays in Honour of John F. A. Sawyer](#). Ed. Jon Davies, Graham Harvey, and Wilfred G.E. Watson. Sheffield: Sheffield Academic Press Ltd, 1995. 226-41. <WBHC 1828>

“It is ‘a simple meditation on aspects of the bible [sic] and aspects of Blake’ (239)” (WBHC 1828).

De Luca, Vincent A. “‘Crowding After Night’: Troping and the Sublime in *Poetical Sketches*.” [Speak Silence: Rhetoric and Culture in Blake’s Poetical Sketches](#). Ed. Mark L. Greenberg. Detroit: Wayne State University Press, 1996. 153-64. <WBHC 2104-05>

On Blake’s early efforts at the sublime, with references to Lowth’s Hebraisms and Burke.

Ellis, Helen B. “[Blake’s ‘Bible of Hell’: Visions of the Daughters of Albion and the Song of Solomon](#).” *English Studies in Canada* 12.1 (1986): 23-36. <BBS 461>

“Blake’s use of the relationship of Solomon and his Bride as the perfection of human sexuality against which the fallen world of 1793 could be measured is the source of many of the implicit ironies that twentieth-century readers find in *Visions*” (24).

⁵⁹¹ A version was published in *Aligarh Journal of English* 1.1 (1976), 1-16, <BBS 468>.

⁵⁹² Incorporated in Bloom’s *The Ringers in the Tower* (1971), <BB #1229>. Rpt. in *English Romantic Poets*, ed. Harold Bloom (1986), 41-53, <BBS 414-15>, and *Modern Critical Views: William Blake*, ed. Harold Bloom (1985), 83-96, <BBS 415, WBHC 1770>.

Erdman, David V. ed. [*Blake and His Bibles*](#). West Cornwall: Locust Hill Press, 1990. <BBS 462-63, WBHC 1989-90>

An important collection on Blake's use of the Bible.

Esterhammer, Angela. "Calling into Existence: *The Book of Urizen*." [*Blake in the Nineties*](#). Ed. Steve Clark and David Worrall. Basingstoke: Macmillan Press and New York: St. Martin's Press, 1999. 114-32. <WBHC 1863-65>

On Blake's use of performative language in *The Book of Urizen* and other works including the annotations to Bishop Watson's response to Thomas Paine's *Age of Reason* (1796), with reference to late eighteenth-century biblical scholarship, such as Robert Lowth's *Lectures on the Sacred Poetry of the Hebrews* (1787).

Farrell, Michael. "William Blake and the Bible: Reading and Writing the Law." [*Double Vision: Literary Palimpsests of the Eighteenth and Nineteenth Centuries*](#). Ed. Darby Lewes. Lanham: Lexington Books, 2008. 27-36. <WBHC 2013-14>

For Blake, the Bible "is the great code or instructive paradigm of art which enables him to synthesize his political and theological outlook into a coherent, creative vision" (36).

Ferber, Michael. "[*Blake's Idea of Brotherhood*](#)." *PMLA* 93.3 (1978): 438-47.⁵⁹³ <BBS 471>

Mostly on the later epics, tying their notions of "brotherhood" and related terms to the New Testament rather than to eighteenth-century French political theorists.

Fisch, Harold. "Blake." *The Biblical Presence in Shakespeare, Milton, and Blake: A Comparative Study*. Oxford: Clarendon Press, 1999. 207-325. <WBHC 2019-20>

Blake is the subject of the last third of the study, which is less about tracing allusions than how Blake used the Bible.

Frye, Northrop. "Blake's Bible." [*Myth and Metaphor: Selected Essays 1974-1988*](#). Ed. Robert D. Denham. Charlottesville and London, 1990. 270-86.⁵⁹⁴ <BBS 477, WBHC 2036>

How Blake uses the Bible.

George, Diana Hume. "Reading Isaiah and Ezekiel through Blake." [*New Orleans Review*](#) 13.3 (fall 1986): 12-21. <BBS 586>

On how Blake read these prophets without the criticism he usually brings to texts, with reflections on how Blake helps George herself approach these biblical books.

Gleckner, Robert F. "[*Blake's Thel and the Bible*](#)." [*Bulletin of the New York Public Library*](#) 64.11 (Nov. 1960): 573-80. <BB #1697>

"What I hope to show here, then, is not a calculated use of Biblical material but rather the general Biblical allusiveness of Blake's poetry and the particular poetic technique of which that allusiveness consists" (574).

⁵⁹³ Incorporated in Ferber's [*The Social Vision of William Blake*](#) (1985), <BBS 471, WBHC 2016-17>. See Tom Dargan's [response](#) to Ferber's article, in *PMLA* 94.1 (1979), 146-47, <BBS 471>.

⁵⁹⁴ Rpt. in [*Northrop Frye on Milton and Blake*](#), ed. Angela Esterhammer (2005), <WBHC 2040-43>.

Helms, Randel. “[Ezekiel and Blake's Jerusalem.](#)” *Studies in Romanticism* 13.2 (1974): 127-40. <BBS 649>

“A study of Blake's recastings of *Ezekiel* [sic] will quicken our grasp both of some central themes and of what there is of a narrative pattern in *Jerusalem*” (127-28).

Herrstrom, David Sten. “[Blake's Transformations of Ezekiel's Cherubim Vision in Jerusalem.](#)” *Blake: An Illustrated Quarterly* 15.2 (fall 1981): 64-75. <BBS 392>

A detailed reading of how Blake transformed Ezekiel's cherubim imagery after 1803, highlighting “Ezekiel's Wheels” and *Jerusalem*, providing diagrams of the latter.

Jacobson, Howard. “[Blake's Proverbs of Hell: St. Paul and the Nakedness of Woman.](#)” *Blake: An Illustrated Quarterly* (summer 2005): 48-49. <WBHC 1702>

“Compares Blake's Proverb of Hell, ‘The nakedness of woman is the work of God,’ with St Paul's first letter to the Corinthians: ‘Every woman that prayeth or prophesieth, with her head uncovered dishonoureth her head . . .’[(49)]” (WBHC 1702).

Kaufman, Andrew. “[Authority and Vision: William Blake's Use of the Gospels.](#)” *University of Toronto Quarterly* 57.3 (1987-88): 389-403. <BBS 531>

“Blake's writings come into surprisingly sharper focus once we see how much they are devoted to recasting the traditional Biblical opposition between soul and body, or between truth and error, into the antitheses of visionary and temporal authority, and of imaginative and corporeal understanding, or symbolic and literal perception” (389).

Kamusikiri, Sandra. “[Blake and the Tradition of Lamentation.](#)” *Blake: An Illustrated Quarterly* 24.2 (fall 1990): 59-63. <BBS 407>

Ties the lamentations in *Jerusalem* to the descriptions of the Lamentations of Jeremiah by Robert Lowth in his *Lectures on the Sacred Poetry of the Hebrews*, 2 vols. (1753, Latin; 1787, English).

Mason, Emma. “Elihu's Spiritual Sensation: William Blake's *Illustrations of the Book of Job.*” [The Oxford Handbook of the Reception History of the Bible](#). Ed. Michael Lieb, Emma Mason, Jonathan Roberts, and Christopher Rowland. Oxford: Oxford University Press, 2011. 460-76. <WBHC 2376-77>

On the role of Elihu in the *Illustrations* and “the way the *Illustrations* forward a reading methodology that enables an emotional connection with them that might form a template for interaction with texts and also with people” (461).

McGann, Jerome. “[The Idea of an Indeterminate Text: Blake's Bible of Hell and Dr. Alexander Geddes.](#)” *Studies in Romanticism* 25.3 (1986): 303-24. <BBS 568>

An influential essay that argues Blake parodied the Bible based on the contemporary biblical scholarship of Alexander Geddes, a Catholic who was a member of the Joseph Johnson circle.

Miner, Paul. "Visions in the Darksom Air: Aspects of Blake's Biblical Symbolism." *William Blake: Essays for S. Foster Damon*. Ed. Alvin H. Rosenfeld. Providence: Brown University Press, 1969. 256-92. <BB #2565, BBS 626-27, WBHC 2608-09>

Identifies Blake's many biblical allusions and describes the intertextuality of his poetry with the Bible: "Biblical imagery becomes almost a *sine qua non* through which Blake's later poetry structured itself" (291).

Miner, Paul. "[William Blake's Creative Scripture](#)." *Literature and Theology* 27.1 (Mar. 2013): 32-47. <WBHC 2417>

On how Blake used the Bible.

Miner, Paul. "[William Blake's 'Divine Analogy.'](#)" *Criticism* 3.1 (1961): 46-61. <BB #2230>

Although dated, a useful essay in understanding Blake's connection of biblical imagery surrounding the ark and the covenant to sexuality.

Otto, Peter. "Nebuchadnezzar's Sublime Torments: William Blake, Arthur Boyd and the East." *The Reception of Blake in the Orient*. Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 260-71. <WBHC 1857-62>

Compares depictions of Nebuchadnezzar by Blake and the Australian painter, Arthur Boyd (1920-99).

Paley, Morton D. [The Traveller in the Evening: The Last Words of William Blake](#). Oxford: Oxford University Press, 2003.⁵⁹⁵ <WBHC 2499-2501>

The best study of the often overlooked, visual and literary works of Blake's last decade. These include the illustrations to Virgil, *Laocoön*, the illustrations to the Dante, and his late works related to the Bible (*The Everlasting Gospel*, *The Ghost of Abel*, *Illustrations of the Book of Job*, the Genesis manuscript, the Enoch designs, and his Annotations to Thornton's translation of the Lord's Prayer), and the *Visionary Heads*.

Paley, Morton D. "[William Blake, Jacob Ilive, and the Book of Jasher](#)." *Blake: An Illustrated Quarterly* 30.2 (fall 1996): 51-54. <WBHC 1665>

Argues that Blake may have known of Jacob Ilive's 1751 edition of the Book of Jasher, a lost book of the Bible that Ilive forged.

Paulson, Ronald. "Blake's Bible." [Book and Painting: Shakespeare, Milton and the Bible: Literary Texts and the Emergence of English Painting](#). Knoxville: University of Tennessee Press, 1982. 115-24. <BBS 600>

On Blake's poetic and visual uses of the Bible, especially as mediated by Milton and Michelangelo.

Potkay, Adam. "Romantic Transformations of the King James Bible: Wordsworth, Shelley, Blake." [The King James Bible after Four Hundred Years: Literary, Linguistic, and Cultural](#)

⁵⁹⁵ Incorporates Paley's "[ñ & His Two Sons Satan & Adam](#)." *Studies in Romanticism* 41.2 (summer 2002): 201-35 and "William Blake and Dr. Thornton's 'Tory Translation' of the Lord's Prayer," [Prophetic Character](#), ed. Alexander S. Gourlay (2002), 263-86, <WBHC 2095-98>.

[Influences](#). Ed. Hannibal Hamlin and Norman W. Jones. Cambridge: Cambridge University Press, 2010. 219-33. <WBHC 2542>

Focuses on allusions to the KJV in “Tintern Abbey,” *Prometheus Unbound*, and *The Marriage of Heaven and Hell*.

Raz, Yosefa. “[Robert Lowth’s Bible: Between Seraphic Choirs and Prophetic Weakness](#).” *Modern Language Quarterly* 81.2 (2020): 139-67. <Blake (2021)>

Considers Blake’s use of Isaiah 6 in terms of Lowth’s work on biblical poetics.

Raz, Yosefa. “Walking through Blake’s Irregular Bible.” [The Poetics of Prophecy: Modern Afterlives of a Biblical Tradition](#). Cambridge: Cambridge University Press, 2024. 56-88. <Blake (2025)>

“Rather than functioning as an underlying code or ordering system, the biblical text often generates disorder and further instability. More broadly, the Bible cannot function as a codebook, containing a unified system of symbols or archetypes, which might serve to decipher Blake’s puzzling texts; it is itself a fundamentally unstable document” (59). Blake is also considered in the chapter on Robert Lowth in the section, “Coda: Blake and Isaiah 6.”

Riede, David G. “Blake’s *Milton*: On Membership in the Church Paul.” [Re-membering Milton: Essays in the Texts and Traditions](#). Ed. Mary Nyquist and Margaret W. Ferguson. London: Methuen, 1987. 257-77. ⁵⁹⁶ <BBS 623, WBHC 2585>

“Drawing out the neglected threats of Pauline allusion in *Milton* leads, I think, to a fresh perspective on Blake and on the idea of a Miltonic tradition” (258).

Rix, Donna S. “*Milton*: Blake’s Reading of Second Isaiah.” [Poetic Prophecy in Western Literature](#). Ed. Jan Wojcik and Raymond-Jean Frontain. Teaneck, Rutherford, Madison: Fairleigh Dickinson University Press; London & Toronto: Associated University Presses, 1984. 106-18. <BBS 623-24, WBHC 2591-92>

Argues that second Isaiah is a generic model for *Milton*.

Roberts, Jonathan. “[St. Paul’s Gifts to Blake’s Aesthetic: ‘O Human Imagination, O Divine Body.’](#)” *Glass* 15 (2003): 8-18. ⁵⁹⁷ <WBHC 2596>

Blake’s aesthetic “is essentially theological, internally coherent, and founded on a Biblical source [...] : Paul’s epistles to the Corinthians” (9).

Rose, Edward J. “Blake’s Biblical Consciousness and the Problem of Interpretation of Text and Design.” *The Bucknell Review* 31.1 (1988): 113-23. <BBS 625>

“Blake understands the pictorial to be related to the verbal as the Divine Body is related to Jesus” (115).

⁵⁹⁶ Incorporated in Riede’s *Oracles and Hierophants: Constructions of Romantic Authority* (Ithaca and London: Cornell University Press, 1991), 33-91, <WBHC 2585>.

⁵⁹⁷ Revised in both Roberts’s [William Blake’s Poetry: A Reader’s Guide](#) (2007), <WBHC 2596-97>, and as “St. Paul’s Gift to Blake’s Aesthetic” in *Visions and Revisions*, ed. Roger Kojecký and Andrew Tate (Newcastle upon Tyne: Cambridge Scholars Publishing, 2013), 67-78, <WBHC 2596>.

Rose, Edward J. “[Blake’s Jerusalem, St. Paul, and Biblical Prophecy](#).” *English Studies in Canada* 11.4 (1985): 396-412. <BBS 625>

“‘The reader of Blake and Paul can only marvel at how well Blake understands Paul, how vital to his own view of Christ Paul’s teaching is, and how important Paul’s metaphors are to Blake’s work’ (405)” (BBS 625).

Rosso, G.A. “[Redefining Apocalypse in Blake Studies](#).” *Blake: An Illustrated Quarterly* 57.2 (fall 2023): 43 pars. <Blake (2024)>

On the confusion between eschatological and apocalyptic in Blake studies, with a useful survey of the use of “apocalypse” in both biblical studies and Blake criticism between Northrop Frye and Lucy Cogan. There is also a reading of *Milton* in order “to show how recent biblical studies can help clarify Blake’s treatment of apocalypse and eschatology” (par. 34).

Rosso, G.A. “The Religion of Empire: Blake’s Rahab in Its Biblical Contexts.” [Prophetic Character: Essays on William Blake in Honor of John E. Grant](#). Ed. Alexander S. Gourlay. West Cornwall, CT: Locust Hill Press, 2002. 287-326.⁵⁹⁸ <WBHC 2095-98>

On the biblical sources of Rahab and her place in Blake’s epics.

Rowland, Christopher. *Blake and the Bible*. New Haven: Yale University Press, 2011. <WBHC 2616-17>

An important study of how Blake was influenced by the Bible and depicted scenes in it. Detailed argument about the influence of Paul on Blake. Considers the illuminated books, Bible illustrations, and the illustrations of Job and Enoch.

Rowland, Christopher. “[Blake and the Bible: Biblical Exegesis in the Work of William Blake](#).” *International Journal of Systematic Theology* 7 (2005): 142-54. <WBHC 2616>

“William Blake’s biblical interpretation [...] is explored through his vision of the divine in *Europe: A Prophecy* and by exploring his views on the relationships between the testaments” (abstract).

Rowland, Christopher. “[Christology, Controversy and Apocalypse: New Testament Exegesis in the Light of the Work of William Blake](#).” *Christology, Controversy and Community: New Testament Essays in Honour of David R. Catchpole*. Leiden: Brill, 2000. 355-78. <WBHC 2617-18>

Examines “Blake’s use of particular biblical themes and their significance for biblical interpretation” and “offer[s] some reflections on the hermeneutical opportunities and challenges of Blake’s reading of Scripture” (356).

Rowland, Christopher. “The Common People and the Bible: Winstanley, Blake and Liberation Theology.” [Winstanley and the Diggers, 1649-1999](#). Ed. Andrew Bradstock. London and Portland, OR: Frank Cass, 2000. 149-60. <WBHC 2618>

On Blake and Winstanley as Christian radicals (149).

⁵⁹⁸ Rosso develops these arguments in his [Religion of Empire](#) (2016).

Rowland, Christopher. “‘Diversely and in Many Ways God spoke by the Prophets’: New Testament Perspectives and William Blake on the Prophetic Word.” [Prophetic Witness and the Reimagining of the World: Poetry, Theology and Philosophy in Dialogue](#). Ed. Mark S. Burrows, Hilary Davies, and Josephine von Zitzewitz. New York: Routledge, 2020. 15 pp. <Blake (2022)>

On Blake and the prophetic tradition: “The consideration of William Blake’s work and his sense of vocation are an important component of the history of prophecy in Christianity, not least because he stressed the ethical dimension of the life of those with a prophetic vocation as key to their message” (abstract).

Rowland, Christopher. “‘sweet Science Reigns’: Divine and Human Wisdom in the Apocalyptic Tradition.” [Where Shall Wisdom Be Found? Wisdom in the Bible, the Church, and the Contemporary World](#). Ed. Stephen Barton. Edinburgh: T. & T. Clark, 1999. 61-73. <WBHC 2619>

Positions “Blake’s promotion of a different kind of wisdom” (62) among biblical and apocryphal apocalyptic literature.

Rowland, Christopher. [“Wheels within Wheels”: William Blake and the Ezekiel’s Merkabah in Text and Image](#). Milwaukee: Marquette University Press, 2007. Père Marquette Lecture in Theology 2007. <WBHC 2619-20>

Considers Ezekiel’s influence, highlighting the Merkabah—Ezekiel’s vision and its interpretation in the first century c.e.

Rowland, Christopher. “‘Why is the Bible more entertaining & instructive than any other book?’: William Blake and the Enhancement of the Literary.” *Enlightenment to Romanticism*. Ed. Stephen Prickett. London ; New York : T&T Clark, 2024. 209-26. Vol. 3. in the series *The Bible and Western Christian Literature: Books and the Book*. <Blake (2025)>

On how Blake used, illustrated, and critiqued the Bible There are also two “Passage and Commentary” chapters with selections from works by Blake that engage with the Bible and commentary by Rowland (for Part I) and Susanne Sklar (for Part II—focused on *Jerusalem*). The wider book has chapters on eighteenth century and the Bible (including Christopher Burdon’s “From Evidence to Praise: The Bible in the Age of Newton”[103-58] and Jan-Melissa Schramm’s “Right, Romantic Radicalism and the Bible” [159-208]) and excerpts from a range of writers, including John Locke, Isaac Watts, and John Wesley.

Rowland, Christopher. “William Blake and Ezekiel’s Merkabah.” [After Ezekiel: Essays on the Reception of a Difficult Prophet](#). Ed. Andrew Mein and Paul M. Joyce. New York: T. & T. Clark-Continuum, 2011. 229-46. <WBHC 2620>

“[O]n Ezekiel’s *Merkavah* in the work of William Blake and Christian art” (summary).

Rowland, Christopher. “William Blake and the King James Bible.” *Modern Believing* 52 (2012): 131-39. <Blake (2022)>

Analyzes Blake’s engagement with the King James Bible largely through the letters to Trusler and the Illustrations of the Book of Job.

Rowland, Christopher. “[William Blake as *leitourgos*](#).” *Sacred Modes of Being in a Postsecular World*. Ed. Andrew W. Haas. Cambridge: Cambridge University Press, 2021. 164-82. <Blake (2022)>

“[E]xplores Blake’s vocation to a public role and his exploration of creativity and conformity in his engagement with the Bible, literature and art” (abstract).

Rowland, Christopher. “William Blake and the Life in the Divine Body.” [Paul, Grace and Freedom: Essays in Honour of John Kirk Riches](#). Ed. Paul Middleton, Angus Paddison, and Karen Wenell. London and N.Y.: T. and T. Clark, 2009. <WBHC 2620>

On Blake’s concept of the divine body, with references to Paul, *The Four Zoas*, and Job.

Rowland, Christopher. “William Blake and the New Testament: The Perspectives of the Pictures.” *Between the Text and the Canvas: The Bible and Art in Dialogue*. Ed. J. Cheryl Exum and Ela Nutu. 2007. 211-38. <WBHC 2620-21>

“A ‘survey of Blake’s biblical hermeneutics in his pictures and engravings’ (236): ‘Blake’s relationship with the Bible is a complex one,’ and ‘Blake’s Christology is complex’ (214, 233)” (WBHC 2620-21).

Smith, Mark Trevor. “*All Nature Is But Art*”: *The Coincidence of Opposites in English Romantic Literature*. West Cornwall, CT: Locust Hill Press, 1993. <WBHC 2689>

On the Bible and *Jerusalem*.

Sturrock, June. “[Blake and the Women of the Bible](#).” *Literature and Theology* 6.1 (Mar. 1992): 23-32. <WBHC 2715>

Focuses on how Blake adopts biblical narratives of women and especially Rahab, to conclude: “Thus in earlier, more politically oriented works, Blake observes the suffering of individual women in his society, while in later works with a more religious orientation as he considers more closely the spiritual origins of social evil” (31).

Summerfield, Henry. “Blake’s *The French Revolution* and the Bible.” *University of Dayton Review* 17.3 (1985-86): 29-39. <BBS 651>

“*The French Revolution* marks the point at which Blake turns against the legalistic and authoritarian aspect of the Old Testament while continuing to accept much of its prophetic element” (29) (BBS 651).

Tannenbaum, Leslie. “Blake and the Iconography of Cain.” [Blake in His Time](#). Bloomington: Indiana University Press, 1978. 23-34. <BBS 466-68, WBHC 2003-04>

Examines the visual and verbal representations of Cain in *Milton*, *The Ghost of Abel*, and “The Body of Abel Found by Adam and Eve, with Cain Fleeing” in light of depictions of Cain by range of artists.

Tolley, Michael J. “[Jerusalem 12:25-29—Some Questions Answered](#).” *Blake: An Illustrated Quarterly* 4.1 (Aug. 1970): 3-6. <BB #1217.57>

Sees an allusion in the lines to the tradition that two peaks on Mount Moriah, where God appeared to Abraham, were the sites of Solomon’s Temple and Calvary.

Villalobos, John. "[William Blake's 'Proverbs of Hell' and the Tradition of Wisdom Literature](#)." *Studies in Philology* 87.2 (1990): 74-99. <BBS 668-69>

"Blake's 'Proverbs of Hell' should be categorized as wisdom literature, or rather as a critique and parody of proverbial wisdom" (247).

Welch, Dennis Martin. "Blake, Nehemiah, and Religious Renewal." *Christian Scholar's Review* 2 (1973): 308-10. <BB #A2942>

"The Little Vagabond' echoes Nehemiah 8:9-10, 12" (BB #A2942).

Wittreich, Joseph Anthony, Jr. "Blake in the Kitto Bible." *Blake Studies* 2.2 (spring 1970): 51-54. <BB #1218.31>

Records Blake's prints found in the Kitto Bible, a sixty-volume, extra-illustrated Bible held by the Huntington.

Wittreich, Joseph Anthony, Jr. "Painting Prophecies: The Tradition of Blake's Illuminated Books." [Blake in His Time](#). Ed. Robert N. Essick and Donald Pearce. Bloomington: Indiana University Press, 1978. 101-15. <BBS 466-68, WBHC 2003-04>

Positions Blake in a tradition of visual representations of Revelation.

Yoder, R. Paul. "Blake and the Book of Numbers: Joshua the Giant Killer and the Tears of Balaam." [The Jews and British Romanticism: Politics, Religion, and Culture](#). Ed. Sheila A. Spector. New York: Palgrave Macmillan, 2005. 87-102. <WBHC 2906>

In *Jerusalem*, Blake "invokes three crucial episodes from Numbers [. . .] to suggest an alternative to war as a means of conquest, and to suggest that the legitimate line of prophecy need not depend on one's nationality" (87).

Ziolkowski, Eric. "[Great Code or Great Codex? Northrop Frye, William Blake, and Construals of the Bible](#)." *Journal of the Bible and Its Reception* 1.1 (Jun. 2014): 3-18. <WBHC 2927>

"My contention is that Blake's engraving of the *Laocoön*, in which the "Great Code" aphorism appears, is itself a code of sorts, but not in Frye's sense of a key to be used to unlock the meanings of works of art and literature – or to unlock anything else, for that matter. Nothing in the *Laocoön*, or in any of Blake's other works, suggests that this was what Blake meant by 'code'" (abstract).

Buddhism

Economides, Louise. "Blake, Heidegger, Buddhism, and Deep Ecology: A Fourfold Perspective on Humanity's Relationship to Nature." [Romanticism and Buddhism](#). Ed. Mark Lussier. Feb. 2007. Romantic Circles Praxis Series. 17 pars. <Blake (2012)>

"Blake's monistic art demonstrates the vital importance of human identification with nature" (par. 6).

Ferrara, Mark S. "[Ch'an Buddhism and the Prophetic Poems of William Blake](#)." *Journal of Chinese Linguistics* 24 (1997): 59-73. <WBHC 2018>

"The similarities between William Blake's philosophical system and that of Buddhism (particularly the Ch'an(a) or Zen School) are no less than astonishing" (59).

Lussier, Mark S.S. [Romantic Dharma: The Emergence of Buddhism into Nineteenth-Century Europe](#). New York: Palgrave Macmillan, 2011. <WBHC 2355>

Blake (*Marriage* and *Milton*, in particular) figures prominently in this study that “explores the entry of Buddhist knowledge into European awareness and the shared intellectual and ethical affinities connecting Western and Eastern form of enlightenment epistemology” (xi).

Lussier, Mark. “[Self-Annihilation/Inner Revolution: Blake’s Milton, Buddhism, and Ecocriticism](#).” *Religion and Literature* 40.1 (spring 2008): 39-57. <WBHC 2356>

“Blake’s process of self-annihilation [. . .] clearly intersects with Buddhist ecological thinking” (56).

Rudy, John G. “Blake and the Void of *Koan* Practice.” [Romanticism and Zen Buddhism](#). Lewiston, Queenston, and Lampeter: Edwin Mellen Press, 2004. 93-126. <WBHC 2622>

“Mostly based on *The Marriage of Heaven and Hell*” (WBHC 2622).

Sato, Hikari. “Jugaku Bunsho, ‘sotsugyo ronbun William Blake no *Jerusalem* kenkyu no haikei: Naze Blake wo Bukkyo no kotoba de katattanoka [On the Background of Jugaku Bunsho, ‘Graduation Thesis: A Study of *Jerusalem* by William Blake’: Why Did He Discuss Blake in Buddhist Terms?]’ *Kojitsuan* [*Sunward Cottage*] 6 (2023): 1-9. In Japanese. <Blake (2024)>

Bunsho Jugaku (1900-92), a Blake scholar, made a comparative study of Blake and Buddhism in his graduation thesis in 1923, inspired by Muneyoshi Yanagi and Pierre Berger.

Gnosticism

Bloom, Harold. “Catastrophe Creation: Gnosis, Kabbalah and Blake.” [Agn: Toward a Theory of Revisionism](#). New York: Oxford University Press, 1982. 72-90. <BBS 414>

A comparison of Blake’s creation myth with those of the Gnostics and the Kabbalah.

Brogan, Howard O. “[Blake on Woman: Oothoon to Jerusalem](#).” *CEA Critic* 48.4/49.1 (summer-fall 1986): 125-36. <BBS 434>

“I may be able at least to explain Blake’s attitude toward women as a consistent development by looking at it in a much broader mythological context” (126). Also suggests that “Blake’s attitude toward woman can be illuminated by considering it in light of Neoplatonic and Gnostic influence upon him” (125).

Curran, Stuart. “Blake and the Gnostic Hyle: A Double Negative.” *Blake Studies* 4.2 (1972): 117-33.⁵⁹⁹ <BB #1218.62, BBS 410>

Reads the character of Hyle as a Gnostic symbol.

⁵⁹⁹ Rpt. in in [Essential Articles for the Study of William Blake, 1970-1984](#), ed. Nelson Hilton (1986), 15-32, <BBS 507-08, WBHC 2146-47>.

Grenfell, Michael. "Blake and Gnosis." *The Journal of the Blake Society at St. James* 2 (1996): 19-29. <WBHC 2222>

Argues that Gnosticism is "key to understanding Blake's dense mythologies (19)" (WBHC 2222).

Horn, William Dennis. "Blake's Revisionism: Gnostic Interpretation and Critical Methodology." *Critical Paths: Blake and the Argument of Method*. Ed. Dan Miller, Mark Bracher, and Donald Ault. Durham: Duke University Press, 1987. 72-98. <BBS 573-74, WBHC 2405-06>

Examines Harold Bloom's theory of influence in both Blake and the Gnostics.

Hoshino, Eriko. "William Blake's Influence upon William Butler Yeats, as a Young Poet: From the Gnostic Viewpoint (#1)." *Seibu Bunri Daigaku Service Keieigakubu Kenkyu Kiyo: Journal of Bunri University of Hospitality* 17 (2010): 57-62. <WBHC 2168>

Nanavaty, Piloo. "Blake and Gnostic Imagery: A Note." *Aligarh Journal of English Studies* 9.1 (1984): 43-56. <BBS 584>

Notes suggestive parallels.

Nanavaty, Piloo. "Blake and the Gnostic Legend." *Aligarh Journal of English Studies* 1 (1976): 168-90. <BBS 584-85>

"A comparison of 'the story of 'the Pistis Sophia [as found in the Church Fathers *and in MS*] with the ideas [vocabulary] and imagery from the Prophetic Books' (171)" (BBS 585).⁶⁰⁰

Nuttall, A.D. *The Alternative Trinity: Gnostic Heresy in Marlowe, Milton, and Blake*. Oxford: Oxford University Press, 1998. Paperback 2007. 4-21, 192-271. <WBHC 2472>

Offers many parallels between Blake and the Gnostics.

Otto, Peter. "William Blake, the Ancient Gnostics, and the Birth of Modern Gnosticism." *The Gnostic World*. Ed. Garry W. Trompf, in collaboration with Gunner B. Mikkelsen and Jay Johnston. Abingdon: Routledge, 2019. 464-74. <Blake (2020)>

Revisits and updates Blake's relationship with the Gnostics.

Parslow, Valerie. "Blake and Gnosis—Blake's Great Task?" *Journal of the Blake Society at St. James* 3 (1998): 20-31. <WBHC 2225>

"Blake's gnostic tendencies, if they indeed existed,' seem 'to reveal the concealed gift of gnosis . . . [which] he calls Jerusalem who . . . is knowledge, liberated and revealed' (29)" (WBHC 2225).

⁶⁰⁰ Bentley's brackets and emendations.

Peterfreund, Stuart. "Blake, Priestley, and the 'Gnostic Moment.'" *William Blake in a Newtonian World: Essays on Literature as Art and Science*. Norman: University of Oklahoma Press, 1998. 85-104, 204-12.⁶⁰¹ <WBHC 2516-17>

Riehl, Joe. "Gnosticism in Blake's 'I Saw a Chapel All of Gold.'" *New Orleans Review* 13.3 (fall 1986): 6-11. <BBS 586>

"[I]f we accept the gnostic interpretation of the poem, the serpent in Blake's poem performs the necessary enlightenment of gnosis for Blake just as it was able to do for the first Man and Woman in the gnostic and Manichean myth of the Garden of Eden" (11).

Sorensen, Peter J. *William Blake's Recreation of Gnostic Myth: Resolving the Apparent Incongruities*. Lewiston, NY and Salzburg, Austria: The Edwin Mellon Press, 1995. <WBHC 2694>

A study of Blake's parallels with Gnosticism that does not engage with where Blake may have obtained his information.

Hinduism

Barlow, Paul. "[The Aryan Blake: Hinduism, Art and Revelation in William Blake's Pitt and Nelson Paintings](#)." *Visual Culture in Britain* 12.3 (2011): 277-92. <WBHC 1581>

Situates the paintings "within the interlinked contexts of Blake's political and spiritual beliefs, the purposefully cross-cultural and visionary dynamic of his work, and contemporary responses to the expansion of British imperial power in India" (abstract).

Connolly, Tristanne J. "The Authority of the Ancients: Blake and Wilkins' Translation of the *Bhagvat-Geeta*." [The Reception of Blake in the Orient](#). Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 145-58. <WBHC 1857-62>

On Blake's lost painting, "The Bramins," suggesting that Blake was "a proponent of an Orientalism outmoded by the time of his exhibition in 1809, but exemplified in the 1785 [translation of the *Bhagvat-*]Geeta" (146). "Instead of the growing imposition of British culture on Indians, [Blake] opts for outdated syncretism which allows him to see Indians and Britons as originally alike (148).

De Almeida, Hermione, and George H. Gilpin. "Blake's Prophecies Against Empire" and "Blake's 'Indian' Epic." [Indian Renaissance: British Romantic Art and the Prospect of India](#). Adershot and Burlington, VT: Ashgate, 2005. 271-79. 280-86.⁶⁰²

On Blake's views of empire, India, and his use of Hindu mythology and art.

Islam, Md. Monirul. "For the darkness of Asia was startled": Blake and the East." [Oriental Wells: The Early Romantic Poets and Their Eastern Muse](#). New Deli: Bloomsbury Indian, 2021. 73-105. <Blake (2022)>

⁶⁰¹ From Peterfreund's chapter in *Literature and Science: Theory and Practice*, ed. Stuart Peterfreund (Boston: Northeastern University Press, 1990), 139-66, <BBS 603, WBHC 2515>.

⁶⁰² Not recorded in WBHC.

Considers the influence of Orientalist “scholars, travelers, and painters” (14) on Blake and his views of Hinduism, Indian, Islam, and Mohammad in light of [Blake’s] own “Angelo-centric and Christo-centric conception of the world” (15).

Kruger, Kathryn Sullivan. “Blake’s Bower of Bliss: The *Gitagovinda*, *The Four Zoas*, and Two Illustrations for *L’Allegro*.” [Sexy Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2013. 141-58. <WBHC 1803-04>

“Blake’s illustrations to Milton *L’Allegro* and *Il Pensero* (1816), *Mirth and A Sunshine Holiday*, seem consonant with two [Hindu poems] from [William Jones’s] *Asiatick Researches: Mahdew and Purwutee* and *The Door of the Temple of Junwassoe*” (142).

Kruger, Kathryn Sullivan. “The trimurti Meet the Zoas: ‘Hindoo’ Strategies in the Poetry of William Blake.” [Women Reading Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2006. 109-17. <WBHC 1795-1800>

Sees the influence of the Hindu Trimurti on Blake’s idea of the Zoas.

Nanavutty, Piloo. “[A Title Page in Blake’s Illustrated Genesis Manuscript](#).” *Journal of the Warburg and Courtauld Institutes* 10 (1947): 114-22. <BB #2270>

A detailed description of the symbolism, including that of an “an azure lily” around the first “N,” which, she suggests, is drawn from Robert John Thornton’s description in his *New Illustration of the Sexual System of Linnaeus and Temple of Flora* (1799-1807) and shows Blake using a Hindu symbol of creation.

Nanvutty, Piloo. “William Blake and Hindu Creation Myths.” [The Divine Vision: Studies in the Poetry and Art of William Blake](#). Ed. Vivian de Sola Pinto. London: Gollancz, 1957. 163-82. <BB #2402, WBHC 2533-34>

An early essay that explores Blake’s allusions to and knowledge of “Hindu philosophy and Hindu cosmogony” (169).

Singh, Charu Sheel. *Chariot of Fire: A Study of William Blake in the Light of Hindu Thought*. Salzburg: Institut fur Anglistik und Amerikanistik, 1981. <BBS 640, WBHC 2679-80>

An “attempt to demonstrate that ‘William Blake’s poetry . . . manifests an awareness of certain Hindu ideas and myths (175)” (BBS 640).

Weir, David. [Brahma in the West: William Blake and the Oriental Renaissance](#). Albany, NY: State University of New York Press, 2003. <WBHC 2842-43>

A rewarding study of Blake’s use of Hindu mythology and his place in Romantic-era Oriental discourses.

Islam

Ansari, Humayun. “Islam.” [The Cambridge Companion to British Romanticism and Religion](#). Ed. Jeffrey W. Barbeau. Cambridge: Cambridge University Press, 2021. 86-104. <Blake (2022, 2025)>

“Blake was positive, even sympathetic, in his reevaluation of Islam” (95).

Garcia, Humberto. "[Blake, Swedenborg, and Muhammad: The Prophetic Tradition, Revisited.](#)" *Religion & Literature* 44.2 (summer 2012): 35-65. <WBHC 2051>

"Read alongside Swedenborg's works, Blake's scattered references to Islam suggest identification with the Prophet Muhammad and admiration for a polygamous Muslim heaven" (36).

Islam, Md. Monirul. "For the darkness of Asia was startled": Blake and the East." [Oriental Wells: The Early Romantic Poets and Their Eastern Muse.](#) New Deli: Bloomsbury Indian, 2021. 73-105. <Blake (2022)>

Considers the influence of Orientalist "scholars, travelers, and painters" (14) on Blake and his views of Hinduism, Indian, Islam, and Mohammad in light of his own "Angelo-centric and Christo-centric conception of the world" (15).

Makdisi, Saree. "Blake and the Ontology of Empire." [Blake and Conflict.](#) Ed. Sarah Haggarty and Jon Mee. Basingstoke: Palgrave Macmillan, 2009. 12-26. <WBHC 2113-15>

Considers Blake's complex relationship to Orientalism and Empire, with references to his view of the Qur'an (14).

Whitehead, Angus. "A wise tale of the Mahometans': Blake and Islam, 1819-26." [Blake and Conflict.](#) Ed. Sarah Haggarty and Jon Mee. Basingstoke: Palgrave Macmillan, 2009. 27-47. <WBHC 2113-15>

Examines Blake's relationship to Islam and his depiction of Mahomet in the *Visionary Heads*. References Blake's circle, and James De Ville's Phrenological Museum, which was "opposite the mouth of Fountain Court" (36).

Judaism (including Kabbalah and Blake's Use of Hebrew)

Ansari, Asloob Ahmad. "Blake and the Kabbalah." [William Blake: Essays for S. Foster Damon.](#) Ed. Alvin H. Rosenfeld. Providence: Brown University Press, 1969. 199-229. <BB #2565, BBS 626-27, WBHC 2608-09>

An early essay on the influence of the Kabbalah on Blake.

Antonielli, Arianna. "[As all men are alike \(tho' infinitely various\) So all Religions': On the Philosophical and Religious Underpinnings of William Blake's Cosmogony.](#)" *LEA: Lingue e letterature d'Oriente e d'Occidente* 6 (2017): 329-43. <Blake (2018)>

"This article aims to analyse how this religious and philosophical traditions may have played on Blake's thought and to what extent it is possible to envisage in his poetical system a transmigration of symbols both from Christian doctrine and the Cabalistic tradition" (abstract).

Avni, Abraham. "[Blake's 'Tiriel'—The Meaning of 'Ijim.'](#)" ⁶⁰³ *Notes and Queries* 21.2 (1974): 60-61. <BB #C1098>

"Ijim' means 'jackals' in Hebrew" (BB #C1098).

⁶⁰³ See Michael Tolley's [reply](#), *Notes and Queries* 21.5 (1974), 181. Not noted by BB.

Billigheimer, Rachel V. “[Conflict and Conquest: Creation, Emanation and the Female Will in William Blake's Mythology](#).” *Modern Language Studies* 30.1 (2000): 93-120. <WBHC 1629>

A detailed reading of the Emanations and the Seven Eyes of God in *The Four Zoas*, *Milton*, and *Jerusalem* in light, chiefly, of the Kabbala.

Bloom, Harold. “Catastrophe Creation: Gnosis, Kabbalah and Blake.” [Agon: Toward a Theory of Revisionism](#). New York: Oxford University Press, 1982. 72-90. <BBS 414>

A comparison of Blake’s creation myth with those of the Gnostics and the Kabbalah.

Bogan, James Joseph, Jr. “Apocalypse Now: William Blake and the Conversation of the Jews.” *English Language Notes* 19.2 (1981): 115-20. <BBS 418>

Contrasts Blake’s address “To the Jews” in *Jerusalem* with those of the Anglican clergyman, Richard Clarke: “Blake’s contemporary Richard Clarke was insulting to the Jews, while in *Jerusalem* Blake was not” (BBS 418).

Brisman, Leslie. “[Blake’s Comme-bined Cherubim: A Note on Milton, Plate 32](#).” *Blake: An Illustrated Quarterly* 21 (1987-88): 95-98. <BBS 401>

On Blake’s use of Hebrew on plate 32[35] in copies C and D of *Milton*.

Bundock, Christopher. “Blake’s Nervous System: Hypochondria, Judaism, and *Jerusalem*.” [William Blake: Modernity and Disaster](#). Ed. Tilottama Rajan and Joel Faflak. Toronto: University of Toronto Press, 2020. 150-71. <Blake (2021, 2022, 2023, 2024)>

Reads the body of Albion in *Jerusalem* through the lens of the long reaction to the 1753 Jewish Naturalization Bill: “Albion thus seems to become the living embodiment of the anti-Semitic image of the Jew that he himself generates” (165).

Cheskin, Arnold. “[The Echoing Greenhorn: Blake as Hebraist](#).” *Blake: An Illustrated Quarterly* 12.3 (winter 1978-79): 178-83. <BBS 386>

Surveys Blake’s use of Hebrew to gauge his abilities and concludes that “Blake knew little Hebrew” (183).

Einboden, Jeffrey. “Poetry.” [The Cambridge Companion to British Romanticism and Religion](#). Ed. Jeffrey W. Barbeau. Cambridge: Cambridge University Press, 2021. 141-60. <Blake (2022, 2025)>

Blake’s use of Hebrew and Hebrew poetics is considered in the section “Rintrah’s Abyss—Hebraic Blake” (144-48), which focuses on the biblical source of Rintrah in *Marriage* and Giora Leshem’s Hebrew translation of *Marriage* (1967–68). There is also a short discussion of *The Ghost of Abel* at the end of the chapter.

Freed, Eugenie R. “[Blake and the ‘Aleph-Bet.’](#)” *Notes and Queries* 59.3 (Sept. 2012): 361-62. <WBHC 2027>

Claims that Blake did not distinguish between the Hebrew letters “bet” and “vet.”

Rosenfeld, Alvin. “[A Yiddish Poem on Blake](#).” *Blake: An Illustrated Quarterly* 2.1 (Jun. 1968): 9. <BB #1217.17>

Reproduces a poem on Blake by “the American Yiddish poet, Reuben Iceland (also Island), (1884-1953)” (9).

Schuchard, Marsha Keith. “William Blake and the Jewish Swedenborgians.” *The Jews and British Romanticism: Politics, Religion, and Culture*. Ed. Sheila A. Spector. New York: Palgrave Macmillan, 2005. 61-86. <WBHC 2659>

“Blake’s complex and ambivalent attitude toward the Jews was rooted in his early Moravian-Swedenborgian religious background and developed through his access to a Jewish-Christian subculture within Illuminist Freemasonry” (62).

Shabetai, Karen. “[The Question of Blake’s Hostility Toward the Jews](#).” *ELH* 63.1 (1996): 139-52. <WBHC 2670>

“If I do not think that Blake is anti-Semitic, I remain puzzled and disturbed by the many examples of hostility that pepper his works” (139).

Shiff, Abraham Samuel. “[Blake’s Hebrew Calligraphy](#).” *Blake: An Illustrated Quarterly* 46.2 (fall 2012): 34 pars. <WBHC 1732-33>

On how Blake wrote Hebrew.

Shiff, Abraham Samuel. “[Blake’s Priestly Blessing: God Blesses Job](#).” *Blake: An Illustrated Quarterly* 47.3 (winter 2013-14): 29 pars. <WBHC 1739>

On Blake’s portrayal of the Jewish priestly blessing in pl. 17 of *Illustrations of the Book of Job* and other works: “Blake relied upon the Orthodox Jewish synagogue ritual of the priestly blessing as his model for depicting how God blesses Job” (par. 29).

Shiff, Abraham Samuel. *William Blake’s Hebrew in “Milton” and Oolon*. Wilton, ME: Liongrass Editions, 2019. <*Blake* (2020)>

An illuminating deciphering of the Hebrew on plates 15 and 32* of *Milton* that argues that Blake used Hebrew to make complex puns.

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 and Abingdon and New York: Routledge, 2016. 60-100. <*Blake* (2024)>

Traces the development of Urizen through what she calls five phases of Blake’s myth, with references to Blake’s use of the Kabbalah.

Spector Sheila. “[Kabbalistic Sources—Blake’s and His Critics](#).” *Blake: An Illustrated Quarterly* 17.3 (winter 1983-84): 84-101. <*BBS* 395>

An important essay on Blake and the Kabbalah, which reviews what critics have said about Blake and the Kabbalah and Blake, defines the Kabbalah in general and in the late eighteenth- and early nineteenth-century contexts, gives the texts available during that period. A good starting point.

Spector, Sheila A. "Blake as an Eighteenth-Century Hebraist." *[Blake and His Bibles](#)*. Ed. David V. Erdman. West Cornwall: Locust Hill Press, 1990. 179-229.⁶⁰⁴ <BBS 462-63, WBHC 1989-90>

Spector's initial examination of Blake's use of Hebrew.

Spector, Sheila A. "[Blake's Graphic Use of Hebrew](#)." *Blake: An Illustrated Quarterly* 37.2 (fall 2003): 63-79. <WBHC 1695-96>

"Blake incorporated Hebraisms into his verbal art, ultimately as the vehicle for expanding consciousness in order to apprehend the One, through whose speech the act of Creation had been accomplished" (78).

Spector, Sheila A. "[Blake's Milton as Kabbalistic Vision](#)." *Religion and Literature* 25.1 (spring 1993): 19-33. <WBHC 2693>

"When viewed from the perspective of the kabbalistic prototypes, *Milton* emerges as a mystical interpretation of Blake's own life" (30).

Spector, Sheila A. "[Glorious Incomprehensible": The Development of Blake's Kabbalistic Language](#)." Lewisburg: Bucknell University Press, 2001. <WBHC 2696-98>

Alongside its companion, "[Wonders Divine](#)," an important analysis of Blake's use of Hebrew and the Kabbalah in his poetry and mythic system.

Spector, Sheila A. "[Hebraic Etymologies of Proper Names in Blake's Myth](#)." *Philological Quarterly* 67.3 (1988): 345-63. <BBS 644>

On Hebrew roots of Blake's names, including Rintrah, Urthona, and Enitharmon.

Spector Sheila A. "A Kabbalistic Reading of *Jerusalem's* Prose Plates." *[Women Reading William Blake](#)*. Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2007. 219-27. <WBHC 1795-1800>

Reads the prefaces in *Jerusalem* to illustrate Blake's Kabbalism and to correct misunderstandings of her other work on the topic.

Spector, Sheila A. "[Wonders Divine": The Development of Blake's Kabbalistic Myth](#)." Lewisburg: Bucknell University Press, 2001. <WBHC 2698-700>

See "[Glorious Incomprehensible](#)."

Stein, Sarah B. "[The Jewish Marriage Contract in Blake's Job](#)." *Wordsworth Circle* 49.1 (winter 2018): 41-46. <*Blake* (2019)>

Job "provides a series of friendships and antagonisms bound together in what Blake would call marriages" (41).

Stein, Sarah B. "[The Laocoön and the Book of Job as Micrography: The Influence of Miniature Hebrew Illumination on the Work of William Blake](#)." *European Romantic Review* 24.6 (2013): 623-44. <WBHC 2703-04>

⁶⁰⁴ Spector notes that this essay is superseded by her later study, "[Glorious Incomprehensible": The Development of Blake's Kabbalistic Language](#)." (Lewisburg: Bucknell University Press, 2001). See her "[Blake's Graphic Use of Hebrew](#)," *Blake: An Illustrated Quarterly* 37.2 (fall 2003), n2.

“[A]rgues that the practice of micrography, an art form which creates designs and images using miniature Hebrew text, can be found in two of William Blake’s late works, the *Laocoön* and Illustrations of the Book of Job” (abstract).

Suzuki, Masashi. “[‘signal of Solemn Mourning’: Los/Blake’s Sandals and Ancient Israelite Custom](#).” *The Journal of English and Germanic Philology* 100.1 (Jan. 2001): 40-56. <WBHC 2729-30>

“This essay attempts to show the significant ways in which the foot/tarsus and sandal imagery relates to the thematic issues of [Milton]” (41).

Whitson, Roger. “[Jerusalem and ‘the Jew’: Biopolitics between Blake and Spinoza](#).” *Romanticism on the Net* no. 40 (Nov. 2005): 23 par. <WBHC 2852>

Using Spinoza to highlight the place of the body in reading, argues that “whatever comments Blake makes about Jewish identity cannot be read outside of the complicated biopolitical contexts emerging from the address [“To the Jews” in *Jerusalem*]” (abstract).

Methodism (See also [Thomas Butts](#) and [Milton](#))

Boyles, Helen. [Romanticism and Methodism: The Problem of Religious Enthusiasm](#). Abingdon: Routledge, 2017. <Blake (2018)>

Slight engagement with Blake in the introduction and conclusion.

England, Martha Winburn. “[Blake and Hymns of Charles Wesley](#).” *Bulletin of the New York Public Library* 70.1 (1966): 7-26, 93-112, 153-68, 251-64.⁶⁰⁵ <BB #1552>

On Wesley’s influence on Blake, with some references to Isaac Watts, Anna Laetitia Barbauld, and Milton.

Farrell, Michael. [Blake and the Methodists](#). Hounds mills, Basingstoke: Palgrave Macmillan, 2014. <WBHC 2013>

Substantial study that treats the influence of Methodist thought (mostly John Wesley’s) on Blake, with some references to the Moravians. It includes an analysis of the *Night Thoughts* designs.

Gill, Frederick C. “The Pre-Romantics.” [The Romantic Movement and Methodism: A Study of English Romanticism and the Evangelical Revival](#). London, 1937. New York: Haskell House, 1966. 146-59. <BB #1685>

Blake is paired with Cowper in the chapter.

Gleckner, Robert F. “[Blake and Wesley](#).” *Notes and Queries* 3.12 (1956): 522-24. <BB #1692>

Reads the two “Holy Thursday” poems in light of John Wesley’s hymns on charity children.

Hobson, Christopher Z. “[Blake, Methodism, and ‘Christian Perfection’](#).” *Blake: An Illustrated Quarterly* 55.2 (fall 2021): 47 pars. <Blake (2022)>

⁶⁰⁵ Rpt. with slight revision in her and John Sparrow’s *Hymns Unbidden: Donne, Herbert, Blake, Emily Dickinson and the Hymnographers* (New York: New York Public Library, 1966), <BB #1552B>.

“This essay argues that Blake rejected John Wesley’s teaching of “Christian perfection” and examines the implications of this rejection for Blake’s ideas of morality, conduct, and social and sexual freedom” (abstract).

Jesse, Jennifer G. [William Blake’s Religious Vision: There’s a Methodism in His Madness.](#) Plymouth: Lexington Books, 2013. <WBHC 2208-09>

A key recent study that examines the profound influence of Methodism and John Wesley, in particular, on Blake.

Johnson, Mary Lynn. “More on Blake’s (and Bentley’s) ‘White Collar Maecenas’: Thomas Butts, His Wife’s Family of Artisans, and the Methodist Withams of St. Bartholomew the Great.” [Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.](#) Ed. Karen Mulhallen. University of Toronto Press: Toronto, 2010. 131-64. <WBHC 2436-40>

A key biographical essay on Thomas and Elizabeth Mary Butts, highlighting the Butts’s family relationship to Methodism and other new details.

Keynes, Geoffrey. “[Blake and Wesley](#).” *Notes and Queries* (old series) 202 (1957): 181. <BB #2007>

A short note responding to Gleckner’s “[Blake and Wesley](#).” Keynes points out he has obtained a copy of Wesley’s *Hymns for the Nation in 1782* “with Blake’s signature at the top dated 1790” (181).

Read, Dennis M. “[Blake’s Hervey, Thomas Butts, and Methodism](#).” *Blake: An Illustrated Quarterly* 57.3 (winter 2023-24): 32 pars. <*Blake* (2024)>

On the painting, *Epitome of James Hervey’s “Meditations Among the Tombs”* (c. 1820), Hervey, and Butts’s Methodism.

Worden, Barbara S. “[The Emotional Evangelical: Blake and Wesley](#).” *Wesleyan Theological Journal* 28 (fall 1983): 67-79. <WBHC 2880>

“To both Blake and Wesley, salvation is the response of the heart” (77).

Moravianism (See also [Biographies](#))

Introduction

Regier, Alexander. “Moravianism.” [William Blake in Context](#). Cambridge: Cambridge University Press, 2019. 293-300. <*Blake* (2020, 2021, 2022, 2025)>

Studies

Atwood, Craig D. “Christ and the Bridal Bed: Eighteenth-Century Moravian Erotic Spirituality as a Possible Influence on Blake.” [Re-envisioning Blake](#). Ed. Mark Crosby, Troy Patenaude, and Angus Whitehead. Basingstoke: Palgrave Macmillan, 2012. 160-79. <WBHC 1899-1900>

An overview of the Moravian congregation around the time Blake’s mother joined and its sexual practices and beliefs.

Davies, Keri. “Bridal Mysticism and ‘sifting Time’: The Lost Moravian History of Blake’s Family.” [Blake, Gender and Culture](#). Ed. Helen P. Bruder and Tristanne J. Connolly. London: Pickering and Chatto, 2012. 57-70. <WBHC 1800-01>

Considers the Moravian concept of “bridal mysticism” (57) and how it might have influenced Blake’s mother and her first husband as well as Blake’s own ideas of gender, marriage, and sexuality.

Davies, Keri. [“Jonathan Spilsbury and the Lost Moravian History of William Blake’s Family.”](#) *Blake: An Illustrated Quarterly* 40.2 (winter 2006-07): 100-09. <WBHC 1710>

Surveys the career of the Moravian artist, Jonathan Spilsbury (1737-1812), and makes a convincing case he was “an associate of William Blake” (100). References to Richard Cosway, Ottobah Cugoano, and James Montgomery.

Davies, Keri. [“The Lost Moravian History of William Blake’s Family: Snapshots from an Archive.”](#) *Literature Compass* 3.6 (Nov. 2006): 1297-1319. Wiley Online Library. <WBHC 1927-28>

Consolidates his and Schuchard’s discoveries regarding the Blakes, the Armitages, and the Moravians.

Davies, Keri. “The Swedishman at Brother Brockmer’s’: Moravians and Swedenborgians in Eighteenth-Century London.” [Philosophy, Literature, Mysticism: An Anthology of Essays on the Thought and Influence of Emmanuel Swedenborg.](#) Ed. Stephen McNeilly. London: The Swedenborg Society, 2013. 385-412. <WBHC 2407>

On Swedenborg’s early connections to the Moravians in the 1740s, during the time of Blake’s mother’s own connection with the Moravians.

Davies, Keri, and Marsha Keith Schuchard. [“Recovering the Lost Moravian History of William Blake’s Family.”](#) *Blake: An Illustrated Quarterly* 38.1 (summer 2004): 36-43. <WBHC 1698>

An essential article tracing the relationship of Blake’s mother, Catherine, and her first husband, Thomas Armitage, to the Moravian Congregation. It includes letters by both Catherine and Thomas.

Davies, Keri, and David Worrall. “Inconvenient Truths: Re-historicizing the Politics of Dissent and Antinomianism.” [Re-envisioning Blake.](#) Ed. Mark Crosby, Troy Patenaude, and Angus Whitehead. Basingstoke: Palgrave Macmillan, 2012. 30-47. <WBHC 1899-1900>

A key essay that rejects many long-standing biographical claims of Blake criticism, especially the idea of Blake’s relationship to Dissent and Antinomianism, in light of his mother’s membership in the Moravian Church.

Green, Matthew J. A. [Visionary Materialism in the Early Works of William Blake: The Intersection of Enthusiasm and Empiricism.](#) Basingstoke and New York: Palgrave Macmillan, 2005. <WBHC 2103-04>

A reading of the early works through the idea of “visionary materialism.” It discusses Blake’s relationship to Locke, Newton, and Bacon via Reynolds; the *Songs* (particularly, “The Human Abstract” and “The Divine Image”); *All Religions are One*; Moravians, antinomians, Swedenborgians, and other enthusiasts; *Visions of the Daughters of Albion*, and Lavater.

Peucker, Paul. *A Time of Sifting: Mystical Marriage and the Crisis of Moravian Piety in the Eighteenth Century*. University Park: Pennsylvania State University Press, 2015. <Blake (2018, 2019)>

An important study of the mid-eighteenth-century crisis of Moravianism involving sexuality that coincides with the association of Blake's mother with the church.

Regier, Alexander. "The Polyglot Moravians in Eighteenth-Century London." *Exorbitant Enlightenment: Blake, Hamann, and Anglo-German Constellations*. Oxford: Oxford University Press, 2018. 151-66. <Blake (2019, 2020, 2022, 2023, 2024)>

Examines the Moravian's German roots and their importance to the Fetter Lane congregation.

Ripley, Wayne C. "[The Influence of the Moravian Collection of Hymns on William Blake's Later Mythology](#)." *Huntington Library Quarterly* 80.3 (autumn 2017): 481-98. <Blake (2018)>

Shows how Blake's later mythological language in *The Four Zoas* manuscript drew on John Gambold's 1754 Moravian hymnal.

Rovira, James. "[The Moravian Origins of Kierkegaard's and Blake's Socratic Literature](#)." *Kierkegaard, Literature, and the Arts*. Ed. Eric Zolkowski. Evanston: Northwestern University Press, 2018. 239-60. <Blake (2019)>

A fascinating look at the parallels between Kierkegaard's and Blake's Moravian heritage and its impact on their conception of Socrates.

Schuchard, Marsha Keith. "The Peculiar Alchemical Research of John Flaxman, Charles Augustus Tulk, and Fabian Wrede Ekenstam (1776-1818)." *Heredom: The Transactions of the Scottish Rite Research Society* 29 (2021): 96-132. <Blake (2024)>

Argues that "[t]hough Flaxman's biographers have been unaware of his alchemical involvement, evidence for his collaboration and that of his wife Nancy survives in the unpublished correspondence and book marginalia of Tulk and [Fabian Wrede] Ekenstam" (96). In addition to these figures, there are references to Blake, Moravianism, Swedenborg and later Swedenborgians (particularly, Augustus Nordenskjöld), and Thomas Taylor.

Schuchard, Marsha Keith. "The 'secret' and the 'Gift': Recovering the Suppressed Religious Heritage of William Blake and Hilda Doolittle." [Women Reading William Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2007. 209-18. <WBHC 1795-1800>

Compares the Moravian background of Blake and the Modernist poet, Hilda Doolittle (H.D.).

Schuchard, Marsha Keith. "'A Secret Common to our Blood': The Visionary Erotic Heritage of Blake, Thomas Butts and Mary Butts." [Blake, Gender and Culture](#). Ed. Helen P. Bruder and Tristanne J. Connolly. London: Pickering & Chatto, 2012. 71-82. <WBHC 1800-01>

Examines the religious and erotic ideas of Mary Butts (the great-granddaughter of Thomas Butts) in light of Swedenborg, Moravianism, and Blake.

Schuchard, Marsha Keith. "Text Books for Innocence: Moravian-Swedenborg Infant Education and William Blake's *Songs of Innocence and Experience* [sic]." *Studies in Romanticism* 62.3 (fall 2023): 405-34. <*Blake* (2024)>

"In the 1780s and 90s, William Blake and his wife Catherine shared the radical, often esoteric theories of Moravian-Swedenborgian pedagogy with an international network of mystical Freemasons, and he produced illustrated (illuminated) songs and poems to express their notions of infant education" (406).

Schuchard, Marsha Keith. "William Blake and the Jewish Swedenborgians." *The Jews and British Romanticism: Politics, Religion, and Culture*. Ed. Sheila A. Spector. New York: Palgrave Macmillan, 2005. 61-86. <WBHC 2659>

"Blake's complex and ambivalent attitude toward the Jews was rooted in his early Moravian-Swedenborgian religious background and developed through his access to a Jewish-Christian subculture within Illuminist Freemasonry" (62).

Schuchard, Marsha Keith. "[Young William Blake and the Moravian Tradition of Visionary Art.](#)" *Blake: An Illustrated Quarterly* 40.2 (winter 2006-07): 84-100. <WBHC 1710>

Focuses on the possible Moravian influence on Blake's "early artistic development" (84).

Sklar, Susanne. "Erotic Spirituality in Blake's *Last Judgement*." [Sexy Blake](#). ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2013.⁶⁰⁶ 125-40. <WBHC 1803-04>

On the Petworth Last Judgment and its depiction of the Babylon Harlot in the context of Sheela na gigs, Swedenborgianism, and Moravianism.

Mysticism, Occult, and Alchemy (Including Jacob Boehme, Paracelus)

Introduction

Quinney, Laura. "Mysticism." [William Blake in Context](#). Cambridge: Cambridge University Press, 2019. 301-08. <*Blake* (2020, 2021, 2022, 2025)>

Studies

Adlard, John. "A 'Triumphing Joyfulness': Blake, Boehme and the Tradition." *Blake Studies* 1.2 (spring 1969): 109-22. <BB #1218.8>

A useful reading of *Milton* highlighting probable allusions and parallels to Boehme.

Andersson, Bo, Lucinda Martin, Leigh Penman, and Andrew Weeks, ed. *Jacob Böhme and His World*. Leiden: Brill, 2019. <*Blake* (2019)>

While largely on Böhme's seventeenth-century contexts, the collection does include essays on Paracelsus, the Kabbalah, and his English translator John Sparrow (1615–70).

Aubrey, Bryan. *Watchmen of Eternity: Blake's Debt to Jacob Boehme*. Lanham, New York, and London: University Press of America, 1986.⁶⁰⁷ <BBS 355, WBHC 1569-70>

⁶⁰⁶ Many papers were delivered at the conference "Blake, Gender and Sexuality in the Twenty-First Century, aka The Sexy Blake Conference, 15-16 July 2010, St Aldate's, Oxford" (17n1).

⁶⁰⁷ Revises and incorporates Aubrey's essay, "'Visions of Torment': Blake, Boehme and *The Book of Urizen*," *Studies in Mystical Literature* 1 (1980), 120-53, <BBS 355>.

An important examination of Blake's reading of Boehme.

Bentley, G.E., Jr. "[Blake and the Paranormal](#)." *Notes and Queries* 64.1 (2017): 57-62. <*Blake* (2018)>

On Blake's belief in the paranormal.

Brogan, Howard O. "[Blake and the Occult: 'The Real Man the Imagination which Liveth for Ever.'](#)" *Wordsworth Circle* 8.2 (1977): 147-60. <*BBS* 425>

"[A]ll of Blake's characteristic work is occult. It is this element in it that gives it its startling originality to readers of his own and succeeding times" (157).

Fischer, Kevin. [Converse in the Spirit: William Blake, Jacob Boehme, and the Creative Spirit](#). Madison: Fairleigh Dickinson University Press, 2004. <*WBHC* 2020>

A comprehensive study of Blake and Boehme that is strikingly lucid in its explication of Boehme.

Fischer, Kevin. "[Imagination and Experience: Jacob Boehme and William Blake](#)." *Temenos Academy Review* 20 (2017): 98-117. <*Blake* (2019)>

"Both [Boehme and Blake] men saw [imagination] as rooted in living experience, and as such necessary for a fuller knowledge and understanding of reality. For both, abstract reasoning alone gives only a partial view, one that can distort and limit our understanding and the world that we do experience" (98).

Gibbons, B.J. [Gender in Mystical and Occult Thought: Behmenism and Its Development in England](#). Cambridge: Cambridge University Press, 1996. 191-98. <*WBHC* 2060>

A study of gender in the thought of Jacob Boehme, with its reception in England. One section is on Blake.

Hirst, Désirée. [Hidden Riches: Traditional Symbolism from the Renaissance to Blake](#). London: Eyre and Spottiswoode, 1964. <*BB* #1855, *WBHC* 2152>

A still useful study of Blake's esoteric sources, with chapters on Jacob Boehme, the Cambridge Platonist, William Law, the Swedenborgian Movement, and Free Masons. Her "List of Leading Characters" (xiii-xv) is a good starting point for the uninitiated.

Hirst, Désirée. "Once More Continuing 'The Tyger.'" *Blake Studies* 7.2 (1975): 177-79. <*BBS* 411>

Suggests the contrasting imagery in "The Tyger" are elucidated by a passage from Robert Fludd's *Mosaicall Philosophy* (1659).

Ito, Yuki. "Toso no Honoo to Moetsukinu Mono: Blake to Nietzsche wo Tunagu Mono tshiteno Yeats no Jacob Böhme no Juyo nitsuite [A Flame of Battle and Something That Never Burns Out: The Reception of Jacob Böhme in Yeats as a Link between Blake and Nietzsche]." *Josai Daigaku Gogaku Kyoiku Kenkyu Center Kenkyu Nenpo [Annual Bulletin of the Center for Language Education in Josai University]* 14 (2021): 29-50. In Japanese. <*Blake* (2023)>

Jessen, Elisabeth Engell. "Boehme and the Early English Romantics." [*An Introduction to Jacob Boehme: Four Centuries of Thought and Reception*](#). Ed. Ariel Hessayon and Sarah Apetrei. New York: Routledge, 2014. ⁶⁰⁸

On Boehme's influence on Blake and Coleridge.

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. <*Blake* (2017)>

Challenges the idea of a conversion narrative as focusing on the author's past experience, showing how its ultimate focus is, instead, on the reader" (abstract).

John, Donald. "Romantic Regeneration: Blake, Creation, and the Constitutive Imagination." *Temenos Academy Review* 9 (2006): 189-206. <*WBHC* 2211>

Focused largely on *Jerusalem*, examines Blake's idea of creation and theodicy, comparing his thought to Milton, Boehme, and William King (1650-1729).

John, Donald. "'They became what they beheld': Theodicy and Regeneration in Milton, Law, and Blake." [*Radicalism in British Literary Culture 1650-1830*](#). Ed. Timothy Morton and Nigel Smith. Cambridge: Cambridge University Press, 2002. 86-100. <*WBHC* 2211>

Considers Blake's ideas of creation, the Fall, resurrection, and theodicy in relationship to Milton and William Law's notion of Jacob Boehme, with references to Swedenborg and the Gnostics as well.

John, Donald. "[*William Blake and the Dionysius Andreas Freher Illuminations to the 'Law' Edition of Boehme*](#)." *Temenos Academy Review* 12 (2009): 159-80. <*WBHC* 2211>

Larrissy, Edward. "'self-Imposition', Alchemy, and the Fate of the 'Bound' in later Blake." [*Historicizing Blake*](#). Ed. Steve Clark and David Worrall. London: Macmillan, 1994. 59-72. <*WBHC* 1869-71>

Argues that hermetic and alchemical traditions elucidates Blake's later notions of the bounded, circumference, limit, and energy.

McClellan, Jane Martha, and George Mills Harper. "[*Blake's Demonic Triad*](#)." [*Wordsworth Circle*](#) 8.2 (1977): 172-82. <*BBS* 567>

Reads Blake's use of threes and threefold, tying it to "the Pythagoreans' sacred tetractys" (172).

McQuail, Josephine A. "[*Passion and Mysticism in William Blake*](#)." [*Modern Language Studies*](#) 30.1 (2000): 121-34. <*WBHC* 2391>

Responding to the arguments of Brenda Webster's [*Blake's Prophetic Psychology*](#) (1983) and Margaret Storch's [*Sons and Adversaries*](#) (1990) that suggest Blake was sexist, argues, ultimately, that Blake's mysticism explains his view of women.

⁶⁰⁸ Not recorded in *WBHC*.

Nanavutty, Piloo. "Materia Prima in a Page of Blake's *Vala*." [William Blake: Essays for S. Foster Damon](#). Ed. Alvin H. Rosenfeld. Providence: Brown University Press, 1969. 292-302. <BB #2565, BBS 626-27, WBHC 2608-09>

On alchemical symbolism in the poem, including its illustrations.

Newman, Marcia. "['Milton's Track' Revisited: Visual Analogues to Blake's Vortex in the 'Law Edition' of Boehme](#)." *Interdisciplinary Literary Studies* 5 (2004): 73-93. <WBHC 2456>

Focusing on *Milton*, argues: "As Blake extends his myth of the fall to include and emphasize the story of redemption, there is strong indication that he is not only indebted to Jacob Boehme, but also to Boehme's follower and illustrator, Dionysius Freher" (76-77).

Raine, Kathleen. [From Blake to A Vision](#). Dublin: Dolmen Press, 1979. <BBS 614, WBHC 2564>

On the use of perennial philosophy by both poets, with an emphasis on Blake's influence on Yeats. Discussions of the occult and Yeats's and Ellis's edition of Blake.

Spector, Sheila A. "A Numerological Analysis of *Jerusalem*." [Prophetic Character: Essays on William Blake in Honor of John E. Grant](#). Ed. Alexander S. Gourlay. West Cornwall, CT: Locust Hill Press, 2002. 327-49. <WBHC 2095-98>

Identifies numerical patterns in *Jerusalem*, which "provide an alternative hermeneutical basis for reading the prophecy" (347).

Squibbs, Richard J. "Preventing the Star-Led Wizards: Blake's *Europe* and Popular Astrology." [Prophetic Character: Essays on William Blake in Honor of John E. Grant](#). Ed. Alexander S. Gourlay. West Cornwall, CT: Locust Hill Press, 2002. 351-85. <WBHC 2095-98>

"I will show how *Europe* associates star-gazing with a counterrevolutionary ideology that denies the French Revolution what Blake sees as its true role as the agent of the apocalypse" (351-52).

Stewart, David. "The Context of Blakean Contraries in *The Marriage of Heaven and Hell*." *Essays in Literature* 21 (1994): 43-53. <WBHC 2709>

"Blake seems to be employing the . . . Behmenist model' that 'evil is a necessary part of the Godhead but does not exist independently' (52)" (WBHC 2709).

Trawick, Leonard. "[Blake's Empirical Occult](#)." *Wordsworth Circle* 8.2 (1977): 161-71. <BBS 663>

"While Blake does have many affinities with the occult traditions, his own view of reality is ultimately inimical to them" (162). Highlights George Berkeley's influence.

Whittaker, Jason. "Zoamorphosis: 250 Years of Blake Mutations." [Re-envisioning Blake](#). Ed. Mark Crosby, Troy Patenaude, and Angus Whitehead. Basingstoke: Palgrave Macmillan, 2012. 207-24. <WBHC 1899-1900>

An overview of Blake's reception that offers a rationale of sorts for Whittaker's webpage on Blake's reception, [Zoamorphosis](#). It includes a brief case study on Blake's reception among spiritualist and occult circles.

[*Wordsworth Circle* 8.2](#) (spring 1977).⁶⁰⁹

A special issue on Romanticism and the Occult, with three essays on Blake.

Norse Mythology (See also [Antiquarianism and Druids](#) and [Illustrations to Gray](#))

Choe, Sharon. “[Deformed Bodies and Norse Origins in William Blake](#).” *Studies in English Literature, 1500–1900* 60.3 (summer 2020): 529-49. <*Blake* (2021)>

“The scope of this article then is to rethink how the formation of Urizen’s deformed body speaks to Blake’s antiquarian interests, specifically in the North and Old Norse, and how this interest in an alternate creation narrative reveals the limits of the Genesis narrative when examining *The Book of Urizen*” (531).

Gourlay, Alexander S. “[Construing ‘Har’: Blake’s Polygot Roots](#).” *Blake: An Illustrated Quarterly* 57.4 (spring 2024): 5 pars. <*Blake* (2025)>

About the possible sources for Har, emphasizing the “Har” in Paul Henri Mallet’s *Edda* and the etymology of “hoar” and “hoary.”

O’Donoghue, Heather. “Preromantic Responses: Gray, Blake, and the Northern Sublime.” [English Poetry and Old Norse Myth: A History](#). Oxford and New York: Oxford University Press, 2014. 65-103. <*WBHC* 2473>

Largely on Gray’s poetry, with a conclusion focused on Blake’s use of Norse mythology in his prophetic books and a slight discussion of Blake’s illustration to Gray’s “The Descent of Odin.” She points out that “the Old Norse sibyl, or *völv*” was anglicized as “Vala” (100-01).

Stenberg, Theodore T. “[Blake’s Indebtedness to the ‘Eddas’](#).” *Modern Language Review* 18.2 (1923): 204-06. <*BB* #2752>

An early, though useful, account of the names and concepts Blake borrowed from the Eddas as found in Mallet’s *Northern Antiquities* (1770).

Wright, Julia M. “[‘Empire is no More’: Odin and Orc in America](#).” *Blake: An Illustrated Quarterly* 26 (1992-93): 26-29. <*BBS* 409>

Points out the “close correspondences between America’s Orc and Odin” (27).

(Neo)Platonism (See also [Plato](#) and [Thomas Taylor](#))

Brogan, Howard O. “[Blake on Woman: Oothoon to Jerusalem](#).” [CEA Critic](#) 48.4/49.1 (summer-fall 1986). 125-36. <*BBS* 434-35>

“I may be able at least to explain Blake’s attitude toward women as a consistent development by looking at it in a much broader mythological context” (126). Also suggests that “Blake’s attitude toward woman can be illuminated by considering it in light of Neoplatonic and Gnostic influence upon him” (125).

⁶⁰⁹ Not recorded as a collection by Bentley.

Brown, John E. “[Neo-Platonism in the Poetry of William Blake](#).” *The Journal of Aesthetics and Art Criticism* 10.1 (Sep. 1951):⁶¹⁰ 43-52. <BB #1298>

Sees roots for Blake's mysticism in Plotinus.

Catană, Adela Livia. “*Songs of Innocence and [sic] Experience: A Neoplatonic Approach*.” *Signs of Identity: Literary Constructs and Discursive Practices*. Ed. Emilia Parpală. Newcastle upon Tyne: Cambridge Scholars Publishing, 2017. 55-65. <Blake (2018)>

A reading of *Songs* relying heavily on Raine's and Harper's work.

Chayes, Irene H. “[Blake and Tradition: ‘The Little Girl Lost’ and ‘The Little Girl Found’](#).” *Blake: An Illustrated Quarterly* 4.1 (Aug. 1970): 25-28. <BB #1217.62>

A critique of Raine's overemphasis on Thomas Taylor and Platonism in her reading of the poems in [Blake and Tradition](#) (1968).

Chayes, Irene Hendry. “[Plato's Statesman Myth in Shelley and Blake](#).” *Comparative Literature* 13 (1961): 358-69. <BB #1375>

Suggests that both Shelley's *Prometheus Unbound* and Blake's “Mental Traveller” allude to “the myth recounted in [Plato's] *Statesman*” in which “there are two alternating cycles of order and disorder in the universe, the Age of Kronos, or Saturn, during which the motion of the world is directed by God himself, and the Age of Zeus, or Jupiter, in which the world, unguided, reverses its motion and revolves in the opposite direction” (360).

Colebrook, Claire. [Blake, Deleuzian Aesthetics and the Digital](#). London and New York.: Continuum, 2012. <WBHC 1877-78>

Explores Blake using Deleuze, with much on Modernity, Plato, the body, and digital media.

Douglas, Dennis. “[Blake's Europe: A Note on the Preludium](#).” *Journal of the Australasian Universities Language and Literature Association* 23.1 (1965): 111-16. <BB #1512>

A Neoplatonic reading of Enitharmon and the Shadowy Female.

Fletcher, Joseph. [William Blake as Natural Philosopher, 1788-1795](#). Anthem Press, 2021.⁶¹¹ <Blake (2022, 2024, 2025)>

Examines Blake's relationship to science and philosophy in his early illuminated books, making the case that he was a pantheist who rejected vitalism. Discusses Platonism, Aristotle, Bacon, Descartes, Newton, Locke, Priestley, and Darwin to suggest that Blake's critique of their thought was ultimately tied to their dualism.

⁶¹⁰ Not recorded as a collection by WBHC.

⁶¹¹ Incorporates Fletcher's “[Ocean Growing: Blake's Two Versions of Newton and the Emerging Polypus](#),” *Blake: An Illustrated Quarterly* 49.3 (winter 2015-16), 38 pars., <WBHC 1746>; “[Unruly Children: Blake's Book of Urizen and Embryology's Break from Newtonian Law](#),” *Essays in Romanticism* 23.1 (2016), 113-32, <Blake (2016)>; and “[Leibniz, the Infinite, and Blake's Early Metaphysics](#),” *Studies in Romanticism* 56.2 (summer 2017), 129-55, <Blake (2018)>.

Haggarty, Sarah. “[Blake’s Newton, Line-Drawing, and Geometry](#).” *Studies in Romanticism* 60.2 (2021): 123-51. <Blake (2022)>

Proposes two new sources for the *Newton* print and positions “him for the first time in his contemporary mathematical-cultural context” (127), with references to Blake’s supposed argument with Thomas Taylor over geometry.

Harper, George Mills. *The Neoplatonism of William Blake*. Chapel Hill: University of North Carolina Press, 1961.⁶¹² <BB #1793, WBHC 2129-30>

A classic study that emphasizes Blake’s reliance on Platonism and his relationship with Thomas Taylor.

Hasegawa, Akira. *Den’en Toshi to Sennen Okoku: Shukyo kaikaku kara Bruno Taut e [Garden City and the Millennium: From Religious Reformation to Bruno Taut]*. Tokyo: Kosakusha, 2021. 613 pp. In Japanese. <Blake (2024)>

Chapter Four, “Igirisu seikimatsu to sinrei shugi [British fin de siècle and Spiritualism],” mentions Blake and Neoplatonism (p. 98).

Heppner, Christopher. “A Desire of Being’: Identity and *The Book of Thel*.” [Colby Library Quarterly 13.2](#) (1977): 79-98. <BBS 439, WBHC 1877>

“[T]he action [of *Thel*] is primarily a poetic exploration of modes of being in the world, rather than a Neo-Platonic account of an unborn soul fleeing from the agonies of descent, and that Thel’s flight at the end of the poem is at the least a set-back to the search upon which she had set out at the beginning” (80).

Hoagwood, Terrence Allan. “[The Four Zoas and ‘The Philosophick Cabbala’](#).” *Blake: An Illustrated Quarterly* 12.2 (fall 1978): 87-90. <BBS 385>

Suggests that “[The Philosophick Cabbala](#)’ [by the Cambridge Platonist, Henry More (1614-87)] furnishes a long series of parallels to *The Four Zoas*” (90).⁶¹³

Larrissy, Edward. “Blake and Platonism.” [Platonism and the English Imagination](#). Ed. Anna Baldwin and Sarah Hutton. Cambridge: Cambridge University Press, 1994. 186-98. <WBHC 2312>

A good overview of Blake’s relationship to Platonism and Plato, including Thomas Taylor.

Miner, Paul. “[Blake: An Unrecognized Allusion to Plato](#).” *Notes and Queries* 58.1 (March 2011): 61-63. <WBHC 2410>

⁶¹² Incorporates Harper’s “[The Source of Blake’s ‘Ah! Sun-Flower](#),” *Modern Language Review* 48.2 (1953), 139-42, <BB # 1794>; “[The Neo-Platonic Concept of Time in Blake’s Prophetic Books](#),” *PMLA* 69.1 (1954), 142-55, <BB #1792>; “[Blake’s Neo-Platonic Interpretation of Plato’s Atlantis Myth](#),” *Journal of English and Germanic Philology* 54.1 (1955), 72-79, <BB #1791>; “Thomas Taylor and Blake’s Drama of Persephone,” *Philological Quarterly* 34 (1955), 378-94, <BB #1796>; and “[Symbolic Meaning Blake’s ‘Nine Years’](#),” *Modern Language Notes* 72.1 (1957), 18-19, <BB #1795>.

⁶¹³ Note that More is appropriating “Cabbala” here to describe his own expositions of Genesis. See “[The Preface to the Reader](#).”

The allusion is to Thomas Taylor's translation of *Timaeus*.

Mounsey, Chris. *Understanding the Poetry of William Blake through a Dialectic of Contraries: A Study of the Philosophical Contexts within which Blake Developed His Ideas*. Lewiston: Edwin Mellen Press, 2011. <WBHC 2434>

Focuses largely on *Four Zoas*, with chapters on Blake's Neoplatonism, *Milton*, and *Jerusalem*.

Raine, Kathleen. [Blake and Tradition](#). 2 vols. ([Vol. 1](#). [Vol. 2](#).) Princeton: Princeton University Press, 1968. London: Routledge, 2002.⁶¹⁴ ([Vol. 1](#). [Vol. 2](#)) <BB #2478, BBS 613, WBHC 2560-63>

A once very influential study on Blake's thought, literature, and art largely in relationship to Platonism, Hermeticism, and Gnosticism that collects much of Raine's work on Blake delivered or published elsewhere in the 1950 and 1960s. Raine's insistence that Blake's work could be decoded through the lens of these sources has been largely rejected, but the question of Blake's relationship to these sources remains open.

The Routledge edition of 2002 is a facsimile (WBHC 2560). A shorter version of the book was published as [Blake and Antiquity](#) (Princeton: Princeton University Press, 1977; London and New York: Routledge, 2002. [Paperback](#). Princeton: Princeton University Press, 2023), <WBHC 2563>.

Raine, Kathleen. “[The Crested Cock](#).” *Blake: An Illustrated Quarterly* 1.3 (Dec. 1967): 9-10. <BB #1217.6>

Identifies probable sources for “the crested Cock” (M 28 [30]: 24, E 126) in James Macpherson's [Introduction to the History of Great Britain and Ireland](#) (1772) and Thomas Taylor's [Works of Plato](#) (1804).

Raine, Kathleen. “The Little Girl Lost and Found and The Lapsed Soul.” [The Divine Vision: Studies in the Poetry and Art of William Blake](#). Ed. Vivian de Sola Pinto. London: Gollancz, 1957. 17-63.⁶¹⁵ <BB #2402, WBHC 2533-34>

The first part reads “The Little Girl Lost” and “The Little Girl Found” as Platonic allegories of the soul, emphasizing the supposed influence of Porphyry and the translations of Plato and the Platonists by Thomas Taylor. The second part extends this analysis to the phrase, “the lapsed soul,” from the “Introduction” for *Experience*.

Shabetai, Karen. “[Blake's Antifoundationalist Poetics](#).” *SEL* 27.4 (1987): 555-70. <BBS 636>

Uses largely *Marriage* to argue that “Blake uses perception as a language to destroy the ‘Platonic myth’ that he held responsible for the damaging metaphysics of his age” and

⁶¹⁴ Incorporates Raine's “Blake's 'Cupid and Psyche,'” *Listener* 58 (1957), 832-35, <BB #2481>; “[Blake's Debt to Antiquity](#),” *Sewanee Review* 75 (1963), 352-450, <BB #2482>; “[The Sea of Time and Space](#),” *Journal of the Warburg and Courtauld Institutes* 20.3/4 (1957), 318-37, <BB #2486>; “[Some Sources of Tiriel](#),” *Huntington Library Quarterly* 21.1 (1957), 1-36, <BB #2487>; and “Who Made the Tyger?” *Encounter* 2.9 (Jun. 1954), 43-50, <BB #2490>.

⁶¹⁵ Rpt. in Raine's [Blake and Tradition](#), <BB #2478, BBS 613, WBHC 2560-63>.

that “Blake makes use of something like antifoundationalism to make room for his own sense-producing system” (564).

Satan and Satanism (See also [John Milton, *The Marriage of Heaven and Hell* and *Milton*](#))
Bentley, G.E., Jr. “[Blake and Young](#).” *Notes and Queries* 199 (Dec. 1954): 529-30. <BB #1155>

Identifies the allusion to Young in *For the Sexes*, “Truly My Satan thou art but a Dunce.”

Brinkley, Robert A. “Blake and the Prophecy of Satan.” *New Orleans Review* 9 (1982): 73-76.
<BBS 425>

“In *Milton*, ‘Milton is Satan’ (73)” (BBS 425).

Brisman, Leslie. “Blake and the Eternals’ Time.” [Milton’s Poetry of Choice and Its Romantic Heirs](#). Ithaca and London: Cornell University Press, 1973. 192-212. <BB #A1282>

Read the later epics, and particularly Los’s relationship to the Spectre and the Fallen World, as elaborations on the Son’s rejection of Satan from the pinnacle of the Temple in *Paradise Regained*.

Calè, Luisa. “Blake and the Literary Galleries.” [Blake and Conflict](#). Ed. Sarah Haggarty and Jon Mee. Basingstoke: Palgrave Macmillan, 2008. 185-209. <WBHC 2113-15>

Considers “how Blake responded to the rhetoric and aesthetics of the literary galleries,” with a focus on “Fuseli’s *Satan Bursts From Chaos*, a Milton Gallery picture which Blake was commissioned to engrave” (186), a design that echoes in *The [First] Book of Urizen* and the illustrations to *Night Thoughts*.

Cooper, L.J. [“William Blake’s Aesthetic Reclamation: Newton, Newtonianism, and Absolute Space in *The Book of Urizen* and *Milton*.”](#) *European Romantic Review* 29.2 (2018): 247-69.
<Blake (2019)>

“[A]rgues that *The Book of Urizen* and *Milton* illustrate that Blake was also aware of and critical toward popularized accounts of Newton’s works. [...] Milton’s defeat of the Newtonian Satan achieves two things: it allows Blake’s deployment of Newton’s absolute space to challenge the self-interested, institutionalized authority Newtonianism had obtained, and it provides a template for Newton’s redemption from Newtonianism within Blake’s oeuvre” (abstract).

Crisafulli, Edoardo. “La rinascita della fortuna di Dante in Gran Bretagna vis-à-vis l’ideologia e l’estetica mainstream nell’epoca romantica: il caso della metamorfosi del Lucifer dantesco nella triade Milton, Cary, e Blake.” [Dante e l’arte 7](#) (2020). Special Issue: “Dante e Blake.” 59-100. In Italian (abstract in Italian and English). <Blake (2021)>

On Cary’s translation of the *Divine Comedy* and Blake’s images of both Milton’s Satan and Dante’s Lucifer. “Blake’s Satan is the epitome of a humanity whose fall from grace stems from a withered poetic imagination. This view modernizes, but does not cloud, the notion of absolute evil underpinning Christian metaphysics” (abstract).

Erle, Sibylle. “And I gave it to my foe’: Deadly Games of Creation in Blake’s *The [First] Book of Urizen* and ‘A Poison Tree.’” *Prudent Crossings: From Milton’s Paradise to Canada’s Bush Gardens*. Ed. Alessandra Boller et al. Augsburg: Wißner-Verlag 2023. 21-38. <Blake (2024)>

An important consideration of Blake's depiction of creation and the fall, his use of Milton, and Urizen's relationship to Satan, with commentary on *Marriage* and *The Ancient of Days* as well as the poems mentioned in the title.

Fernie, Ewan. "The Marriage of Heaven and Hell." [The Demonic: Literature and Experience](#). London and New York: Routledge, 2013. 165-68. <WBHC 2107>

A breezy celebration of *Marriage* in a book on literature and the demonic.

Gross, Kenneth. "Satan and the Romantic Satan: A Notebook." [Re-membering Milton: Essays on Texts and Traditions](#). Ed. Mary Nyquist and Margaret W. Ferguson. New York and London, 1987. <BBS 496>

"In the *Marriage*, 'Blake allusively restructures *Paradise Lost* itself' (339)" (BBS 496).

Hsu, Kan-Lin, and Pang-Li Liu. "[[The Voice of the Anachronic Bard: 'satanic Mill' and Market Society](#)]." [*Journal for Philosophical Study of Public Affairs*] 70 (2019): 109–67. In Chinese. Abstract in Chinese and English. <*Blake* (2020)>

Hutchings, Kevin D. "[Locating the Satanic: Blake's Milton and the Poetics of 'self-Examination.'](#)" *European Romantic Review* 8.3 (1997): 274-97. <WBHC 2179>

On Blake's proto-Foucauldian examinations of *Milton*.

Hutton, Joseph. "'Lovers of Wild Rebellion': The Image of Satan in British Art of the Revolutionary Era." [Blake, Politics, and History](#). Ed. Jackie DiSalvo, G.A. Rosso, and Christopher Z. Hobson. New York: Garland Publishing, 1998. 150-68. <WBHC 1950-53>

Considers Blake's depictions of Satan in the wider eighteenth- and early nineteenth-century political context.

Leader, Carol. "[Evil, Imagination and the Unrepressed Unconscious: The Value of William Blake's Satanic 'Error' for Clinical Practice.](#)" *British Journal of Psychotherapy* 31.3 (2015): 311-32. <WBHC 2314>

"While setting this paper within an analytic frame, the writer aims to offer an overview of Blake's central concepts—particularly those concerning Satan and the state of 'Error'—that are revealed in their most refined form in his celebrated 'Illustrations of the Book of Job'" (abstract).

Paley, Morton D. "[¶ & His Two Sons Satan & Adam.](#)" *Studies in Romanticism* 41.2 (summer 2002): 201-35.⁶¹⁶ <WBHC 2713-15>

The definitive account of the *Laocoön* plate.

Santos, Andrio J. R. dos. "['Amante de selvagem rebelião': a figuração satânica nas profecias continentais de William Blake](#) ('Lover of a Wild Rebellion': The Satanic Figuration in William Blake's Continental Prophecies)." *Fronteiraz* 19 (Dec. 2017): 272-90. In Portuguese (abstract in Portuguese and English). <*Blake* (2020)>

⁶¹⁶ Incorporated in Paley's [The Traveller in the Evening](#) (2003), <WBHC 2499-2501>.

Schock, Peter A. "Blake, the Son of Fire, and the God of this World." [Romantic Satanism: Myth and the Historical Moment in Blake, Shelley, and Byron](#). Basingstoke: Palgrave Macmillan, 2003. 41-77. <WBHC 2653>

Considers Satan in the prophetic works. There is also an epilogue on *The Ghost of Abel*.

Schock, Peter A. "[The Marriage of Heaven and Hell: Blake's Myth of Satan and its Cultural Matrix](#)." *ELH* 60.2 (summer 1993): 441-70. <WBHC 2653>

"The diabolism of *The Marriage of Heaven and Hell* participates, of course, in the widespread revision of the myth of Satan during the Romantic era" (441).

Stone, George W. "[Blake's 'The Tiger \[sic.\]'](#)." *The Explicator* 1.3 (1942): 22. ⁶¹⁷ <BB #2766>

"The stars I take to symbolize the angelic legions fighting for the Lord upon that historic occasion [of Satan's fall]" (42).

Wardle, Judith. "[satan not having the Science of Wrath, but only of Pity.](#)" *Studies in Romanticism* 13.2 (spring 1974): 147-54. <BBS 649>

On Hayley and his differences from Blake's aesthetic views and practices.

Wittreich, Joseph Anthony, Jr. "[The 'satanism' of Blake and Shelley Reconsidered.](#)" *Studies in Philology* 65 (1968): 816-33. <BB #2998>

A comparison of their views on Milton's Satan.

Wright, Julia. "'Greek & Latin Slaves of the Sword': Rejecting the Imperial Nation in Blake's *Milton*." [Milton and the Imperial Vision](#). Ed. Balachandra Rajan and Elizabeth Sauer. Pittsburgh: Duquesne University Press, 1999. 255-72. <WBHC 2886>

"[E]xplore[s] Blake's use of Milton, the new national bard, as an emblem for cultural complicity in and corruption by the imperial project for which the classical nations provided the type. In *Milton; A Poem in Two Books* [...], Blake begins by representing Milton as an emblematic national poet who has been infected by classical culture (a culture identified with Satan in *Milton*), and closes by envisaging the poet's apocalyptic purification" (256).

Swedenborg and Swedenborgianism (See also [John Flaxman](#), [Charles Augustus Tulk](#), [The Marriage of Heaven and Hell](#), [Milton](#), and the [Annotations to Swedenborg](#))

[Introductions](#)

Bellin, Harvey F., and Darrell Ruhl, ed. [Blake and Swedenborg: Opposition Is True Friendship: The Sources of William Blake's Arts in the Writings of Emanuel Swedenborg](#). New York: Swedenborg Foundation Inc., 1985. <BBS 364-65, WBHC 1597-98>

Reprints significant essays on Blake and Swedenborg.

[Blake and Swedenborg](#)

Adlard, John. "Blake's 'The Little Girl Lost and Found.'" *Archiv fur das Studium de neuren Sprachen under Literaturen* 210 (1973): 330-34. <BB #A787>

⁶¹⁷ Rpt. in [The Explicator Cyclopedie](#) (1968), 43, <BB #A1587>. Quotation taken from the reprinted version.

Suggests that the imagery has sources in Swedenborg and Agrippa.

Baine, Rodney M., and Mary R. Baine. "Then Mars Thou Wast Our Center." *English Language Notes* 13 (1975-76): 14-18. <BBS 358>

Suggests that the source of Blake's imagery in the Mars passage on pl. 5 of *America* was Swedenborg's [Concerning the Earths in our Solar System](#). See Michael Ferber's "[Mars and the Planets Three in America](#)" for a response.

Bellin, Harvey F. and Darrell Ruhl, ed. [Blake and Swedenborg: Opposition Is True Friendship: The Sources of William Blake's Arts in the Writings of Emanuel Swedenborg](#). New York: Swedenborg Foundation Inc., 1985. <BBS 364-65, WBHC 1597-98>

A reprint of significant articles on Blake and Swedenborg.

Bentley, G.E., Jr. "[Blake's Annotations to Swedenborg's Heaven and Hell](#)." *University of Toronto Quarterly* 34 (1965): 290-93. <BB #1160>

"Blake's copy is in Harvard" (BB #1160).

Bentley, G.E., Jr. "[Blake and Swedenborg](#)." *Notes and Queries* 199.1 (1954): 264-65. <BB #1154>

Given the list of biblical books on *Jerusalem* pl. 41, "Blake evidently accepted literally Swedenborg's strictures on the Bible throughout his life" (264).

Bentley, G.E., Jr. "[A Swedenborgian Bible](#)." *Blake: An Illustrated Quarterly* 24.2 (fall 1990): 63-64. <BBS 407>

On a Bible published in 1809 and 1813 and abridged by George Hazard "to make it conform to the Swedenborgian canon" (64) (BBS 407).

Carr, Robert. "[Divine Construct and the Individual Will: Swedenborgian Theology in The Book of Thel](#)." *Colby Library Quarterly* 23.2 (1987): 77-88. <BBS 430>

Swedenborgian theology "gives meaning to the vision of cyclic progression taught by the Cloud and hence to Thel's attitude towards the cycle and her flight from it" (77).

Chapman, Wayne K. "Blake, Swedenborg, and *A Vision*: A Case for Recombinate Influence." [Yeats's Poetry in the Making: Sing Whatever Is Well Made](#). Basingstoke: Palgrave Macmillan, 2010. 154-85. <WBHC 1836>

On the influence of Blake and Swedenborg on Yeats's *A Vision* (1925).

Cho, Nancy Jiwon, and David Worrall. "[William Blake's Meeting with Dorothy Gott: The Female Origins of Blake's Prophetic Mode](#)." *Romanticism* 16.1 (2010): 60-71. <WBHC 1849>

Discusses Blake's meeting with the Quaker writer, Dorothy Gott, who also attended the Great East Cheap Swedenborg Conference in April 1789.

Davies, Keri. "The Swedishman at Brother Brockmer's: Moravians and Swedenborgians in Eighteenth-Century London." [Philosophy, Literature, Mysticism: An Anthology of Essays on the Thought and Influence of Emmanuel Swedenborg](#). Ed. Stephen McNeilly. London: The Swedenborg Society, 2013. 385-412. <WBHC 2407>

On Swedenborg's early connections to the Moravians in the 1740s, during the time of Blake's mother's own connection with the Moravians.

Deck, Raymond H., Jr. "Blake and Swedenborg." PhD Diss. Brandeis University. 1977. <BBS 449>

"A careful and original study, placing Blake firmly in the Swedenborgian context of his times" (BBS 449).

Deck, Raymond H., Jr. "[An American Original: Mrs. Colman's Illustrated Printings of Blake's Poems, 1843-44](#)." *Blake: An Illustrated Quarterly* 11.1 (summer 1977): 4-18. <BBS 382>

"Between 1843 and 1845, Pamela Chandler Colman, an American Swedenborgian active in the production of children's books, was responsible for printing in four separate publications nine different poems from Blake's *Songs of Innocence*" (4). Shows that the reprintings had illustrations based on Blake's original designs and suggests that Colman may have seen Robert Balmanno's copy U.

Deck, Raymond H., Jr. "[Mr. Rudall, The Flautist: An Authentic Blake Anecdote](#)." *Blake: An Illustrated Quarterly* 11.2 (fall 1977): 123. <BBS 383>

On an anecdote about Blake during his time living at 3 Fountain Court when he was visited by "Mr. Rudall, the flautist" (123), which was published by the Swedenborgian James Spilling in "Blake the Visionary," *New Church Magazine*, 6 (1887), 209. Deck suggests the anecdote came down to Spilling from Charles Augustus Tulk to J.J. Garth Wilkinson.

Deck, Raymond H., Jr. "[New Light on C.A. Tulk, Blake's Nineteenth-Century Patron](#)." *Studies in Romanticism* 16.2 (spring 1977): 217-36. <BBS 649>

A useful overview of Tulk, a Swedenborgian and a friend to Flaxman and Coleridge, including reference to the Tulk printing "The Divine Image" and "On Another's Sorrow" in the Swedenborgian periodical, *The Dawn of Light* in 1825.

Deck, Raymond H., Jr. "[Unnoticed Printings of Blake's Poems, 1825-1851](#)." *Blake: An Illustrated Quarterly* 10.4 (spring 1977): 125. <BBS 381>

"In Swedenborgian publications, most U.S." (BBS 381). For a comprehensive list of poems reprinted between 1806 and 1849, see *BR* pp. 825-28.

Dunn, Allen. "[The Spirits of Satire: Kant and Blake Read Emanuel Swedenborg](#)." *Soundings: An Interdisciplinary Journal* 102.4 (2019): 325-44. <Blake (2020)>

On how Kant and Blake satirized Swedenborg.

Erdman, David V. "[Blake's Early Swedenborgianism: A Twentieth-Century Legend](#)." *Comparative Literature* 5.3 (1953): 247-57. <BB #1564>

Rejects the notion that Blake or his family had anything to do with the Swedenborgians before 1789, but the recent discoveries of Blake's mother's association with Moravianism and connections between Moravians and Swedenborg himself (c.f., Davies's "[The Swedishman at Brother Brockmer's](#)") make the idea more plausible.

Erle, Sibylle. "Representing Race: The Meaning of Colour and Line in William Blake's 1790s Bodies." *The Reception of Blake in the Orient*. Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 87-103. <WBHC 1857-62>

An important essay examining Blake's depictions of race in light of eighteenth-century race science, with a focus on Patrus Camper (1722-89), Johann Caspar Lavater, and Emanuel Swedenborg in particular. She discusses "The Little Black Boy" and the commercial engravings.

Erle, Sibylle. "Shadows in the Cave: Refocusing Vision in Blake's Creation Myth." *Blake and Conflict*. Ed. Sarah Haggarty and Jon Mee. Basingstoke: Palgrave Macmillan, 2009. 144-63. <WBHC 2113-15>

On Blake's depictions of the eye and vision in relationship to John Locke and Isaac Newton; Swedenborg and the Swedenborgian optician, George Adams; and John Hunter and Erasmus Darwin.

Garcia, Humberto. "[Blake, Swedenborg, and Muhammad: The Prophetic Tradition, Revisited](#)." *Religion & Literature* 44.2 (summer 2012): 35-65. <WBHC 2051>

"Read alongside Swedenborg's works, Blake's scattered references to Islam suggest identification with the Prophet Muhammad and admiration for a polygamous Muslim heaven" (36).

Garrett, Clarke. [Respectable Folly: Millenarians and the French Revolution in France and England](#). John Hopkins University Press, 1975. ⁶¹⁸

A classic study that includes Blake, Swedenborg, Richard Brothers, Joanna Southcott, William Sharp, John Wright, and William Bryan.

Green, Matthew J. A. [Visionary Materialism in the Early Works of William Blake: The Intersection of Enthusiasm and Empiricism](#). Basingstoke and New York: Palgrave Macmillan, 2005. <WBHC 2103-04>

A reading of the early works through the idea of "visionary materialism." It discusses Blake's relationship to Locke, Newton, and Bacon via Reynolds; the *Songs* (particularly, "The Human Abstract" and "The Divine Image"); *All Religions are One*; Moravians, antinomians, Swedenborgians, and other enthusiasts; *Visions of the Daughters of Albion*, and Lavater.

Harrison, J.F.C. [The Second Coming: Popular Millenarianism 1780-1850](#). London and Henley, 1979. <BBS 501>

Remains an excellent survey of millenarianism. In addition to the chapters on Richard Brothers and Johanna Southcott, it discusses Swedenborg, the engraver William Sharp, and Blake.

Hilton, Nelson. "[The Sweet Science of Atmospheres in The Four Zoas](#)." *Blake: An Illustrated Quarterly* 12.2 (fall 1978): 80-86. <BBS 385>

⁶¹⁸ Not recorded in BB or BBS.

With references to Swedenborg and Newton, considers the construction of the atmosphere in *The Four Zoas* as well as the phrase, “Sweet Science.”

Howard, John. “Swedenborg’s *Heaven and Hell* and Blake’s *Songs of Innocence*.” *Papers on Language and Literature* 4.4 (1968): 390-99. <BB #837>

Based on the then newly discovered annotations to Swedenborg’s *Treatise Concerning Heaven and Hell* (1784),⁶¹⁹ argues for Swedenborg’s influence on *Songs of Innocence*.

John, Donald. “[Blake and Forgiveness](#).” *Wordsworth Circle* 17.2 (1986): 74-80. <BBS 526>

Considers the idea of forgiveness in Blake’s annotations to Lavater and ties them to Swedenborgian doctrine and Blake’s annotations to Swedenborg.

Leopardi, Matthew. “[Emanuel Swedenborg’s Conjugial Love and the Erotic Politics of William Blake’s Epics](#).” *European Romantic Review* 34.4 (2023): 397-421. <Blake (2024)>

“Situating *Milton* and *Jerusalem* in the epic revival of the late-eighteenth and early-nineteenth centuries, the article argues that Blake’s incorporation and revision of Swedenborgian ideas help him to challenge some forms of misogynistic, militaristic politics that writers of Blake’s day were supporting with appeals to the classical and Miltonic epic traditions” (abstract).

Lines, Richard. “Coleridge and Charles Augustus Tulk.” *Charles Lamb Bulletin* 140 (2007): 167-79.

A useful introduction to Tulk and his friendship with Coleridge, with references to Blake, Flaxman, and the Swedenborgian John Clowes.

Lines, Richard. [A History of the Swedenborg Society, 1810-2010](#). London: South Vale Press, 2012.

A quick overview, not touching much on the controversies among the Swedenborgians. Includes references to Blake, Flaxman, Tulk, Wilkinson, and others.

Matthews, Susan. “Africa and Utopia: Refusing a ‘local habitation.’” [The Reception of Blake in the Orient](#). Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 104-20. <WBHC 1857-62>

Contrasts Blake’s depictions of Africa and Africans within his poetry (including “The Little Black Boy”) with writers, including George Cumberland, Swedenborgians, William Hayley, John Stedman, Ottobah Cugoano, Olaudah Equiano, and others.

Mee, Jon. “William Blake and John Wright: Two Ex-Swedenborgians.” [Imagining Romanticism: Essays on English and Australian Romantics](#). West Cornwall, CT: Locust Hill, 1992. 73-84. <BBS 440, WBHC 1878>

“I shall be attempting to place Blake’s *The Marriage of Heaven and Hell* in the context of the culture of enthusiasm via comparison with John Wright’s [A Revealed Knowledge of Some Things That Will Speedily Be Fulfilled in the World](#)” (73).

⁶¹⁹ See G.E. Bentley’s “[Blake’s Annotations to Swedenborg’s Heaven and Hell](#),” University of Toronto Quarterly 34 (1965), 290-93, <BB #1160>.

Mertz, J.B. “[The Responses of William Blake and Joseph Priestley to Two Swedenborgian Ideas](#).” *Blake: An Illustrated Quarterly* 47.2 (fall 2013): 5 pars. <WBHC 1738>

Compares *Marriage to Joseph Priestley’s Letters to the Members of the New Jerusalem Church* (1791) as a response to Swedenborg

Milosz, Czeslaw. “Blake and Swedenborg.” [Philosophy, Literature, Mysticism: An Anthology of Essays on the Thought and Influence of Emanuel Swedenborg](#). Ed. Stephen McNeilly. London: Swedenborg Society, 2013. 133-50. <WBHC 2407>

Reflections on the two figures, republished from Czesłusz Miłosz’s [The Land of Ulro](#), trans. Louis Iribarne.

Miner, Paul. “[Blake’s ‘swedenborgian’ Fly](#).” *Notes and Queries* 58.4 (Dec. 2011): 529-30. <WBHC 2414>

Suggests “The Fly” alludes to Swedenborg.

Miner, Paul. “[New Vistas: Blake, Swedenborg and Dante](#).” *Notes and Queries* 58.4 (Dec. 2011): 527-29. <WBHC 2415>

On their astronomical depictions.

Morley, Alec. “William Blake and the Great Eastcheap Orthodoxy.” [Protest and Survival: The Historical Experience: Essays for E.P. Thompson](#). Ed. John Rule and Robert Malcolmson. London: The Merlin Press; New York: The New Press, 1993. 39-73. <WBHC 2428>

Provides “[a] reading of some of Blake’s most famous poetry, *The Songs of Innocence and [sic] Experience*, using the context of Blake’s complex Swedenborgianism as a guide” (141).

Otto, Peter. [Blake’s Critique of Transcendence: Love, Jealousy, and the Sublime in The Four Zoas](#). Oxford: Oxford University Press, 2000. ⁶²⁰ <WBHC 2486-88>

An important reading of *The Four Zoas* that traces the influences of Emmanuel Swedenborg, John Locke, and Edward Young.

Otto, Peter. “Drawing Lines: Bodies, Sexualities and Performance in *The Four Zoas*.” [Queer Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2010. 50-62. <WBHC 1801-03>

Provides “an overview of Swedenborg’s ‘sexual’ religion” to argue that Blake recognizes in “*The Four Zoas* that one can escape from the fallen world’s sexual machine only through what first seems to preserve it, namely the bounding line” (50, 51).

Otto, Peter. “[Organizing the Passions: Minds, Bodies, Machines, and the Sexes in Blake and Swedenborg](#).” *European Romantic Review* 26.3 (2015): 367-77. <WBHC 2491>

On Blake’s and Swedenborg’s conceptions of the body, with references to *Milton* pl. 33.

⁶²⁰ Incorporates Otto’s “[The Multiple Births of Los in The Four Zoas](#),” *Studies in English Literature 1500-1900* 31.4 (1991), 631-53, <BBS 596>, and “[A Pompous High Priest: Urizen’s Ancient Phallic Religion in The Four Zoas](#),” *Blake: An Illustrated Quarterly* 35.1 (2001), 4-22, <WBHC 1686>.

Otto, Peter. "Sex, Violence and the History of This World: Blake's Illustrations to the *Book of Enoch*." *Blake, Gender and Culture*. Ed. Helen P. Bruder and Tristanne J. Connolly. London: Pickering & Chatto, 2012. 37-56. <WBHC 1800-01>

A reading of the *Enoch* designs with references to Swedenborg's depictions of angels and sexuality.

Paley, Morton D. "[A New Heaven Is Begun': Blake and Swedenborgianism](#)." *Blake: An Illustrated Quarterly* 13.2 (fall 1979): 64-90. ⁶²¹ <BBS 388>

A key essay on Blake's relationship to Swedenborg.

Peet, Malcolm. *Medicine, Mysticism and Mythology: Garth Wilkinson, Swedenborg and Nineteenth-Century Esoteric Culture*. Foreword by Robert Rix. London: Swedenborg Society, 2018. <Blake (2020)>

Chapter 2, "The Reception of Swedenborg in England, 1770-1830," is quite useful. There is an account of Wilkinson's role in publishing Blake's poetry.

Prickett, Stephen. "Jacob's Dream: A Blakean Interpretation of the Bible." *British Romantics as Readers: Intertextualities, Maps of Misreading, Reinterpretations: Festschrift for Horst Meller*. Ed. Michael Gassenmeier et al. Heidelberg: Universitätsverlag C. Winter, 1998. 99-106. <WBHC 2545-46>

On the drawing, "Jacob's Dream."

Prickett, Stephen. "Swedenborg and Blake: The Privatisation of Angels." [Origins of Narrative: The Romantic Appropriation of the Bible](#). Cambridge: University Press, 1996. 215-21. <WBHC 2546>

On the watercolor, "Jacob's Ladder."

Prickett, Stephen. "[Swedenborg, Blake, Joachim and the Idea of a New Era](#)." *Emanuel Swedenborg: Herald of a New Era*. Sydney: Swedenborg Lending Library and Enquiry Centre, 1989. <WBHC 2546>

Suggests that Blake parodied Swedenborg's call a new spiritual era since such calls were common since Joachim of Fiore.

Rix, Robert. "[William Blake and the Radical Swedenborgians](#)." *Esoterica* 5 (2003): 95-137. <WBHC 2594>

Examines the politically radical Swedenborgians, including Benedict Chastanier, Carl Bernhard Wadström, and August Nordenskjöld.

Rix, Robert William. "William Blake, Thomas Thorild and Radical Swedenborgianism." *Nordic Journal of English Studies* [Oslo] 2 (2003): 97-128. <WBHC 2595>

⁶²¹ Rpt. in [Blake and Swedenborg: Opposition Is True Friendship: The Sources of William Blake's Arts in the Writings of Emanuel Swedenborg](#), eda. Harvey F. Bellin and Darrell Ruhl (1985), 15-34, <BBS 364-65, WBHC 1597-98>.

Compares Blake and Thorild (1759-1808), a Swedish poet who was associated with the New Jerusalem Church at the same time as Blake.

Sánchez Tierraseca, Mónica. “La concepción de un Dios antropomorfo eterno y universal en Swedenborg y William Blake.” *La presencia del ausente. Dios en literatos contemporáneos*. Ed. Juan Agustín Mancebo Roca, Antonio Barnés, and Alicia Nila Martínez Díaz. Cuenca: Ediciones de la Universidad de Castilla-La Mancha, 2021. 169-84. In Spanish. <*Blake* (2023)>

The article seeks to explore Swedenborg’s presence in Blake’s idea of divinity.

Sánchez Tierraseca, Mónica. “[Un proyecto cosmogónico con forma humana. Nociiones de Swedenborg en William Blake](#) [A Cosmogonic Project with a Human Form. Notions of Swedenborg in William Blake].” *Revista Eviterna* 9 (2021): 79-91. In Spanish (abstract and keywords in Spanish and English). <*Blake* (2022)>

Schuchard, Marsha Keith. “[Blake’s Healing Trio: Magnetism, Medicine, and Mania](#).” *Blake: An Illustrated Quarterly* 23.1 (summer 1989): 20-31. <BBS 404>

Reads the *Notebook* poem, “Cosway, Frazer & Baldwin of Egypt’s Lake,” and traces links Richard Cosway and George Baldwin and their associates had with Franz Anton Mesmer, Masons, and Swedenborgians.

Schuchard’s arguments are developed in her books, [Why Mrs. Blake Cried: William Blake and the Sexual Basis of Spiritual Vision](#) (2006) and [A Concatenation of Conspiracies: “Irish” William Blake and Illuminist Freemasonry in 1798](#) (2021), and commented upon by Bentley’s “[Mainaduc, Magic, and Madness: George Cumberland and the Blake Connection](#).”

Schuchard, Martha Keith. *A Concatenation of Conspiracies: “Irish” William Blake and Illuminist Freemasonry in 1798*. Alexandria, VA: Plumbstone Academic, 2021. <*Blake* (2022)>

Considers Blake’s knowledge of antijacobin conspiracy theories surrounding “Ancient” freemasonry, which were offered by Abbé Augustin Barruel and John Robinson, and his and his circle’s relationship with Irish radicals.

Schuchard, Marsha Keith. “‘A Secret Common to our Blood’: The Visionary Erotic Heritage of Blake, Thomas Butts and Mary Butts.” [Blake, Gender and Culture](#). Ed. Helen P. Bruder and Tristanne J. Connolly. London: Pickering & Chatto, 2012. 71-82. <WBHC 1800-01>

Examines the religious and erotic ideas of Mary Butts (the great-granddaughter of Thomas Butts) in light of Swedenborg, Moravianism, and Blake.

Schuchard, Marsha Keith. “[The Secret Masonic History of Blake’s Swedenborg Society](#).” *Blake: An Illustrated Quarterly* 26.2 (fall 1992): 40-51. <BBS 410, WBHC 1641>

Argues that Blake’s engagement with Swedenborg was, ultimately, shaped by controversies among his followers, such as Robert Hindmarsh, Benedict Chastinier, and August Nordenskjöld, who also had ties with Masons. Nordenskjöld’s “An Address to the True Members of the New Jerusalem Church” is included as an appendix.

Schuchard, Marsha Keith. "Text Books for Innocence: Moravian-Swedenborg Infant Education and William Blake's *Songs of Innocence and Experience* [sic]." *Studies in Romanticism* 62.3 (fall 2023): 405-34. <*Blake* (2024)>

"In the 1780s and 90s, William Blake and his wife Catherine shared the radical, often esoteric theories of Moravian-Swedenborgian pedagogy with an international network of mystical Freemasons, and he produced illustrated (illuminated) songs and poems to express their notions of infant education" (406).

Schuchard, Marsha Keith. "[William Blake and the Promiscuous Baboons: A Cagliostroan Séance Gone Awry](#)." *British Journal for Eighteenth-Century Studies* 18 (1995): 185-200. <WBHC 2659-60>

"By referring to the scandal of 'the promiscuous baboons' [in *Marriage*] that erupted when the Masonic adventurer Cagliostro introduced his Swedenborgian recruits to the techniques of erotic and visionary Cabalism, Blake suggested his own immersion in the complex web of international illuminism" (185).

Scrivener, Michael. "[A Swedenborgian Visionary and The Marriage of Heaven and Hell](#)." *Blake: An Illustrated Quarterly* 21.3 (winter 1987-88): 102-04. <BBS 402>

Highlights an article, entitled "A New Visionary," in the 5 Sep. 1791 issue of the *Morning Chronicle*, condemning a Swedenborgian visionary.

Sklar, Susanne. "Erotic Spirituality in Blake's *Last Judgement*." [Sexy Blake](#), ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2013.⁶²² 125-40. <WBHC 1803-04>

On the Petworth Last Judgment and its depiction of the Babylon Harlot in the context of Sheela na gigs, Swedenborgianism, and Moravianism.

Stemmler, Joan K. "[The Physiognomical Portraits of Johann Caspar Lavater](#)." *Art Bulletin* 75.1 (1993): 151-68. <WBHC 2705>

On how to read the portraits of Lavater (with reference to Swedenborg), including those engraved by Blake.

Suzuki, Masashi. "'foundations for grand things': Blake to Swedenborg ['foundations for grand things': Blake and Swedenborg]." *Tohoku Roman-shugi Kenkyū* [Tohoku Romantic Studies] 6 (2019): 39-55. In Japanese. <*Blake* 2021>

Thomson, E.P. "The Divine Image." [Witness Against the Beast: William Blake and the Moral Law](#). New York: The New Press, 1993. 146-61. ⁶²³ <WBHC 2761-66>

Suggests Swedenborgian origins for the poem.

⁶²² Many papers were delivered at the conference "Blake, Gender and Sexuality in the Twenty-First Century, aka The Sexy Blake Conference, 15-16 July 2010, St Aldate's, Oxford" (17n1).

⁶²³ Pp. 106-14 rpt. in [William Blake: A Critical Study](#), ed. T. Joseph and S. Francis (2005), <WBHC 2217-18>.

Thompson, E.P. "London." [*Interpreting Blake*](#). Ed. Michael Phillips. Cambridge: Cambridge University Press, 1978. 5-31.⁶²⁴ <BBS 603-04, WBHC 2521-22>

Important essay on the political context of "London" and its use of "charter'd." Includes an appendix considering the influence of Swedenborg on the poem.

Viscomi, Joseph. "[*The Evolution of William Blake's The Marriage of Heaven and Hell \[Part I\]*](#)." *Huntington Library Quarterly* 58.3-4 (1997): 281-344. <WBHC 2176, 2813>

"I argue that the idea of a disjointed, miscellaneous work entitled *The Marriage of Heaven and Hell* emerged only after Blake had written and executed plates 21-24 and planned his 'Bible of Hell,' and that the structure of the whole work is in some measure the result of a production history in which sections were written and executed at different times" (282).

The first of Viscomi's three articles on the development of *The Marriage of Heaven and Hell*. See "[*Lessons of Swedenborg*](#)" for Part II and "[*In the Caves of Heaven and Hell*](#)" for Part III.

Viscomi, Joseph. "[*In the Caves of Heaven and Hell: Swedenborg and Printmaking in Blake's Marriage \[Part III\]*](#)." [*Blake in the Nineties*](#). Ed. Steven Clark and David Worrall. Basingstoke: Macmillan Press, 1999. 27-60. <WBHC 2812-13>

"[F]ocuses on Blake's allusions to printmaking [in *Marriage*], their connections to Swedenborg, and the way they evolved" (28).

The third of Viscomi's three articles on the development of *The Marriage of Heaven and Hell*. See "[*The Evolution of Blake's The Marriage of Heaven and Hell*](#)" for Part I and "[*Lessons of Swedenborg*](#)" for Part II.

Viscomi, Joseph. "[*Lessons of Swedenborg: or, the Origin of Blake's The Marriage of Heaven and Hell \[Part III\]*](#)." *Lessons of Romanticism*. Ed. Robert Gleckner and Thomas Pfau. Durham, North Carolina: Duke University Press, 1998. 173-212. <WBHC 2813>

"[A]rgues that plates 21-24 do, indeed, form an autonomous text; that they are, unlike the other textual units, thematically, aesthetically, and rhetorically coherent; and that their textual and visual coherence supports the hypothesis that they were initially conceived as an independent pamphlet" (174).

The second of Viscomi's three articles on the development of *The Marriage of Heaven and Hell*. See "[*The Evolution of Blake's The Marriage of Heaven and Hell*](#)" for Part I and "[*In the Caves of Heaven and Hell*](#)" for Part III.

Whittaker, Jason. "By the Voice of the Servant of the Lord": Blake's New Jerusalem and Swedenborgianism in the Work of Sheila Kaye-Smith." [*William Blake's Manuscripts: Praxis, Puzzles, and Palimpsests*](#). Ed. Mark Crosby and Josephine A. McQuail. Switzerland: Palgrave Macmillan, 2024. 329-46. <Blake (2025)>

⁶²⁴ Pp. 5-8 rpt. as "The Ways in Which Change in 'London,'" [*William Blake: Comprehensive Research and Study Guide*](#), ed. Harold Bloom (Broomall, PA: Chelsea House, 2003), 49-51.

Examines the engagement with Blake by the twentieth-century novelist, Sheila Kaye-Smith (1887-1956), with references to the influence of Yeats.

Worrall, David. "Blake, the Female Prophet and the American Agent: The Evidence of the 1789 Swedenborg Conference Attendance List." *Blake and Conflict*. Ed. Sarah Haggarty and Jon Mee. Basingstoke: Palgrave Macmillan, 2009. 48-64. <WBHC 2113-15>

Identifies several of the participants of the 13 Apr. 1789 Great East Cheap Swedenborg conference which William and Catherine Blake attended.

Worrall, David. "Thel in Africa: William Blake and the Post-colonial, Post-Swedenborgian Female Subject." *The Reception of Blake in the Orient*. Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 17-28.⁶²⁵ <WBHC 1857-62>

Argues that "*The Book of Thel*'s structure, which is organized around a narrative of her modes of refusal, can be contextualized with reference to Swedenborgian principles of conjugal love and their proposed west African colony" (17).

Swedenborgianism without Blake

Hallengren, Anders, ed. *The Moment Is Now: Carl Bernhard Wadström's Revolutionary Voice on Human Trafficking and the Abolition of the African Slave Trade*. West Chester, PA: Swedenborg Foundation, 2019. <Blake (2020)>

Collection of essays delivered at the Proceedings of the International Carl Bernhard Wadström Conference on Human Rights and the Abolition of Slavery, London, June 2015.

Martin, Leah D. "[Music in Emanuel Swedenborg's Theology: Revitalizing New Church Hymnody](#)." DMA diss., University of Notre Dame, 2024. <Blake (2025)>

Includes a discussion of music and hymnology in Swedenborg and the early New Jerusalem Church (chapters 2-4).

Stengel, Friedemann. *Enlightenment All the Way to Heaven: Emanuel Swedenborg in the Context of Eighteenth-Century Theology and Philosophy*. Trans. Suzanne Schwarz Zuber. Foreword James F. Lawrence. West Chester, PA: Swedenborg Foundation, 2023. <Blake (2025)>

"[A]n English translation of Friedemann Stengel's 2009 German habilitation (qualifying) thesis, which was published by Mohr Siebeck Tübingen in 2011, *Aufklärung bis zum Himmel: Emanuel Swedenborg im Kontext der Theologie und Philosophie des 18th century*" (abstract in Worldcat). A massive (922 pages) study of Swedenborg's life and career as both a scientist and a visionary theologian in relationship to the context of the times. While there is no discussion of Blake, Swedenborg's relationship to Moravianism and Methodism are discussed as is his influence on Lavater.

⁶²⁵ The same essay is also published in [Blake, Nation and Empire](#), ed. Steve Clark and David Worrall (2006), <WBHC 1866-69>

Zoroastrianism

Jackson, Mary. "[Blake and Zoroastrianism](#)." *Blake: An Illustrated Quarterly* 11.2 (fall 1977): 72-85. <BBS 383>

"There is considerable evidence that Blake was influenced by Zoroastrian and Mithraic iconography in several illuminations for his and other's poetry" (75), especially in terms of figures with serpents wrapped around their bodies (e.g., "Tornado" for Darwin, *Elohim Creating Adam*, and several of the Milton watercolors).

Science, Enlightenment, and the Industrial Revolution

Introductions

Gigante, Denise. "Life Sciences." [*William Blake in Context*](#). Cambridge: Cambridge University Press, 2019. 270-76. <*Blake* (2020, 2021, 2022, 2025)>

Hagstrum, Jean H. "William Blake Rejects the Enlightenment." [*Blake: A Collection of Critical Essays*](#). Ed. Northrop Frye. 1965. Spectrum Book, 1966. Englewood Cliffs, NJ: Prentice Hall, 1987. 142-55. ⁶²⁶

On Blake's rejection of the Enlightenment, particularly Rousseau and Voltaire, and on the development of Urizen. A good starting point.

Joy, Louise. "Education and Childhood." [*William Blake in Context*](#). Cambridge: Cambridge University Press, 2019. 254-61. <*Blake* (2020, 2021, 2022, 2025)>

Lussier, Mark. "Blake and Science Studies." [*Palgrave Advances in William Blake Studies*](#). Ed. Nicholas M. Williams. Basingstoke: Palgrave Macmillan, 2006. 186-213. <WBHC 2867-68>

First considers Blake's engagement with scientific discourses in his works and then surveys major criticism on Blake and science from Jacob Brownowski's [*William Blake and the Age of Revolution*](#) (1965) to Stuart Peterfreund's [*William Blake in a Newtonian World*](#) (1998).

Williams, Nicholas M. "Empiricism." [*William Blake in Context*](#). Cambridge: Cambridge University Press, 2019. 262-69. <*Blake* (2020, 2021, 2022, 2025)>

Studies

Asiatidou, Kyriaki. "[*Reason and the Deification of Humanity: William Blake*](#)." *İnönü University International Journal of Social Sciences* 9.1 (2020): 179-94. In English (abstract in English and Turkish). <*Blake* (2021)>

Ault, Donald D. [*Visionary Physics: Blake's Response to Newton*](#). Chicago: University of Chicago Press, 1974. <BBS 356, WBHC 1571-72>

A very important study of how Blake incorporated the language of Newtonian science into his own symbolism.

Baine, Rodney M., with the assistance of Mary R. Baine. [*The Scattered Portions: William Blake's Biological Symbolism*](#). Athens, Ga.: privately printed, 1986. <BBS 358, WBHC 1575-76>

Examines the symbolism and iconography in Blake's representations of plants and animals, with each chapter devoted to how Blake depicted a general category (e.g., carnivorous animals) across his works.

Banta, Martha. "[*Adonais and the Angel: Light, Color, and the Occult Sublime*](#)." *Wordsworth Circle* 8.2 (1977): 113-20. <BBS 360>

⁶²⁶ Originally published with the same title in *Studies on Voltaire and the Eighteenth Century* 25 (1963), 811-28, <BB #1771, BBS 498>, and also reprinted in [*Critical Essays on William Blake*](#), ed. Hazard Adams (1991), 67-78.

“Turner and Shelley (with Blake as their foil) are the leading human figures of this paper, but the conceptions and visualizations of the sun form its true center” (113).

Bernath, Elizabeth. “‘seeking Flowers to Comfort Her’: Queer Botany in Blake’s *Visions*, Darwin’s *Loves* and Wollstonecraft’s *Rights of Woman*.” [*Blake, Gender and Culture*](#). Ed. Helen P. Bruder and Tristanne J. Connolly. London: Pickering & Chatto, 2012. 111-22. <WBHC 1800-01>

“Alongside Blake’s botany in the 1790s [in *Visions*], I consider how two authors in Joseph Johnson’s circle of radical intellectuals, Erasmus Darwin and Mary Wollstonecraft, portray gender from botanically informed perspectives that suggest the naturalness of transgender and homoerotic sexualities” (111).

Borkowska, Eliza. [*But He Talked of the Temple of Man’s Body: Blake’s Revelation Un-Locked*](#). Newcastle upon Tyne: Cambridge Scholars, 2009. <WBHC 1776>

“A philosophical consideration of Blake and John Locke” (WBHC 1776).

Brewster, Glen E. “[*‘Out of Nature’: Blake and the French Revolution Debate*](#).” *South Atlantic Review* 56 (1991): 7-22. <BBS 425>

Transforming the terms of the French Revolution debates, “Blake will rethink and reenvision the normative concept of nature that is the dominant and most problematic trope of his day” (20).

Campbell, Grant. “[*Starry Wheels and Watch-Fiends: Clocks and Time Pieces in William Blake’s Milton*](#).” *Lumen: Selected Proceedings from the Canadian Society for Eighteenth-Century Studies*; Travaux choisis de la Société canadienne d’étude du dix-huitième siècle 17 (1998): 165-74. <WBHC 1822>

Examines the concept of time in *Milton* in relationship to “the great horological inventions of the eighteenth century” (169).

Chernik, Aria F. “[*The ‘Peculiar Light’ of Blakean Vision: Reorganizing Enlightenment Discourse and Opening the Exemptive Sublime*](#).” *Romanticism and Victorianism on the Net* 50 (2008): 23 pars. <WBHC 1844>

“Blake boldly reorganizes Enlightenment epistemological and ontological discourse so that places of void and darkness become places of productive insight” (abstract).

Christensen, Bryce J. “[*The Apple in the Vortex: Newton, Blake, and Descartes*](#).” *Philosophy and Literature* 6.1/2 (1982): 147-61. <BBS 437>

Suggests that Blake’s argument with Newton is less with the real Newton than that the mechanistic distortion transmitted through figures such as Descartes, Voltaire, Fontenelle, and Hume.

Clark, David L. “Against Theological Technology: Blake’s ‘Equivocal Worlds.’” [*New Romanticsm: Theory and Critical Practice*](#). Ed. David L. Clark and Donald C. Goellnicht. Toronto, Buffalo, London: University of Toronto Press, 1994. 164-222. <WBHC 1853>

“Blake retains the classical metaphysical opposition of essence and existence, but crucially displaces its moral valuations; for him, the relation-less, undifferentiated world of the ‘One’ is the weary projection of the mind blinded to the differentiated possibilities of the Many, not the simple form and truth of which the Many are a feeble shadow” (165). Reads *The Four Zoas*, *Jerusalem*, and the Illustrations of the Book of Job.

Clark, S.H. “[Blake’s Milton as Empiricist Epic: ‘Weaving the Woof of Locke.’](#)” *Studies in Romanticism* 36.3 (1997): 457-82. <WBHC 1856>

“Blake’s references to Locke ‘may be seen as part of a more general reinstatement of an empiricist perspective in the poem . . . ultimately Lockean in origin’ (458)” (WBHC 1856).⁶²⁷

Clark, Steve. “‘Labouring at the Resolute Anvil’: Blake’s Response to Locke.” [Blake in the Nineties](#). Ed. Steve Clark and David Worrall. Basingstoke: Macmillan Press and New York: St. Martin’s Press, 1999. 133-52. <WBHC 1863-65>

Revisits Blake’s relationship to Locke, suggesting “the philosopher proves a worthy opponent as the most vigorous exponent of error, setting the terms of the debate and proving the most visible ‘body to Falshood’ [sic] (J 12:13 E 155)” (133).

Codsi, Stephanie. “Blake’s Gothic Humour: The Spectacle of Dissection.” [William Blake’s Gothic Imagination: Bodies of Horror](#). Ed. Chris Bundock and Elizabeth Effinger. Manchester: Manchester University Press, 2018. 150-62. <Blake (2019, 2020, 2021)>

Ties Blake’s sense of the Gothic to medical dissection.

Cogan, Lucy. “William Blake’s Monstrous Progeny: Anatomy and the Birth of Horror in *The [First] Book of Urizen*.” [William Blake’s Gothic Imagination: Bodies of Horror](#). Ed. Chris Bundock and Elizabeth Effinger. Manchester: Manchester University Press, 2018. 129-49. <Blake (2019, 2020, 2021)>

With references to the anatomist, John Hunter, analyzes the dissection of the universe by Urizen in *The [First] Book of Urizen*.

Colebrook, Claire. [Blake, Deleuzian Aesthetics and the Digital](#). London and New York.: Continuum, 2012. <WBHC 1877-78>

Explores Blake using Deleuze, with much on Modernity, Plato, the body, and digital media.

Cooper, Andrew M. *A Bastard Kind of Reasoning: William Blake and Geometry*. Albany: State University of New York Press, 2023.⁶²⁸ <Blake (2024, 2025)>

An ambitious study of Blake and Newton that seeks to challenge the relationship of Blake and Newton expressed in Donald Ault’s *Visionary Physics* (1974). Cooper reads the

⁶²⁷ Bentley’s ellipses.

⁶²⁸ Incorporates “two or three pages” of Cooper’s “Small Room for Judgment: Geometry and Prolepsis in Blake’s ‘Infant Sorrow,’” *European Romantic Review* 31.2 (2020), 129-55, and “material amounting to maybe ten pages from” Cooper’s *William Blake and the Productions of Time* (Ashgate 2013/Routledge 2016).

Newton print, *A Vision of the Last Judgment*, and most of the illuminated books in relationship to Joseph Priestley, David Hartley, Henry More, George Berkeley, and many twentieth-century scientists, providing many diagrams to illustrate Blake's cosmological ideas.

Cooper, Andrew M. “[Small Room for Judgment: Geometry and Prolepsis in Blake's 'Infant Sorrow.'](#)” *European Romantic Review* 31.2 (2020): 129-55.

“By setting the poem's aged speaker and the design's infant at odds, Blake undermines the received relation between these two 'sister arts' and enforces a cognitive dissonance that is of apocalyptic intensity. The supercharged political context of 1792–93 adds further immediacy” (abstract).

Cooper, L.J. “[William Blake's Aesthetic Reclamation: Newton, Newtonianism, and Absolute Space in The Book of Urizen and Milton.](#)” *European Romantic Review* 29.2 (2018): 247-69. <Blake (2019)>

“[A]rgues that *The Book of Urizen* and *Milton* illustrate that Blake was also aware of and critical toward popularized accounts of Newton's works. [. . .] Milton's defeat of the Newtonian Satan achieves two things: it allows Blake's deployment of Newton's absolute space to challenge the self-interested, institutionalized authority Newtonianism had obtained, and it provides a template for Newton's redemption from Newtonianism within Blake's oeuvre” (abstract).

Courdert [i.e., Coudert], Pierre-Yves. “[Enclosure and Expansion: Blake, Science, and the Body.](#)” *Interfaces* 30 (2010): 47-56. <WBHC 2190-91>

On what Blake saw wrong in the science of Newton, Locke, and Bacon, and his affinities with the twentieth-century painter, Francis Bacon (1909-1992).

Curtis, F.B. “Blake and the 'Moment of Time': An Eighteenth[-]Century Controversy in Mathematics.” *Philological Quarterly* 51.2 (1972): 460-70. <BB #1439>

“Blake makes 'an original poetic interpretation of the mathematical connotations' of the Newtonian term 'moment,' after 1800 and especially in *Milton* (460)” (BB #1439).

Curtis, F.B. “William Blake and Eighteenth-Century Medicine.” *Blake Studies* 8.2 (1979): 187-99. <BBS 412>

Examines “Blake's use of the words 'spine,' 'bones,' and [']fibres'” in terms of eighteenth-century medical writing.

Davies, Keith G. *William Blake, the Single Vision, and Newton's Sleep: A History of Science, Poetry, and Progress*. New York: Routledge, 2024. <Blake (2024)>

By examining the views of William Blake and other poets in the context of twentieth-century philosophers Hannah Arendt, Jacob Bronowski, Martin Heidegger, Bruno Latour and Karl Popper, amongst others, the book takes an eclectic approach drawing on examples from biology, history, literature, philosophy and economics, arguing for the reestablishment of imagination as a central attribute of science” (description).

Davies, Keri. "William Blake and the Straw Paper Manufactory at Millbank." [*Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.*](#) Ed. Karen Mulhallen. University of Toronto Press: Toronto, 2010. 233-61. <WBHC 2436-40>

Explores how the paper-making factory of Matthias Koops at Millbank influenced Blake's conception of the new industrial system.

Dimock, Wai Chee. "[Nonbiological Clock: Literary History against Newtonian Mechanics](#)." *South Atlantic Quarterly* 102 (2003): 153-77. <WBHC 1941>

On paradigm shifts in physics, and what it means for Blake and the study of Romanticism if considered through "a noncompliance with the analytic coordinates now naturalized by practice" (154).

Dominiczak, Mark H. "[Poetry, Images and Visions: William Blake](#)." *Clinical Chemistry and Laboratory Medicine* 40.10 (2002): 1066-70. <WBHC 1956>

"Blake's work is related to the early discourse on science" (abstract).

Doskow, Minna. "William Blake and the Wheels of Compulsion." [*History & Myth: Essays on English Romantic Literature*](#). Ed. Stephen C. Behrendt. Detroit: Wayne State University Press, 1990. 53-72. <BBS 363>

Blake's engagements with Bacon, Newton, and Locke, with references to Berkeley, Hume, and Voltaire as well.

Doxey, William S. "[William Blake, James Basire, and the Philosophical Transactions: An Unexplored Source of Blake's Scientific Thought?](#)" *Bulletin of the New York Public Library* 72 (1968): 252-60. <BB #1516>

Lists the engravings Basire did for the Royal Society's *Philosophical Transactions* for which Blake may have assisted as an apprentice.

Doxey, William S. "William Blake and William Herschel: The Astronomer and 'The Tyger.'" *Blake Studies* 2.2 (spring 1970): 5-13. <BB #1218.27>

Suggests that Blake may have drawn on William Herschel's scientific writings in "The Tyger."

Erle, Sibylle. "Shadows in the Cave: Refocusing Vision in Blake's Creation Myth." [*Blake and Conflict*](#). Ed. Sarah Haggarty and Jon Mee. Basingstoke: Palgrave Macmillan, 2009. 144-63. <WBHC 2113-15>

On Blake's depictions of the eye and vision in relationship to John Locke and Isaac Newton; Swedenborg and the Swedenborgian optician, George Adams; and John Hunter and Erasmus Darwin.

Effinger, Elizabeth. "Forgiving Blake's Disaster: The Changing Face(s) of Science and 'Governmentalized' Bodies of Knowledge." [*William Blake: Modernity and Disaster*](#). Ed. Tilottama Rajan and Joel Faflak. Toronto: University of Toronto Press, 2020. 172-93. <Blake (2021, 2022, 2023, 2024)>

Examines Hand in *Jerusalem* as representing the “disastrously disfigured body” of “the industry of science” (174).

Erdman, David V. “Blake and the Night Sky II: Art Against Armies.” *Bulletin of Research in the Humanities* 84.3 (autumn 1981): 296-304. <BBS 428, WBHC 1809-10>

In *America*, *Europe*, and “A Song of Liberty” from *The Marriage of Heaven and Hell*, “[t]he question that disturbed Blake [...] was how the ruling ‘angels’ of Britain managed to launch a revolutionary war in America, in 1775, and another against France, in 1793, and yet keep the minds of English citizens so beclouded as to benumb their powers of protest and opposition” (298-99).

Erle, Sibylle. “Shadows in the Cave: Refocusing Vision in Blake’s Creation Myth.” *Blake and Conflict*. Ed. Sarah Haggarty and Jon Mee. Basingstoke: Palgrave Macmillan, 2009. 144-63. <WBHC 2113-15>

On Blake’s depictions of the eye and vision in relationship to John Locke and Isaac Newton; Swedenborg and the Swedenborgian optician, George Adams; and John Hunter and Erasmus Darwin.

Essick, Robert N. “Blake’s Newton.” *Blake Studies* 3.2 (spring 1971): 149-60. <BB #1218.45>

On the design of the print, *Newton*, and Blake’s view of Isaac Newton.

Evans, James C. “Blake, Locke, & The Concept of ‘Generation.’” *Blake: An Illustrated Quarterly* 9.2 (fall 1975): 47. <BBS 377>

Suggests that Blake’s use of “generation” has its roots in Locke.

Fallon, David. *Blake, Myth, and Enlightenment: The Politics of Apotheosis*. Basingstoke: Palgrave Macmillan, 2017. <Blake (2017)>

Uses the concepts of apotheosis and myth to engage with Blake’s relationship to the Enlightenment. While mainly focused on the illuminated books, also considers the paintings, *The Spiritual Form of Pitt* and *The Spiritual Form of Nelson*.

Fallon, David. “Philoprogenitive Blake.” *Blake, Gender and Culture*. Ed. Helen P. Bruder and Tristanne J. Connolly. London: Pickering & Chatto, 2012. 99-110. <WBHC 1800-01>

Positions Blake’s ideas of gender in the context of Enlightenment population debates.

Fallon, David. “The Sensational Mind of William Blake.” *Réfléchir [sur] la sensation. Vol. 2. Littérature et création dans le monde britannique*. Ed. Marin Poisson. Paris: École normale supérieure de Lyon, 2014. 103-13. <WBHC 2011>

“This essay will connect a number of discrete passages in Blake’s texts in order to analyse how his model of the mind is partially derived from Enlightenment philosophers, and how his distinctive understanding of ‘sensation’ modifies their conclusions without completely rejecting them” (104).

Fletcher, Joseph. [William Blake as Natural Philosopher, 1788-1795](#). Anthem Press, 2021.⁶²⁹ <Blake (2022, 2024, 2025)>

Examines Blake's relationship to science and philosophy in his early illuminated books, making the case that he was a pantheist who rejected vitalism. Discusses Platonism, Aristotle, Bacon, Descartes, Newton, Locke, Priestley, and Darwin to suggest that Blake's critique of their thought was ultimately tied to their dualism.

Gage, John. “[Blake's Newton](#).” *Journal of the Warburg and Courtauld Institutes* 37 (1971): 372-77. <BB #A1658>

On the print's relationship to Newton's theory of the rainbow, with references to the rainbow in Blake's poetry, Joseph Priestley's account of Newton's *Optics*, James Barry on Newton's idea of the rainbow, and Henry Fuseli on Michelangelo's Sistine Chapel.

Ghiță, Cătălin. “Imaginația vizionară contra relativismului științific. Lupta lui Blake cu Newton.” [Litere fără obstacole. Ipostaze ale actului critic](#). Bucharest: Editura Ideea Europeană, 2017. 19-29. In Romanian. <Blake (2023)>

A chapter on the conflict between experimental science and visionary art as represented by Newton and Blake.

Gilpin, George H. “[William Blake and the World's Body of Science](#).” *Studies in Romanticism* 43.1 (2004): 35-56. <WBHC 2075>

Reads *Urizen* as an “anti-elegy” (37) for the anatomist, John Hunter, who died in 1793.

Glausser, Wayne. *Locke and Blake: A Conversation across the Eighteenth Century*. Gainesville: University Press of Florida, 1998.⁶³⁰ <WBHC 2079-80>

Considers Locke and Blake in light of different topics to suggest their relationship is more than oppositional.

Goldstein, Amanda Jo. “Blake's Mundane Egg: Epigenesis and Milieux.” *Sweet Science: Romantic Materialism and the New Logics of Life*. Chicago: University of Chicago Press, 2017. 35-71. <Blake (2018)>

“Reading scenes of embryogenesis from *The First Book of Urizen* (1794), *Milton* (c. 1804-1811), and *Jerusalem* (1804-c. 1820) with related poetic prose accounts from Erasmus Darwin and Jean Baptiste Lamarck, this chapter presents a now unfamiliar

⁶²⁹ Incorporates Fletcher's “[Ocean Growing: Blake's Two Versions of Newton and the Emerging Polypus](#),” *Blake: An Illustrated Quarterly* 49.3 (winter 2015-16), 38 pars., <WBHC 1746>; “[Unruly Children: Blake's Book of Urizen and Embryology's Break from Newtonian Law](#),” *Essays in Romanticism* 23.1 (2016), 113-32, <Blake (2016)>; and “[Leibniz, the Infinite, and Blake's Early Metaphysics](#),” *Studies in Romanticism* 56.2 (summer 2017), 129-55, <Blake (2018)>.

⁶³⁰ Incorporates Glausser's “Locke and Blake as Physicians Delivering the Eighteenth-Century Body,” [Reading the Social Body](#), ed. Catherine B. Burroughs and Jeffrey David Ehrenreich (Iowa City: University of Iowa Press, 1993), 218-43, <WBHC 2080>; “[Three Approaches to the Slave Trade](#),” *Journal of the History of Ideas* 51.2 (1990), 197-216, <WBHC 2079>, [on Locke]; “[Atomistic Simulacra in the Enlightenment and in Blake's Post-Enlightenment](#),” *Eighteenth Century: Theory and Interpretation* 32.1 (1991), 73-88, <BBS 485, WBHC 2079-80>.

premise that, I argue, held contemporary experimental life science open to poetic participation” (36).

Green, Matthew. “[Blake, Darwin, and the Promiscuity of Knowing: Rethinking Blake’s Relationship to the Midlands Enlightenment.](#)” *British Journal for Eighteenth-Century Studies* 30.2 (2007): 193-208. <WBHC 2102>

Blake’s work on *The Botanic Garden* “immerses him in the innumerable discoveries and inventions characteristic of the Midlands Enlightenment” (193).

Green, Matthew. “[Disruptions of Identity: Points of Intersection between Blake’s Urizen Books and Cognitive Science.](#)” *Sparta Journal for the Psychological Study of the Arts* 6 (2002): n.p. <WBHC 2103>

“Blake’s dynamic explorations of identity challenge dominant Lockean models of the self to present a complex matrix of identity similar to those posited by researchers working in the field of cognitive neuroscience.”

Green, Matthew J. A. [Visionary Materialism in the Early Works of William Blake: The Intersection of Enthusiasm and Empiricism.](#) Basingstoke and New York: Palgrave Macmillan, 2005. <WBHC 2103-04>

A reading of the early works through the idea of “visionary materialism.” It discusses Blake’s relationship to Locke, Newton, and Bacon via Reynolds; the *Songs* (particularly, “The Human Abstract” and “The Divine Image”); *All Religions are One*; Moravians, antinomians, Swedenborgians, and other enthusiasts; *Visions of the Daughters of Albion*, and Lavater.

Greenberg, Mark. “Blake’s ‘science.’” [Studies in Eighteenth-Century Culture](#) 12 (1983): 115-30. <BBS 494>

A still useful examination of Blake’s and the late eighteenth century’s definitions of science.

Grimes, Ronald L. “Time and Space in Blake’s Major Prophecies.” [Blake’s Sublime Allegory: Essays on The Four Zoas, Milton, and Jerusalem.](#) Ed. Stuart Curran and Joseph A. Wittreich, Jr. Madison: University of Wisconsin Press, 1973. 59-81. <BB #A1437, BBS 446, WBHC 1913>

Traces Blake’s ideas of space and time in the epics.

Haggarty, Sarah. “[Blake’s Newton, Line-Drawing, and Geometry.](#)” *Studies in Romanticism* 60.2 (2021): 123-51. <Blake (2022)>

Proposes two new sources for the *Newton* print and positions “him for the first time in his contemporary mathematical-cultural context” (127), with references to Blake’s supposed argument with Thomas Taylor over geometry.

Heringman, Noah. “Blake, Geology, and Primordial Substance.” [Romantic Rocks: Aesthetic Geology.](#) Ithaca: Cornell University Press, 2004. 94-127. <WBHC 2144>

On *The Book of Urizen*, with references to George Cumberland and James Hutton (1726-97), the geologist.

Heringman, Noah. "Primitive Arts and Sciences and the Body of Knowledge in Blake's Epics." *William Blake: Modernity and Disaster*. Ed. Tilottama Rajan and Joel Faflak. Toronto: University of Toronto Press, 2020. 30-53. <Blake (2021, 2022, 2023, 2024)>

"By extending the myth of the Fall to bodies of knowledge, Blake enters a field of competition that encompasses speculative domains ranging from mythography to Naturphilosophie as well as empirical histories of custom and manner and of nature" (31).

Hilton, Nelson. "Blake and the Perception of Science." *Annals of Science* 4 (1988): 54-68. <BBS 506>

"Blake was literate in the science of his day' (54)" (BBS 506).

Hilton, Nelson. "[The Sweet Science of Atmospheres in The Four Zoas](#)." *Blake: An Illustrated Quarterly* 12.2 (fall 1978): 80-86. <BBS 385>

With references to Swedenborg and Newton, considers the construction of the atmosphere in *The Four Zoas* as well as the phrase, "Sweet Science."

Holly, Grant. "William Blake and the Dialogue of Discourse and Figure." *Compendious Conversations: The Method of Dialogue in the Early Enlightenment*. Ed. Kevin L. Cope. Frankfurt am Main, Bern, New York, Paris, 1992. 15-34. <WBHC 2160>

"Holly sees in the works of this 'Early Enlightenment' figure 'a dialogue between figural and discursive elements such that discourse becomes figures, writing becomes picture' (15)" (WBHC 2160).

Jackson, M. W. "[Blake's Appropriation of the Newtonian 'Moment.'](#)" *Notes and Queries* 51.2 (2004): 134-36. <WBHC 2200>

"Blake uses a term that was fixed in mathematical stasis and makes it biological" (136).

Jackson, Noel "The 'sense of history' and the History of the Senses: Periodizing Perception in Wordsworth and Blake." *Science and Sensation in Romantic Poetry*. Cambridge: University Press, 2008. 64-99. <WBHC 2200-01>

Suggests that Romanticism offers a new history of sensation.

Jacobson, Howard. "[Blake's Doors of Perception](#)." *Notes and Queries* 49.4 (2002): 454-55. <WBHC 2203>

Suggests Lucretius and Cicero as sources for the doors of perception.

Johnson, Mary Lynn. "Blake, Democritus and the 'Fluxions of the Atom': Some Contexts for Materialist Critiques." *Historicizing Blake*. Ed. Steve Clark and David Worrall. London: Macmillan, 1994. 105-24. <WBHC 1869-71>

Considers the eighteenth-century recovery of atomism and materialism, with significant references to Democritus, Voltaire, Newton, Hutchison, and Priestley.

Kerr, Jonathan. “‘Immense Worlds’: Blake’s Infinite Human Form.” *Philological Quarterly* 97.1 (winter 2018): 55-72. <*Blake* (2019)>

“This article explores Blake’s navigation of the problems addressed in these long-eighteenth-century discourses, focusing chiefly on Blake’s reworking of the scientific infinite as a concept for envisaging his human form” (56). Examines *There is No Natural Religion* [b], *Visions of the Daughters of Albion*, and *Milton*.

Kittel, Harald A. “*The Book of Urizen* and *An Essay Concerning Human Understanding*.” *Interpreting Blake*. Ed. Michael Phillips. Cambridge: Cambridge University Press, 1978. 111-44.⁶³¹ <BBS 603-04, WBHC 2521-22>

Reads *The Book of Urizen* as a satire of Locke.

Kreiter, Carmen S. “[Evolution and William Blake](#).” *Studies in Romanticism* 4.2 (1965): 110-18. <BB #2079>

Traces imagery in *Urizen* regarding embryology and evolution to John Hunter and William Harvey, laying out Blake’s avenues for knowing Hunter and describing Hunter’s museum.

Lee, Tara. “[Against Self-Organization: Redefining Vitality with William Blake in *Jerusalem* and *The Four Zoas*](#).” *Studies in Romanticism* 61.3 (fall 2022): 351-77. <*Blake* (2023)>

“Reading Blake’s reception of scientific concepts with reference to the Christian contexts in which he was embedded, this article finds that Blake, across his corpus, but especially in works such as *The Four Zoas* (composed c. 1796–1807) and *Jerusalem The Emanation of the Giant Albion* (composed 1804–c. 1820), defines true vitality against the false vitality produced by the capricious self-organizing powers of the body” (abstract).

Lee, Tara. “[Fibres, Globules, Cells: William Blake and the Biological Individual](#).” *Romanticism on the Net* 76 (2021). <*Blake* (2023)>

“This article argues that William Blake’s critique of eighteenth-century medicine is grounded upon a Romantic view of organic form shared by contemporary scientists such as Lorenz Oken” (abstract).

Lee-Six, Edward. “[Blake’s Compasses: Materialist Criticism and Romanticism as a Structure of Feeling](#).” *Interdisciplinary Literary Studies* 24.1 (2022): 54-79. <*Blake* (2023)>

A Marxist reading of Blake’s and Romanticism’s relationship to empiricism and capitalism, using Raymond Williams’s phrase, “structure of feeling.”

Lincoln, Andrew. “Blake, America, and Enlightenment.” *Re-envisioning Blake*. Ed. Mark Crosby, Troy Patenaude, and Angus Whitehead. Basingstoke: Palgrave Macmillan, 2012. 63-82. <WBHC 1899-1900>

“[E]xplores some of the ways in which Blake’s *America a Prophecy* (1793) can be seen to allegorize historical events” (63) in relationship to Enlightenment historians.

⁶³¹ Incorporated in Kittel’s “Perception and Reflection: The Text and Title-Page Design of William Blake’s *The Book of Urizen*,” *Poetic Knowledge: Circumference and Centre—Papers from the Wuppertal Symposium 1978*, ed. Roland Hagenbüche and Joseph T. Swann (Bonn, 1980), 30-41, <BBS 604>.

Lincoln, Andrew. “[Blake, Lucretius, and Prophecy: The Book of Los](#).” *Blake: An Illustrated Quarterly* 56.3 (winter 2022-23): 23 pars. <*Blake* (2023)>

Highlights *The Book of Los*: “Blake saw in Lucretius not only a materialistic cosmology that he felt compelled to attack, but also a form of prophecy that represented an alluring alternative to his own prophetic mission, one whose malign influence could embroil those who tried to contain or oppose it—including John Milton” (par. 1).

Loures, Isabela Ferreira. “[William Blake contra os ‘Moinhos Satânicos’ da racionalidade moderna](#) [William Blake against the ‘satanic Mills’ of Modern Rationality; William Blake contra los ‘Molinos Satánicos’ de la racionalidad moderna].” *Ars* 19.43 (2021): 462-507. In Portuguese (abstract in Portuguese, English, and Spanish). <*Blake* (2022)>

Blake’s work “should be acknowledged as a turning point in early modern aesthetics” (abstract).

Lundeen, Kathleen. “[On Herschel’s Forty-Foot Telescope, 1789](#).” *BRANCH: Britain, Representation and Nineteenth-Century History*. Ed. Dino Franco Felluga. Extension of *Romanticism and Victorianism on the Net* (2012).⁶³²

“Though Herschel and Blake diverge on the value of the telescope, they both reject the idea that seeing is passive, mechanical, and uniform among all people and argue that it engages the imagination.”

Lussier, Mark. “Blake’s Vortex, or the Quantum Bridge in *Milton*.” [Romantic Dynamics: The Poetics of Physicality](#). Basingstoke: Macmillan Press Ltd; N.Y.: St Martin’s Press Inc, 2000. 82-104.⁶³³ <*WBHC* 2354>

“About the ‘juxtaposition of Blake and scientific languages’ by physicists and quantum mechanics” (*WBHC* 2355).

Lussier, Mark. “[Scientific Objects and Blake’s Objections to Science](#).” *Wordsworth Circle* 39.3 (summer 2008): 120-23. <*WBHC* 2356>

“Blake was acutely aware of mediational function of scientific instrumentation and its impact on the imagination” (120).

Minahan, Charles D. “‘. . . That Every Thing Has Its Own Vortex . . .’: Dialectics of Vortical Symbolism in Blake.” *Vortex/t: The Poetics of Turbulence*. University Park, Pennsylvania: The Pennsylvania State University Press, 1992. 85-97. <*WBHC* 2408>

“‘Descartes’ vertiginous enthusiasm seems uncannily to anticipate’ ‘Blake’s epiphinal vortex of transcendent poetic imagination’ (96-97)” (*WBHC* 2408).

Miner, Paul. “Blake and the Night Sky III: Visionary Astronomy.” [Bulletin of Research in the Humanities](#) 84.3 (autumn 1981): 305-36. <*BBS* 428, *WBHC* 1809-10>

⁶³² Not in *WBHC* or *Blake*.

⁶³³ Developed from Lussier’s “[Blake’s Vortex: The Quantum Tunnel](#),” *Nineteenth-Century Contexts* 18.3 (1994), 263-91, <*WBHC* 2354-55>

On how Blake fuses astronomical imagery with his mythology, local geography, and historical figures and events.

Navarro Ramírez, Sergio. “La aporía de la profecía en William Blake.” *Palabra y acción. El profetismo en la literatura moderna y contemporánea*. Ed. Gabriel Insausti and Luis Galván. Zaragoza: Universidad de Zaragoza, 2022. 45-59. In Spanish. <*Blake* (2023)>

The essay “studies Blake’s visionary poems, his overcoming of the empirical tradition and of enlightened thinking, his theory of the imagination and his attempt at a (re)mythologizing of the world” (prologue, p. 11).

Nichols, Ashton. “[Roaring Alligators and Burning Tygers: Poetry and Science from William Bartram to Charles Darwin](#).” *Proceedings of the American Philosophical Society* 149.3 (2005): 304-15. <WBHC 2456-57>

“[N]atural science from 1730 to 1860 relied more directly on literary images and on figurative thinking than we might at first imagine” (304). Blake treated on 309 to 312.

Nimi, Hatsuko. “Newtonian Influences in *Songs of Experience*.” [Blake's Dialogic Texts](#). Tokyo: Keio University Press, 2006. 213-30.⁶³⁴ <WBHC 2460-63>

“The purpose of this essay is to discuss the possibility that Newton’s philosophy and its reasoning method are an influence on [the *Songs*] regulating and circumscribing the mental processes of the speakers” (213-14).

Nurmi, Martin K. “Blake’s Ancient of Days and Motte’s Frontispiece to Newton’s Principia.” [The Divine Vision: Studies in the Poetry and Art of William Blake](#). Ed. Vivian de Sola Pinto. London: Gollancz, 1957. 207-16. <BB #2402, WBHC 2533-34>

Suggests the frontispiece to *Europe* drew on the frontispiece for A. Motte’s translation of Newton’s *Principia* (1729), which Motte designed.

Nurmi, Martin K. “Negative Sources in Blake.” [William Blake: Essays for S. Foster Damon](#). Ed. Alvin H. Rosenfeld. Providence: Brown University Press, 1969. 303-18. <BB #2565, BBS 626-27, WBHC 2608-09>

An important early essay on how Blake utilized the thought and systems of writers to which he was hostile (e.g., Isaac Newton, René Descartes, and Thomas Burnet).

Olson, Roberta J., and Jay M. Pasachoff. “The Comets and Meteors of William Blake.” [Fire in the Sky: Comets and Meteors, the Decisive Centuries, in British Art and Science](#). Cambridge: Cambridge University Press, 1998. 80-95. <WBHC 2482>

“Deals especially with Linnell’s meticulous drawings of the 1811 comet” (WBHC 2482).

⁶³⁴ Originally published in *Studies in English and American Literature* [of Japan Women’s University] 33 (1998), <WBHC 2465>.

Otto, Peter. [*Blake's Critique of Transcendence: Love, Jealousy, and the Sublime in The Four Zoas*](#). Oxford: Oxford University Press, 2000. ⁶³⁵ <WBHC 2486-88>

An important reading of *The Four Zoas* that traces the influences of Emmanuel Swedenborg, John Locke, and Edward Young.

Otto, Peter. “The Horrors of Creation: Globes, Englobing Powers, and Blake’s Archaeologies of the Present.” [*William Blake’s Gothic Imagination: Bodies of Horror*](#). Ed. Chris Bundock and Elizabeth Effinger. Manchester: Manchester University Press, 2018. 165-88. <*Blake* (2019, 2020, 2021)>

“I want to trace some of the contours of Blake’s archaeology of the present and, in rough outline, its relation to Gothic fiction and the political history of the late eighteenth century, by focusing on the seventeenth plate of *The [First] Book of Urizen* [Bentley pl. 17], *Vegetating in fibres of Blood*” (167).

Öztürk, Zekiye Aslıhan. “[Bir Aydınlanma Tartışması: Blake & Newton](#) [An Enlightenment Argument: Blake & Newton].” *Uluslararası Disiplinlerarası ve Kültürlərarası Sanat Dergisi* [International Journal of Interdisciplinary and Intercultural Art] 7.15 (Dec. 2022): 156-66. In Turkish (abstract in Turkish and English). <*Blake* (2023)>

Paley, Morton D. “[Blake and Thomas Burnet’s Sacred Theory of the Earth](#).” *Blake: An Illustrated Quarterly* 25.2 (fall 1991): 75-78. <BBS 408>

Suggests that the engravings of the biblical Deluge for Burnet’s book influenced Blake’s designs for *Urizen* and *Jerusalem*.

Peterfreund, Stuart. [*William Blake in a Newtonian World: Essays on Literature As Art and Science*](#). Norman: University of Oklahoma Press, 1998. <WBHC 2516-17>

Reprints Peterfreund’s essays on Blake, Newton, and Enlightenment rationality, with a new introduction.

Plotnitsky, Arkady. “[Minute Particulars and Quantum Atoms: The Invisible, the Indivisible, and the Visualizable in William Blake and in Niels Bohr](#).” *ImageText: Interdisciplinary Comics Study* 3.2 (winter 2007). <WBHC 2184-85>

Consider Bohrs and Blake.

Powell, Rosalind. “Perception and the Body.” [*Perception and Analogy: Poetry, Science, and Religion in the Eighteenth Century*](#). Manchester: Manchester University Press, 2021. 209-55. <*Blake* (2022)>

Discusses Blake and Edward Young in a section of the chapter titled “The Material Body and Spiritual Perception” (219-28).

Prather, Russell. “[*William Blake and the Problem of Progression*](#).” *Studies in Romanticism* 46.4 (winter 2007): 507-40. <WBHC 2543>

⁶³⁵ Incorporates Otto’s “[*The Multiple Births of Los in The Four Zoas*](#),” *Studies in English Literature 1500-1900* 31.4 (1991), 631-53, <BBS 596>, and “[*A Pompous High Priest: Urizen’s Ancient Phallic Religion in The Four Zoas*](#),” *Blake: An Illustrated Quarterly* 35.1 (2001), 4-22, <WBHC 1686>.

On “how Aristotelian logic influences William Blake’s fourfold conception of the human” and “how his manuscript epic *The Four Zoas* uses the figure of synecdoche to confound that logic” (507).

Punter, David. *Blake, Hegel and Dialectic*. Amsterdam: Rodopi, 1982. <BBS 610>

“Asserts in particular ‘two points . . . that Blake’s writings can be elucidated by looking at the *history* of dialectical thinking . . . and . . . that there is a *particular* advantage to be derived from comparison with Hegel’ (252–53)” (*WBHC* 610).

Rajan, Tilottama. “[Blake, Hegel, and the Sciences](#).” *The Wordsworth Circle* 50.1 (2019): 20–35. <*Blake* (2020)>

Compares Hegel’s and Blake’s depictions of the sciences, with a focus on *Urizen*, *The Song of Los*, and *The Book of Los*.

Rajan, Tilottama. “System(s), Body, Corpus: The Autogenesis of Blake’s Lambeth Books.” [William Blake: Modernity and Disaster](#). Ed. Tilottama Rajan and Joel Faflak. Toronto: University of Toronto Press, 2020. 54–76. <*Blake* (2021, 2022, 2023, 2024)>

“This essay takes up the grotesque body of Urizen as an autoreferential figure for Blake’s own corpus, as the body’s systems and ecosystem disturb the System that Blake later constructs as an immunitary enclosure” (55).

Regier, Alexander. [Exorbitant Enlightenment: Blake, Hamann, and Anglo-German Constellations](#). Oxford: Oxford University Press, 2018. <*Blake* (2019, 2020, 2022, 2023, 2024)>

Positions Blake and Johann Georg Hamann against a backdrop of unrecognized Anglo-German networks; in addition to Blake and Hamann, it includes chapters on Johann Heinrich Füssli, Lavater, and the London Moravians.

Roberts, Hugh, ed. [Romanticism & Complexity](#). College Park: University of Maryland Press, 2001. A Romantic Circles PRAXIS Volume.⁶³⁶

Original essays and responses on Blake and science (e.g., Locke, fractals, and quantum mechanics).

Rosso, George Anthony, Jr. “Newton’s Pantocrator and Blake’s Recovery of Miltonic prophecy.” [Milton, the Metaphysicals, and Romanticism](#). Ed. Lisa Low and Anthony Harding. Cambridge: Cambridge University Press, 1994. 47–64. <*WBHC* 2611>

Examines Blake’s development of prophecy in relationship to Newton and Milton.

Rupert, Jane. “Reasoning and Knowing in Science and Poetry: Erasmus Darwin, Charles Darwin, and William Blake.” [Uneasy Relations: Reason in Literature and Science from Aristotle to Darwin and Blake](#). Milwaukee: Marquette University Press, 2010. <*WBHC* 2623>

“Blake saw myth, religion and poetry from a perspective made possible by the noetic faculty illuminating the imagination” (185).

⁶³⁶ Only Plotnitsky’s essay from this collection is recorded in *WBHC*.

Schouten de Jel, Joshua. [Blake and Lucretius: The Atomistic Materialism of the Selfhood](#). New York: Palgrave Macmillan, 2021. <Blake (2022)>

Reexamines Blake's relationship to Lucretius by highlighting the reception history of Lucretius and Epicurus in eighteenth-century Britain. Schouten treats the annotations to Bacon, Reynolds, and Spurzheim; *Europe*; *The Book of Thel*; *Visions of the Daughters of Albion*; and *The Book of Urizen*.

Sha, Richard C. "Blake, Liberation and Medicine." [Liberating Medicine, 1720–1835](#). Ed. Tristanne Connolly and Steve Clark. Pickering & Chatto 2009. New York: Routledge, 2016. 83-96. <WBHC 2669>

"I situate William Blake in the medical contexts of his time to show that the body for Blake was thus not an albatross of materiality, but rather a site for change, liberation" (84).

Sha, Richard. "[Blake and the Mark of the Cognitive: Notes Towards the Appearance of the Sceptical Subject](#)." [Distributed Cognition in Enlightenment and Romantic Culture](#). Ed. Miranda Anderson, George Rousseau, and Michael Wheeler. Edinburgh: Edinburgh University Press, 2019. 204-18. <Blake (2022)>

Uses distributed cognition to analyze "London."

Sha, Richard C. "William Blake and the Neurological Imagination." [Imagination and Science in Romanticism](#). Baltimore: John Hopkins University Press, 2018. 96-43. <Blake (2019, 2021)>

"I turn to Blake's *The Four Zoas* to consider the ways in which neurology of the period facilitated a flexible materialism that included a reductionism driving toward a unity that can only be gestured at through narrative" (96).

Shabetsi, Karen. "[Blake's Antifoundationalist Poetics](#)." *SEL* 27.4 (1987): 555-70. <BBS 636>

Uses largely *Marriage* to argue that "Blake uses perception as a language to destroy the 'Platonic myth' that he held responsible for the damaging metaphysics of his age" and that "Blake makes use of something like antifoundationalism to make room for his own sense-producing system" (564).

Snart, Jason. "[Blake's Awareness of 'Blake in a Newtonian World': William Blake, Isaac Newton, and Writing on Metal](#)." *History of European Ideas* 31.2 (2005): 237-49. <WBHC 2689>

"I consider where Blake and Newton were perhaps more similar than has been suggested in the scholarly literature" (abstract).

Stempel, Daniel. "[Blake's Monadology: The Universe of Perspectives](#)." *Mosaic* 8.2 (1975): 77-98. <BBS 646>

On Blake's use of Leibniz's concept of monads.

Townsend, Chris. "Spiritual Bodies and Mental Reality in Blake." [George Berkeley and Romanticism: Ghostly Language](#). Oxford: Oxford University Press, 2022. 57-86.⁶³⁷ <*Blake* (2023)>

A long-needed reassessment of Berkeley's impact on Romanticism.

Townsend, Chris. "[Visionary Immaterialism: Berkeleian Empiricism in Blake's Poetry](#)." *Studies in Romanticism* 58.3 (fall 2019): 357-82. <*Blake* (2020)>

"This essay revisits the question of Blake's relation to materialism by focusing on the figure credited with coining the term *materialism* itself: George Berkeley" (358).

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. 81-100. <*Blake* (2017)>

"[I]nterest in a catalytic Blake, who combined technical, ethical and aesthetic activity to become an ideal cultural being, was part of a bigger story about the nature and efficacy of mechanism and manufacture" (82-84).

Veseley, Susanne Araas. "[The Daughters of Eighteenth-Century Science: A Rationalist and Materialist Context for William Blake's Female Figures](#)." *Colby Library Quarterly* 34.1 (1998): 5-24. <*WBHC* 2802>⁶³⁸

"Blake uses female figures in unexpected and often nonstereotypical ways to promote the cause of vision and to limit the authority of materialist philosophy" (7).

Vogler, Thomas A. "The Allegory of Allegory: Unlocking Blake's 'Crystal Cabinet.'" *Enlightenment Allegory: Theory, Practice, and Context of Allegory in the Late Seventeenth and Eighteenth Centuries*. Ed. Kevin L. Cope. New York: AMS, 1993. 75-129. <*WBHC* 2815>

"On the use of John Locke's ideas" (*WBHC* 2815).

Wang, Fuson. "Blake's Revolutionary Metaphor." *The Smallpox Report: Vaccination and the Romantic Illness Narrative*. Toronto, Buffalo, London: University of Toronto Press, 2023. 86-119. <*Blake* (2024)>

In a wider book on Romantic-era inoculation, Wang reads "the medico-botanical metaphor" (88) of inoculation in *Thel*, *Visions*, and "The Sick Rose," building on his previous chapter on Erasmus Darwin.

Warner, Nicholas. "[The Eye Altering Alters All': Blake and Aesthetic Perception](#)." *Colby Library Quarterly* 19.1 (1983): 18-28. <*BBS* 672-73>

An examination of Blake's anti-Lockean theory of perception, with references to E.H. Gombrich, Wolfgang Iser, and Victor Shklovsky.

⁶³⁷ The chapter incorporates material from Townsend's article, "[Visionary Immaterialism: Berkeleian Empiricism in Blake's Poetry](#)," *Studies in Romanticism* 58.3 (fall 2019), 357-82, <*Blake* (2020)>.

⁶³⁸ *WBHC* mistakenly gives the starting page as "15."

Welch, Dennis M. “[Center, Circumference, and Vegetation Symbolism in the Writings of William Blake](#).” *Studies in Philology* 75.2 (spring 1978): 223-43. <BBS 544>

On imagery of center and circumference in relationship largely to *Milton* and *Jerusalem*, with references to Locke.

White, Harry. “[Blake and the Mills of Induction](#).” *Blake: An Illustrated Quarterly* 10.4 (spring 1977): 109-12. <BBS 381>

Noting the imagery of a rotating mill in the attacks of Bacon and others on Aristotle and medieval schoolmen, suggests that “[b]y encompassing the logic of experimentalism as well as that of Aristotle, [Blake’s use of the] mill serves to deny the very distinctions it served to clarify in the new philosophy” (109-10).

White, Harry. “[Blake’s Resolution to the War Between Science and Philosophy](#).” *Blake: An Illustrated Quarterly* 29.3 (winter 2005-06): 108-25. <WBHC 1704>

“I will also attempt show how Blake sketched an alternative view of science based on our actual experience of living forms, which anticipated the great scientific revolution that occurred not long after he ceased writing” (109).

Williams, Nicholas M. “[Blake Dead or Alive](#).” *Nineteenth-Century Literature* 63.4 (2009): 486-98. <WBHC 2865>

“In scenes such as Albion’s climactic rise and subsequent falling back in *Milton*, motion emerges as a representational problem, however, in large part due to the unsatisfying dominance of a Newtonian mechanical account of motion” (abstract).

Williams, Nicholas M. “[‘The Sciences of Life’: Living Form in William Blake and Aldous Huxley](#).” *Romanticism* 15.1 (2009): 41-53. <WBHC 2868>

Aims to complicate the relationship between Blake and Huxley.

Witke, Joanne. “Blake’s Tree of Knowledge Grows out of the Enlightenment.” *Enlightenment Essays* 3 (1972): 71-84. <BB #A2992>

“On Berkeley and Hume” (BB #A2992).

Wolff, Tristram. “Voices of the Ground: Blake’s Language in Deep Time.” [Against the Uprooted Word: Giving Language Time in Transatlantic Romanticism](#). Stanford: Stanford University Press, 2022. 99-137. <Blake (2023, 2025)>

With some interesting comparisons to Phillis Wheatley, Wolff argues that, “for Blake, desire is configured as material constraint in the production of knowledge, often by way of a geological imaginary” (108).

Worrall, David. “Blake and the Night Sky I: The ‘Immortal Tent.’” [Bulletin of Research in the Humanities](#) 84.3 (1981): 273-95. <BBS 428, WBHC 1809-10>

A study of astronomical imagery in his poetry: “Most fundamental, perhaps, is the need to orient Blake’s language in its cosmological or astronomical sense of meaning” (274).

Studies of Blake Criticism (as such), of Blake Scholars, and of Institutions and Projects Devoted to Blake (e.g., The *William Blake Archive* and The William Blake Trust)

General

Ault, Donald. "[Report: 1974 MLA Blake Seminar](#)." *Blake: An Illustrated Quarterly* 8.4 (spring 1975): 105-06.

A description of the seminar, "Perspectives on *Jerusalem*," with Edward J. Rose presiding. The three papers (E. B. Murray's "Jerusalem Reversed," Mollyanne Marks' "Self-Sacrifice: Theme and Image in *Jerusalem*," Irene H. Chayes' "The Marginal Design on *Jerusalem* 12") had been published earlier in *Blake Studies* 7.1.

Bentley, G.E., Jr. "[Blake and the Xenoglots: Strange-Speaking Critics and Scholars of Blake](#)." *Blake: An Illustrated Quarterly* 38.3 (winter 2004-05). Bonus Content Online. <WBHC 1600>

Charts all the thirty-seven languages other than English in which Blake criticism has been written.

Benton, Michael. "[Biographer, Biography, and the Reader](#)." *Journal of Aesthetic Education* 41.3 (fall 2007): 77-88. <WBHC 1623>

Uses Bentley's and Ackroyd's biographies as case studies of different types of literary biographies.

Bruder, Helen P., ed. [Women Reading William Blake](#). Basingstoke: Palgrave Macmillan, 2007. <WBHC 1795-1800>

The first collection on Blake featuring exclusively female contributors. It includes both academic essays and more personal and popular reflections on reading Blake as well critiques of masculinist Blake criticism and critics. Several female Blake scholars recount their early experiences with both the criticism and male Blake critics.

Crosby, Mark, Troy Patenaude, and Angus Whitehead. "Introduction: 'the fierce rushing of th'habitants together.'" [Re-envisioning Blake](#). Ed. Mark Crosby, Troy Patenaude, and Angus Whitehead. Basingstoke: Palgrave Macmillan, 2012. 1-12. <WBHC 1899-1900>

An excellent overview of where Blake criticism is in the early twenty-first century.

Crosby, Mark, Troy Patenaude, and Angus Whitehead. "[William Blake and the Age of Revolution: The Interdisciplinary Blake MA Course, Center for Eighteenth Century Studies, University of York, 1998-2004: An Appreciation, Checklist of Dissertations and Publications](#)." *Blake: An Illustrated Quarterly* 40.2 (fall 2006): 72-73. <WBHC 1709>

A description of the Master's course at the University of York on Blake taught by Michael Phillips from 1998 to 2004 and of the work on Blake it helped to produce.

Davies, Keri and David Worrall. "Inconvenient Truths: Re-historicizing the Politics of Dissent and Antinomianism." [Re-envisioning Blake](#). Ed. Mark Crosby, Troy Patenaude, and Angus Whitehead. Basingstoke: Palgrave Macmillan, 2012. 30-47. <WBHC 1899-1900>

A key essay that rejects many long-standing claims of Blake criticism, especially the idea of Blake's biographical relationship to Dissent and Antinomianism, in light of his mother's membership in the Moravian Church.

DiSalvo, Jackie. "Introduction." *Blake, Politics, and History*. Ed. Jackie DiSalvo, G. A. Rosso, and Christopher Z. Hobson. New York and London: Garland Press, 1998. xiii-xxxiii. <WBHC 1950-53>

"This book forms part of an ongoing effort to restore politics and history to the center of Blake studies" (xv).

Eaves, Morris. "Afterword: The End? Remember Me!" *Re-envisioning Blake*. Ed. Mark Crosby, Troy Patenaude, and Angus Whitehead. Basingstoke: Palgrave Macmillan, 2012. 225-31. <WBHC 1899-1900>

Considers current Blake criticism ("the brightest light, of several bright lights, in Blake studies at the moment is the kind of micro-biography practiced by several contributors to this volume, who are fanatically probing the deep, dark archives, and making surprising new discoveries" [226]) and the problem of scholars and editors "who tend to put their obsessions at the retrieve, restore, revive, recreate, and remember end of the spectrum, rather than at the neglect, decay, obsolescence, death, and oblivion end" (228).

Eaves, Morris. "Introduction: To Paradise the Hard Way." *The Cambridge Companion to William Blake*. Ed. Morris Eaves. Cambridge: Cambridge University Press, 2003. 1-16. <WBHC 1969-72>

Why read Blake?

Eaves, Morris. "[On Blake's We Want and Blakes We Don't.](#)" *Huntington Library Quarterly* 58:3-4 (1995): 413-39. <WBHC 2176-77>

A response to the previous essays in the *Huntington Library Quarterly* volume, which engages, by extension, with how Blake can and should be read and interpreted.

Eaves, Morris, ed. *Studies in Romanticism* 21.3 (fall 1982). Special Issue: "Romantic Texts, Romantic Times: Homage to David V. Erdman and Inside the Blake Industry: Past, Present, and Future."

See [*Studies in Romanticism* 21.3](#).

Essick, Robert N. "Preludium: Meditations on a Fiery Pegasus." *Blake in His Time*. Ed. Robert N. Essick and Donald Pearce. Bloomington: Indiana University Press, 1978. 1-10. <BBS 466-68, WBHC 2003-04>

Considers what literary scholars and art historians can bring to Blake working together.

Esterhammer, Angela. "['Historicizing Blake' at Strawberry Hill.](#)" *Wordsworth Circle* 22 (1991): 135-36. <BBS 468>

A description of the 5-7 Sep. 1990 conference that led to Clark and Worrall's collection, *Historicizing Blake* (1992).

Ferber, Michael. "[The Orthodoxy of Blake Footnotes.](#)" *Blake: An Illustrated Quarterly* 32.1 (summer 1998): 16-19. <WBHC 1674>

A critical look at overconfident footnotes, especially those glossing names.

Hugh, Luke. "[A Decade of William Blake: An Essay in Review](#)." *Prairie Schooner* 47.4 (1973/74): 358-66.⁶³⁹

A review of the books published on Blake between 1963 and 1973 and reflections on Blake's changing reception.

Ingalls, Zoë. "[The Trianon Press: a 'Triumph of Enthusiasm Over Reason'](#)." *Chronicle of Higher Education* (17 Jul. 1991): B6-7. <WBHC 2188>

On the archives of the Trianon Press at the University of California, Santa Cruz, and its colotype facsimiles of Blake's works.

McGann, Jerome J. "The Aim of Blake's Prophecies and the Use of Blake Criticism." [*Blake's Sublime Allegory: Essays on The Four Zoas, Milton, and Jerusalem*](#). Ed. Stuart Curran and Joseph A. Wittreich, Jr. Madison: University of Wisconsin Press, 1973. 3-21. <BB #A1437, BBS 446, WBHC 1913>

Considers Blake's purpose in his epics and the purpose of Blake criticism: "Do we not violate Blake's poetry by encouraging, in ourselves or in others, an analytic or systematic approach to it? Or is it true, as some readers have hinted, that Blake's own attack upon Urizenic attitudes are themselves belied by his poetry, and thrown back by his complex 'system'?" (3).

Miller, Dan, Mark Bracher, and Donald Ault, ed. [*Critical Paths: Blake and the Argument of Method*](#). Durham: Duke University Press, 1987. <BBS 573-74, WBHC 2405-06>

A collection of essays tying Blake to the critical theory debates of the mid-1980s. Miller's introduction and most of the essays reflect on methodology and the future of Blake studies.

Olsen, Stein Haugom. "[On Unilluminating Criticism](#)." *British Journal of Aesthetics* 21 (1981): 50-64. <BBS 593>

"Olsen explains his 'uneasiness about the usefulness' of the interpretations of 'London' by Erdman, Hirsh, Gillham, and especially Harold Bloom" (BBS 593).

Pearce, Donald. "Preface: '... & his Resurrection to Unity.'" [*Blake in His Time*](#). Ed. Robert N. Essick and Donald Pearce. Bloomington: Indiana University Press, 1978. xvii-xix. <BBS 466-68, WBHC 2003-04>

Lays out three stages "in the modern [i.e., 1978] recovery of Blake" (xvii): 1) "securing a definitive text for the complete poetical works" (xvii); 2) "stressing the pictorial side of Blake's work" (xviii); and 3) viewing Blake "not in splendid isolation from his contemporaries [...] but in direct relation to them" (xviii).

Wittreich, Joseph. "Laboring Into Futurity: A Response." [*Blake, Politics, and History*](#). Ed. Jackie DiSalvo, G.A. Rosso, and Christopher Z. Hobson. New York: Garland Publishing, 1998. 136-43. <WBHC 1950-53>

⁶³⁹ Not recorded in BB.

In addition to being a response to the preceding essays in the section, offers a history of the apolitical turn within Blake criticism and the revival of political concerns.

Altizer, Thomas (1927-2018)

Freedman, Linda. "[Tom Altizer and William Blake: The Apocalypse of Belief](#)." *Literature and Theology* 25.1 (March 2011): 20-31. Special Issue "Poetry and Belief." <WBHC 2029>

"[D]iscusses the importance of Blake's poetics for Altizer's radical apocalypse of belief and assesses the theological and literary stakes of his project" (abstract).

Wittig, Glenn R. *Thomas J. J. Altizer, America's 20th-Century Religious Heretic: An Analytic Bibliography of the Writings of Altizer and the Death of God Theme*. New York: Peter Lang, 2018. <*Blake* (2019)>

The book both examines Altizer's relationship to Blake and documents his writing on Blake and its reception.

Baine, Rodney M. (1913-2000)

Hilton, Nelson. "[Rodney M. Baine 1913-2000](#)." *Blake: An Illustrated Quarterly* 34.2 (fall 2000): 64. <WBHC 1684>

An obituary adapted from *Athens [GA] Daily News/Banner-Herald*, 27 Jun. 2000, with references to Baine's major works.

Bentley, G.E., Jr. (1930-2017)

"GEB Books: Illustrated Books c. 1770-1830 Chiefly Those Written or Illustrated by William Blake, George Cumberland, John Flaxman, or Published by F.J. Du Roveray, John, Richard, and Thomas Edwards, Thomas Macklin, plus Illustrated English Bibles before 1830 and Related Scholarship in the Collection of G.E. Bentley, Jr. Given by Beth and Jerry Bentley in 2005 to Victoria University Library (Toronto)." Compiled in Toronto and Dutch Boys Landing, winter, spring, and summer 2000 and amplified occasionally thereafter. ([Toronto: Privately printed in 5 copies, Oct. 2004]) 4°, xxx, 365 pp., typescript" (WBHC 1325).

Bentley's own description of the collection he donated to the University of Toronto.

Bentley, G.E., Jr. *Boondoggles: Travels of a Restless Professor*. Victoria: FriesenPress, 2018. <*Blake* (2019, 2020)>

Bentley's autobiography.

[Brandeis, Robert C.] *William Blake and His Contemporaries: An Exhibition Selected from the Bentley Collection at Victoria University, Victoria University Library, Toronto*.

Held from 30 Oct. to 15 Dec. 2006. A catalogue was produced. See C.S. Matheson's [review](#) of the exhibition for more information about Bentley and his collection.

Brearton, Steve. "All Things Blake." "*UofT: University of Toronto Magazine* 35.4 (summer 2008): 30-31. <WBHC 1784>

This section highlights certain items in the Bentley collection at the E.J. Pratt Library (University of Toronto) in a wider article, “[Battle on Vimy Ridge and Other Stories: What a bullet-scarred book and eight other intriguing objects tell us about U of T](#)” (26-31).

Davies, Keri. “[Gerald Eades Bentley, Jr \(23 August 1930–31 August 2017\)](#).” 12 Sept. 2017. *Index Rerum: A Blog about Books, Book-Collecting, William Blake, and Lots of Other Things*. <*Blake* (2020)>

An obituary and remembrance.

Griffiths, Antony. “[G.E. Bentley, Jr. and William Blake](#).” *Print Quarterly* 31.4 (Dec 2014): 437. <WBHC 2107>

Mostly a review of Bentley’s *William Blake in the Desolate Market*, but also reflects on Bentley’s career as “the unquestioned doyen of Blake studies” (437) since Geoffrey Keynes’s death.

Mulhallen, Karen, ed. [Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.](#) Toronto: University of Toronto Press, 2010. <WBHC 2436-40>

A collection of original essays that employ the same bibliographical and historical approaches that mark Bentley’s work. Many papers originated in the 28 Aug. 2010 symposium, “[Blake in Our Time - A Symposium Celebrating the Future of Blake Studies & the Legacy of G.E. Bentley Jr.](#),” which can be viewed at the Internet Archive.

Mulhallen’s introduction provides an overview of Bentley’s career, and Robert Bradeis highlights his career and the collection he donated to the University of Toronto.

Mulhallen, Karen. “[Gerald Eades Bentley, Jr., 23 August 1930–31 August 2017](#).” *Blake: An Illustrated Quarterly* 51.2 (fall 2017). <*Blake* (2018)>

A remembrance.

Vic Alumni Community. “[In Memory of G.E. Bentley, Jr.](#)” (n.d.).

An obituary.

Billingheimer, Rachel V. (d. 2013)

McQuail, Josephine A. “Rachel V. Billigheimer: Dancing toward Eternity.” *Vala: The Journal of the Blake Society*. [Issue 2](#) (Nov. 2021): 126-27. <*Blake* (2022)>

A remembrance of the Blake and Yeats scholar, whose major work is a study of the two poets, *Wheels of Eternity* (1990), with a bibliography.

Bindman, David (1940-)

“[David Bindman’s Publications \(except reviews\)](#).” *Burning Bright: Essays in Honor of David Bindman*. Ed. Diana Dethloff, Tessa Murdoch, and Kim Sloan, with Caroline Elam. University College of London Press, 2015. 265-71.⁶⁴⁰

⁶⁴⁰ Not recorded in WBHC.

Elam, Caroline. “[Foreword: Celebrating David Bindman](#).” *Burning Bright: Essays in Honor of David Bindman*. Ed. Diana Dethloff, Tessa Murdoch, and Kim Sloan, with Caroline Elam. University College of London Press, 2015. 7-9.⁶⁴¹

An account of Bindman’s career.

William Blake Archive

“[The William Blake Archive Project Records](#).” Charles Babbage Institute Archives. University of Minnesota Library. Identifier CBI 174.

“The *William Blake Archive* Project Records consist of meticulously preserved materials which reflect the Project’s entire development from its inception in 1995 to the time the records were given to CBI in 2002. These records include grant proposals, meeting minutes, project participants’ email correspondence, the public “Blake update” message board, screen captures from the 1995 HTML demo forward, user comments, and technical materials documenting the development of the *Blake Archive* Document Type Definition. All electronic records have been printed onto paper.”

[Articles, Talks, and Sections from Books](#)

Balgradean, Ioana. “[The Angel and the Foot: On Dealing with Time and Cultural Transmission](#).” *Journal18: A Journal of Eighteenth-Century Art and Culture* (Feb. 2017): 13 pars. In English. <*Blake* (2020)>

On how Blake dealt with artistic transmission—and how his art is now transmitted through the *Blake Archive*.

Benton, Thomas H. “[Authoritative Online Editions](#).” *The Chronicle of Higher Education*. 6 July 2007: C2.

“‘The *William Blake Archive*’ is a gorgeous, meticulously edited compilation of his many illuminated works. Blake’s oeuvre is among the most difficult and expensive for the beginning scholar to assemble, and it is simply impossible to duplicate in print the quality and scope of what is now available on this Web site, short of owning the original works themselves.”

Blansfield, Karen. C. “Tyger, Tyger, Byte by Byte.” *OIT Review* 3.2 (spring/summer 1995): 12-14. <*WBHC* 599>

Bryan, Julia. “[Blake Unbound](#).” *Endeavors* (fall 1997).

Cahoon, Claire. “[The William Blake Archive’s Pencil Drawings Highlight Access for All](#).” *Triangle Digital Humanities Network* (14 Dec. 2018): 4 pars. <*Blake* (2019)>

An appreciative review of the pencil drawings published at the *Blake Archive*.

Chossegros, Aurélia. “Le Site à la loupe: The *William Blake Archive*.” *L’Observatoire Critique*. 17 Jan. 2007. In French. <*WBHC* 1851>

⁶⁴¹ Not recorded in *WBHC*.

Clement, Tanya, and Gretchen Gueguen. “[Annotated Overview of Selected Electronic Resources](#).” *A Companion to Digital Literary Studies*. Ed. Susan Schreibman and Ray Siemens. Oxford: Blackwell, 2008.⁶⁴²

Very brief description.

Cooper, Andrew, and Michael Simpson. “[The High-Tech Luddite of Lambeth: Blake’s Eternal Hacking](#).” *Wordsworth Circle* 30.3 (2000): 125-31. <WBHC 1886>

A critique of the *Blake Archive*: “Our brief [...] is the uncomfortable, and probably futile, exercise of declaring why Bill Gates and Will Blake may not be lawfully joined together” (125). The essay was answered by Eaves, Essick, Kirschenbaum, and Viscomi’s “[Standards, Methods, and Objectives in the William Blake Archive: A Response](#),”

Cooper, Andrew, and Michael Simpson. “[Looks Good in Practice, But Does it Work in Theory? Rebooting the Blake Archive](#).” *Wordsworth Circle* 31.1 (2000): 63-68. <WBHC 601>

An answer to Eaves, Essick, Kirschenbaum, and Viscomi’s “[Standards, Methods, and Objectives in the William Blake Archive: A Response](#),” which responded to Cooper and Simpson’s “[High-Tech Luddite of Lambeth: Blake’s Eternal Hacking](#).”

Dane, Joseph A. [Out of Sorts: On Typography and Print Culture](#). Philadelphia: University of Pennsylvania Press, 2011. 136-40. <WBHC 1920>

Examines issues tied to the *Blake Archive*’s theory and practice of diplomatic transcription.

Deegan, Marilyn. “English Research Methods and the Digital Humanities.” [Research Methods for English Studies](#). 2nd ed. Ed. Gabriele Griffin. Edinburgh: Edinburgh University Press, 218-45.⁶⁴³

A well written introduction to Digital Humanities, with some references to the *Blake Archive*, which is described as “a good example of a digital resource in which the marked-up texts and the images are equally important, with underlying databases to manage the integration of the materials” (229).

Dent, Shirley. “‘Rob & Plunder . . . Translate & Copy & Buy & Sell & Criticise, but not Make’: Blake and Copyright Today.” [Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture](#). Ed. Steve Clark, Tristanne Connolly, and Jason Whittaker. Houndsills, Basingstoke, Hampshire: Palgrave Macmillan, 2012. 56-68. <WBHC 1871-73>

Reflects on the *Blake Archive*’s statements on copyright with “the fast and loose attitude to copyright we live with in the age of digital reproduction” that enables “the transmission of Blake’s work far beyond the reach of previous media” (67), and offers a fascinating account of the copyright issues at play in the Victorian Blake revival.

D-Lib Magazine. Jan. 1999.⁶⁴⁴

⁶⁴² Not recorded in WBHC.

⁶⁴³ Not recorded in WBHC.

⁶⁴⁴ Not recorded in WBHC.

An early overview. [Cover Image](#) and [Featured Collection](#).

Eaves, Morris. “[Behind the Scenes at the William Blake Archive: Collaboration Takes More Than E-mail](#).” *The Journal of Electronic Publishing* 3.2 (Dec. 1997).⁶⁴⁵

An early recounting of the formation of the *Blake Archive*, addressing key Digital Humanities questions regarding collaboration, technology, and maintenance.

Eaves, Morris. “[Crafting Editorial Settlements](#).” *RoN: Romanticism on the Net* [now RaVon: *Romanticism and Victorianism on the Net*] 41-42 (Feb.-May 2006). <WBHC 1974>

Positions the *Blake Archive* in the history of efforts to edit Blake.

Eaves, Morris. Interview by Kathleen McGarvey. “[An ‘Immortal Hand’](#).” University of Rochester. 13 Apr. 2017.⁶⁴⁶

On the redesign of the *Blake Archive*. Also contains audio files with readings of “The Fly,” “London,” “The Nurse’s Song,” and “The Lamb.”

Eaves, Morris. “[Multimedia Body Plans: A Self-Assessment](#).” *Electronic Textual Editing*. Ed. Lou Burnard, Katherine O’Brien O’Keeffe, and John Unsworth. New York: MLA, 2006. 210-23.⁶⁴⁷ <WBHC 1974>

Using his experience on the *Blake Archive* as an example, poses questions and reflections about producing electronic editions.

Eaves, Morris. “[Picture Problems: X-Editing Images 1992-2010](#).” *Digital Humanities Quarterly* 3.3 (summer 2009): 42 par. <WBHC 1976>

Coins the term “X-editing” to represent the difficulties of editing images in digital humanities projects.

Eaves, Morris, Robert N. Essick, and Joseph Viscomi. “[The Blake Archive \(http://www.blakearchive.org\): Antecedents, History, and Updates](#).” *The Wordswoorth Circle* 48.4 (2017): 230-34.⁶⁴⁸

Responding to the views of [Kroeber](#) and of [Johnson](#), lays out the rationale, history, and plans of the *Archive*.

Eaves, Morris, Robert N. Essick, and Joseph Viscomi. “The *William Blake Archive*: The Medium When the Millennium Is the Message.” [Romanticism and Millenarianism](#). Ed. Tim Fulford. New York: Palgrave, 2002. 219-33. <WBHC 603, 2811>

“We believe that it is helpful to perceive the Blake project [i.e., the *Blake Archive*] as an extension of ongoing archival, cataloguing, and editorial enterprises into a new medium in order to exploit its radical advantages” (233).

⁶⁴⁵ Not recorded in WBHC.

⁶⁴⁶ Not recorded in WBHC.

⁶⁴⁷ WBHC and *Blake* (2008) mistakenly gives pp. 210-13.

⁶⁴⁸ Not recorded in WBHC or *Blake*.

Eaves, Morris, Robert N. Essick, and Joseph Viscomi. "William Blake Archive Update." *Blake: An Illustrated Quarterly* 32.3 (winter 1998-99), 87.⁶⁴⁹ <WBHC 600>

Announces "the opening of a major new wing of the site, devoted to documentation and supplementary materials 'About the Archive'; "The Archive at a Glance; a statement of Editorial Principles and Methodology; a technical summary of the Archive's design and implementation; a Frequently Asked Questions list; a reference page listing articles by members of the project team, as well as reviews and notices of the Archive by others; an updated and expanded version of the article-length Plan of the Archive"; and "information about the editors, an account of the editors' collaboration with the Institute for Advanced Technology in the Humanities, and a link to our extensive Help documentation" (87).

Eaves, Morris, Robert N. Essick, Matthew Kirschenbaum, and Joseph Viscomi. "Standards, Methods, and Objectives in the William Blake Archive." *Wordsworth Circle* 30.3 (summer 1999): 135-44. <WBHC 2881>

A history of the *Blake Archive* and a response to the preceding essays in the volume, particularly Cooper and Simpson's "The High-Tech Luddite of Lambeth: Blake's Eternal Hacking." Cooper and Simpson would answer in "Looks Good in Practice, But Does it Work in Theory? Rebooting the Blake Archive."

Eaves, Morris, Eric Loy, Hardeep Sidhu, and Laura Whitebell. "Prototyping an Electronic Edition of William Blake's Manuscript of Vala, or the Four Zoas: A Progress Report." 19: *Interdisciplinary Studies in the Long Nineteenth Century* 21 (Dec. 2015): 28 pp. <WBHC 1976>

On the issues arising from preparing the digital edition of *Vala or The Four Zoas* at the *Blake Archive*.

Editors and Staff of the *Blake Archive*. "The Persistence of Vision: Images and Imaging at the William Blake Archive." *RLG DigiNews* 4.1 (Feb. 2000). <WBHC 601, 1975>

A description of the Archive's work and progress.

Essick, Robert N. Rev. of William Blake's Watercolour Inventions in Illustration of The Grave by Robert Blair, ed. Martin Butlin, and Songs of Innocence and of Experience, by William Blake. *Blake/An Illustrated Quarterly* 44.3 (winter 2010-11): 103-10.

An extensive review of the Blake Trust facsimile of *The Grave* watercolors (2009) and Michael Phillips's selected facsimiles of pages from *Songs* (2009), with a consideration of how the facsimiles (including the images of *The Grave* watercolors at the *Blake Archive*) differ from the originals.

Esterhammer, Angela. "Blake and Language." Palgrave Advances in William Blake Studies. Ed. Nicholas M. Williams. New York: Palgrave Macmillan, 2006. 63-84. <WBHC 2867-68>

Surveys major treatments of Blake's language from Ostriker's Vision and Verse (1965) to Esterhammer's own Creating States (1994). Touches on the *Blake Archive*.

⁶⁴⁹ Not recorded in the *Blake* index.

Fitzsimons, Andrew. "[Blessed William Skullbullet: Blake, Thomas Kinsella and Digital Humanities](#)." *Kanto Review of English* 4 (2012): 191-99. <WBHC 2021>

"[D]oes Blake's work still have impact on contemporary poets, whether in its original form of illuminated book or in textual or digital reproduction? If so, in what way does this influence manifest itself? This is the question I wish to bring to bear on a discussion of the contemporary Irish poet, Thomas Kinsella, on whose poetry Blake is an acknowledged but so far little examined influence" (191).

Fox, Michael, and Joseph Fletcher. "[‘All Relate to Art’: The William Blake Archive and Its Web of Relations](#)." *Digital Humanities Quarterly* 12.1 (2018): 51 pars. <Blake (2019)>

"[D]iscuss[es] the difficult task of digitally presenting more kinds of relationships in the Archive while staying objective" (abstract).

Galvin, Rachel. "[William Blake: Visions and Verses](#)." *Humanities: The Magazine of the National Endowment for the Humanities* 25.3 (May/Jun. 2004): 16-20. <WBHC 2050>

An overview of Blake and the *Blake Archive*. Bentley was "told that 'All the statements attributed to 'Eaves' were actually uttered by Essick over the telephone" (WBHC 2050).

Gitelman, Lisa. "New Media </Body>." [Always Already New: Media, History, and the Data of Culture](#). Cambridge, MA: MIT Press, 2006. 123-50. <WBHC 2078>

Includes an analysis of the *Blake Archive* and other early digital humanities sites, pp. 139-44.

Gilster, Paul A. "A Click Away from History." *Carolina Alumni Review*. Jan./Feb. 1999: 40-41.

Guernsey, Lisa. "Searchable Archive Zoons In on William Blake's Illuminated Books." *Chronicle of Higher Education Information Technology* (17 Sep. 1997). <WBHC 51, 600>

"Article predates *The Chronicle of Higher Education*'s daily news archives."⁶⁵⁰

Hayles, N. Katherine. "Romantic Bits: Embedded in Media." Plenary address at the annual conference of the North American Society for the Study of Romanticism (NASSR), Tempe, AZ, Sept. 2000.⁶⁵¹

Hayles, N. Katherine. "Translating Media." *My Mother Was a Computer: Digital Subjects and Literary Texts*. Chicago: University of Chicago Press, 2005. 89-116.⁶⁵² [[Excerpt](#) published online.]

Uses the *Blake Archive* as a case study in her examination of textuality and remediation in the digital. Argues that the editors of the Archive "make the rhetorical choice to downplay" "the extensive differences between the print and electronic Blake" (91).

Hilton, Nelson. "Golgonoza Text." [Digital Designs on Blake](#). Ed. Ron Broglio. Jan. 2005. Romantic Circles. <WBHC 1789>

⁶⁵⁰ The annotation is from "[Articles about the Archive](#)."

⁶⁵¹ Not recorded in WBHC.

⁶⁵² Incorporates, with very few changes, Hayles's "Translating Media: Why We Should Rethink Textuality," *Yale Journal of Criticism: Interpretation in the Humanities* 16.2 (2003), 263-90. Not recorded in WBHC.

With references to his own Blake Digital Text Project (whose concordance is now housed by [the University of Arizona](#)) and to the now defunct Flash Player, considers the manipulation of images at the *Blake Archive* for purposes of editing and scholarship. Also see par. 3 for an account of the likely Greek origins of “Golgonoza,” “Enthuthon Benython,” and “Udan Adan.”

H[litchcock], S[usan] T[yler]. “A Romantic of the 21st century.” *C[harlottes]ville Weekly* 20-26 Feb. 2001), 29. <WBHC 601-02>

Hodgson, Elinor. “Feat in Modern Times.” *World Book Dealers.* 4 Apr. 2001.

“Web site www.worldbookdealers.com no longer exists.”⁶⁵³

Israelson, Per. “Unnam'd Forms: Playing the *William Blake Archive*.” [Making Cultural History: New Perspectives on Western Heritage](#). Ed. Anna Källén. Lund, Sweden: Nordic Academic Press, 2013. 97-106.⁶⁵⁴

A celebration and critique of the *Blake Archive* and of what it does and doesn't bring to experiencing Blake in the digital environment that turns, in the end, to [Jon Saklofske's arguments](#). “[B]y remediating the illuminated books in a fashion that reproduces print technologies, essentially keeping the integrity of each remediated copy, the archive neglects the opportunity of materially becoming an instrument of knowledge production” (104).

Jackson, Marni. “[O Rose Thou Art Chic: A William Blake Web Site Prompts Thoughts about the Relationship between Words and Pictures](#).” *Toronto Globe and Mail* (10 Feb. 2001): D18. ⁶⁵⁵

“Maybe what we're seeing now -- including the dolling up of our newspapers -- isn't literacy on the skids, but a return to illustrated words, as part of the natural evolution of reading. And I'm sure that the original Web site designer, William Blake, would approve.”

Johnson, Mary Lynn. “Contingencies, Exigencies, and Editorial Praxis: The Case of the 2008 Norton Blake.” [Editing and Reading Blake](#). Ed. Wayne C. Ripley and Justin Van Kleeck. Sept. 2010. Romantic Circles. 23 pars. <WBHC 2587-89>

“The 2008 Norton Blake was further shaped by subsurface trade-offs occasioned by collisions between editorial aspirations and the brute facts of page allowances, physical dimensions, paper stock, rights and permissions budgets, house style, publishers' policies, design and series constraints, technological limits, and subcontractors' specifications and schedules” (abstract). Also addresses how the editors used the *Blake Archive* transcriptions to update the texts.

Johnson, Mary Lynn. “[The Iowa Blake Videodisc Project: A Cautionary History](#).” *Wordsworth Circle* 30.3 (summer 1999): 131-35. <WBHC 2880-81>

⁶⁵³ The annotation is from “[Articles about the Archive](#).”

⁶⁵⁴ Not recorded in WBHC.

⁶⁵⁵ Not recorded in WBHC.

On Mary Lynn Johnson and John E. Grant's effort to digitize Blake on videodisc in the 1980s and its lessons for the *Blake Archive*.

Johnson, Mary Lynn, and John E. Grant, ed. *Blake's Poetry and Designs: Illuminated Works/Other Writings/Criticism*. 2nd ed. New York: Norton, 2008. <BBS 149-50, WBHC 472-74>

“Uses transcriptions and images provided by and designed to be used in tandem with the Archive (xi).”⁶⁵⁶

Jones, John H. “Blake’s Production Methods.” *Palgrave Advances in William Blake Studies*. Ed. Nicholas M. Williams. New York: Palgrave Macmillan, 2006. 25-41. <WBHC 2867-68>

A good preliminary overview of engraving in the eighteenth century and of Blake’s own practices in the illuminated books and in the large color prints.

Jones, Lois Swan. *Art Information and the Internet: How to Find It, How to Use It*. Phoenix: Oryx Press, 1999.⁶⁵⁷

Slight reference (cf. p. 50).

Jones, Steven E. “*The William Blake Archive: An Overview*.” *Literature Compass* 3.3 (2006): 409-16. <WBHC 603>

Provides a history of the *Blake Archive* and a useful description of its “conception and structure of the edition, its editorial principles, and ‘object-centered’ organization, hierarchical structure, and interface” and its “editorial methods and procedures” (abstract).

Kim, Joey S. “*A Series of Research Discoveries*.” *Eighteenth-Century Fiction* 33.1 (fall 2020): 107-09. <*Blake* (2024)>

Describes encountering *Blake Archive* as an undergraduate and how the experience with digital resources like it affected teaching during the COVID-19 pandemic.

Kirschenbaum, Matthew. “*Documenting Digital Images: Textual Meta-data at the Blake Archive*.” *The Electronic Library* 16.4 (Aug. 1998): 239-41. <WBHC 2257>

An early description of the *Blake Archive*: “Though the *Blake Archive* is accessible via the World-Wide Web and will remain so for the foreseeable future, the project is not one of building a Web site per se. Rather, the project consists in establishing a sustainable electronic environment for the scholarly study of Blake, an electronic environment for which the Web currently happens to be a viable mode of dissemination” (239).

Kirschenbaum, Matthew. “*Managing the Blake Archive*.” Guest column for *Romantic Circles* (Mar. 1998).

⁶⁵⁶ The annotation is from “[Articles about the Archive](#).” For more on how the 2nd edition of *Blake: Poetry and Designs* utilized the *Blake Archive*, see Johnson’s “[Contingencies, Exigencies, and Editorial Praxis: The Case of the 2008 Norton Blake](#),” *Editing and Reading Blake* (2010), <WBHC 2587-89>

⁶⁵⁷ Not recorded in WBHC.

An early reflection on all the work necessary for *Blake Archive* to function and on Kirschenbaum's role as its project manager.

Kirschenbaum, Matthew. "Remediating Blake." *ArtByte: The Magazine of Digital Culture* 2.2 (summer 1999): 100-01. <WBHC 2257>

Kraus, Kari. "[Once Only Imagined': An Interview with Morris Eaves, Robert N. Essick, and Joseph Viscomi.](#)" *Studies in Romanticism* 41.2 (summer 2002): 143-99. <WBHC 2713-15>

An interview with the editors of the *Blake Archive*, which was also published [online](#) by *Romantic Circles*.

Kroeber, Karl. "[The Blake Archive and the Future of Literary Studies.](#)" *Wordsworth Circle* 30.3 (summer 1999): 123-25. <WBHC 2880>

An introduction to the collection of essays and a consideration of the significance of the *Blake Archive*: "The Archive seems valuable as a model for academic humanists searching for the broadened financial and education support for our specialized endeavors that will be required if we are to play the role we should play in twenty-first century society" (125).

Lee, Rachel. "[Editing in Technicolor: The Blake Archive's Edition of the Vala or The Four Zoas Manuscript.](#)" *Huntington Library Quarterly* 80.3 (autumn 2017): 499-515. <*Blake* (2018)>

Offers an account of the *Blake Archive*'s efforts to edit the manuscript of *Vala*, or *The Four Zoas*.

Lee, Rachel. "This Bright Luminary, the Press: Metaphor as Media Theory during the Romantic Printing Revolution". PhD Diss. University of Rochester, 2013.

"See pages 134-42 and 151."⁶⁵⁸ She specifically addresses the *Blake Archive* on 135n61.

Lee, Rachel, and J. Alexandra McGhee. "'The productions of time': Visions of Blake in the Digital Age." [Editing and Reading Blake](#). Ed. Wayne C. Ripley and Justin Van Kleeck. College Park: University of Maryland Press, 2010. A Romantic Circles PRAXIS Volume. 46 pars. <WBHC 2587-89>

"[D]iscusses the preparation of an electronic edition of Blake's *An Island in the Moon*, the first manuscript to be published by the *William Blake Archive*" (abstract).

Levy, Michelle. "Afterword: Blake's Digitised Printed Script." [Literary Manuscript Culture in Romantic Britain](#). Edinburgh: Edinburgh University Press, 2020. 259-67. <*Blake* (2021)>

A coda on Blake regarding his efforts to replicate manuscripts via print and on the *Blake Archive*'s efforts to present that digitally.

Lincoln, Andrew. [Rev. of Romanticism and Millenarianism, ed. Tim Fulford.](#) *Blake:An Illustrated Quarterly* 38.1 (summer 2004): 43-47. <WBHC 1698>

Responding to Morris Eaves, Robert N. Essick, and Joseph Viscomi's essay, "[The William Blake Archive: The Medium When the Millennium Is the Message](#)," praises the

⁶⁵⁸ The annotation is from "[Articles about the Archive.](#)"

Blake Archive but adds, “in some other aspects of interpretation, there is no adequate substitute for the material object” (47).

Lourenço, Isabel Maria Graça. “The William Blake Archive: Da gravura iluminada à edição electrónica.” PhD Diss. University of Coimbra, 2009. In Portuguese. <WBHC 2346>

McGann, Jerome J. “[Imagining What You Don't Know: The Theoretical Goals of the Rossetti Archive](#).” General Publications of the Institute for Advanced Technology in the Humanities (Jan. 1998).⁶⁵⁹

Mostly on the Rossetti Archive, but addresses the use of Inote at the *Blake Archive*.

McGarvey, Kathleen. “[Burning Bright](#).” *Rochester Review* 70.4 (Mar./Apr. 2008): 30-35.

Largely a puff on digital scholarship at the University of Rochester.

McGrane, Sally. “['Fearful Symmetry' Now in Pixels Bright](#).” *New York Times*. 22 July 1999: E8.

A prominent early review of the *Blake Archive*.

Miall, David S. “Romanticism in the Electronic Age.” *Romanticism: An Oxford Guide*. Ed. Nicholas Roe. Oxford: Oxford UP, 2005. 708-20. <WBHC 2403>

On different digital resources in which the *Blake Archive* is praised as “a remarkable, ground-breaking endeavour” (713).

Miller, J. Hillis. “Digital Blake.” *The Seeming and the Seen: Essays in Modern Visual and Literary Culture*. Ed. Beverly Maeder, Jürg Schwyter, Ilona Sigrist, and Boris Vejdovsky. Bern, Switzerland: Peter Lang, 2006. 29-49. <WBHC 2406>

Reflections on the *Blake Archive*, with attention to *The Marriage of Heaven and Hell* and to what Blake himself would have thought.

Misic, Vladimir. “Mixed Raster Content for Processing of Colored Engravings.” PhD Diss. University of Rochester, 2003.⁶⁶⁰

On the technical aspects of digitizing color engravings for the *Blake Archive*.

Morgan, Paige. “[The Minute Particulars in the Immensity of the Internet: What Coleridge, Hartley and Blake Can Teach Us about Digital Editing](#).” *Romanticism* 15.3 (Oct. 2009): 265-75. <WBHC 2427>

“[M]y purpose in this essay is to raise a few questions and observations about the labour of putting Blake's largest work [i.e., *The Four Zoas*] online [even at the *Blake Archive*]; questions and observations that I believe will be useful in a broader context to many editors as interest in digital archiving continues to increase” (265).

Murphy, J. Stephen. “[The Death of the Editor](#).” *Essays in Criticism* 58.4 (Oct. 2008): 289-310. <WBHC 2444>

⁶⁵⁹ Not recorded in WBHC.

⁶⁶⁰ Not recorded in WBHC.

Considers the role of the editor in the digital age, with reflections on a Google search for “The Tyger” in 2008 would offer the lay reader (pp. 301-03).

Murphy, Robbin. “[Illuminating William Blake](#).” *Intelligent Agent: Interactive Media in Arts and Education* 2.2 (summer 1998).⁶⁶¹

An early description of the *Blake Archive*.

Narayan, Madhu. “Writing the Archives: Context, Materiality, Identity.” PhD Diss. Michigan State University, 2013.⁶⁶²

Contains a section of a chapter (126-30) looking at what the *Blake Archive* teaches users about texts.

Pitti, Daniel, and John Unsworth. “[After the Fall: Structured Data at IATH](#).” Paper presented at the annual joint meeting of the Association for Computers and the Humanities and the Association for Literary and Linguistic Computing, Debrecen, Hungary, July 1998.⁶⁶³

Positions the *Blake Archive* in a wider discussion of IATH’s use of SGML, DTDs, and TEI.

Reed, Ashley. “[Managing an Established Digital Humanities Project: Principles and Practices from the Twentieth Year of the William Blake Archive](#).” *Digital Humanities Quarterly* 8.1 (2014).⁶⁶⁴

An important reflection on the management of Digital Humanities projects, especially for anyone becoming a project manager.

Ripley, Wayne C. “Delineation Editing of Co-Texts: William Blake’s Illustrations.” *[Editing and Reading Blake](#)*. Ed. Wayne C. Ripley and Justin Van Kleeck. Sept. 2010. Romantic Circles. 35 pars. <WBHC 2587-89>

“[S]ocial-text editing provides the most appropriate editorial model for Blake’s illustrations of other authors [such as *Night Thoughts*]’ (par. 15)” (WBHC 2588).

Ripley, Wayne C. “Introduction: Editing Blake.” *[Editing and Reading Blake](#)*. Ed. Wayne C. Ripley and Justin Van Kleeck. Sept. 2010. Romantic Circles. 35 pars. <WBHC 2587-89>

“[S]urveys how editors have represented William Blake’s diverse range of media productions over the last century and a half” (abstract).

Saklofske, Jon. “*NewRadial*: Revisualizing the *Blake Archive*.” *[Poetess Archive Journal](#)* 2.1 (2010). Special Issue: “*Visualizing the Archive*.” 15 pp.⁶⁶⁵

An important critique of the Graphical User Interface of the *Blake Archive* and its tools (notably, Lightbox) and a description of Saklofske’s experimental alternative,

⁶⁶¹ Not recorded in *WBHC*.

⁶⁶² Not recorded in *WBHC*.

⁶⁶³ Not recorded in *WBHC*.

⁶⁶⁴ Not recorded in *WBHC*.

⁶⁶⁵ For a more extended discussion of *NewRadial*, see Saklofske’s “Digital Doors of Perception: Illuminating Blake through New Knowledge Environments,” *[Essays in Romanticism](#)* 23.1 (2016), 45-63, <*Blake* (2017)>.

NewRadial, which “involves a visual re-presentation of the page icons of Blake’s Songs, and allows users to map and share critical constellations through these pages” (2).

Saklofske, Jon. “[Remediating William Blake: Unbinding the Network Architectures of Blake’s Songs.](#)” *European Romantic Review* 22.3 (Jun. 2011): 381-88. <WBHC 2630>

“Overall, this paper will examine how network structures within the meaningful excesses and shifting functions of Blake’s Songs invite and justify a metaphoric reconsideration of Blake’s work through computer and social network models, then discuss how digital technologies can productively engage with this overlap between eighteenth-century ideas and twenty-first century perceptions.” (382). Chief among the “digital technologies” he mentions is his and Jean-Mar Giffin’s “data visualization application,” *New Radial*, “an online workspace in which users can rearrange, group, and connect various pages from one or many editions of Blake’s Songs, and add commentary to such groupings and connections which then becomes part of a shared database of critical work” (387).

Scott, Grant F. [Rev. of Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture, ed. Steve Clark, Tristanne Connolly, and Jason Whittaker.](#) *Blake: An Illustrated Quarterly* 47.4 (spring 2014). <WBHC 1740>

Responds to Whitson’s criticisms of the *Blake Archive* as “not interactive enough”: “Given this mission, it seems unfair to speak of the archive in the same breath as creative works like Marcondes’s *Tyger* or the *Virtual Crystal Cabinet*, which primarily adapt and interpret rather than replicate Blake’s artwork” (par. 9).

Sonoda, Akiko. “What Would Blake Say about the *Blake Archive* and Today’s Digitalization?” [POETICA: An International Journal of Linguistic-Literary Studies](#) 79 (2013): 47-55.⁶⁶⁶

“[I]t is certain that Blake would appreciate the wider circulation and dissemination of his work made possible through the *Blake Archive* and digitilization” (51).

Sun, Yifeng, and Dechao Li. “[Digital Humanities Approaches to Literary Translation.](#)” *Comparative Literature Studies* 57.4 (2020): 640-54. ⁶⁶⁷

References the *Blake Archive* in the abstract (but not the article).

Tavares, Enéias Farias. “[The William Blake Archive: repensando o acervo físico e o arquivo digital](#) [The William Blake Archive: Rethinking Physical Collection and Digital Archive].” *Letras* 23.46 (Jan.-June 2013): 109-32. In Portuguese (abstract in Portuguese and English). <Blake (2021)>

Thomas, Julia. “[Getting the Picture: Word and Image in the Digital Archive.](#)” *European Journal of English Studies* 11.2 (2007): 193-206. <WBHC 2760>

Addresses the *Blake Archive*’s keyword list for searching images (197-200): “Its methodologies seem to have been informed by the notion that Blake’s symbolic images signify in a textual way, that his work, as is commonly argued, demonstrates a harmonious interaction between word and image” (198).

⁶⁶⁶ Not recorded in WBHC.

⁶⁶⁷ Not recorded in WBHC.

Unsworth, John. "[The Value of Digitization for Libraries and Humanities Scholarship](#)." Guest lecture presented at the British Library, London, England, 13 May 2008.

Makes the case for digitization, citing the *Blake Archive* as key example of how to do it well.

Van Kleeck, Justin. "Editioning William Blake's *VALA/The Four Zoas*." [Editing and Reading Blake](#). Ed. Wayne C. Ripley and Justin Van Kleeck. Sept. 2010. Romantic Circles. 83 pars. <WBHC 2587-89>

In relationship to the Blake's Archive's work on *The Four Zoas*, "discusses how the editors of William Blake's *VALA/Four Zoas* manuscript have adopted particular methodologies, based upon personal biases and unique contexts, in creating their editions" (abstract).

Visconti, Joseph. "[Blake's Virtual Designs and Reconstruction of The Song of Los](#)." *RoN: Romanticism on the Net* now *RaVon: Romanticism and Victorianism on the Net*] 41-42 (Feb.-May 2006): 19 pars. <WBHC 2809>

Uses digital reconstructions from images at the *Blake Archive* to show the production history of *The Songs of Los*.

Visconti, Joseph. "[Digital Facsimiles: Reading the William Blake Archive](#)." *Computers and the Humanities* 36.1 (2002): 27-48. <WBHC 602, 2810>

On the goal of the *Blake Archive* to provide facsimiles "accurate enough to be studied at a level heretofore impossible without access to the originals" (32).

Walsh, John A. "[Multimedia and Multitasking: A Survey of Digital Resources for Nineteenth-Century Literary Studies](#)." *A Companion to Digital Literary Studies*. Ed. Susan Schreibman and Ray Siemens. Oxford: Blackwell, 2008.⁶⁶⁸

An overview of the *Blake Archive* and other sites.

Whitehead, Angus. "[The Uncollected Letters of William Blake](#)." *Huntington Library Quarterly* 80.3 (autumn 2017): 423-35. <*Blake* (2018)>

Delineates the importance of Blake's 25 November 1825 letter to John Linnell in terms of both Blake's printing practices and his relationship to Linnell. Includes black and white reproductions of the letter and one from 10 November 1825. (Both are available at the *Blake Archive* now.)

Whitehead, Angus. "The *William Blake Archive* in Singapore: 'Images of wonder' for 'Children of the future Age'?" [POETICA: An International Journal of Linguistic-Literary Studies](#) 79 (2013): 31-46.⁶⁶⁹

A consideration of the *Blake Archive*'s accomplishment and its lack of engagement with interactive web technology. Whitehead also considers student responses to the Archive.

⁶⁶⁸ Not recorded in *WBHC*.

⁶⁶⁹ Not recorded in *WBHC*.

Whitson, Roger. "Digital Blake 2.0." *[Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture](#)*. Ed. Steve Clark, Tristanne Connolly, and Jason Whittaker. Hounds mills, Basingstoke, Hampshire: Palgrave Macmillan, 2012. 41-55. <WBHC 1871-73>

A critique of the *Blake Archive* for using "digital materials to do what literary scholars have done for over a century" (42), and a push for a "Blake 2.0 [that would expand] the awareness of what William Blake means beyond what Blake would have thought as a historical actor or a literary author into networks of human and non-human actors" (43). Offers the examples of Guilherme Marcondes's short film, *Tyger* (2006), which was inspired by "The Tyger"; Steve Guynup, Ron Broglio, and Thomas Tulis's *Virtual Crystal Cabinet* (2002) (now a [YouTube video](#)); Whitson and Jason Whittaker's *Zoamorphosis: The Blake 2.0 Blog*, "a hub whose relation with other sites, universities, programs, individuals, and otherwise independent content constitute its substance" (51).

Whitson, Roger and Jason Whittaker. *[William Blake and the Digital Humanities: Collaboration, Participation, and Social Media](#)*. New York: Routledge, 2013. <WBHC 2852>

An important book on the digital appropriations and manifestations of Blake that make him a still-living figure. (A discussion of the *Blake Archive* is found on pages 26 to 51.)

Whittaker, Jason. "Everyday Blake and the Digital Humanities." *[POETICA: An International Journal of Linguistic-Literary Studies](#)* 79 (2013): 1-15.⁶⁷⁰

"The *William Blake Archive*." *Among Friends of Jackson Library* (2001): 8. <WBHC 602>

"*William Blake Archive* Expands with New Grant." *The Herald-Sun* (14 Sept. 2010). <WBHC 1548>

"*William Blake Archive* Online." *News and Observer* (3 Oct. 2010). <WBHC 1548>

[Wordsworth Circle](#) 30.3 (summer 1999). Ed. Karl Kroeber. <WBHC 2880-81>

A collection of essays mostly concerned with either the *William Blake Archive* or studying Blake in the digital age.

"[Xerox Uses its Technology for Online William Blake Archive](#)." *Telecomworldwire* (2001): 1.⁶⁷¹

"Xerox will let visitors to the *William Blake Archive* on the Internet view richer and more colourful images, according to the company."

Reviews

Crawford, Kendal, and Michelle Levy. "[The William Blake Archive](#)." *RID* 5 (2017): 45 pars.⁶⁷²

A substantial history and overview of the *Blake Archive*, concluding: "Overall, the [*William Blake Archive*] is an impressive, ground-breaking SDE that has followed a clear-sighted editorial strategy, is citable and transparent, and has maintained a high standard of digital image quality and scholarly contextual information across its many additions and developments" (par. 45).

Curran, Stuart. "[The Blake Archive](#)." *Text* 12 (1999), 216-19. <WBHC 601>

⁶⁷⁰ Not recorded in *WBHC*.

⁶⁷¹ The same headline is also found in the *Internet Business News* (2002), 1.

⁶⁷² Not recorded in *WBHC* or *Blake*.

“[M]y sense is that when it is all in place, we will wonder how it was we ever could be content to read Blake in such a truly half-witted way all those benighted years before this Archive came into being” (219).

Hamel-Schwulst, M. *Choice* 35, Supplement (1998): 72. <WBHC 600>

Johnson, Wendel G. “*William Blake Archive*.” *College and Research Libraries News* (1 Jan. 2023) 44-45. <*Blake* (2024)>

A brief overview of the *Blake Archive* for librarians.

MERLOT English Editorial Board. “[The William Blake Archive](#).” MERLOT (Multimedia Educational Resource for Learning and Online Teaching). 25 Nov. 2010. <WBHC 603>

An evaluation of the site for teachers.

Peterfreund, Stuart. “[The William Blake Archive](#).” *European Romantic Review* 13 (2002): 472-76. <WBHC 603>

Comments

Barron, Phillip. “[Putting the ‘Humanities’ in ‘Digital Humanities’](#).” *Inside Higher Ed.* (4 Nov. 2010).

Very slight mention: “When well-structured code is combined with the right software (e.g., a browser, which itself is a product of code), we [see William Blake’s illuminated prints](#), or hear [Gertrude Stein reading a poem](#), or access a world-wide conversation on just [what is the digital humanities](#).”

Damian-Grint, Peter. “[Eighteenth-Century Literature in English and Other Languages: Image, Text, and Hypertext](#).” *A Companion to Digital Literary Studies*. Ed. Susan Schreibman and Ray Siemens. Oxford: Blackwell, 2008.

“The ‘hypermedia’ *William Blake Archive* “contains a broad range of resources on Blake, including biography, glossary, and articles, together with many images. The material is well put together, with exhaustive annotations of all the editions, and transcriptions as well as images of the text; there are also (an unusual detail) detailed descriptions of each of the images, thus permitting searches of these as well as of the text” (n.p.).

Crosby, Mark. “[Introduction](#).” *Huntington Library Quarterly* 80.3 (autumn 2017). Special Issue: “William Blake’s Manuscripts.” Ed. Mark Crosby. 361-64. <*Blake* (2018)>

An overview of the articles and the symposium, with some references to the *Blake Archive*.

Damrosch, Leo. *Eternity’s Sunrise: The Imaginative World of William Blake*. New Haven: Yale UP, 2015.

“And multiple copies of most of the [illuminated] books may be seen online at the superb *Blake Archive* website, blakearchive.org. This resource is maintained to the highest scholarly standard and at the same time is accessible and welcoming to everyone who loves Blake” (4).

Fitzpatrick, Kathleen. “[The Humanities, Done Digitally](#).” *The Chronicle of Higher Education*. 8 May 2011.

Brief description of the *Blake Archive*.

Gourlay, Alexander S. [Rev. of Songs of Innocence and of Experience, by William Blake, ed. Robert N. Essick](#). *Blake: An Illustrated Quarterly* 46.1 (summer 2012): 10 pars. <WBHC 1732>

“If [Essick’s] textual principle here corresponds to that of the [*Blake Archive*], the practice diverges—even not intervening, it turns out, can take different paths and present thorny difficulties. Essick’s transcriptions differ in small ways from both those of the archive and, by my eyes, from the text as it appears in copy E” (par. 9).

Gourlay, Alexander S. [Rev. of The Urizen Books, by William Blake, ed. David Worrall](#). *Blake: An Illustrated Quarterly* 32.3 (winter 1998/99): 76-77. <WBHC 1676>

Slight reference to the *Blake Archive*, which had not yet published *The Book of Ahania* and *The Book of Los*, but Gourlay speculates “it seems likely that an electronic archive coupled to advanced printers could eventually be used to produce high-quality paper copies on demand, so all the romance of the printed page may not be lost forever” (77).

Hammond, Adam. “Digital Editions and the Complexity of Remediation.” *Literature in a Digital Age: An Introduction*. Cambridge: Cambridge University Press, 2016. 57-81.

Discusses the *Blake Archive* in the chapter’s first section (57-62).

Hayles, N. Katherine. “Entering the Electronic Environment.” *Writing Machines*. Cambridge: MIT Press, 2002. 34-45. <WBHC 2135>

“The *William Blake Archive* is discussed on pp. 42-45” (WBHC 2135).

Johnson, Mary Lynn. [Rev. of The Work of Writing: Literature and Social Change in Britain, 1700-1830, by Clifford Siskin](#). *Blake: An Illustrated Quarterly* 34.2 (fall 2000): 54-61. <WBHC 1684>

“[W]eb-based electronic marvels like the *Blake Archive* (and its ever more dazzling reincarnations in technologies yet to come) will allow unprecedented numbers of the children of the future age to experience the thrills and threats of Blake’s achievement” (61).

Kim, Joey S. “[A Series of Research Discoveries](#).” *Eighteenth-Century Fiction* 33.1 (fall 2020): 107-09. <Blake (2024)>

Describes encountering *Blake Archive* as an undergraduate and how the experience with digital resources like it affected teaching during the COVID-19 pandemic.

Kroeber, Karl. [Rev. of The Cambridge Companion to William Blake, ed. Morris Eaves](#). *Blake: An Illustrated Quarterly* 38.4 (spring 2005): 151-54. <WBHC 1701>

Argues that the *Companion* does not “adequately” highlight the *Blake Archive* (151).

Makdisi, Saree. [Reading William Blake](#). Cambridge: Cambridge University Press, 2015. <WBHC 2364>

See p. 17 for comments on the *Blake Archive*.

McClenahan, Catherine L. [Rev. of *Visions of the Daughters of Albion*, by William Blake, ed. Robert N. Essick.](#) *Blake: An Illustrated Quarterly* 38.2 (fall 2004): 77-79. <WBHC 1699>

“The *Blake Archive* is an invaluable resource for us now. At the same time, interacting with a work that can be held in the hands differs from interactions with a work online, whether sensually, aesthetically or intellectually” (79).

Myrone, Martin and Amy Concannon, with afterword by Alan Moore. *William Blake*. London: Tate Publishing, 2019. <*Blake* (2020, 2021, 2022, 2023)>

“Blake’s works and words have become instantly accessible in digital form, thanks to the extraordinary online presence of The *William Blake Archive*, including a growing corpus of digital versions of his works” (17).

Pierazzo, Elana. *Digital Scholarly Editing: Theories, Models and Methods*. London and New York: Routledge, 2016. (2015 Ashgate).⁶⁷³

“Influential models for documentary editions such as *The Walt Whitman Archive* (Folsom and Price, 1995-), *The William Blake Archive* (Eaves et al. 1996-), the *Electronic Beowulf* (2011), and, more recently, the Samuel Beckett Digital Manuscript Project (Van Hulle and Nixon, 2013) are not counterbalanced by similarly influential digital critical editions (74).

Price, Kenneth M. “[Electronic Scholarly Editions](#).” *A Companion to Digital Literary Studies*. Ed. Susan Schreibman and Ray Siemens. Oxford: Blackwell, 2008.⁶⁷⁴

“In an electronic environment, *archive* has gradually come to mean a purposeful collection of digital surrogates. Words take on new meanings over time, of course, and *archive* in a digital context has come to suggest something that blends features of editing and archiving. To meld features of both — to have the care of treatment and annotation of an edition and the inclusiveness of an archive — is one of the tendencies of recent work in electronic editing. One such project, the *William Blake Archive*, was awarded an MLA prize recently as a distinguished scholarly edition.”

Sabharwal, Arjun. *Digital Curation in the Digital Humanities: Preserving and Promoting Archival and Special Collections*. New York: Chandos (Elsevier), 2015.⁶⁷⁵

Gives the *Blake Archive* as an example of a thematic research collection (p. 41).

Schreibman, Susan. “[Digital Scholarly Editing](#).” *Literary Studies in the Digital Age*. Ed. Kenneth M. Price and Ray Siemens. 2013. MLA Commons.⁶⁷⁶

“The archive’s adherence to strict digitization standards, to capturing the fidelity of the original artifacts, and to creating a vocabulary that would allow unprecedented access to the complexity of the rich visual vocabulary that Blake employed has set the gold standard for image-based electronic editions.”

⁶⁷³ Not recorded in WBHC.

⁶⁷⁴ Not recorded in WBHC.

⁶⁷⁵ Not recorded in WBHC.

⁶⁷⁶ Not recorded in WBHC.

Scott, Grant F. [Rev. of William Blake \(1757-1827\): The Visionary Genius of British Romanticism, curator Michael Phillips.](#) *Blake: An Illustrated Quarterly* 43.2 (fall 2009): 61-64. <WBHC 1721>

Highlights seeing at an exhibition a copy of an illuminated book not yet available at the *Blake Archive*: “Spending time before works like these made me think about the online *Blake Archive*, a miracle of technology which has now become essential for classroom and conference use, but still no substitute for the original manuscripts and plates” (62).

Webster, Andrew. “[William Blake Refurbished.](#)” *Fine Art Today*. 4 May 2017.⁶⁷⁷

A very brief overview.

William Blake Bicentenary Committee

[Records of the William Blake Bicentenary Celebrations, 1955-1959.](#) University of Nottingham Manuscripts and Special Collections. Reference no. GB 159 MS 615.

Pinto, V. De S, et al. “William Blake Memorial.” *The Times* (Oct. 1957): 11. <BB #2407, BBS 606>

“An appeal from The William Blake Bicentenary Committee for £600 for the Epstein bust to be erected in the Abbey” (BBS 606).

Blake: An Illustrated Quarterly

“[Blake: An Illustrated Quarterly.](#)” *Blake: An Illustrated Quarterly* 11.1 (summer 1977): 60.⁶⁷⁸

Highlights the change in title from the *Blake Newsletter* and provides a brief history of the journal.

Jones, Sarah. “[Our Sales Review Editor.](#)” *Hell’s Printing Press*. 17 Mar. 2024. <*Blake* (2025)>

Announces that Mark Crosby will be taking over “*Blake in the Marketplace*,” and provides a history and an appreciation of Robert N. Essick’s work since the 1970s.

Ripley, Wayne C., with the assistance of Fernando Castanedo and Hikari Sato. “[William Blake and His Circle: A Checklist of Scholarship in 2017.](#)” *Blake: An Illustrated Quarterly* 52.1 (summer 2018).

Provides a history of the annual *Blake* checklist and its relationship to Bentley’s standard bibliographies.

The Blake Society at St. James’s, Piccadilly (See Also Its [Current Webpage](#))

“[Blake in Britain 1988.](#)” *Blake: An Illustrated Quarterly* 22.1 (summer 1988): 30-31.⁶⁷⁹

“The Blake Society at St. James’s, Piccadilly, London presented two lectures and an exhibition for the summer of 1988” (30).

“[Blake Society News.](#)” *Blake: An Illustrated Quarterly* 22.2 (fall 1988): 75.⁶⁸⁰

⁶⁷⁷ Not recorded in *WBHC*.

⁶⁷⁸ Not recorded in *BBS*.

⁶⁷⁹ Not recorded in *BBS*.

⁶⁸⁰ Not recorded in *BBS*.

Information about the fall programs drawn from the “Blake Society at St. James’ latest mailing (4 August 1988)” (75).

“[Blake Society News](#).” *Blake: An Illustrated Quarterly* 23.2 (fall 1989): 113.⁶⁸¹

“The Blake Society at St James’s, Piccadilly, London presented three lectures and a retrospective of the work of Humphrey Jennings this fall [1989]” (113).

“[Blake Society News](#).” *Blake: An Illustrated Quarterly* 24.2 (fall 1990): 75.⁶⁸²

A list of fall events.

Morgan, Paige. “[The Blake Society and Pedagogy Outside the Academy](#).” *William Blake and Pedagogy*. Ed. Andrew Burkett and Roger Whitson, ed. Pedagogies Edition. Romantic Circles. 2016.⁶⁸³

A survey of her own engagements with Blake as a student at different levels and how the Blake Society of St. James fulfills its “purpose as ‘educat[ing] the public regarding knowledge, understanding and appreciation of the work of William Blake [. . .]’” The essay also contains a useful history of the Society.

Reeves, Donald. “[William Blake](#).” *TLS* (23 Sep. 1983): 1020. <BBS 619>

“Announcement of a proposal to ‘establish a William Blake Society at St James’s Church, Piccadilly’ (BBS 619).

[Worrall, David.] “[The Blake Society at St. James’, Piccadilly](#).” *Blake: An Illustrated Quarterly* 20.2 (fall 1986): 71.⁶⁸⁴

“At the Inaugural Event held in May 1986 there were two main lectures held over the three days, one by Bishop John Taylor on ‘Blake’s God’ and one by Professor David Erdman on ‘Blake the Satirist,’ but other activities included two plays by Oliver Parker in addition to readings, musical settings, and films. The inaugural evening itself was something of a revelation with the whole of the ground floor of the church being packed out with enthusiasts of all ages and showing, once again, that interest in Blake extends far beyond the world of scholarship and the academy” (71).

William Blake Trust (Including Trianon Press, Arnold Fawcus [1917-79], and Julie Fawcus [1925-2014])⁶⁸⁵

City of Westminster Archives Centre

Correspondence between Arnold Fawcus, Trustee of the William Blake Trust, Director of the Trianon Press in Cobham, Surrey, Geoffrey L Keynes at 11 Arkwright Road, Hampstead, London, and Kerrison Preston, concerning the Trust’s publication of Blake’s “Jerusalem,” Joseph H Wicksteed’s pamphlet “The River of Life,” Kerrison Preston’s

⁶⁸¹ Not recorded in *BBS*.

⁶⁸² Not recorded in *BBS*.

⁶⁸³ Not recorded in *WBHC*.

⁶⁸⁴ Not recorded in *BBS*.

⁶⁸⁵ See the list of “Blake Trust Publications 1951-1991” in *BBS* p. 13, with the later publications recorded in *WBHC* 88-89.

pamphlets “The Spiritual Condition of Man” and “While I Breathe” and “The Songs of Innocence.” 14 Jun 1948-29 Jan 1970. Accession no. 0924/41.

[Guide to the Trianon Press Archive](#). MS.099. University of California, Santa Cruz.

A finding guide with a useful biography of Fawcus and an overview of the press.

Bentley, G.E., Jr. “[The Accuracy of the Blake Reproductions](#).” *Blake: An Illustrated Quarterly* 8.3 (1974-75): 88-89. <BB #1217.150>

The last of an exchange between Bentley and Keynes over the accuracy of the Blake Trust Gray Catalogue, with Bentley tempering his tone but maintaining the discrepancies between the originals and the facsimiles (these in particular and most facsimiles in general). The first exchanges are Bentley’s “[The Accuracy of the Blake Trust Gray Catalogue](#)” and Keynes’s “[The Accuracy of the Blake Trust Catalogue and the Blake Trust Facsimile](#).”

Bentley, G.E., Jr. “[The Accuracy of the Blake Trust Gray Catalogue](#).” *Blake: An Illustrated Quarterly* 6.4 (spring 1973): 95-96. <BB #1217.122>

Details differences between the facsimiles and originals in the Blake Trust Gray Catalogue, which, Bentley claims, “should make us cautious in trusting the minute fidelity of Blake Trust (i.e., Trianon Press) reproductions—or, indeed, of any others” (95). This point led to Keynes’s response, “[The Accuracy of the Blake Trust Catalogue and the Blake Trust Facsimile](#),” which Bentley answered in his “[The Accuracy of the Blake Reproductions](#).”

“[The Cause of Bibliomania](#)”: Fine Editions from the Library of Stephen Keynes OBE FLS. Type & Forme Twenties No. 2. The Roxburghe Club, the William Blake Trust, and Clover Hill Editions: Grantham, 2019.⁶⁸⁶

The catalogue lists the William Blake Trust edition of Blake’s Illustrations of Dante (1978), but also contains biographical essays on Stephen Keynes and his involvement with the Blake Trust by his nephew, Simon Keynes.

Essick, Robert N. [Rev. of William Blake’s Watercolour Inventions in Illustration of The Grave by Robert Blair, ed. Martin Butlin, and Songs of Innocence and of Experience, by William Blake](#). *Blake: An Illustrated Quarterly* 44.3 (winter 2010-11): 103-10. <WBHC 1726>

An extensive review of the Blake Trust facsimile of *The Grave* watercolors (2009) and Michael Phillips’s selected facsimiles of pages from *Songs* (2009), with a consideration of how the facsimiles (including the images of *The Grave* watercolors at the *Blake Archive*) differ from the originals.

Fawcus, Arnold. “[Blake: Lost and Found: Horizon presents for the first time in America \[sic\], one of the major art rediscoveries of recent years: Blake’s illustrations for the poems of Thomas Gray](#).” *Horizon* 14 (1972): 112-20.⁶⁸⁷ <BB #A1593>

⁶⁸⁶ Not recorded in *Blake*.

⁶⁸⁷ The same issue of *Horizon* has Frederic V. Grunfeld’s article, “[Quotations from Chairman Blake](#),” 106-11, which praises Blake’s radicalism and offers quotations à la *Quotations from Chairman Mao Tse-tung*.

A description of the design project and a puff for the Blake Trust/Trianon Press edition, with eight designs reproduced in color.

Fawcus, Arnold. “[Blake’s Illustrations for the Book of Job](#).” *TLS* (15 Mar. 1974): 271-72. <BB #B1593>

Argues for the authenticity of the New Zealand Job drawings.

Fawcus, Arnold. “Unknown Watercolours by William Blake.” *Illustrated London News* 259 (Dec. 1971): 45-46, 49-51. <BB #C1593>

On the Tate exhibition of the Gray watercolors, and the Blake Trust/Trianon Press facsimile.

Fawcus, Arnold. “[William Blake, Republican and Anti-Imperialist](#).” *Connoisseur* 172 (1969): 78-80. <BB #1594>

An account of *America* and *Europe* aimed at a popular audience.

Fawcus, Arnold. “[William Blake’s Watercolour Designs Illustrating Gray’s Poems—and Mr. Paul Mellon](#).” *Connoisseur* 179 (Jan. 1972): 10-14. <BB #A1594>

A notice of the Tate exhibition of the Gray designs “to honour Mr. Paul Mellon, the owner of the originals which he has so generously lent” (10), a description of the Blake Trust/Trianon Press facsimile, and description of some of the designs that draw explicitly from Keynes’s commentary in the facsimile and Irene Tayler’s [study of the designs](#).

Fawcus, Arnold. “The Work of the ‘Insane’ Genius.” *Picture Post* 69.13 (24 Dec. 1955): 30-31. <BB #1595>

“A colourful popular appreciation” (BB #1595).

Fawcus, J., Jarrell, R., and Regional History Project, UCSC Library. [Julie Fawcus: Recollections of Trianon Press](#). 1996.

A lengthy interview with Julie Fawcus about Arnold Fawcus and their work on Trianon Press

Franklin, Paul B., ed. and trans. [The Artist and His Critic Stripped Bare: The Correspondence of Marcel Duchamp and Robert Lebel](#). Los Angeles: Getty Research Institute, 2016. In French and English.

Many references to Arnold Fawcus.

Grossman, Carol. “The Trianon Press’s *William Blake’s Water-Colour Designs for the Poems of Thomas Gray*.” *Printing History* 21.1 (2001): 12-36. <Blake (2003)>⁶⁸⁸

An account of the original drawings and the facsimile’s production, with details about Arnold and Julie Fawcus, the Trianon Press, and Geoffrey Keynes.

⁶⁸⁸ Not recorded in *WBHC*.

Goyder, George. “[The Origins of the William Blake Trust](#).” *Blake: An Illustrated Quarterly* 21.4 (spring 1988): 150-51. <BBS 402>

Corrects the implication in Keynes’s *Gates of Memory* that the Blake Trust began in 1948, with Goyder providing letters from 1945 on his desire for assistance on reproducing Blake’s engravings from Thomas Jones of the Pilgrim Trust.

Keynes, Geoffrey. “[Arnold Fawcus](#).” *Blake: An Illustrated Quarterly* 13.2 (fall 1979): 110-11.⁶⁸⁹

An obituary.

Keynes, Geoffrey. “[The Accuracy of the Blake Trust Catalogue and the Blake Trust Facsimile](#).” *Blake: An Illustrated Quarterly* 7.3 (winter 1973-74): 64-66. <BB #1217.132>

An answer to Bentley’s “[The Accuracy of the Blake Trust Gray Catalogue](#),” defending both where the Gray catalogue and other Blake Trust facsimiles differ from the originals and the integrity of the work of Arnold Fawcus and the Trianon Press. Bentley responded in “[The Accuracy of the Blake Reproductions](#).”

Keynes, Geoffrey. “The William Blake Trust.” *William Blake: Essays for S. Foster Damon*. Ed. Alvin Rosenfeld. Providence: Brown University Press, 1969. 414-20. <BB #2565, BBS 626-27, WBHC 2608-09>

A history of the Trust and of Keynes’s relationship with Trianon Press.

Keynes, Stephen. “[Blake Trust Chairman’s Report](#).” *Blake: An Illustrated Quarterly* 18.2 (fall 1984): 126-27. <BBS 397>

Report on “The new William Blake Trust was incorporated in January 1983 as a ‘company limited by guarantee,’ under the same name as the former Trust” (126).

Lowery, Margaret Ruth. “Blake and the Flaxmans.” *The Age of Johnson: Essays Presented to Chauncey Brewster Tinker*. Ed. Frederick W. Hilles. New Haven and London: Yale University Press, 1949. 281-89. <BB #2147>

An early account of Blake’s relationship with the Flaxmans, focused on the Gray illustrations and on Blake’s poem to Ann Flaxman.

McKitterick, David. “Job and the Blake Trust.” *Book Collector* 36 (1987): 305-20. <BBS 570>

“A history of the Blake Trust and especially its *Job* edition” (BBS 570).

Taylor, Dena Bain. “[The Deterioration of the 1951 Blake Trust *Jerusalem*](#).” *Blake: An Illustrated Quarterly* 23.2 (fall 1989): 75-78. <BBS 404>

Details discovering the highly acidic paper of the Blake Trust facsimile and its box and reads the relevant archival material from the Blake Trust records to explain how paper of such low quality was used.

⁶⁸⁹ Not recorded in BBS.

[“Trianon Press Archive Exhibition.”](#) *Blake: An Illustrated Quarterly* 24.3 (winter 1990-91): 110.⁶⁹⁰

A description of the exhibition held at UC Santa Cruz, 5 Nov. to 14 Dec. 1990.

Bloom, Harold (1930-2017)

Carson, Benjamin D. “[How to Read Harold Bloom and Why.](#)” *CEA Critic* 80.1 (Mar. 2018): 3-20. <*Blake* (2019)>

Some references to Bloom’s criticism of Blake.

Horn, William Dennis. “Blake’s Revisionism: Gnostic Interpretation and Critical Methodology.” *Critical Paths: Blake and the Argument of Method*. Ed. Dan Miller, Mark Bracher, and Donald Ault. Durham: Duke University Press, 1987. 72-98. <BBS 573-74, WBHC 2405-06>

Examines Harold Bloom’s theory of influence in both Blake and the Gnostics.

Smith, Dinitia. “Critic’s Books Go to Small College.” *New York Times*, 23 April 2003. <WBHC 2686>

Records Bloom’s bequest of 25,000 books and “a drawing of William Blake on his death bed by George Richmond, and a frontispiece of Blake’s *For the Sexes*” to St. Michael’s College, Colchester, Vermont (WBHC 2686). N.B. This donation, in the end, did not occur.

Bogen, Nancy (b. 1932-)

[Nancy Bogen and Arnold Greissle-Schönberg Collection](#). University of North Texas.

“The collection includes a broad array of documents related to the Schönberg, Greissle, and Bogen families, including scores, photographs, letters, and passports among other items. The collection also holds documents pertaining to Nancy Bogen’s cultural organization [The Lark Ascending](#), with audio and video recordings, receipts, contracts with composers and performers, and grant applications. Also contained in the collection are many of author Nancy Bogen’s professional and personal documents: manuscripts, published novels, essays, poems, letters, and professional research.”

Bronowski, Jacob (1908-1974)

Lussier, Mark. “Mirrored Text/Infinite Planes: Reception Aesthetics in Blake’s *Milton*.” [Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture](#). Ed. Steve Clark, Tristanne Connolly, and Jason Whittaker. Hounds mills, Basingstoke, Hampshire: Palgrave Macmillan, 2012. 13-26. <WBHC 1871-73>

Rethorizes the model of reception represented in *Milton* by employing the work of Hans Robert Jauss and Jacques Lacan (to counter Harold Bloom and Sigmund Freud), and references Blake’s reception among science fiction and fantasy writers like Michael Moorcock and scientists like Jacob Bronowski.

Sandefur, Timothy. *The Ascent of Jacob Bronowski: The Life and Ideas of a Popular Science Icon*. Amherst, NY: Prometheus, 2019. <*Blake* (2020)>

⁶⁹⁰ Not recorded in BBS.

A biography with references to Blake.

Bruder, Helen P.

Effinger, Elizabeth, and Helen P. Bruder. "[A Conversation with Helen Bruder](#)." *Blake: An Illustrated Quarterly* 57.2 (fall 2023). <*Blake* (2024)>

On the twenty-fifth anniversary of Bruder's *William Blake and the Daughters of Albion* (1997) and its (and Feminism's) impact on Blake studies. See Bruder's reflection on the book in [Vala](#) issue 3.

Bunsho, Jugaku (1900-1992)

Nakajima, Toshiro, and Yuko Nagano. "Jugaku Bunsho to Blake seitan 200 nen kinen: Blake sashie wo shujiku toshite [Bunsho Jugaku and the 200th Birth Anniversary of Blake: With a Focus on the Illustrations by Blake]". *Kojitsuan [Sunward Cottage]* 7 (2024): 10-37. In Japanese. 12 plates by Blake. <*Blake* (2025)>

In 1957, Bunsho Jugaku, a Blake scholar, worked as a chief editor of a special issue of *Eigo Seinen*, a monthly magazine on English language and literature, and organized "Blake Gallery" in the magazine. This article places Jugaku in the history of Blake studies after WW II and explores his commentaries on Blake's illustrations.

Sato, Hikari. "Jugaku Bunsho Blake ronshu towa nanika: Chosha to henja no hihyogan [What is *A Collection of Blake Essays* by Bunsho Jugaku?: Critical Eyes of the Author and the Editor]". *Kojitsuan [Sunward Cottage]* 7 (2024): 1-9. In Japanese. <*Blake* (2025)>

Muneyoshi Yanagi edited *A Collection of Blake Essays* by Bunsho Jugaku while Jugaku lay in bed in hospital because of typhus in 1931. This essay discusses an active role that Yanagi played to help his friend.

Sato, Hikari. "Jugaku Bunsho, 'sotsugyo ronbun William Blake no *Jerusalem* kenkyu no haikei: Naze Blake wo Bukkyo no kotoba de katattanoka [On the Background of Jugaku Bunsho, 'Graduation Thesis: A Study of *Jerusalem* by William Blake': Why Did He Discuss Blake in Buddhist Terms?]" *Kojitsuan [Sunward Cottage]* 6 (2023): 1-9. In Japanese. <*Blake* (2024)>

Bunsho Jugaku (1900-92), a Blake scholar, made a comparative study of Blake and Buddhism in his graduation thesis in 1923, inspired by Muneyoshi Yanagi and Pierre Berger.

Sato, Hikari. "Jugaku Bunsho to William Blake kenkyu: Nichijo seikatsu no shisoka (Jugaku Bunsho and His Blake Studies: A Philosopher of Everyday Life)." *Choiki Bunka Kagaku Kiyo (Interdisciplinary Cultural Studies)* 24 (2019): 5-37. In Japanese. 1 plate. <*Blake* (2020)>

Church of William Blake (See [Eldridge, Aethelred and Alexandra](#) in Blake and Artists)

Damon, S. Foster (1893-1971)

[Blake: An Illustrated Quarterly](#) 1.3 (Dec. 1967).

A special issue devoted to S. Foster Damon "in anticipation of his seventy-fifth birthday" (1). Includes Damon's essay, "How I Discovered Blake."

Costa, Ernest D., and Elizabeth C. Wescott. "S. Foster Damon: A Bibliography." *William Blake: Essays for S. Foster Damon*. Ed. Alvin Rosenfeld. Providence: Brown University Press, 1969. xxix-xlvi. <BB #2565, BBS 626-27, WBHC 2608-09>

Details Damon's scholarly and creative work.

Cowley, Malcolm. "The Self-Obliterated Author: S. Foster Damon." *The Southern Review* 4.1 (1968): 20-32.

Cowley, Malcolm. "S. Foster Damon: The New England Voice." *William Blake: Essays for S. Foster Damon*. Ed. Alvin Rosenfeld. Providence: Brown University Press, 1969. xv-xxviii. <BB #2565, BBS 626-27, WBHC 2608-09>

Reflection on Damon.

Eaves, Morris. "[Blake as Conceived: The Endurance of S. Foster Damon](#)." *Blake: An Illustrated Quarterly* 21.4 (spring 1988): 132-37.⁶⁹¹ <BBS 402>

On Damon's and, especially, his *Blake Dictionary*'s importance.

McQuail, Josephine. "[An Unpublished Poem by S. Foster Damon](#)." *Blake: An Illustrated Quarterly* 19.2 (fall 1985): 72. <BBS 399>

A poem on Blake talking to Hamlet written in the flyleaf of a copy of *William Blake: His Philosophy and Symbols* owned at the time by John Guillot.

Rosenfeld, Alvin A., ed. *William Blake: Essays for S. Foster Damon*. Providence: Brown University Press, 1969. <BB #2565, BBS 626-27, WBHC 2608-09>

A collection dedicated to Damon.

"S. Foster Damon Expert on Blake: Professor at Brow, Who Wrote on Poets, Is Dead." *New York Times* (28 Dec. 1971), 32. <WBHC 1535>

An obituary.

Easson, Roger R. (1945-2016) and Kay Parkhurst Easson (See also [Easson](#) in Blake Collectors Papers

["Kay and Roger Easson Library of William Blake."](#) University of Tulsa, Oklahoma.

A description of the collection they donated to the university. But also see the [Windle catalogue](#) for what was not donated.

Studies

Bentley, G.E., Jr. "[The American Blake Foundation](#)." *Blake: An Illustrated Quarterly* 42.4 (spring 2009): 155-58. <WBHC 1720>

On Roger and Kay Easson's American Blake Foundation; its journal, *Blake Studies* (1968-1981); the Easson Blake collection; and the Blake facsimiles they produced. See John Windle's 2009 catalogue, ["William Blake: A Catalogue of Books \[...\] Mainly from the Collections of Roger and Kay Easson."](#)

[Easson, Roger]. "Editorial Comments." *Blake Studies* 3.2 (spring 1971): 105-06.⁶⁹²

⁶⁹¹ Rpt. with minor alterations from S. Foster Damon, [A Blake Dictionary](#) (1988).

⁶⁹² Not recorded in BB.

Describes activities and board members of The American Blake Foundation.

Windle, John. *William Blake: A Catalogue of Books by and about Blake and his Circle from 1775-2008 Mainly from the Collections of Roger and Kay Easson and Roger Lipman with Additions from Stock. Catalogue 46*. San Francisco: John Windle Antiquarian Bookseller, 2009. <WBHC 1383-84>

A catalogue of Roger and Kay Easson's collection, but also see the description of what was donated to the [University of Oklahoma](#).

Eaves, Morris (1944-2024)

Andreatta, David. "[Morris Eaves, English Professor who Breathed New Life into William Blake Scholarship, Remembered](#)." University of Rochester News Center. 27 Feb. 2024. <*Blake* (2025)>

An obituary.

Hothem, Tom, and Wayne C. Ripley. "The Legacies of Morris Eaves." ASECS 2025.

A panel devoted to Eaves.

Paley, Morton D. "[Morris Eaves, 1944-2024](#)." *Blake: An Illustrated Quarterly* 57.4 (spring 2024): 6 pars. <*Blake* (2025)>

A remembrance.

"[Remembering Morris: Recollections and Appreciations of Morris Eaves from Colleagues, Friends, and the Blake Community](#)." [Hell's Printing Press](#). 13 Mar. 2024.

A host of remembrances.

Ripley, Wayne C. "[A List of Morris Eaves's Publications](#)." *Blake: An Illustrated Quarterly* 57.4 (spring 2024). <*Blake* (2025)>

Eaves, Morris (1944-2024), Robert N. Essick, and Joseph Viscomi

Kraus, Kari. "[Once Only Imagined': An Interview with Morris Eaves, Robert N. Essick, and Joseph Viscomi](#)." *Studies in Romanticism* 41.2 (summer 2002): 143-99. <WBHC 2714>

On the twentieth anniversary of *Studies in Romanticism* and the tenth anniversary of the *Blake Archive*, Kraus's interview with the editors of the *Blake Archive* on the future of Blake studies. Also available at [Romantic Circles](#).

Ellis, Edwin John (1841-1916) (See also [William Butler Yeats](#))

Primary

Ellis, Edwin J., intro. [Facsimile of the Original Outlines before Colouring of The Songs of Innocence and of Experience](#). London: Bernard Quaritch, 1893. <BB #173>

A monochrome facsimile of *Songs* copy U. Ellis's introduction, pp. vxxi.

Ellis, Edwin J. [Real Blake: A Portrait Biography](#). London, 1907. <BB #1547, WHBC 1983>

Ellis, Edwin John, and William Butler Yeats. *The Works of William Blake, Poetic, Symbolic, and Critical*. 3 vols. London: Bernard Quaritch, 1893. <BB #369, WHBC 611-13> ([Vol. 1](#). [Vol. 2](#). [Vol. 3](#).)

An important edition in terms of Blake's reception and for detailing Yeats's understanding of Blake, but greatly lacking in terms of editorial and biographical accuracy.

Secondary

Antonielli, Arianna. "[Biografie rivisitate. Il caso Yeats-Ellis](#)." *Lea - Lingue e letterature d'Oriente e d'Occidente* 12 (2023): 229-56. In Italian (abstract in Italian and English). <Blake (2024)>

Antonielli discusses how Yeats and Ellis' stance towards Blake diverged after their joint editorial venture in *The Works of William Blake Poetic, Symbolic, and Critical* (1893). The ensuing works produced by them individually "trace the contours of each editor's unique approach to William Blake's works, revealing a fascinating tension between mysticism and scholarship" (abstract).

Fletcher, Ian. "The Ellis-Yeats-Blake manuscript Cluster." [To Geoffrey Keynes: Articles Contributed to The Book Collector to Commemorate His Eighty-Fifth Birthday](#). London: The Book Collector, 1972. 90-112. <BB #1618>

An informative essay on the manuscript and letters tied to the Ellis and Yeats edition of Blake that details the "Brotherhood" of John Butler Yeats; the interest in Blake shown by its members (especially John Todhunter); a biographical sketch of Ellis; and a description of the manuscripts and letters.

Gleckner, Robert F. "Joyce's Blake: Paths of Influence." [William Blake and the Moderns](#). Ed. Robert J. Bertholf and Annette S. Levitt. Albany: State University of New York Press, 1982. 135-63. <BBS 370, WBHC 1625-26>

An informative starting point for Joyce's knowledge of and use of Blake and the subsequent critical discussions on their relationship. Many references to Edwin John Ellis's *The Real Blake* (1906).

Erdman, David V. (1911-2011)
"[David Erdman Papers \(Erdman 1\), 1930-1990](#)."

The library catalogue overview of the Erdman papers at the Rare Book and Manuscript Library of the University of Illinois at Urbana-Champaign.

Clark, Steven and David Worrall. "Introduction." [Historicizing Blake](#). Basingstoke: Macmillan Press, and New York: St. Martins' Press, 1994. <WBHC 1869-71>

An account of historicist criticism, highlighting Erdman.

Eaves, Morris, ed. [Studies in Romanticism 21.3](#) (fall 1982). Special Issue: "Romantic Texts, Romantic Times: Homage to David V. Erdman." <BBS 649-50>

Includes Eaves's interview with David and Virginia Erdman, and Erdman's reflections on early 1980s Blake criticism and its future paths.

Merriman, Emily Taylor. "[Raging with the Truth: Condemnation and Concealment in the Poetry of Blake and \[Geoffrey\] Hill](#)." [Journal of Religious Ethics 37.1](#) (2009): 83-103. <WBHC 2218-19>

Considers Geoffrey Hill's poem, "On Reading Blake: Prophet Against Empire" and the poet's inability to stop war: "as Erdman's book and Hill's poem observe, poet-prophets

run the risk of personal confusion, public rejection, and in some cases even punishment” (86). Many references to Hill and Erdman.

Reiman, Donald H. “Romantic Bards and Historical Editors.” *Romantic Texts and Contexts*. Columbia: University of Missouri Press, 1987. 109-29.⁶⁹³

In an essay considering how the Romantics should be edited, highlights David V. Erdman’s career, sketching his move from historical criticism to editing.

Sandler, Florence. “[Profile of a Contemporary: David V. Erdman](#).” *The Wordsworth Circle* 7.3 (1976): 212-16.

A sketch of Erdman’s work, with some biographical references.

Yu, Eric K.W. “Blake as Prophet Against Empire: Erdman’s Interpretive Legacy Reexamined.” *The International Blake Conference “Blake in the Orient”: Programme*. Blake Conference Committee: Kyoto, 2003. <WBHC 1991>

Essick, Robert N.

Essick, Robert N. “Collecting Blake.” [Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.](#) Ed. Karen Mulhallen. Toronto: University of Toronto Press, 2010. 19-34. <WBHC 2436-40>

Highlights important collectors of Blake, with personal anecdotes on his own experience as a collector.

Jones, Sarah. “[Our Sales Review Editor](#).” [Hell’s Printing Press](#). 17 Mar. 2024. <*Blake* (2025)>

Announces that Mark Crosby will be taking over “Blake in the Marketplace,” and provides a history and an appreciation of Robert N. Essick’s work since the 1970s.

Robert N. Essick. “William Blake and His Circle and Followers: A Catalogue of the Collection of Robert N. Essick Compiled by the Collector.” ([Altadena, 2008]) 869 pp., typescript.

Frye, Northrop (1912-1991)

Bibliographies

Denham, Robert D. [Northrop Frye: An Annotated Bibliography of Primary and Secondary Sources](#). Toronto, Buffalo, and London: University of Toronto Press, 1987.

Lists all of Frye’s writings on Blake, including different editions and translations of *Fearful Symmetry*; excerpts reviews of *Fearful Symmetry*, pp. 312-17; and details books and essays (including Blake criticism) that engage with Frye.

Denham, Robert D. [Northrop Frye: An Enumerative Bibliography](#). Metuchen, NJ: Scarecrow Press, 1974.

Denham’s first bibliography of Frye.

Denham, Robert D. *The Reception of Northrop Frye*. Toronto: University of Toronto Press, 2021.

A substantial bibliography.

⁶⁹³ Not recorded in BBS.

Studies

Ackland, Michael. “[Blake’s System and the Critics](#).” *AUMLA: Journal of the Australasian Universities Language and Literature Association* 54 (1980): 149-70. <BBS 330>

An important attack on Northrop Frye’s approach to Blake, which Ackland maintains creates an obscure and overly complex system and neglects individual poems.

Adams, Hazard. “Blake and the Postmodern.” [William Blake: Essays for S. Foster Damon](#). Ed. Alvin Rosenfeld. Providence: Brown University Press, 1969. 3-17. <BB #2565, BBS 626-27, WBHC 2608-09>

Beginning with a discussion of Denis Saurat’s *Blake and Modern Thought* (1929), considers Blake and postmodern theory (by which Adams means Northrop Frye).

Adamson, Joseph. [Northrop Frye: A Visionary Life](#). Toronto: ECW Press, 1993. <WBHC 1477>

A short biography of Frye that includes a section on *Fearful Symmetry* (pp. 40-45).

Balfour, Ian. “The Myths of Poetry: Beginnings and Blake.” [Northrop Frye](#). Boston: Twayne, 1988. 1-17. <BBS 359>

An account of *Fearful Symmetry*’s publication and an explication of its argument, with an eye on Frye’s intellectual development.

Bentley, G.E., Jr. “Blake on Frye and Frye on Blake.” [The Legacy of Northrop Frye](#). Ed. Alvin A. Lee and Robert D. Denham. Toronto, Buffalo, London: University of Toronto Press, 1994. 177-89. <WBHC 1600>

“The work is divided into ‘Blake’s Influence on Frye: “Read Blake or Go To Hell”’ (177-81), ‘Frye’s Influence on Blake Studies: The Age of Frye, 1947-1992’ (181-83), and a checklist of ‘Frye’s Writings on Blake’ 1947-1991 (183-85)” (WBHC 1600).

Bewell, Alan, Neil Ten Kortenaar, and Germaine Warkentin, ed. [Education the Imagination: Northrop Frye Past, Present, and Future](#). Montreal, Kingston, London, and Chicago: McGill-Queen’s University Press, 2015.

A collection of essays on Frye and his legacies. Many references to Blake and *Fearful Symmetry*.

Denham, Robert D “An Anatomy of Frye’s Influence.” *American Review of Canadian Studies* 14 (1984): 1-19.

On Frye’s probable staying power in theory debates of the 1980s and beyond. The Appendix includes a bibliography of “Frye’s Books, Monographs, and Collections of Essays” (including, of course, *Fearful Symmetry*).

Denham, Robert D “Frye’s Theory of Symbols.” *Canadian Literature* 66 (1975): 63-79.

Stresses Blake’s influence on Frye’s notion of the anagogic.

Denham, Robert D. [Northrop Frye and Critical Method](#). University Park and London: Pennsylvania State University Press, 1978.

A study of Frye's literary theory with references to Blake and *Fearful Symmetry* throughout.

Denham, Robert D. "[Northrop Frye, 1912-1991](#)." *Blake: An Illustrated Quarterly* 24.4 (spring 1991): 158-59. <BBS 407>

An obituary.

Denham, Robert D., ed. [A World in a Grain of Sand: Twenty-two Interviews with Northrop Frye](#). New York: 1991. <BBS 480>

The primary focus on Blake is found in Frye's interview with Melvyn Hill, "The Personal Cosmos of William Blake" pp. 109-18, but Blake is referenced throughout.

Esterhammer, Angela. "[The Constitution of Blake's Innocence and Experience](#)." *English Studies in Canada* 19.2⁶⁹⁴ (1993): 151-60. <WBHC 2005-06>

"I propose to use Frye's [1957] essay [["Blake's Introduction to Experience"](#)] and the critical debate in which it participates as the focus for some suggestions about Frye's place in contemporary criticism" (151).

This [issue](#) of *English Studies in Canada* is dedicated to the work of Northrop Frye.

Fischer, Michael. "[The Legacy of English Romanticism: Northrop Frye and William Blake](#)." *Blake: An Illustrated Quarterly* 11.4 (spring 1978): 276-83. <BBS 384>

A review of Frye's *Sacred Scripture: A Study of the Structure of Romance* (1976) and *Spiritus Mundi: Essays on Literature, Myth, and Society* (1976), which considers Blake's influence on Frye. The many works by Frye discussed in the essay are listed chronologically.

Graham, Brian Russell. "Beauty and Truth I: Frye's Theory of Blake's Poetry." [The Necessary Unity of Opposites: The Dialectical Thinking of Northrop Frye](#). Toronto and Buffalo: University of Toronto Press, 2011. 23-42. <WBHC 2100>

On Frye's reading of Blake and its impact on Frye's thought. (Graham echoes Frye's interpretations of Blake without concern for their fate in more recent Blake criticism, e.g., the Orc Cycle.)

Halmi, Nicholas. "New Impressions X: Northrop Frye's *Fearful Symmetry*." *Essays in Criticism* 55.2 (2005): 159-72. <WBHC 2121>

A good overview of *Fearful Symmetry* and its importance to Blake criticism and Frye's own thought.

Hamilton, A.C. [Northrop Frye: Anatomy of his Criticism](#). Toronto, Buffalo, London: University of Toronto Press, 1990.

⁶⁹⁴ Issue number is erroneously given as "X" in *WBHC* and *Blake* (1995).

An explication of Frye's thought, with scattered references to Blake and *Fearful Symmetry*.

Hart, Jonathan Locke. “[The Mystical-Visionary Criticism of Northrop Frye](#).” *Christianity and Literature* 41 (1992): 277-98. <WBHC 2131>

“To separate Blake and Frye is, then, not an easy task” (280).

Hart, Jonathan. “Reconstructing Blake.” [Northrop Frye: The Theoretical Imagination](#). London and New York: Routledge, 1994. 25-55. <WBHC 2131-32>

Examines *Fearful Symmetry* “because it culminates at least twelve years of on-and-off work on Blake” and “is a major statement of Frye’s theory of literature and criticism that leads to *Anatomy*” (25).

Hartman, Geoffrey. “The Sacred Jungle 3: Frye, Burke, and Some Conclusions.” [Criticism in the Wilderness: The Study of Literature Today](#). New Haven: Yale University Press, 1980. 86-114.

Challenges Frye’s interpretation of Blake and of literature in general.

Jiménez Heffernan, Julián. “Butterfly on Rock: Blake, Frye, Layton and the Canadian Imagination.” *Canadística canaria (1991–2000): ensayos literarios anglocanadienses*. Ed. Juan Ignacio Oliva Cruz et al. La Laguna: Universidad de La Laguna, 2002. 103-20. In English. <Blake (2020)>

Kenyeres, Janos. [Revolving Around the Bible: A Study of Northrop Frye](#). Budapest: Anonymus Kiadó, 2003. <WBHC 2249>

Part one, “Expanding Blake,” focuses on Blake’s influence on Frye.

Kirwan, Michael. “*Fearful Symmetry*, Seventy Years On: Northrop Frye on William Blake.” [Prophetic Witness and the Reimagining of the World: Poetry, Theology and Philosophy in Dialogue](#). Ed. Mark S. Burrows, Hilary Davies, and Josephine von Zitzewitz. New York: Routledge, 2020. 13 pp. <Blake (2022)>

On Frye, Blake, and James Joyce.

Koch, William N. “[Fearful Symmetry: What Northrop Frye’s Scholarship Has Taught Me So Far](#).” *English Studies in Canada* 37.2 (2011): 33-40. <WBHC 2261>

An undergraduate perspective on reading *Fearful Symmetry*.

Krieger, Murray. “The Mirror as Window in Recent Literary Theory: Contextualism and Its Alternatives.” [A Window to Criticism: Shakespeare’s Sonnets and Recent Poetics](#). Princeton, NJ: Princeton University Press, 1964. 28-70.

Suggests that Blake throws off Frye’s literary theories: Frye’s “central allegiance to Blake colors his grand view of the ‘theories’ and makes it partial only, since it bypasses, or rather precludes, the critical judgment of each single context as unique” (46).

Mitchell, W.J.T. “[Dangerous Blake](#).” *Studies in Romanticism* 21.3 (fall 1982): 410-16. <BBS 649-50>

Against Northrop Frye's mainstreaming of Blake, argues that "[e]verything suggests to me that we are about to rediscover the dangerous Blake, the angry, flawed, Blake, the crank who knew and repeated just about every bit of nonsense ever thought in the eighteenth century" (410-11).

Ryan, Mark. "Fearful Symmetries: William Blake, Northrop Frye, and Archetypal Criticism." *English Studies in Canada* 37.2 (Jun. 2011): 173-83. <WBHC 2623>

"In this article, it is my intention to partially explore the archetypal tradition of criticism, to which Frye is a prominent contributor, and to highlight the ways in which Frye's analysis of archetypal symbolism in Blake created a new direction in literary criticism" (173).

Spears, Monroe K. "The Newer Criticism." *Dionysus and the City: Modernism in Twentieth-Century Poetry*. New York: Oxford University Press, 1970. 197-228.

Challenges Frye's view of literature and criticism, with Frye being called, at several points, "Blake-Frye" (219).

Spector, Sheila A. "[Frye's Mistreatment of the Archetype](#)." *Blake: An Illustrated Quarterly* 50.2 (fall 2016): 34 pars. <Blake (2017)>

Argues that Blake was, at times, distorted by Northrop Frye who dismissed the esoteric tradition and mischaracterized the notion of the archetype.

Teskey, Gordon. "Prophecy Meets History: Frye's Blake and Frye's Milton." *Educating the Imagination: Northrop Frye Past, Present, and Future*. Ed. Alan Bewell, Neil ten Kortenaar, and Germaine Warkentin. Montreal: McGill-Queen's University Press, 2015. 48-64. <WBHC 2758-59>

Argues that Frye's engagement with history turns on his shift from Blake to Milton.

Toki, Koji. "(honyaku) James Joyce, 'William Blake' [(Translation) James Joyce, 'William Blake']." [*Toki, Koji. Sho-o to Sogo: Toki Koji chosaku-shu + symposium \[Correspondence and Synthesis: Koji Toki Collection of Essays + Symposium\]*](#). Ed. Tomonao Yoshida. Tokyo: Takanashi Shobo, 2020. 701-10.⁶⁹⁵ In Japanese. <Blake (2021)>

Woodman, Ross. "Frye's Blake: The Site of Opposition." *Sanity, Madness, Transformation: The Psyche in Romanticism*. Ed. and afterword, Joel Faflak. Toronto: University of Toronto Press, 2005. 47-85.

On Woodman's own experience with Frye as a graduate student and the role of Jung and Derrida in Woodman moving beyond Frye's conception of Blake: "Coming to grips with Blake's dreamwork as the figuration of desire rather than the logocentric rationalization of it became the issue that informed my reading of Frye's Blake" (85).

⁶⁹⁵ Originally published in *Sekai Hihyo Taikei 3: Shiron no Tenkai* [World Literary Criticism Series 3: *The Development of Theories of Poetry*], ed. Kazushi Shinoda et al. (Tokyo: Chikuma Shobo, 1975), <BSJ p. 50>. Translated from *The Critical Writings of James Joyce*, ed. Ellsworth Mason and Richard Ellmann (London: Faber & Faber, 1964).

Ziolkowski, Eric. “[Great Code or Great Codex? Northrop Frye, William Blake, and Construals of the Bible](#).” *Journal of the Bible and Its Reception* 1.1 (Jun. 2014): 3-18. <WBHC 2927>

“My contention is that Blake’s engraving of the *Laocoön*, in which the “Great Code” aphorism appears, is itself a code of sorts, but not in Frye’s sense of a key to be used to unlock the meanings of works of art and literature – or to unlock anything else, for that matter. Nothing in the *Laocoön*, or in any of Blake’s other works, suggests that this was what Blake meant by ‘code’” (abstract).

Gilchrist, Alexander (1828-1861), and Anne (born Burrows) (1828-1885)-and Work on the Production of *The Life of William Blake*

Primary

Disraeli, Benjamin. “Letter to Mrs Gilchrist. 5 Nov. 1862.” *Lion Heart Autograph Auction Catalogue*. 15 May 2015. <WBHC 1953-54>

Lot 29 offered, transcribed, and reproduced. See Bentley’s transcription in *WBHC* pp. 1953-54.⁶⁹⁶

Gilchrist, Anne. [Anne Gilchrist: Her Life and Writings](#). Ed. Herbert Harlakenden Gilchrist. Preface by William Michael Rossetti. London: T. Fisher Unwin, 1887. <BB #1681, WBHC 2072>

In addition to the many references to Blake and the biography, Walt Whitman, the Rossettis, Tennyson, and other Victorian writers figure large.

Gilchrist, Anne. [Mary Lamb](#). Boston: Robert Brothers, 1883.

A biography.

[Gilchrist, Anne.] “[A Woman’s Estimate of Walt Whitman](#).” *The Radical* (May 1870). [The Walt Whitman Archive](#). Gen. ed. Matt Cohen, Ed Folsom, and Kenneth M. Price.

Harned, Thomas B., ed. [The Letters of Anne Gilchrist and Walt Whitman](#). New York: Doubleday, Page and Company, 1918.

Contains references to Blake by both.

Lister, Raymond. “[A Letter from Benjamin Disraeli to Anne Gilchrist](#).” *Blake: An Illustrated Quarterly* 14.2 (fall 1980): 99. <BBS 390>

On a 5 Nov. 1862 letter.

Minnick, Thomas L. “[A New Rossetti Letter](#).” *Blake: An Illustrated Quarterly* 5.3 (winter 1971-72): 181-82. <BB #1217.84>

Presents an unpublished letter from Dante Gariel Rossetti to a Mr. Ireland (the note discusses the discrepancies in the first name) dated c. Apr. to 24 Oct. 1862, which mentions writing to Anne Gilchrist.

⁶⁹⁶ See *BR* 328n for further analysis.

Rossetti, William Michael. [Letters of William Michael Rossetti Concerning Whitman, Blake, and Shelley to Anne Gilchrist and Her Son Herbert Gilchrist](#). Ed. Clarence Gohdes and Paull Franklin Baum. 1934. New York: AMS Press, 1968. <BB #254, WBHC 2610>

Useful primary source for early information about Blake's Victorian circulation and the development of the Gilchrist biography.

Rossetti, William Michael. [Rossetti Papers 1862 to 1870](#). New York: Scribner and Sons, 1903. <BB #2577>

References to Blake, Linnell, Tatham, Anne and Alexander Gilchrist, Swinburne, and Rossetti's siblings.

[The Walt Whitman Archive](#). Ed. Matt Cohen, Ed Folsom, and Kenneth M. Price.

Contains Whitman's correspondence with Anne Gilchrist, H.H. Gilchrist, and William Michael Rossetti.

Sale and Exhibition Catalogues with Works by Blake from Their Collection
[Examples of the English Pre-Raphaelite School of Painters, Including Rossetti, Burne-Jones, Maddox-Brown, and Others, Together with a Collection of the Works of William Blake](#). 1892. <BB #588>

The catalogue for the exhibition held at the Academy of Fine Arts, Philadelphia 8 Dec. 1892. "Entries 115-205 are by Blake, mostly from the collection of H.H. Gilchrist" (BB #588).

Sotheby, Wilkinson, and Hodge. *Catalogue of Drawings by William Blake the Property of Captain Butts, Grandson of Thomas Butts, Muster Master General, the Friend and Patron of Blake . . . [and of a descendant of Alexander Gilchrist]*.⁶⁹⁷ London, 1903. 24 June 1903. <BB #598>

Studies

[Blake and the Gilchrists](#)

Alcaro, Marion Walker. *Walt Whitman's Mrs. G: A Biography of Anne Gilchrist*. Rutherford: Fairleigh Dickinson University and London: Associated University Presses, 1991.

Gives an account of *The Life of Blake*.

Atkinson, Juliette. "The Life of William Blake: Pictor Ignotus (1863)." *Victorian Biography Reconsidered: A Study of Nineteenth-Century 'Hidden' Lives*. Oxford: Oxford University Press, 2010. 194-205. <WBHC 1568-69>

Puts Gilchrist's biography in a wider context of Victorian interest in neglected Romantic figures.

Bentley, G.E., Jr. "[Blake Copperplates in the Thomas Ross Archive](#)." *Blake: An Illustrated Quarterly* 43.3 (winter 2009-10): 107-08. <WBHC 1723>

⁶⁹⁷ Brackets in the original title.

Demonstrates that the Blake plates held by “[t]he print-making and -selling firm of Thomas Ross Limited in Binfield, Berkshire” (107) are copies rather than originals, and that many of them were likely made for the two editions of [Gilchrist's Life](#).

Bentley, G.E., Jr. “William Blake, Samuel Palmer, and George Richmond.” *Blake Studies* 2.2 (spring 1970): 43-50. <BB #1218.30>

Records George Richmond’s annotations to his edition of Gilchrist, including his sketch of 3 Fountain Court. There are also other references to Blake by Palmer and others—now all in [BR](#).

Butlin, Martin. “[William Rossetti's Annotations to Gilchrist's Life of William Blake](#).” *Blake: An Illustrated Quarterly* 2.3 (Dec. 1968): 39-40. <BB #1217.25>

An initial description of Rossetti’s annotations to the 1863 edition and which suggestions and corrections were incorporated in the 1880 edition. See Wittreich’s “[Further Observations on William Rossetti's Annotations to Gilchrist's Life of Blake](#)” for additional information.

Carey, Frances A. “[James Smetham \(1821-1889\) and Gilchrist's Life of Blake](#).” *Blake: An Illustrated Quarterly* 8.1-2 (summer and fall 1974): 17-25. <BB #1217.144>

Documents Smetham’s sketches in his copy of Gilchrist’s *Life* (1863).

Cherry, Charles L. “[William Blake and Mrs. Grundy: Suppression of Visions of the Daughters of Albion](#).” *Blake: An Illustrated Quarterly* 4.1 (Aug. 1970): 6-10. <BB #1217.58>

Details Victorian views of *Visions* and its depictions of sexuality that kept it from being published in print until the Yeats and Ellis edition of 1893. Focuses much on Swinburne’s anger at Macmillan (the publisher of Gilchrist’s *Life*), and Anne Gilchrist’s efforts to mediate between Swinburne and the Rossettis, on the one hand, and Macmillan, on the other.

Davies, Keri. “[O Nancy's hair is yellow as gowd': Blake, Border ballads, and the Reinvention of Relief Etching](#).”⁶⁹⁸ *Index Rerum*. 26 Mar. 2024. <*Blake* (2025)>

An essay with two parts. The first focuses on Blake’s ideas of music and identifies the probable source of the “Border Melody” sang by Mrs. Linnell, which according to Alexander Gilchrist, affected Blake emotionally. The second considers Scottish members of Blake’s late circle, particularly William Home⁶⁹⁹ Lizars and Thomas Sivright, and makes the claim that both Lizars’ and Charles Pye’s relief inventions were modelled on the men’s knowledge of Blake’s method of illuminated printing.

do Canto, Daniela Schwarcke, and Anselmo Peres Alós. “[Life of William Blake, Pictor Ignotus: o casal Gilchrist e a biografia de um pintor desconhecido](#).” *Sociopoética* 1.21 (2019): 103-13. In Portuguese (abstract in Portuguese, English, and Spanish). <*Blake* (2020)>

⁶⁹⁸ “A version of this paper was read at ‘Romanticism’s Debatable Lands’: the British Association for Romantic Studies Biennial Conference, 28-31 July 2005, Newcastle upon Tyne” (Davies’s Acknowledgment).

⁶⁹⁹ As Davies points out, “Home” was Lizars’ middle name and not “Hone” as Bentley has it in *Blake Records* (2004).

do Canto, Daniela Schwarcke, Anselmo Peres Alós, and Juliana Prestes de Oliveira. “[Os irmãos Rossetti e suas colaborações na biografia de William Blake, de Gilchrist](#).” *Sociopoética* 22.2 (2020): 64-79. In Portuguese (abstract and keywords in Portuguese, English, and Spanish). <*Blake* (2022)>

Traces the contributions of Dante Gabriel Rossetti and William Michael Rossetti to Alexander Gilchrist’s *Life of William Blake*, “*Pictor Ignotus*.”

Dent, Shirley. “The right stuff in the right hands’: Anne Gilchrist and *The Life of William Blake*.” [Women Reading Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2006. 35-43. <WBHC 1800-01>

An appreciation and analysis of Anne Gilchrist’s role in editing and publishing her husband’s manuscript.

Dorfman, Deborah. “[Blake in 1863 and 1880: The Gilchrist Life](#).” *Bulletin of the New York Public Library* 71 (1967): 216-38. <BB #1508>

An important account of the production of the 1863 edition and the revisions in the 1880 edition.

Dorfman, Deborah. [Blake in the Nineteenth Century: His Reputation as a Poet from Gilchrist to Yeats](#). Yale Studies in English 170. New Haven: Yale University Press, 1969. <BB #1509, BBS 455, WBHC 1957-58>

A foundational study of Blake’s nineteenth-century literary reception in Britain from his lifetime to the Yeats-Ellis edition, including the production and reception of Gilchrist’s *Life of William Blake*, the Rossettis, and Charles Algernon Swinburne.

Essick, Robert N. “The Virgil Wood Engravings in Alexander Gilchrist’s *Life of William Blake*.” *Book Collector* 40 (1991): 579-81. <BBS 465>

“[B]oth documentary and visual evidence leads to the conclusion that the Virgil prints in Gilchrist’s *Life of Blake* were not printed from the original blocks” (BBS 581).

Greenberg, Mark L. “[The Canterbury Pilgrims by Stothard and Blake: An Account with Reproductions in ‘The Architect’](#).” *Notes and Queries* 23 (1976): 401-02. <BBS 494>

About an article in the journal, *The Architect* (23 Nov. 1878), regarding Stothard and Blake, which drew on *Gilchrist’s Life*.

Hoover, Suzanne R. “[The Public Reception of Gilchrist’s Life of Blake](#).” *Blake: An Illustrated Quarterly* 8.1-2 (summer and fall 1974): 26-31 <BB #1217.145>

Documents several reviews, with an eye towards Blake’s reception.

Linton, W.J. [Threescore and Ten Years 1820 to 1890](#). London: Lawrence and Bullen, 1894. <BBS 552>

Offers an anecdote about visiting John Linnell with Alexander Gilchrist when working on the illustrations for the *Life of Blake* (pp.181-82).

Lister, Raymond. "The Followers of William Blake." *With My Own Wings: The Memoirs of Raymond Lister*. Cambridge, England: The Oleander Press, 1994. 145-52. <WBHC 2336>

"An autobiographical account of his work particularly on Calvert, Palmer, and Richmond" (WBHC 2336).

Lister, Raymond. "[A Letter from Benjamin Disraeli to Anne Gilchrist](#)." *Blake: An Illustrated Quarterly* 14.2 (fall 1980): 99. <BBS 390>

On a 5 Nov. 1862 letter.

Locker, Frederick. "[The Illustrations in Mrs. Godwin's 'Elements of Morality'](#)."⁷⁰⁰ *Notes and Queries* 61 (old series) (1880): 493-94. <BBS 553>

"The plates in Salzmann's *Elements of Morality*, tr. Mary Wollstonecraft, are not by Blake, as Gilchrist implies, but by Daniel Nicholaus Chodwiecki [1726-1801]" (BBS 553).

McKenzie, D.F. "[William Allingham's Notebook of Poems by Blake](#)." *Turnbull Library Record* 1.3 (1968): 9-11. <BB #2203>

Notes the poems from *Poetical Sketches* and *Songs* recorded by Allingham (a Victorian poet) and his knowledge of Blake from Alexander Gilchrist and the Rossettis.

Paley, Morton D. "[John Camden Hotten, A.C. Swinburne, and the Blake Facsimiles of 1868](#)." *Bulletin of the New York Public Library* 79 (1976): 259-96. <BBS 598>

A detailed examination of the facsimiles produced by Henry John Bellars (d. 1868 or 1869) for the publisher John Camden Hotten (1832-73), with references to Hotten's relationship to Swinburne, the place of the facsimiles in the marketplace (with references to collectors, W. Graham Robertson, Kerrison Preston, Rosenbach, and Charles Eliot Norton), the Gilchrists, the Rossettis, and other Victorian facsimile projects. Paley corrects the record that Hotten's facsimiles were not produced to deceive.

Peres Alós, Anselmo, and Daniela Schwarcke do Canto. "[Alexander Gilchrist e a criação do personagem Blake](#) (Alexander Gilchrist and the Invention of the Character Blake)." *Fênix—Revista de História e Estudos Culturais* 15.2 (2018): 48 pars. In Portuguese (abstract in Portuguese and English). <Blake (2020)>

Compares passages in Gilchrist to the accounts in Malkin, Robinson, Tatham, J.T. Smith, and Cunningham.

Read, Dennis M. "[A New Blake Engraving: Gilchrist and the Cromeck Connection](#)." *Blake: An Illustrated Quarterly* 14 (1980): 60-64. <BBS 390>

Presents a proof of the engraving Blake did himself of his design for the Malkin frontispiece. Alluded to by Gilchrist, the proof was owned by Cromeck and later his son who gave it to the British Museum, and Read details how Anne found out about it from William Edward Frost (1810-77).

⁷⁰⁰ Locker's article commences in the right bottom corner of the pdf preview.

Tener, Robert H. “[The Authorship of the Spectator review of Gilchrist \[1863\]](#).” *Blake: An Illustrated Quarterly* 13.1 (summer 1979): 33-35. <BBS 388>

Argues that Richard Holt Hutton authored the 21 Nov. 1863 review of Gilchrist’s *Life*.

Todd, Ruthven. “Correspondence (1970-73) with David Bindman, especially about William Blake and Alexander Gilchrist. Most of Todd’s letters are from Spain. British Library Department of Manuscripts: Add MS: 34783, presented by Bindman 10 August 1998” (*WBHC* 2771).

Todd, Ruthven. “Gilchrist Redivivus.” *Blake Studies* 1.1 (autumn 1968): 95-97. <BB #1218.5>

On a proposed new edition of Gilchrist’s *Life*, with some history of the 1942 and 1945 editions by Todd, including his lunch with T.S. Eliot regarding the project. (The proposed edition was never published.)

Trodd, Colin. “[Ford Maddox Brown and the William Blake Brotherhood](#).” *Visual Culture in Britain* 15.3 (2014): 277-98. <WBHC 2781>

On Blake’s, and particularly Gilchrist’s Blake’s, influence on Brown.

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. <*Blake* (2017, 2018)>

“This essay [...] concentrates on the interpretative schema that allowed commentators to put forward the view that the future belonged to the artist-as-manufacturer; that authentic manufacture was one of the key elements in the aesthetic ideal of society; and that Blake’s art accelerated progress toward this truth” (81). Highlights Ruskin, Gilchrist, and the Rossetti circle.

Visconti, Joseph. “Blake after Blake: A Nation Discovers Genius.” [Blake, Nation, and Empire](#). Ed. Steve Clark and David Worrall. New York: Palgrave Macmillan, 2006. 214-50. <WBHC 1866-69>

An important description of the production of Gilchrist’s *Life* that considers how Blake’s reception before 1863 shaped the book and how the illustrations for the book were produced by W.J. Linton.

Wada, Ayako. “Blake’s Oriental Heterodoxy: Yanagi’s Perception of Blake.” [The Reception of Blake in the Orient](#). Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 161-71. <WBHC 1857-62>

Traces Blake’s influence on Muneyoshi Yanagi (1889-1961), with a discussion of the influence of Swinburne and Gilchrist on Yanagi.

Whitehead, Angus. “*But, Kitty, I better love thee*: George Richmond’s Annotations to ‘song [I love the jocund dance]’ in Volume II of Gilchrist’s *Life of William Blake* (1863).” [Blake Journal](#) 9 (2005): 87-97. <WBHC 1756>

Makes the case that Richmond’s reference to Catherine in the annotations indicates the “Song” was written after 1777.

Wittreich, Joseph Anthony, Jr. “[Further Observations on William Rossetti's Annotations to Gilchrist's *Life of Blake*](#).” *Blake: An Illustrated Quarterly* 3.3 (Dec. 1969): 48-50. <BB #1217.45>

Building on Butlin’s “William Rossetti’s Annotations to Gilchrist’s *Life of William Blake*,” “offers further thoughts on dating and transcribes marginalia with “a critical orientation” (48).

The Gilchrists without Blake

Cavitch, Max. “[Audience Terminable and Interminable: Anne Gilchrist, Walt, and the Achievement of Disinhibited Reading](#).” *Victorian Poetry* 43.2 (2005): 249-61.

“In Gilchrist, Whitman had precisely not found his “match.” Instead, he found a reader willing and able to take seriously his ambivalent offers to rescind the fictionality of address” (249-50).

Hellman, Jesse M. “[Grace Gilchrist's Childish Jealousy and Bernard Shaw's Idiotic Thoughtlessness](#).” *SHAW: Journal of Bernard Shaw Studies* 37.2 (2017): 227-44. <Blake (2018)>

Examines Shaw’s relationship with Grace Gilchrist, the daughter of Blake’s Victorian biographers, Alexander and Anne Gilchrist.

Gleckner, Robert F. (1925-2001)

McDayter, Ghislaine, Guinn Batten, and Barry Milligan, ed. [Romantic Generations: Essays in Honor of Robert F. Gleckner](#). Lewisburg: Bucknell University Press and London: Associated University Presses, 2001.⁷⁰¹

A festschrift for Robert F. Gleckner. Manning’s preface and Batten’s introduction offer a reflection on his career, and there is a bibliography of his work (pp. 281-94).

Parsons, R.D. “[The Letter Not Answered, The Road Not Taken](#).” *IndyWeek* (5 Jul. 2006).

A reflection on Gleckner and the author’s missed opportunity to meet with him.

Grant, John E. (1925-2020)

Gourlay, Alexander S. “[John E. Grant, 1925–2020](#).” *Blake: An Illustrated Quarterly* 54.3 (winter 2020-21). <Blake (2021)>

A remembrance that includes “A Chronological Checklist of Publications by John E. Grant.”

Gourlay, Alexander S. ed. [Prophetic Character: Essays on William Blake in Honor of John E. Grant](#). West Cornwall, CT: Locust Hill Press, 2002. <WBHC 2095-98>

A strong collection of essays dedicated to John E. Grant, including prefatory material by Gourlay that discusses Grant’s major publications and career.

“[John E Grant / PFC US Army / 1943-1946 WWII](#). Johnsoncountyiowa.gov.

⁷⁰¹ Not recorded as a collection in WBHC.

An obituary highlighting his military service.

Hagstrum, Jean H. (1913-1995)

“[Jean H. Hagstrum \(1913-1995\). Papers](#).” Northwestern University Archives. Evanston, IL. Identifier: 11/3/11/7.

“A Bibliography of Works by Jean H. Hagstrum.” [Articulate Images: The Sister Arts from Hogarth to Tennyson](#). Ed. Richard Wendorf. Minneapolis: University of Minnesota Press, 1983. 245-48.

A festschrift for Jean H. Hagstrum that contains a bibliography of his work and “A Checklist of Modern Scholarship on the Sister Arts.”

Hearn, Patrick Lafcadio [a.k.a., Herun or Koizumi Yakumo] (1850-1904)

Primary

Hearn, Lafcadio. *Koizumi Yakumo Todai Kogi-roku: Nihon Bungaku no Mirai no tameni [Lectures in Tokyo Imperial University by Koizumi Yakumo: For the Future of Japanese Literature]*. Trans. Masayuki Ikeda. Tokyo: Kadokawa Shoten, 2019. 400 pp. In Japanese. <Blake (2020)>

A selection of lectures given by Lafcadio Hearn (Koizumi Yakumo) for the students of Tokyo Imperial University between 1896 and 1903. It includes a lecture entitled “Igirisu saisho no shimpika Blake [Blake: The First English Mystic],” 262-312. This is a much-revised version of the Japanese translation of Hearn’s lectures, which were originally published by the same translator in *Samayoeru tamashii no uta [A Song of a Wandering Soul]* (Tokyo: Chikuma Shobo, 2004).

Secondary

Nakajima, Yoshie. “Hearn to William Blake: Sono 1 [Hearn and William Blake: Part 1]”. *Yakugaku Toshokan (Pharmaceutical Library Bulletin)* 69 (2024): 58-64. <Blake (2025)>

A portrait of Blake and 7 plates by Blake. In Japanese. An introductory essay on Lafcadio Hearn and Blake.

Sakikawa, Nobuo. “Hearn no Blake ron: Tokyo Teikoku Daigaku Eibungaku Kogi wo chushin ni [Hearn’s Argument on Blake: On his Lectures in Tokyo Imperial University]”. *Herun (Lafcadio Hearn)* 61 (2024): 31-41. In Japanese. <Blake (2025)>

It discusses the lectures on Blake by Lafcadio Hearn in Tokyo Imperial University in the context of the religions in China, India and Japan. Hearn was customarily called “Herun”, which is the title of the journal, by Japanese native speakers when he was living in Japan.

Kazin, Alfred (1915-1998)

Kazin, Cathrael. “[Alfred Kazin and Poetry](#).” *Society* 55.6 (Dec. 2018): 529-30. <Blake (2019)>

A reflection on Kazin by his daughter that references Blake.

Whitfield, Stephen J. “Alfred Kazin and the Holocaust.” *Society* 54.5 (Oct. 2017): 470-76. <Blake (2018)>

Considers, in part, Kazin’s use of “London” as part of his engagement with the Holocaust.

Keynes, Geoffrey L. (1887-1982) (See also [William Blake Trust](#) under [Studies of Blake Criticism](#) and [Geoffrey Keynes](#) under [Blake's Collectors](#))

Bentley, G.E., Jr. "Geoffrey Keynes Work on Blake: *Fons et Origo*, and a Checklist of Writings on Blake by Geoffrey Keynes, 1910-72." [William Blake: Essays in Honour of Sir Geoffrey Keynes](#).

Morton D. Paley and Michael Phillips. Oxford: Clarendon Press, 1973. 349-75. <BB #A2350, BBS 598-99, WBHC 2503-05>

Key survey of Keynes's essential contributions to Blake studies. See also "Blake's Reputation and Interpreters" in [Blake Books](#).

Bentley, G.E., Jr. "[Keynes and Blake at Cambridge](#)." *Blake: An Illustrated Quarterly* 19.2 (fall 1985): 69-71. <BBS 398>

On Keynes's Blake collection, which is found at Cambridge University, and includes Keynes's annotations to scholarly work on Blake and his references to other Blake collectors.

Goyder, George, with additional chapters by Rosemary Goyder. "Geoffrey Keynes & William Blake." *Signs of Grace* London: The Cygnet Press, 1993. 84-86. <WBHC 2099>

"Autobiographical account of Sir Geoffrey Keynes, who 'took me in hand and taught me all I know about Blake' (85), and of the Blake Trust" (WBHC 2099).

Keynes, Geoffrey. *The Gates of Memory*. [Oxford: Oxford University Press, 1981](#). [Oxford and New York: Oxford University Press, 1983](#). <BBS 534, WBHC 2251>

Keynes's autobiography. It includes many references to Blake, including the chapters, "Discovering William Blake" and "The William Blake Trust," and it reprints Keynes's "[Religio Bibliographici](#)."

Keynes, Geoffrey. "[Religio Bibliographici](#)." *Library* 8 (1953): 63-76.⁷⁰² <BB #2038>

An account of Keynes's activities as a bibliographer and, especially, of writing [A Bibliography of William Blake](#) (1921).

Kutcher, Gerald. "[Geoffrey Keynes's Two-Fold Vision: Medical Savant-Connoisseur and Literary Bibliographer](#)." *Journal of the History of Medicine and Allied Sciences* 71.4 (Oct. 2016): 377-99. <*Blake* (2018)>

"This article argues that these endeavors did not inhabit separate worlds, but rather his bibliographic methods of collecting and sorting were deeply interwoven with his therapeutic practices and medical ways of knowing. The article also examines the profound influence his engagement with the works of William Blake had on his battle against the reigning medical orthodoxy and on the humanity of his relationship with his patients" (abstract).

Matthews, Susan. "And did those feet?": Blake and the Role of the Artist in Post-War Britain." [Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture](#). Ed. Steve Clark,

⁷⁰² Rpt. in Keynes's *Bibliotheca Bibliographici* (1964), <BB #687>, and [The Gates of Memory](#) (1981), <BBS 534, WBHC 2251>.

Tristanne Connolly, and Jason Whittaker. Hounds Mills, Basingstoke, Hampshire: Palgrave Macmillan, 2012. 149-61. <WBHC 1871-73>

On Joyce Cary's *The Horse's Mouth* (1944), Ronald Neame's film version (1958), and Geoffrey and John Keynes.

McKitterick, David. "The Young Geoffrey Keynes." *Book Collector* 36 (1987): 491-517. <BBS 570>

"His Blake work is dealt with particularly on pp. 500-10" (BBS 570).

Paley, Morton D. [Rev. of Geoffrey Keynes's *The Gates of Memory* \(Oxford: Clarendon Press, 1981\)](#). *Blake: An Illustrated Quarterly* 16.4 (spring 1983): 233-35.⁷⁰³

Ostensibly a review of Keynes's memoir, but really a eulogy describing Keynes's immense contribution to the study of Blake.

Ries, Frank W.D. "[Sir Geoffrey Keynes and the Ballet Job](#)." *Dance Research* 2.1 (spring 1984): 19-34. <WBHC 2586>

"An interview with Keynes—all the words are those of Keynes and his collaborators Gwen Raverat (his sister-in-law) and Vaughan Williams (her cousin)—about the *Job* ballet (BB #2049), with 'the original scenario' (30-33)" (WBHC 2586).

Stallworthy, Jon. "[In Memory of Geoffrey Keynes, Kt. Late of Lammas House 1887-1982](#)." *Blake: An Illustrated Quarterly* 17.2 (fall 1983): 61.⁷⁰⁴

A poem on visiting Keynes.

[To Geoffrey Keynes: Articles Contributed to The Book Collector to Commemorate His Eighty-Fifth Birthday](#). London: The Book Collector, 1972.⁷⁰⁵

Essays for Keynes (including his own) that includes remembrances and accounts of the Blake Trust.

Warner, Janet. "Blake Moments." [Women Reading William Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2007. 247-53. <WBHC 1795-1800>

Reflects on how Blake influenced her life and profession, recounting visits to see Geoffrey and Margaret Keynes: "Well, Geoffrey kissed me!" (252).

Lindberg, Bo Ossian (1937-2021)

Paley, Morton D. "[All his neighbourhood bewail his loss': Bo Ossian Lindberg, 1937-2021](#)." *Blake: An Illustrated Quarterly* 55.2 (fall 2021): 3 pars. <Blake (2022)>

A remembrance of Lindberg, with a select bibliography.

⁷⁰³ Not recorded in BBS.

⁷⁰⁴ Not recorded in BBS.

⁷⁰⁵ Not recorded as a collection in BB.

Sarmaja, Reijo. "Bibliography of Bo Ossian Lindberg." *Songs of Ossian: Festschrift in honour of Professor Bo Ossian Lindberg*. Helsinki: Taidehistorian Seura, 2003.⁷⁰⁶

Lindsay, Jack (1900-1990)

Cranny-Francis, Anne. *Jack Lindsay: Writer, Romantic Revolutionary*. New York: Palgrave, 2023. <Blake (2024)>

Two chapters on Lindsay's work on Blake: "William Blake, Visionary," pp. 35-51, and "William Blake, Prophet," pp. 297-319.

Lister, Raymond (1919-2001)

"The archive of Raymond Lister, painter, collector, Blake scholar, editor of Samuel Palmer's letters, was given to the Fitzwilliam Museum (Cambridge University) which published an online catalogue of it (seen 2013)" (*WBHC* 2336).

Lister, Raymond. *With My Own Wings: The Memoirs of Raymond Lister*. Cambridge, England: The Oleander Press, 1994. <WBHC 2336>

"An autobiographical account of his work particularly on Calvert, Palmer, and Richmond" (*WBHC* 2336). Includes his essay, "The Followers of William Blake," pp. 145-52.

Mills, Adam. *Occasional List: William Blake 1757-1827: Facsimile Editions*. Cottenham, Cambridge: Adam Mills, June 1995.

Twelve minor Blake items, some from the Raymond Lister collection.

Mitchell, W.J.T. (1942-)

Mitchell, W.J.T. "[The Romantic Education of W.J.T. Mitchell](#)." *The Last Formalist; or, W.J.T. Mitchell as Romantic Dinosaur*. Ed. N.C. Wang. College Park: University of Maryland Press, 1997. <WBHC 2422>

An intellectual autobiography written in the 3rd person by Mitchell. The collection also contains a version with "a gloss" by Orrin N.C. Wang.

Morton, A.L. (1903-1987)

Crossley, James. "[A.L. Morton's English Utopia and the Critical Study of Apocalypticism and Millenarianism](#)." *Religions* 14.1 (2023): 14 pp. <Blake (2024)>

"This article seeks to re-establish Morton's place in [the British Marxist] tradition, using his work *The English Utopia* as a starting point for understanding the important critical developments taking place in the 1950s" (abstract). Some references to Morton's work on Blake as well.

Ostriker, Alicia (1937-)

Primary

Ostriker, Alicia. "Re-Deeming Scripture: My William Blake Revisited." *Women Reading William Blake*. Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2007. 189-99. <WBHC 1795-1800>

⁷⁰⁶ Only David Bindman's "Blake and Ossian" is recorded from the collection in *WBHC* (p. 1631).

Continues the story of her relationship to Blake and his impact on her work began in her essay, “[The Road of Excess: My William Blake](#).⁷⁰⁷

Ostriker, Alicia. “The Road of Excess: My William Blake.” [The Romantics and Us: Essays on Literature and Culture](#). Ed. Gene W. Ruoff. New Brunswick, NJ, and London: Rutgers University Press, 1990. 67-88.⁷⁰⁸ <BBS 595, WBHC 2484-85>

Explores the question: “who or what, to a woman poet and critic, is her most significant male precursor?” (67).

Secondary

Burt, Sean. “[Alicia Suskin Ostriker’s Feminist Poetics: Reading Biblical Poetry as Countertheology](#).” *Prooftext* 40.1 (2023): 227-47. <Blake (2024)>

“This article argues that Ostriker’s work as a poet and literary scholar informs her engagement with biblical literature, particularly biblical poetry” (abstract).

Smith, Martha Nell, and Julie R. Enszer, ed. *Everywoman Her Own Theology: On the Poetry of Alicia Suskin Ostriker*. Ann Arbor: University of Michigan Press, 2018. <Blake (2019)>

A collection of essays on Ostriker, with many references to Blake throughout, most directly in: Jenny Factor. “Alicia Ostriker, World-Builder: *The Imaginary Lover, Green Age*, and Other Points of Fusion with William Blake.” 23-39.

Phillips, Michael (1940-)

“23 boxes of scholarly materials, mostly proofs, drafts, and letters about his publications” given to “Victoria University in the University of Toronto” (WBHC 2527).

Crosby, Mark, Troy Patenaude, and Angus Whitehead. “[William Blake and the Age of Revolution: The Interdisciplinary Blake MA Course, Center for Eighteenth Century Studies, University of York, 1998-2004: An Appreciation, Checklist of Dissertations and Publications](#).⁷⁰⁹” *Blake: An Illustrated Quarterly* 40.2 (fall 2006): 72-73. <WBHC 1709>

A description of the Master’s course at the University of York on Blake taught by Michael Phillips from 1998 to 2004 and of the scholars of and work on Blake it helped to produce.

Tavares, Enéias Farias. “[William Blake, Poet, Painter, and Artist-Printmaker: An Interview with Michael Phillips](#).” *fragmentum* 34 [Brazil] (2012): 11-28. <WBHC 2026>

An interview with biographical information and a description of his work: “I have not, for example, been interested in bringing a method of interpretation to Blake’s work from outside, for example, an archetypal, psychoanalytical, feminist, or deconstructive approach. In contrast, my approach has been empirical, in attempting to reconstruct the immediate circumstances of Blake’s life and work from historical evidence, and in particular how and why his works were made and reproduced” (11).

⁷⁰⁷ *The Romantics and Us*, ed. Gene W. Ruoff (1990), 67-88, <BBS 595>.

⁷⁰⁸ Rpt. in [Where We Stand: Women Poets on Literary Tradition](#), ed. Sharon Bryan (New York and London: Norton, 1993), 150-59.

Raine, Kathleen (1908-2003)

[Guide to the Kathleen Raine Papers at the University of California, Irvine Libraries.](#)

Lindop, Grevel. "A Golden String: Kathleen Raine, Blake, and Tradition." *Temenos Academy Review* 7 (2004): 129-44. <WBHC 2332>

Rudman, Mark. "[Kathleen Raine's Originality.](#)" *New England Review* 23.2 (2002): 123-25.

"Her poems deserve renewed attention" (125).

Percival, Milton O. (1883-1975)

[Paley, Morton D.] "[Milton O. Percival, 1883-1975.](#)" *Blake: An Illustrated Quarterly* 9.4 (spring 1976): 93.

A remembrance.

Rossetti, Dante Gabrielle (1828-1882), Christina (1830-1894), and William Michael (1829-1919) (See also [Dante Gabrielle Rossetti](#), [Christina Rossetti](#), [William Michael Rossetti](#), and the [Gilchrists](#))

Dorfman, Deborah. "The Mid-Century Revival—Texts and Criticism." *Blake in the Nineteenth Century*. Yale University Press, 1969. 101-46. <BB #1509, WBHC 1957-58>

Duclos, Michèle. "[Le langage de l'imagination est symbolique': Le Symbolisme et l'Imagination selon Kathleen Raine.](#)" *Revue européenne de recherches sur la poésie* 7 (2021): 155-65. In French. <*Blake* (2022)>

"When Raine declared herself a Symbolist, with no hint to French Symbolism, she was referring to how her own corpus of works is permanently linked to her understanding of the twin concept of the Imagination, with a timeless link to Oriental creativity."

Essick, Robert N. "[Dante Gabriel Rossetti, Frederic Shields, and the Spirit of William Blake.](#)" *Victorian Poetry* 24.2 (summer 1986): 163-72. <BBS 464>

On Rossetti's sonnet, "William Blake," and its relationship to the artist Frederic Shields (who sketched Blake's room at 3 Fountain Court) and Blake's Victorian reception.

Greenberg, Mark L. "[The Rossettis' Transcription of Blake's Notebook.](#)" *The Library* 4 (1982): 249-272. <BBS 495>

A good study of the transcription and its circulation in the nineteenth century.

Greenberg, Mark L. "[William Michael Rossetti's Transcription and William Bell Scott's Tracings from Blake's Notebook.](#)" *The Library* 6 (1984): 254-70. <BBS 495>

"A catalogue and analysis of their contents" (BBS 495).

Ryskamp, Charles.(1928-2010)

Griswold, William M. "[Charles Ryskamp: An Interview.](#)" *Art on Paper* 5.4 (2001): 66-71.

Ryskamp reflects on his career, including his relationship with Geoffrey Keynes (69-70).

Hamilton, William H. "[Dürers Near the Kitchen, William Blake in the Bedroom.](#)" *New York Times* (18 Oct. 2004).

On Ryskamp's collection: "It would be nice to believe that one could have a beautiful apartment without a William Blake in the bedroom or an Albrecht Dürer next to the kitchen. You won't prove that here."

Hargraves, Matthew, with an essay by Charles Ryskamp. *Varieties of Romantic Experience: Drawings from the Collection of Charles Ryskamp*. New Haven: Yale Center for British Art in association with Yale University Press, 2010.

A catalogue of the exhibition held at the Yale Center for British Art from 4 Feb. to 25 Apr. 2010.

Melikian, Souren. "[Charles Ryskamp: The Collector Who Liked to be Amused](#)." *New York Times* (28 Jan. 2011).

On the 25 Jan. 2011 Southby auction, "Property From the Collection of Charles Ryskamp for the Primary Benefit of Princeton University."⁷⁰⁹

Ryskamp, Charles. "[My Life at the \[Princeton\] Library](#)." *The Princeton University Library Chronicle*. 67.1 (2005): 176-86.

Details how Mrs. Lambert gave her Blake books to the Princeton Library (181-82).

Sotheby's. [Property from the Collection of Charles Ryskamp Sold for the Primary Benefit of Princeton University](#). New York, 2011.

Swinburne, Algernon Charles (1837-1909) (See [Swinburne](#) under Blake and Writers)

Thomson, E.P. (1924-1993)

Boer, Roland. "E.P. Thompson, Antinomianism, and the Theology of William Blake [additional title in Chinese]." *Sino-Christian Studies* [Taiwan] 8 (2009): 31-52. <WBHC 1772>

"A thoughtful and persuasive essay" (WBHC 1772).

Titlestad, Peter. "[William Blake: The Ranters and the Marxists](#)." *English Academy Review* 21.1 (Dec. 2004): 118-29. <WBHC 2771>

On Blake's relationship to seventeenth-century groups, like the Ranters, and the British Marxists, like Thomson, who pushed this connection.

Todd, Ruthven (1914-1978)

Papers

Todd, Ruthven. "Calligraphic list of books in his library, many about William Blake (c. 1941). British Library Department of Manuscripts: Egerton MS: 3865" (WBHC 2771).

Todd, Ruthven. "Correspondence (1970-73) with David Bindman, especially about William Blake and Alexander Gilchrist. Most of Todd's letters are from Spain. British Library Department of Manuscripts: Add MS: 34783, presented by Bindman 10 August 1998" (WBHC 2771).

⁷⁰⁹ For details of the sale and its Blake related content, see Robert N. Essick, "[Blake in the Marketplace, 2011](#)," *Blake: An Illustrated Quarterly* 45.4 (spring 2012), 108-43, <WBHC 1731>.

Todd, Ruthven. *Handlist 49: University of Leeds, The Library, MS 470, Blake letters and papers of Ruthven Todd* (Digitised June 2004). “Online. 56 pp. Over 300 letters from Bentley, Butlin, Erdman, Essick, Paley, ., et al, plus miscellaneous papers, with index.” <WBHC 1320, 2771>

Studies

Bentley, G.E., Jr. “[Ruthven Todd Papers at Leeds](#).” *Blake: An Illustrated Quarterly* 16.2 (fall 1982): 72-81, 142-43.⁷¹⁰ <BBS 393>

A catalogue of Todd’s papers at the Brotherton Library at the University of Leeds related to Blake, with a brief biographical sketch and a list of his publications.

Main, Peter. *A Fervent Mind: The Life of Ruthven Todd*. Stirling: Lomax Press, 2018. <*Blake* (2019)>

A biography of Ruthven Todd that also includes a selection of his published and unpublished poetry.

Todd, Ruthven. “Gilchrist Redivivus.” *Blake Studies* 1.1 (autumn 1968): 95-97. <BB #1218.5>

On a proposed new edition of Gilchrist’s *Life*, with some history of the previous ones edited by Todd, including his lunch with T.S. Eliot regarding the project. (The proposed edition was never published.)

Wark, Robert R. (1924-2007)

Southerland, Guilland, ed. *British Art 1740-1820: Essays in Honor of Robert R. Wark*. San Marino: Huntington Library, 1992.

Hayes, John. “Robert Wark, Curator Extraordinary.” 1-24. On Wark’s career, especially as curator of the Huntington Library.

Sutherland, Guilland. “Robert R. Wark: A Bibliography of His Publications.” 235-39.⁷¹¹

Warner, Janet (1931-2006)

Mulhallen, Karen. “[Remembrance: Janet Adele Warner 14 February 1931-6 May 2006](#).” *Blake: An Illustrated Quarterly* 40.1 (summer 2006): 46-47. <WBHC 1708>

Recounts their friendship and journeys together, with references to Warner’s work.

Wilson, Mona (1874-1952)

Whitehead, Angus. “‘New matter’: Mona Wilson’s *The Life of William Blake 85 Years On*.” [Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture](#). Ed. Steve Clark, Tristanne Connolly, and Jason Whittaker. Houndsdale, Basingstoke, Hampshire: Palgrave Macmillan, 2012. 69-88. <WBHC 1871-73>

An important (and overdue) biographical account of Wilson and a description of her *Life of William Blake*, including details about the different editions.

⁷¹⁰ In the print edition of *Blake* 16.2 (available as a pdf), Bentley’s notes appear on page 81 and pages 142 and 143 contain uncaptioned photographs of items in Todd’s collection. The digital edition of the article ends at page 80, with the endnotes given in the margin but without reference to the items on pp. 142-43.

⁷¹¹ Regarding Blake, to this list should be added Wark’s essay, “XXXX,” in Mark Crosby and Robert N. Essick’s facsimile of Blake’s Genesis manuscript, *Genesis: William Blake’s Last Illuminated Work* (2012).

Wolf, Edwin II (1911-1991)

“[Edwin Wolf II: Papers](#).” University Archives & Records. Penn Libraries. University of Pennsylvania.

“[The Professional and Personal Papers of Edwin Wolf 2nd](#).” Library Company of Philadelphia. Call no. [EW2](#).

Knoles, Thomas. “[Edwin Wolf, 2nd](#).” *Proceedings of the American Antiquarian Society* 109.2 (1999): 271-77.

An obituary.

Wolf-Gumpold, Kaethe (1886-1961)

Fletcher, John, and Ernest and Johanna Rathgeber. *Kaethe Wolf-Gumpold: Priest-Artist-Writer (1886-1961): An Illustrated Biography: Connected with the Life of William Blake*. Ed. John Fletcher and Penny Midas Rollo. London, 1989. <BBS 473>

A biography and celebration of Wolf-Gumpold’s work on Blake (e.g., *William Blake: Versuch einer Einführung in sein Leben und Werk*. Stuttgart, 1964. In German. [William Blake: Painter: Poet: Visionary: An Attempt at an Introduction to his Life and Work](#). London: Rudolf Steiner Press, 1969. Wolf-Gumpold’s translation. <BB #3004>). See BBS p. 473 for a description of the Blake content.

Wright, Thomas. (1859-1936)

“[Thomas Wright Scrapbooks on William Blake](#).” Northwestern University Archives. Evanston, Il. Identifier: MS166.

Yanagi, Muneyoshi (1889-1961)

Exhibition Catalogue

William Blake (Yanagi: Blake no deai): William Blake (Great Encounter: Yanagi and Blake). 1990. In English and Japanese. <BBS 307-07, WBHC 1237-38>

The catalogue for the exhibition held at Nihon Mingeikan: The Japan Folk Crafts Museum from 1 Sep. to 28 Oct. 1990.

Yanagi, Soetsu (Muneyoshi). *William Blake no Fukusei Hanga Tenraikai Mokuroku [An Annotated Catalogue of an Exhibition of Reproductions from the Works of William Blake]*. Tokyo, 1919. <BB #611>

The catalogue at the exhibition held at the Russian Gallery, Tokyo, from 7 to 11 Nov. 1919 and at the “Shirakabasha [The White Birch Society]” from 22 to 18 Nov. 1919 (BB #611).

Studies

Goto, Yumiko. “Individuality and Expression: The *Shirakaba* Group’s Reception of Blake’s Visual Art in Japan.” [The Reception of Blake in the Orient](#). Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 216-33. <WBHC 1857-62>

Discusses how the early twentieth-century Japanese magazine *Shirakaba* had an “important role in popularizing Blake in Japan” (216), with considerable space given to Yanagi.

Ima-Izumi, Yoko. "The Female Voice in Blake Studies in Japan, 1910s-1930s." *The Reception of Blake in the Orient*. Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 195-211. <WBHC 1857-62>

Analyzes how the female characters in Blake's poetry and Catherine Blake were interpreted by Yanagi and Jugaku, pairing the latter's praise of Catherine with the film, *Broken Lullaby* (a.k.a. *The Man I Killed*) (1932).

Kockum, Keiko. "The Introduction of William Blake to Japan, 1900-1932." *Outstretched Leaves on his Bamboo Staff: Studies in Honour of Göran Malmqvist on his 70th Birthday*. Ed. Joakim Enwall. Stockholm: The Association of Oriental Studies, 1994. 159-69. <WBHC 2277>

An early essay on Blake's Japanese reception from the lectures of Koizumi Yakumo (1850-1904) to Yanagi and Jugaku's journal, *Bureiku to Hoittoman [Blake and Whitman]* (1931).

Niimi, Hatsuko. "Introduction." *Blake's Dialogic Texts*. Tokyo: Keio University Press, 2006. 1-10.⁷¹² <WBHC 2460-63>

Considers Blake as a dialogic writer and highlights Soetsu Yanagi's *William Blake* (1914).

Nimii [sic], Hatsuko. "Self-Annihilation in Milton." *The Reception of Blake in the Orient*. Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 172-80. <WBHC 1857-62>

Builds on Yanagi's "suggestion that self-annihilation (or self-effacement) is one of the most significant themes in *Milton*" "by looking for parallels between Christian and Buddhist thought" (173).

Oishi, Kazuyoshi. "An Ideological Map of (Mis)reading: William Blake and Yanagi Muneyoshi in Early Twentieth-Century Japan." *The Reception of Blake in the Orient*. Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 181-94. <WBHC 1857-62>

"The purpose of this chapter is to examine the aesthetic and ideological contradictions in Yanagi's writings on Blake which were caused by a self-reflexive reading of the Romantic poet in the unique historical context of early-twentieth century Japan" (183).

Sato, Hikari. "Chokkan towa nandarouka: William Blake kara Yanagi Muneyoshi e [What Is Immediate Perception?: From William Blake to Yanagi Muneyoshi]." *Mingei [Folkcraft]* 793 (2018): 11-15. In Japanese. 1 plate. <*Blake* (2020)>

Sato, Hikari. "Jugaku Bunsho Blake ronshu towa nanika: Chosha to henja no hihyogan [What is A Collection of Blake Essays by Bunsho Jugaku?: Critical Eyes of the Author and the Editor]". *Kojitsuan [Sunward Cottage]* 7 (2024): 1-9. In Japanese. <*Blake* (2025)>

Muneyoshi Yanagi edited *A Collection of Blake Essays* by Bunsho Jugaku while Jugaku lay in bed in hospital because of typhus in 1931. This essay discusses an active role that Yanagi played to help his friend.

⁷¹² "Apparently amplified from 'Soetsu Yanagi's *William Blake*,' *Journal of the Blake Society of St. James* no. 3 (1998), 52-59" (WBHC 2460-61).

Sato, Hikari. “‘Miru me wa shiru kokoro yorimo masaru’: Yanagi Muneyoshi no mingei to Blake kenkyū [‘The Eye sees more than the Heart knows’: The Folk Crafts and Blake Studies of Muneyoshi Yanagi].” *Yanagi Muneyoshi: Mingei Utsukushisa wo motomete [Muneyoshi Yanagi: Folk Crafts Seeking for Beauty]*. Tokyo: Heibonsha, 2021. 24-25. In Japanese. 2 plates by Blake. <Blake (2022)>

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, 2018)>

Tsurumi, Shunsuke. “Blake as Inspiration to Yanagi and Jugaku.” *The Reception of Blake in the Orient*. Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 212-15. <WBHC 1857-62>

A description of Blake’s influence on Yanagi, within the wider context of twentieth-century Japanese militarism.

Wada, Ayako. “Blake’s Oriental Heterodoxy: Yanagi’s Perception of Blake.” *The Reception of Blake in the Orient*. Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 161-71. <WBHC 1857-62>

Traces Blake’s influence on Muneyoshi Yanagi (1889-1961), with a discussion of the influence of Swinburne and Gilchrist on Yanagi.

Yeats, William Butler (See also [William Butler Yeats](#) in [Blake and Writers and Publishers](#) and [John Edwin Ellis](#))

Primary

Antonielli, Arianna, and Mark Nixon, ed. *Edwin John Ellis’s and William Butler Yeats’s “The Works of William Blake: Poetic, Symbolic and Critical”: A Manuscript Edition, with Critical Analysis*. Preface by Warwick Gould. Florence: Firenze University Press, 2016. <Blake (2019)>

Ellis, Edwin John, and William Butler Yeats. *The Works of William Blake, Poetic, Symbolic, and Critical*. 3 vols. London: Bernard Quaritch, 1893. <BB #369, WHBC 611-13> ([Vol. 1](#). [Vol. 2](#). [Vol. 3](#).)

An important edition in terms of Blake’s reception and for detailing Yeats’s understanding of Blake, but greatly lacking in terms of editorial and biographical accuracy.

Secondary

Antonielli, Arianna. “[Biografie rivisitate. Il caso Yeats-Ellis](#).” *Lea - Lingue e letterature d’Oriente e d’Occidente* 12 (2023): 229-56. In Italian (abstract in Italian and English). <Blake (2024)>

Antonielli discusses how Yeats and Ellis’ stance towards Blake diverged after their joint editorial venture in *The Works of William Blake Poetic, Symbolic, and Critical* (1893). The ensuing works produced by them individually “trace the contours of each editor’s unique approach to William Blake’s works, revealing a fascinating tension between mysticism and scholarship” (abstract).

Adams, Hazard. "The Seven Eyes of Yeats." [*William Blake and the Moderns*](#). Albany: State University of New York Press, 1982. 3-14.⁷¹³ <BBS 370, WBHC 1625-26>

Identifies seven points of influence Blake had on Yeats, while dismissing Yeats as an interpreter of Blake: "he was suffering a fixed idea and a naïve conception of hermeneutic enterprise" (5).

Bentley, G.E., Jr. "[*The Publication of Ellis and Yeats, The Works of William Blake \(1893\)*](#)." *Blake: An Illustrated Quarterly* 42.3 (winter 2008-09): 109-10. <WBHC 1719>

The publisher Bernard "Quaritch's accounts of the number of copies printed, payments for it, and reviews" (WBHC 1719).

Fletcher, Ian. "The Ellis-Yeats-Blake manuscript Cluster." [*To Geoffrey Keynes: Articles Contributed to The Book Collector to Commemorate His Eighty-Fifth Birthday*](#). London: The Book Collector, 1972. 90-112. <BB #1618>

An informative essay on the manuscript and letters tied to the Ellis and Yeats edition of Blake that details the "Brotherhood" of John Butler Yeats; the interest in Blake shown by its members (especially John Todhunter); a biographical sketch of Ellis; and a description of the manuscripts and letters.

Lister, Raymond. "W.B. Yeats as an Editor of William Blake." *Blake Studies* 1.2 (spring 1969): 123-38. <BB #1218.9>

"[O]ne can at least say that the edition drew the attention of a much wider circle of readers and scholars to Blake's work and did much to popularise it. Alas, as we shall see, it gave a distorted view of Blake's work and life" (123).

Monteith, Ken. "Rewarding Madness and Testing a Philosophy: The Ellis-Yeats *Works of William Blake*." [*Yeats and Theosophy*](#). New York and London: Routledge, 2007. 115-60. <WBHC 2425>

A detailed examination of how "Yeats employs theosophy in his reading of Blake and his work" (116).

McCord, James David. "John Butler Yeats, 'The Brotherhood,' and William Blake." *Bulletin of Research in the Humanities* 86 (1983): 10-32. <BBS 567>

"The 'Brotherhood' of Edwin Ellis, John Trivett Nettleship, George Wilson, and W.B. Yeats's father Jack had a 'passionate eight- or nine-month love affair with Blake in 1869 (25)" (BBS 567).

Yeats, William Butler. *William Blake. La imaginación y el simbolismo*. Madrid: Archivos Vola, 2019. In Spanish. <Blake (2022)>

⁷¹³ Adams writes, "This essay follows twenty-six years upon the publication of *Blake and Yeats: The Contrary Vision* and twelve years upon its second printing with a corrective preface. This essay sets out anew, rather than attempting a retrospective glance at what I said some time ago" (14n.1).

Theater, Dance, and Performance

Accounts, Notices, Reviews, and Videos of Performances

Berson, Mosha. “[The Mental Traveller](#).” *San Francisco Bay Guardian* (13 Jan. 1980). *Blake: An Illustrated Quarterly* 13.4 (spring 1980): 205-06. <BBS 370>

On Fred Curchak’s production. “[P]resented by Theatre of Man at the Performance Space, 1350 Waller St., Sat. and Sun. Feb. 9 and 10, 1980” (205).

“[Blake: Stratford Festival](#).” *Blake: An Illustrated Quarterly* 17.1 (summer 1983): 39.

“Blake appears on the Third Stage at Stratford in Ontario this summer in the form of a play by Elliott Hayes. *Blake* stars Canadian actor Douglas Campbell. The run begins 15 June and ends 13 August [1983]. [V.A. De Luca, [rev.](#) of “*Blake: Innocence and Experience*,” a play written by Elliott Hayes. Stratford Festival of Canada, production. Directed by Richard Monette with Douglas Campbell as William Blake. Stratford Festival Third Stage, 18 June-13 August 1983. *Blake: An Illustrated Quarterly* 17.4 (spring 1984), 161-62, <BBS 396>.]

Clarke, John. *Blake*. Canton, NY: The Institute of Further Studies, 1973. <BBS 438>

“A masque featuring characters with names such as Los, Oothoon, and Ulro” (BBS 438).

Clarke, Mary. “[The Job Ballet](#).” *Blake: An Illustrated Quarterly* 12.1 (summer 1978): 18-25.⁷¹⁴ <BBS 384>

A detailed account of Vaughan Williams’s *Job* ballet, with details regarding the original 1931 production, the set, designs, and the role of Geoffrey Keynes. Many pictures.

“[Dances of Albion](#).” *Blake: An Illustrated Quarterly* 17.2 (fall 1983): 79.

“Monday, 25 July 1983, saw the sixteenth performance—since the first on 27 November 1980—of the ballet *Dances of Albion: Dark Night Glad Day* by the Royal Ballet at the Royal Opera House, Covent Garden. The music is Benjamin Britten’s *Sinfonia da Requiem* (1940) and his *Serenade for tenor, horn and strings* (1942)” (79). The account is anonymous—Paley or Eaves?

“[Everett Frost’s Island on KPFK](#).” *Blake: An Illustrated Quarterly* 10.1 (summer 1976): 4.

“A cast of singers and musicians assembled recently to do Everett Frost’s radio adaptation of Blake’s *Island in the Moon*, produced and directed by Frost, with music, including twenty-one songs, by Edward Cansino, and broadcast by KPFK-FM of Los Angeles” (4).

Grenfell, Michael. [Rev. of William Blake, *The Marriage of Heaven and Hell*, DIY Theatre, Rosemary Branch Theatre Club, London, July 1988](#). *Blake: An Illustrated Quarterly* 23.2 (fall 1989): 95-96. <BBS 404>

⁷¹⁴ Originally published in Clarke’s [The Sadler’s Wells Ballet / A History and an Appreciation](#) (London: Adam and Charles Blake, 1955), 70-72. It is also discussed in the 1946 edition ([London: C.W. Beaumont, 1946](#)).

Hehir, Grant. *Blake*. Music by Bruce Stewart. Performed at the Sheridan Theatre, Adelaide, Australia, 4-20 March 1982. [Rev. by Michael J. Tolley, *Blake: An Illustrated Quarterly* 17.1 (summer 1983), 25, <BBS 395>.]

“[London: Blake Ballet for Lunch.](#)” *Blake: An Illustrated Quarterly* 16.2 (fall 1982): 140. <BBS 394>

“At lunch time on 6, 7, 13, and 14 July 1982 the City of London Festival included performances of a ballet, *Songs & Proverbs of William Blake*, choreographed by Erica Knighton to the song cycle of the same name by Benjamin Britten. The selection of words for the cycle was made by Peter Pears” (140).

McGann, Jerome J. “[Staging The Marriage of Heaven and Hell.](#)” *Blake: An Illustrated Quarterly* 5.3 (winter 1971-72): 182-83. <BB #1217.85>

“In May 1970 *The Marriage of Heaven and Hell* was presented in a stage version at the University of Chicago. The production was the work of Cain’s Company, a group formed a few years before at the university with the first complete stage presentation of another great Romantic text, Lord Byron’s *Cain*” (182).

“Mr. B’s Rainbow.” *Blake: An Illustrated Quarterly* 13.1 (summer 1979): 56.⁷¹⁵

“Readers presented two scenes from Alan Tory’s play, *Mr. Blake’s Transatlantic Rainbow*, at the College of San Mateo (California) on 15 May 1979. A workshop followed. Characters in the scenes included Blake, his wife, Mrs. Tattle, Fuseli, Los, Orc, and Urizen. The reading was directed by Richard Rohrbacher” (56).

Nurmi, Martin K. [Rev. of William Blake. An Island in the Moon. Audio tape of a production for KPFK Pacifica, Pasadena, CA. Produced by Everett C. Frost. Music by Edward Cansino. 2 reels, 7 1/2" ips; also cassettes. Los Angeles, CA.: Pacifica \(Los Angeles 90038\).](#) *Blake: An Illustrated Quarterly* 10.4 (spring 1977): 128-29. <BBS 381>

“Frost’s dramatized production of *An Island in the Moon*, with music, for radio was originally played at the [1976] Santa Barbara Blake Conference and is now available for rental. It is well worth having” (129).

Parisi, Frank M. Rev. “[The Mental Traveller, a dance-drama based on the ballad by William Blake. Presented 19 Aug.-7 Sep. 1974, Crown Theatre, Hill Place, Edinburg.](#)” *Blake: An Illustrated Quarterly* 9.4 (spring 1974): 128-32. <BBS 378>

Berson, Misha, and Charles Pelton. “[The Mental Traveller.](#)” *Blake: An Illustrated Quarterly* 13.4 (spring 1980): 206.⁷¹⁶

On the Theatre of Man’s performance of Fred Curchack’s *The Mental Traveller* on 9 and 10 Feb. 1980 in San Francisco.

“[The Songs Onstage in New York.](#)” *Blake: An Illustrated Quarterly* 5.3 (winter 1971-72): 164.

⁷¹⁵ Not recorded in BBS.

⁷¹⁶ Not recorded in BBS. Berson’s review was first published in *The San Francisco Bay Guardian* (31 Jan. 1980). Pelton’s review was first published in *City Arts* (Feb. 1980).

"In January the Dance and Drama Theatre of New York City presented *Three Pieces in Multi Media*. The third of the three was 'Blake's *Songs of Innocence and of Experience*' directed by Michael Fischetti" (164).

Studies of Blake and Drama, Playwrights, and Actors

Abley, Mark, and G.E. Bentley, Jr. "[New Blake Documents: Job, Oedipus, and the Songs of Innocence and of Experience](#)." *Blake: An Illustrated Quarterly* 21.3 (winter 1987-88): 104-07. <BBS 402>

New references to Blake in the Ivimy manuscript of John Linnell (named Ivimy after the descendant, Joan Linnell Ivimy, who holds it), including reference to a young patron, Edward Denny and Linnell, Blake's viewing of John Dryden and Nat Lee's *Oedipus* at the Royal West London Theatre, the printing and reception of *Job*, and Eliza Aders purchase of Blake's works among which was *Songs* copy AA.

Clark, Steve. "Closet Drama: Gender and Performance in Blake and Joanna Baillie." [Blake, Gender and Culture](#). Ed. Helen P. Bruder and Tristanne J. Connolly. London: Pickering & Chatto, 2012. 165-75. <WBHC 1800-01>

Compares Blake and Baillie, arguing for the importance of the theater to Blake.

England, Martha W. "The Satiric Blake: Apprenticeship at the Haymarket?" *Bulletin of the New York Public Library* 73 (1969): [440-64, 531-50](#).⁷¹⁷ <BB #1553>

Suggests that *Island* was inspired by the comedic dramatist, Samuel Foote (1720-1777).

Erdman, David V. "The Steps (of Dance and Stone) that Order Blake's *Milton*." [Blake Studies](#) 6.1 (fall 1973): 73-87. <BB #1218.80>

Claims the organization of copy D (the last copy) suggests "a two-part dance opera, with all the world as its stage [...] and the vale of Felpham as stage center" (73).

Gleckner, Robert F. "Blake, Bickerstaff, and Eighteenth-Century Theatre." *Essays in Literature* 7 (1980): 247-54. <BBS 486>

"A provocative parallel in Bickerstaff's *The Padlock* (1768) to Blake's *Notebook* poem 'How to know Love from Deceit'" (BBS 486).

Piccitto, Diane. [Blake's Drama: Theatre, Performance, and Identity in the Illuminated Books](#). Basingstoke: Palgrave, 2014. <WBHC 2528>

Important reading of Blake through both Romantic-era debates about the theatre and concepts of theatricality.

Piccitto, Diane. "Blake and the European (Pre)History of Melodrama: Beyond the Borders of Time and Stage." [British Romanticism in European Perspective: Into the Eurozone](#). Ed. Steve Clark and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2015. 193-209. <Blake (2019)>

⁷¹⁷ A condensed version of England's essay was published as "Apprenticeship at the Haymarket?" in [Blake's Visionary Forms Dramatic](#), ed. David V. Erdman and John E. Grant (1970), 3-29, <BB #1580, BBS 464, WBHC 1994-95>

“Revisiting the earlier part of the genealogy of melodrama alongside the Illuminated Books, I explore these key aspects as fundamental to melodrama to demonstrate how they reveal the form’s radicalism” (195).

Worrall, David. “Blake in Theatreland: Fountain Court and its Environs.” *Blake, Modernity and Popular Culture*. Ed. Steve Clark and Jason Whittaker. Basingstoke: Palgrave, 2007. 26-38.
<WBHC 2862-63>

Sketches the importance of “[t]he Blakes’ location at Fountain Court in the heart of the theatre district” (28).

Translating Blake

Atreides, Bel. “Traducción semántica y traducción holística: el caso Blake.” *Ínsula: revista de letras y ciencias humanas* 717 (Sept. 2006): 13-15. In Spanish. <*Blake* (2020)>

On translating Blake.

Barkowska, Eliza. “[Translating Blake’s Jerusalem into Polish](#).” *Blake: An Illustrated Quarterly* 46.1 (summer 2012): 23 pars. <*WBHC* 1732>

“[E]xplain[s] the motivation behind [her and Rafał Stankiewicz’s translation] project, speak about the obstacles, and share the encouragements, establishing a context for this testimony of a builder of a replica with some reflections concerning the history of Polish Blake translations” (par. 1).

Barkowska, 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 and Abingdon and New York: Routledge, 2016. 101-13.⁷¹⁸

On what has been left out of partial Polish translation of *Jerusalem*, and the need for a complete translation (see Barkowska’s “Translating Blake’s *Jerusalem* into Polish”). Refers to Czesław Miłosz’s *Ziemia Ulro* [[The Land of Ulro](#)] and its claims about translating Blake’s texts that are impossible to translate.

Del'finov, Alexander. “[Kak ya perevodil ‘London’ Bleika](#) [How I Translated Blake’s ‘London’].” *Colta* (16 Apr. 2021). In Russian. <*Blake* (2022)>

The poet Alexander Del'finov details how he translated “London” for Leonid Fedorov’s musical project *Blake*, and compares different translations.

Ferreira, Isabel Cristina Rodrigues, and Ingrid Oliveira Pinto. “[Songs of Innocence and of Experience: um olhar sobre o processo de tradução](#).” *Revista Eletrônica do Instituto de Humanidades* 50 (2020): 130-47. In Portuguese (abstract in Portuguese and English).

Analyzes and compares Paulo Vizioli’s and Renato Suttana’s translations (1993 and 2011 respectively) of Blake’s “The Blossom” and “The Sick Rose.”

Flores, Cristina. “[William Blake Translated: The Creation of Blake’s Literary Fame in Spain](#).” *Comparative Critical Studies* 15 (supplement) (2018): 117-29. <*Blake* (2019)>

Kozyrev, D. “[Sravnitel’nyi analiz russkikh perevodov stikhotvoreniya Uil’yama Bleika ‘The Fly’](#) [Comparative Analysis of Russian Translations of William Blake’s ‘The Fly’].” *Problemy effektivnogo ispol’zovaniya nauchnogo potentsiala obshchestva* [Problems of Efficient Use of the Scientific Potential of Society]. Ufa, 2021. 7-12. In Russian. <*Blake* (2022)>

The author compares six translations of “The Fly” into Russian, by S. Marshak, T. Stamova, A. Kudryavitskii, S. Neshcheretova, S. Stepanov, and M. Ankudinov.

⁷¹⁸ Not recorded in *WBHC* or *Blake*.

Pakzadian, Maryam, and Ahmad Moinzadeh. “A Review of William Blake’s ‘Songs of Innocence and Songs of Experience’ in Persian Translation.” *Journal of Language, Teaching, and Research* 4.1 (2013).⁷¹⁹

Popova, A. Yu., and N. G. Smolina. “[Trudnosti perevoda, ili o perevodcheskom stile i lichnosti perevodchika](#) [Difficulty of Translation, or Translator’s Style and Personality].” *Vektry razvitiya rusistiki i lingvodidaktiki v kontekste sovremennoj filologicheskogo obrazovaniya. Materialy II Mezhdunarodnoj nauchno-prakticheskoy konferentsii, posvyashchennoj 90-letiyu universiteta [Development Vectors of Russian Studies and Linguistic Didactics in the Context of Modern Philological Education. Materials of the II International Scientific-Practical Conference Dedicated to the Ninetieth Anniversary of the University]*. Astrakhan, 2022. 193-96. In Russian (abstract in Russian and English). <Blake (2023)>

This article makes a comparative analysis of translations of Blake’s poem “The Tyger” by Konstantin Bal’mont and Samuil Marshak.

Raffel, Burton. “[Excerpt, ‘Translation: Processes and Attitudes.’](#)” *Literary Review* 45 (2002): 632-34. <WBHC 2559>

On translating “The Tyger” into French.

Serdechnaia, Vera. “[Dmitrii Smirnov kak perevodchik i biograf Uil'yama Bleika](#) [Dmitrii Smirnov as William Blake’s Translator and Biographer].” *Voprosy Literatury* 5 (2021): 233-45. In Russian (abstract in Russian and English). <Blake (2022)>

Steil, Juliana. “[Autenticidade e intermidialidade nos livros iluminados de William Blake: um impasse para a tradução](#) (Authenticity and Intermediality in William Blake’s Illuminated Books: A Translatorial Impasse).” *Cadernos de Tradução* 39.2 (2019): 32-47. In Portuguese (abstract in Portuguese and English). <Blake (2020)>

Steil, Juliana. “[Traduções de William Blake no Brasil / Translations of the Works of William Blake in Brazil.](#)” *Revista Letras Raras* 7.2 (2018): 58-66. In Portuguese (abstracts in Portuguese and English). <Blake (2019)>

Steil, Juliana, and Vitória Tassara Costa Silva. “[William Blake em Espanhol.](#)” *Belas Infiéis* 5.3 (2016): 191-212. In Portuguese (abstract in English). <Blake (2018)>

The article gathers information “about translations of William Blake’s works published in Spanish, as well as an initial analysis of the author’s literary reputation in that language.

Stepanyan, Milena. “[Perevody na russkiy jazyk stikhotvorenij Uil'yama Bleyka ‘The Little Boy Found’, ‘The Little Boy Lost’](#) (Translations William Blake’s poems ‘The Little Boy Found’, ‘The Little Boy Lost’ into Russian).” *Problemy jazyka i perevoda v trudakh molodykh uchenykh* (Language and translation issues in the works of young scientists) 22: 217-23. In Russian (abstract in Russian and English). <Blake (2024)>

⁷¹⁹ Not recorded in WBHC.

The author considers translation strategies of such translators as S. Marshak, V. Toporov and G. Dashevsky, and comes to the conclusion that Dashevsky's translation is the most accurate one.

Tavares, Enéias Farias. "[Blake e a discussão ‘ut pictura poesis’ no seu *Laocoonte*: Lendo a imagem e observando o texto](#) (Blake and [the] ‘ut pictura poesis’ Discussion in His *Laocoonte*: Reading Image and Observing Text)." *Todas as Musas* 2.1 (July-Dec. 2010): 236-58. In Portuguese (abstract in Portuguese and English). <*Blake* (2020)>

Includes Blake's *Laocoön* with a Portuguese translation of the texts (258).

Torralbo, Juan de Dios. "[Beauty is truth’: Carlos Clementson, traductor de los románticos ingleses](#)" [‘Beauty is truth’: Carlos Clementson, Translator of the English Romantic Poets].” *Monteagudo* 27 (2022): 379-407. In Spanish (abstract in Spanish and English). <*Blake* (2023)>

“Examines the translations of the English Romantics by the Cordoban poet Carlos Clementson, who put works by these eight poets into Spanish: William Blake, Robert Burns, William Wordsworth, Samuel Taylor Coleridge, Joseph Blanco White, Lord Byron, Percy Bysshe Shelley and John Keats” (abstract).

VIII. Specific Works by Blake (Includes Illuminated Books, Commercial Book Illustrations, Separate Prints and Prints in a Series, Drawings and Paintings, and Manuscripts and Typographic Works)

Illuminated Books⁷²⁰

General Facsimiles, Catalogues, and Bibliographies⁷²¹

Bindman, David, gen. ed. *Blake's Illuminated Books*. 6 vols. Princeton: The William Blake Trust and Princeton University Press and London: The William Blake Trust and Tate Gallery Publications, 1991-95.⁷²²

A major achievement in photographic reproduction and scholarship. The individual titles in the series are listed below:

1. Paley, Morton D., ed. *Jerusalem: The Emanation of the Giant Albion*. London: The William Blake Trust/Princeton University Press, 1991. <BBS 88, WBHC 88-89, 243, 471>⁷²³ A color reproduction and diplomatic transcription of *Jerusalem* copy E. Includes an introduction, additional plates from other copies of *Jerusalem*, notes, supplementary illustrations, and a bibliography.
2. Lincoln, Andrew, ed. *Songs of Innocence and of Experience*. Princeton: The William Blake Trust/Princeton University Press, 1991.⁷²⁴ <BBS 136, WBHC 412-14, 471> A color reproduction and diplomatic transcription of *Songs of Innocence and of Experience* copy W. Includes an introduction; additional plates from other copies of *Songs*; notes; a commentary; an appendix that provides Laura Mary Forester's 14 May 1923 letter on the Songs being sold to John Jebb, the Bishop of Limerick in 1830 by Catherine Blake; and a bibliography.
3. Eaves, Morris, Robert N. Essick, and Joseph Viscomi, ed. *The Early Illuminated Books: All Religions are One, There is No Natural Religion, The Book of Thel, The Marriage of Heaven and Hell, Visions of the Daughters of Albion*. Princeton: The

⁷²⁰ See *WBHC* 99-101 for distillation of Viscomi's *BIB* on which books were printed in which year. For the drawings and paintings associated with each book, see the general entry for the book at *Blake Archive* and Butlin, "Blake's Notebook, *The Gates of Paradise* and Related Drawings (Nos. 201-214) c. 1785-1805" (pp. 84-113); "Drawings for the Early Illuminated Books and Other Similar Sketches (Nos. 215-243A) c. 1789-1795" (pp. 114-23); "Separate Designs from the Illuminated Books, etc. (Nos. 260-288) c. 1794-1796 (pp. 132-55); and "Drawings and Separate Designs Related to *Milton* and *Jerusalem* (Nos. 560-579) c. 1804-1820" (pp. 436-43) in *The Painting and Drawing of William Blake*. In his standard bibliographies, Bentley lists three substantial collection of miscellaneous print impressions under *The Book of Thel* copy a (*BB*, *BBS*, *WBHC*), the manuscript the "Order" of the *Songs* (*BB*, *BBS*, *WBHC*), and *The Book of Los* pl. 5 (*BBS*, *WBHC*).

⁷²¹ Individual facsimiles are listed under each title.

⁷²² Note that the collected edition, David Bindman, intro, *William Blake: The Complete Illuminated Books* (London: Thames and Hudson in Associated with the William Blake Trust, 2000), lacks the editorial material (including the notes) and the font size of the diplomatic transcriptions has been greatly reduced.

⁷²³ For corrections to this volume, see Morton D. Paley, "Corrections to the Blake Trust *Jerusalem*," *Blake: An Illustrated Quarterly* 26.1 (summer 1992), 34, <BBS 410>.

⁷²⁴ Lincoln corrected his claim in the edition (p. 14) that Blake engraved a plate for Anna Letitia Barbauld's *Hymns in Prose for Children* (1781) in his "To the Editors," *Blake: An Illustrated Quarterly* 27.2 (fall 1993), 45.

William Blake Trust/Princeton University Press, 1993. <WBHC 88-89, 471, 491-94> Color reproductions and diplomatic transcriptions of *All Religions are One* (A), *There is No Natural Religion* (L, parts of G and I), *The Book of Thel* (J), *The Marriage of Heaven and Hell* (F), and *Visions of the Daughters of Albion* (G). Includes an introduction, supplementary illustrations, notes, and a bibliography.

4. Dörrbecker, D.W., ed. *The Continental Prophecies: America: A Prophecy, Europe: A Prophecy, The Song of Los*. London: The William Blake Trust/Princeton University Press, 1995. <WBHC 471, 487-89> Color reproductions and diplomatic transcriptions of *America* (H), *Europe* (B), and *The Song of Los* (A). Includes a general introduction on the Continental Prophecies, substantial introductions to each poem, supplementary illustrations from Blake and contextual sources, and notes on the poems and designs.

5. Essick, Robert N. and Joseph Viscomi, ed. *Milton a Poem and the Final Illuminated Books*. London: The William Blake Trust/Princeton University Press, 1993. <WBHC 471, 527-30> Offers color reproductions and diplomatic transcriptions of *Milton* (C), *Ghost of Abel* (A), *On Homer* (A), *Laocoön* (B). Includes an introduction to each poem, textual notes, and supplementary illustrations.

6. Worrall, David, ed. *The Urizen Books: The First Book of Urizen, The Book of Ahania, The Book of Los*. London: The William Blake Trust/Princeton University Press, 1995. <WBHC 471, 586-87> Color reproductions diplomatic transcriptions of *Urizen* copy D, *Ahania* copy A, *The Book of Los* copy A. For each book, there is an essay on the “themes and contexts” and the designs. For *Urizen*, there is a description and analysis of the variants, a list of different plate sequences, and a bibliographical description of copy D. For *Ahania*, there is a bibliographical description.

Bindman, David, intro. *William Blake: The Complete Illuminated Books*. London: Thames and Hudson in Associated with the William Blake Trust, 2000. <WBHC 483-85> Draws together the same copies from the other Blake Trust volumes (*All Religions are One* [A], *America* [H], *The Book of Ahania* [A], *The Book of Los* [A], *The Book of Thel* [J], *Europe* [B], *The First Book of Urizen* [D], *The Ghost of Abel* [A], *Jerusalem* [E], *Laocoön* [B], *The Marriage of Heaven and Hell* [F], *Milton* [C], *On Homer* [A], *The Song of Los* [A], *Songs* [W], *There is No Natural Religion* [L, parts of G and I], and *Visions of the Daughters of Albion* [G]) but removes the diplomatic transcriptions from the facing pages of each print to the back of the book, where they are greatly reduced in size. The scholarly essays, notes, and supplementary illustrations (by Blake and others) from the other editions are not included.

Bindman, David, assisted by Deirdre Toomey. *The Complete Graphic Works of William Blake*. New York: G.P. Putnam's Sons and [London]: Thames and Hudson, 1978. Paperback edition. [London]: Thames and Hudson, 1986. <BBS 150-51, WBHC 483>

A once essential but still useful collection of Blake's designs, encompassing most of the illuminated books, with select commercial engravings and separate plates. Includes 765 black and white illustrations; an introduction, “Blake as a Graphic Artist” (10-22), and “Notes to the Plates” (465-88).

Erdman, David V. *The Illuminated Blake*. Garden City: Anchor Doubleday, 1974. <BB #A261, BBS 157, WBHC 511-13>

An important monochrome reproduction of Blake's illuminated books, with still relevant commentary. For a list of the copies of the illuminated books reproduced, see *BB* #A261.

Keynes, Geoffrey, and Edwin Wolf, ed. *William Blake's Illuminated Books: A Census*. New York: Grolier Club, 1953. Rpt. New York: Kraus, 1969, [1975](#). <*BB* #666, *WBHC* 1144>

Updates Keynes's *Bibliography* (1921) regarding Blake's illuminated books, detailing both the new copies discovered and new information about existing copies. Its descriptive bibliography has been supplanted by Bentley's *Blake Books* and its sequels, and its dating and description of Blake's method, by Visconti's *Blake and Idea of the Book*.

Works of William Blake. [London: Chatto and Windus,] 1876 [i.e., 1878]. <*BB* #368, *BBS* 169, *WBHC* 609-11>

An early, but poor quality, lithograph facsimiles of "Songs of Innocence [a]. 1789. Song of Experience [a]. 1794. Book of Thel [?D]. 1789. Vision[s] of the Daughters of Albion [B]. 1793. America: A Prophecy [?F]. 1793. Europe: A Prophecy [?D]. 1794. The First Book of Urizen [D]. 1794. The Song of Los [A or D]. 1794 [i.e., 1795]⁷²⁵" (*WBHC* 609). See Morton D. Paley's "[A Victorian Blake Facsimile](#)" for an account of its production.

Studies of Facsimiles of Illuminated Books

Bentley, G.E., Jr. "[Blake . . . Had No Quaritch': The Sale of William Muir's Blake Facsimiles](#)." *Blake: An Illustrated Quarterly* 27.1 (summer 1993): 4-13. <*WBHC* 1644-45>

Key information about the production of William Muir's facsimiles, including Muir's letters to the firm of Bernard Quaritch that offered the facsimiles.

Bentley, G.E., Jr. "[A New America](#)." *Blake: An Illustrated Quarterly* 20.2 (fall 1986): 36-44. <*BBS* 399>

On a photographic facsimile of *America*, dated c. 1885.

Bentley, G.E., Jr. "[Two Contemporary Facsimiles of Songs of Innocence and of Experience](#)." *Publications of the Bibliographical Society of America* 64.4 (1970): 450-63. <*BB* #1177>

Two facsimiles designated "Alpha" and "Beta" are described. Bentley suggests that Alpha is based on copy P of *Songs* and that Beta is based on Alpha.

Davies, Keri. "[William Muir and the Blake Press Edmonton with Muir's letter to Kerrison Preston](#)." *Blake: An Illustrated Quarterly* 27.1 (summer 1993): 14-25. <*WBHC* 1645>

A biographical sketch of William Muir (1845-1938), including accounts of Muir's Blake Press at Edmonton and of the early twentieth-century Blake Society and transcriptions of Muir's letters to the collector, Kerrison Preston.

Duff, David. "[Muir Facsimiles and the Missing Visions](#)." *Blake: An Illustrated Quarterly* 37.1 (summer 2003): 32-34. <*WBHC* 1695>

⁷²⁵ Bentley's correction.

On the facsimile of *Visions of the Daughters of Albion* by William Muir held by the University of Aberdeen, which was once purported to be an original copy, with a description of Muir's facsimile in general and the particular features of this copy.

Erdman, David V. "[America, Everyone?](#)" Rev. of *America: A Prophecy*, intro. by G.E. Bentley, Jr. and Comments and Checklist of Secondary Materials by Roger R. Easson (American Blake Foundation, 1974) and of *America a Prophecy* (*Blake Newsletter*, 1975). *Blake: An Illustrated Quarterly* 9.4 (spring 1976): 123-26.⁷²⁶

A substantial and technical review of the facsimiles of *America*.

Essick, Robert N. "[Blake in the Marketplace, 2006](#)." *Blake: An Illustrated Quarterly* 40.4 (spring 2007): 146. ⁷²⁷

Essick clarifies that, after his reexamination of the three of Muir facsimiles of "The Ancient of Days," held by the Fitzwilliam Museum, George Goyder, and Essick, he now believes that these three copies were all executed by hand and are not lithographs (as he had asserted in his [The Separate Plates of William Blake](#)).

Essick, Robert N. [Rev. of Songs of Innocence and Songs of Experience](#). Manchester, England: Manchester Etching Workshop, 1983. *Blake: An Illustrated Quarterly* 19.2 (summer 1985): 39-50. <BBS 398, WBHC 410>

A technically rich history of efforts to create facsimiles of Blake's illuminated books.

Howell, John. "[An Early, Hand-made Facsimile of the Songs of Innocence and of Experience](#)." *Blake: An Illustrated Quarterly* 1.4 (Mar. 1968): 10-11. <BB #1217.15>

On an 1821 facsimile found in an album.

Keynes, Geoffrey. "Blake's Copper-plates." [Blake Studies: Essays on his Life and Work](#). 2nd ed. Oxford: Clarendon Press, 1971. 122-29.⁷²⁸ <BB #2010, WBHC 2249-50>

A general description of Blake's printing techniques, with an overview of the electrotypes of the *Songs*.

Lister, Raymond. "[William Muir](#)." *Blake: An Illustrated Quarterly* 20.2 (fall 1986): 49. <BBS 400>

Reprints a 22 Aug. 1961 letter to Lister from Kerrison Preston on his memories and knowledge of Muir.

Paley, Morton D. "[John Camden Hotten, A.C. Swinburne, and the Blake Facsimiles of 1868](#)." *Bulletin of the New York Public Library* 79 (1976): 259-96. <BBS 598>

A detailed examination of the facsimiles produced by Henry John Bellars (d. 1868 or 1869) for the publisher John Camden Hotten (1832-73), with references to Hotten's relationship to Swinburne, the place of the facsimiles in the marketplace (with references

⁷²⁶ Not recorded in BBS.

⁷²⁷ See also Essick, "[Marketplace, 2020](#)," illus. 6 and the description of the Muir facsimiles offered by John Windle.

⁷²⁸ Revised version of essay of [same title](#), *TLS* (24 Jan. 1942), <BB #2013>.

to collectors, W. Graham Robertson, Kerrison Preston, Rosenbach, and Charles Eliot Norton), the Gilchrists, the Rossettis, and other Victorian facsimile projects. Paley corrects the record that Hotten's facsimiles were not produced to deceive.

Paley, Morton D. "[A Victorian Blake Facsimile](#)." *Blake: An Illustrated Quarterly* 15.1 (summer 1981): 24-27. <BBS 391>

An account of the facsimile collection, *Works of William Blake* (1876 [i.e., 1878]), <BB #368, BBS 169, WBHC 609-11>. Bentley provides additional information about the volume and its production in *WBHC*.

Phillips, Michael. "[A Note on the Facsimile of William Blake's Songs of Innocence and of Experience](#)." *Interfaces* 30 (2010): 105-10. <WBHC 2190-91>

Details on the facsimile executed by Phillips included in the 150 print copies of the collection.

Reisner, Mary Ellen. "[Folcroft Facsimile of the Songs](#)." *Blake: An Illustrated Quarterly* 10.4 (spring 1977): 130. <BBS 381>

A critique of the Folcroft facsimile of *Songs of Innocence and of Experience* [copy b] (1969) <WBHC 407> based on its misrepresentation of the text.

Taylor, Dena Bain. "[The Deterioration of the 1951 Blake Trust *Jerusalem*](#)." *Blake: An Illustrated Quarterly* 23.2 (fall 1989): 75-78. <BBS 404>

Details discovering the highly acidic paper of the Blake Trust facsimile and its box and reads the relevant archival material from the Blake Trust records to explain how paper of such low quality was used.

Visconti, Joseph. "[Facsimile or Forgery? An Examination of *America*, Plates 4 and 9, Copy B](#)." *Blake: An Illustrated Quarterly* 16.4 (spring 1983): 219-23. <BBS 394>

Identifies the plates as intentional forgeries, but see his "[Two Fake Blakes Revisited; One Dew-Smith Revealed](#)" for a correction and an elaboration.

Visconti, Joseph. "[Recreating Blake's Illuminated Prints: The Facsimiles of the Manchester Etching Workshop](#)." *Blake: An Illustrated Quarterly* 19.1 (summer 1985), 4-23. <BBS 398, WBHC 410>

A description of early efforts to recreate Blake's printing techniques.

Visconti, Joseph. "Two Fake Blakes Revisited; One Dew-Smith Revealed." *Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.* Ed. Karen Mulhallen. Toronto: University of Toronto Press, 2010. 35-78.⁷²⁹ <WBHC 2436-40>

Confirms Bentley's claim that prints 4 and 9 of *America* copy B are, indeed, "excellent photolithographic facsimiles" (BBS 54) (51), and demonstrates that they were produced by Albert George Dew Smith (1848-1903). The essay also provides a biographical sketch of Smith and a description of his Blake collection (60) and his other important books.

⁷²⁹ This essay corrects Visconti's previous claims in his "[Facsimile or Forgery? An Examination of *America*, Plates 4 and 9, Copy B](#)," *Blake: An Illustrated Quarterly* 16.4 (spring 1983), 217-23, <BBS 394>.

On the Production of the Illuminated Books

Introductions

Jones, John H. "Blake's Production Methods." *Palgrave Advances in William Blake Studies*. Basingstoke: Palgrave Macmillan, 2006. 25-41. <WBHC 2867-68>

A good preliminary overview of engraving in the eighteenth century and of Blake's own practices in the illuminated books and in the large color prints.

Visconti, Joseph. "Illuminated Printing." *The Cambridge Companion to William Blake*. Ed. Morris Eaves. Cambridge: Cambridge University Press, 2003. 37-62. <WBHC 1969-72>

A lucid distillation of Visconti's *Blake and the Idea of the Book*. The essay provides the basis for Visconti's "Illuminated Printing," which is found in the *Blake Archive*'s exhibition section.

Studies

Bentley, G.E., Jr. "Blake's Heavy Metal: The History, Weight, Uses, Cost, and Makers of His Copper Plates." *University of Toronto Quarterly* 76 (2007): 714-70. <WBHC 1605>

Among the definitive studies of Blake's use of copper plates. See also Bentley's "What is the Price of Experience?" Visconti's *Blake and the Idea of the Book*, and Mei-Ying Sung's *William Blake and the Art of Engraving*.

Bentley, G.E., Jr. "What is the Price of Experience?': William Blake and the Economics of Illuminated Painting [i.e., Printing]." *University of Toronto Quarterly* 68 (1999): 617-41. <WBHC 1619>

Addresses the question of how much it cost Blake to produce the illuminated books.

Carr, Stephen Leo. "Illuminated Printing: Toward a Logic of Difference." *Unnam'd Forms: Blake and Textuality*. Ed. Nelson Hilton and Thomas A. Vogler. Berkeley: University of California Press, 1986. 177-96. <BBS 508-09, WBHC 2148-49>

Applies a deconstructive logic to illuminated printing. Robert N. Essick's "How Blake's Body Means" responds to Carr's essay.

Essick, Robert N. "How Blake's Body Means." *Unnam'd Forms: Blake and Textuality*. Ed. Nelson Hilton and Thomas A. Vogler. Berkeley: University of California Press, 1986. 197-217. <BBS 508-09, WBHC 2148-49>

An important essay that responds to Carr's "Illuminated Printing: Toward a Logic of Difference" with "a more historically orientated view of graphic production" (197).

Essick, Robert N. *William Blake Printmaker*. Princeton: Princeton University Press, 1980. <BBS 465, WBHC 2001-02>

A very important study of Blake's career as a printmaker, which traces his training and his work in various forms of printing (intaglio, relief, etc.).

Essick's account of Blake's method of illuminated printing has been superseded on several points by Viscomi's [*Blake and the Idea of the Book*](#). See also Mei-Ying Sung's [*William Blake and the Art of Engraving*](#) for a detailed consideration of Blake's practices as a commercial engraver.

Essick, Robert N., and Joseph Viscomi. "[*An Inquiry into William Blake's Method of Color Printing*](#)." *Blake: An Illustrated Quarterly* 35.3 (winter 2002): 74-103. <WBHC 1689>

The most widely accepted account of Blake's color printing. Argues that Blake used a "one-pull" procedure" to color his relief prints and not a "two-pull" procedure (74).⁷³⁰

Phillips, Michael. "[*The Printing of Blake's America a Prophecy*](#)." *Print Quarterly* 21.1 (Mar. 2004): 18-38. <WBHC 2523>

An examination of John Jackson's description of Blake's printing method in his [*A Treatise on Wood Engraving*](#) (1839) and of the fragment of *America*, cancelled plate a.

Viscomi, Joseph. *Blake and the Idea of the Book*. Princeton: Princeton University Press, 1993. <WBHC 2805-08>

The definitive study of Blake's method of illuminated printing. It elucidates Blake's studio practices, describing in detail Blake's use of artistic materials and the production of the illuminated books, touching on their relationship to Blake's other projects. The appendix dates the printing sessions for all known copies of the illuminated books and supersedes all previous datings.

Viscomi greatly abridged the book's argument for Morris Eaves's [*Cambridge Companion to William Blake*](#). This served as the basis for Viscomi's "Illuminated Printing," which is found in the *Blake Archive*'s exhibition section.⁷³¹

Viscomi, Joseph. "[*Blake's 'Annus Mirabilis': the Productions of 1795*](#)." *Blake: An Illustrated Quarterly* 41.2 (fall 2007): 52-83. <WBHC 1713>

A key reconsideration of the production of the last three Lambeth illuminated books (*The Song of Los*, *The Book of Ahania*, and *The Book of Los*), the large color prints, and the Small and Large Books of Designs.

⁷³⁰ The article is an answer to the claim in Michael Phillips's [*William Blake: The Creation of the Songs of Innocence and of Experience from Manuscript to Illuminated Printing*](#) (2000) and led to an exchange among Phillips, Essick and Viscomi, and Martin Butlin. See Phillips, "[*Color-Printing Songs of Experience and Blake's Method of Registration: A Correction*](#)," Butlin, "[*Is This a Private War or Can Anyone Join In?: A Plea for a Broader Look at Blake's Color-Printing Techniques*](#)," and Essick and Viscomi, "[*Blake's Method of Color Printing: Some Responses and Further Observations*](#)," all of which appear in *Blake: An Illustrated Quarterly* 36.2 (fall 2002). Additional responses were offered by Butlin, "[*William Blake, S. W. Hayter and Color Printing*](#)," and Essick and Viscomi, "[*Response*](#)," both of which appeared in *Blake: An Illustrated Quarterly* 36.2 (fall 2002), Bonus Online Material.

⁷³¹ See also Bentley's summary "of some of [Viscomi's] more important findings" (146) in "[*William Blake and His Circle: A Checklist of Publications and Discoveries in 1994*](#)," *Blake: An Illustrated Quarterly* 28.4 (spring 1995), 145-56, and in WBHC pp. 90-101.

Viscomi, Joseph. “[Blake’s Invention of Illuminated Printing, 1788](#).” *BRANCH: Britain, Representation and Nineteenth-Century History*. Ed. Dino Franco Felluga. Extension of *Romanticism and Victorianism on the Net*. <WBHC 2808-09>

“Blake’s idea of publishing himself occurs only after the invention of relief etching, once he sees that he could use his new mode for writing as well as images and both in the same space.” (abstract).

Viscomi, Joseph. “[The Myth of the Commissioned Illuminated Book: George Romney, Isaac D’Israeli, and ‘ONE HUNDRED AND SIXTY Designs . . . of Blake’s.’](#)” *Blake: An Illustrated Quarterly* 23.2 (fall 1989): 48-74. <BBS 404>

An important article that uses the example of Isaac D’Israeli, who, Viscomi suggests, obtained his illuminated books not from Blake himself but from the collection of George Romney, to argue that the illuminated books were not produced individually on commission but in printing sessions.

Viscomi, Joseph. “[William Blake’s 1818 Letter to Dawson Turner and Later Career as Graphic Artist](#).” *BRANCH: Britain, Representation, and Nineteenth-Century History*. Ed. Dino Franco Felluga. Extension of *Romanticism and Victorianism on the Net*. Mar. 2022. <Blake (2022)>

An examination of Blake’s 9 Jun. 1818 letter to Turner that aims “to reveal why [Blake] refused Turner’s request [to produce a new copy of the *Large Book* and *Small Book of Designs*], had stopped printing most of his illuminated books, and stopped color printing and monoprinting altogether” (abstract). Refers also to Blake’s patron, James Vine.

Viscomi, Joseph. *William Blake’s Printed Paintings: Methods, Origins, Meanings*. London: Paul Mellon Centre for Studies in British Art, 2021. <Blake (2022, 2025)>

A definitive reappraisal of Blake’s “printed paintings” (his [large color prints](#), or monoprints) that reconsiders his method of producing them, positions them in the context of his artistic career and of Romantic-era art, and articulates the proper fields for interpreting them.⁷³² It includes important information on Blake’s illuminated printing and the *Small* and *Large Book of Designs*.

The two [appendices](#) (“Blake Redefines Fresco” and “Monoprints after Blake’s Death, 1827–1863”) are not included in the printed text, but the link is given in the book’s list of abbreviations (vi) and can be found at the [Related Sites](#) page of the *Blake Archive*. Both the book and its appendices contain much on Blake’s collectors, Frederick Tatham (and his relationship to William Michael Rosetti), Joseph Hogarth, and John Ruskin.

Whitehead, Angus. “[‘this extraordinary performance’: William Blake’s Use of Gold and Silver in the Creation of His Paintings and Illuminated Books](#).” *Blake: An Illustrated Quarterly* 42.3 (winter 2008-09): 84-108. With [supplementary illustrations](#). <WBHC 1718-19>

A detailed technical account of Blake’s use of gold and silver in both his paintings and illuminated books.

⁷³² An excerpt was published as “[Impressions of Colors: On William Blake’s Monoprints](#),” *Lapham’s Quarterly* (20 July 2021).

Wright, John. “[Blake’s Relief-Etching Method](#).” *Blake: An Illustrated Quarterly* 9.4 (spring 1976): 94-115. <BB #1217.128>

An effort to explain Blake’s method of engraving utilizing the copies of the electrotype copies of *Songs*. See Visconti’s criticisms in [Blake and the Idea of the Book](#) (esp. pp. 82-88).

Introductions to Works in Illuminated Printing

Butler, Marilyn. “Blake in his Time.” [William Blake](#). London: Tate, 2000; New York: Harry Abrams, 2000. 15-25. <WBHC 1286-1308>

Surveys Blake’s major works (mostly the illuminated books) within the context of their time.

Eaves, Morris, ed. [The Cambridge Companion to William Blake](#). Cambridge: Cambridge University Press, 2003. <WBHC 1969-72>

Part II contains four chapters on Blake’s poetry.

Hagstrum, Jean H. [William Blake, Poet and Painter: An Introduction to the Illuminated Verse](#). Chicago: University of Chicago Press, 1964. 1978. <BB #1770, BBS 498, WBHC 2117-18>

A classic study of the poetry and the designs of the illuminated books.

Worrall, David. “Illuminated Books.” [William Blake in Context](#). Cambridge: Cambridge University Press, 2019. 35-42. <Blake (2020, 2021, 2022, 2025)>

General Studies of More than One Work in Illuminated Printing (See also [Literature and Language](#))

Aers, David. “Representations of Revolution: From *The French Revolution* to *The Four Zoas*.” [Critical Paths: Blake and the Argument of Method](#). Ed. Dan Miller, Mark Bracher, and Donald Ault. Durham: Duke University Press, 1987. 244-70. <BBS 573-74, WBHC 2405-06>

Citing Bakhtin to explain his notion of a text’s relationship to its time, reads Blake’s depictions of revolution in the Lambeth Prophecies and *The Four Zoas*. A good essay on Blake’s notion of revolution, political change, and agency in the first half of his career.

Altizer, Thomas J.J. “[The Revolutionary Vision of William Blake](#).” *Journal of Religious Ethics* 37.1 (2009): 33-38. <WBHC 2218-19>

“Blake’s prophetic poetry [. . .] contributes to the renewal of Christian ethics by a process of subversion and negation of Christian moral, ecclesiastical, and theological traditions” (abstract). Highlights *Milton* and *Jerusalem*.

Ankarsjö, Magnus. [William Blake and Gender](#). Jefferson, NC: McFarland and Company, 2006. <WBHC 1490-91>

A defense of Blake against the charge of sexism. Focused largely on *The Four Zoas*, *Milton*, and *Jerusalem*.

Beenstock, Zoe. "[Jerusalem Moves West: Undoing the Hebrew Bible in Blake's Milton and Jerusalem](#)." *European Romantic Review* 34.5 (2023): 609-27. <Blake (2024)>

In his prophetic poems, he undoes the temporal and spatial organization of the Hebrew Bible, a possibility first explored in *Milton* and then fully achieved in *Jerusalem*, where Blake deconstructs the ancient biblical world to rebuild it in modern Britain" (abstract).

Behrendt, Stephen C. "Blake's Bible of Hell: Prophecy as Political Program." [Blake, Politics, and History](#). Ed. Jackie DiSalvo, G.A. Rosso, and Christopher Z. Hobson. New York: Garland Publishing, 1998. 37-52. <WBHC 1950-53>

An examination of the political argument of *The Book of Urizen*, *The Book of Ahania*, and *The Book of Los* against State Religion.

Behrendt, Stephen C. "[History When Time stops: Blake's America, Europe, and The Song of Los](#)." *Papers on Language & Literature* 28 (1992): 379-97. <WBHC 1595>

"Taken together, these three works constitute both a development from, and a temporal, topical application of, many of the millenarian views of contemporary events which were current in Blake's London in the early 1790s" (380).

Behrendt, Stephen C. "'something in My Eye': Irritants in Blake's Illuminated Texts." [Blake in the Nineties](#). Ed. Steven Clark and David Worrall. Basingstoke: Macmillan Press, 1999. 78-95. <WBHC 2812-13>

On reading Blake's "illuminated pages" (78) and how "Blake characteristically invokes and manipulates our expectations about determinacy (of word, of image, of 'meaning') to force us to recognize and appreciate the multiplicity of *potential* signification that resides in seemingly every word, every line, every suggestion" (90).

Billigheimer, Rachel V. "[Conflict and Conquest: Creation, Emanation and the Female Will in William Blake's Mythology](#)." *Modern Language Studies* 30.1 (2000): 93-120. <WBHC 1629>

A detailed reading of the Emanations and the Seven Eyes of God in *The Four Zoas*, *Milton*, and *Jerusalem* in light, chiefly, of the Kabbala.

"[Blake at the Huntington, Fall 1994](#)." *Blake: An Illustrated Quarterly* 28.3 (winter 1993-94): 98. <WBHC 1650>

Notes that the Huntington has disbound its copies of Blake's illuminated books for conservation purposes.

Bois, Catherine. *Un langage investi: rhétorique et poésie lyrique dans le long XVIII^e siècle britannique*. Lyon: Presses universitaires de Lyon, 2020. In French. <Blake (2021)>

Chapters 4 ("Le poète du premier romantisme et le langage lyrique: pathème et méttafigure") and 5 ("La rhétoricité lyrique: la poésie est-elle chant ou discours?") address the "romantic rhetorization of lyrical language in Blake's poetry," arguing that "the process emerges from displacement of classic use of rhetorical *pathos* and voice." Three sections ("Rejet du *pathos* fondateur de l'énonciation syntaxique: le 'style coupé' de William Blake" [306-23]; "L'impossible figure blakienne: la satire à la limite du *pathos* lyrique" [337-40]; "Chez William Blake: la non-invocation et le *pathos* du langage

auto-réflexif” [347-51]) include close readings of several *Songs* (“Infant Joy,” “The Divine Image,” “The Tyger,” “London,” “Infant Sorrow,” “The Human Abstract,” “To Tirzah”) and offer insights on *The Marriage of Heaven and Hell* and *The Book of Urizen*. In “Le mot, la chose et le dire du poète chez William Blake” (254-60), sections from *Milton*, *Jerusalem*, and the annotations to Reynolds are briefly discussed.

Brisman, Leslie. “Blake and the Eternals’ Time.” *Milton’s Poetry of Choice and Its Romantic Heirs*. Ithaca and London: Cornell University Press, 1973. 192-212. <BB #A1282>

Read the later epics, and particularly Los’s relationship to the Spectre and the Fallen World, as elaborations on the Son’s rejection of Satan from the pinnacle of the Temple in *Paradise Regained*.

Bundock, Christopher M. *Romantic Prophecy and the Resistance to Historicism*. Toronto: University of Toronto Press, 2016. <Blake (2019, 2020)>

Treats Blake’s notions of prophecy and history in *Milton* especially, but with many references to the annotations to Watson and *A Descriptive Catalogue*. He also considers the prefaces of the Lambeth prophecies and considers the poems themselves as prefaces for Blake’s later poems. Some discussion of Blake in relationship to both Mary and Percy Shelley and to Kierkegaard.

Canuel, Mark. “Introduction: Rouzing the Faculties.” *The Fate of Progress in British Romanticism*. Oxford: Oxford University Press, 2022. 1-17. <Blake (2025)>

Blake is discussed on pp. 1-6, where Canuel takes Blake as his point of departure for his claim that the “revision of progressive impulses [is] distinctively Romantic” (6). He reads “The Little Girl Lost,” “The Little Girl Found,” and *America*.

Carretta, Vincent. “Monarchy is the Popery of Government.” *George III and the Satirists from Hogarth to Byron*. Athens: University of Georgia Press, 1990. Paperback 2007. 154-241. <BBS 433>

Considers Blake’s use of visual political satire of George III, especially in *America* and *Europe*. Important for Blake’s relationship to radical circles.

Castellano, Katey. “‘The Road of Excess Leads to the Palace of Wisdom’: Alternative Economies of Excess in Blake’s Continental Prophecies.” *Papers on Language and Literature* 42.1 (2006): 3-24. <WBHC 1832>

Blake “makes use of this [antinomian, Dissenting] tradition to criticize the new phenomena of rational liberalism, empirical science, and utilitarian economics” (n.p.).

Connolly, Tristanne J. *William Blake and the Body*. Hounds mills and New York: Palgrave, 2002.⁷³³ <WBHC 1881-82>

An influential book on Blake’s various notions of and representations of the body, addressing the influence of anatomical art, physical bodies and birth (including

⁷³³ Incorporates Connolly’s “*Miscarriage Imagery in Blake*,” *Romanticism* 7.2 (2001), 145-62, not recorded in *WBHC*; “William Blake and the Spectre of Anatomy,” *Spectres of Romanticism: The Influence and Anxiety of the British Romantics*, ed. Sarah Ruston with assistance by Lidia Garbin. (Lewiston, NY, Queenstown, ON, Lampeter, Wales: Edwin Mellen University Press, 1999), 19-42, <WBHC 1882>.

miscarriages and abortions), parent and child relationships, and resurrected bodies. She suggests that Catherine Blake was listed as a patient on 26 August 1796 at the Lambeth lying-in hospital and posits it as likely that Catherine experienced many miscarriages.

Cooper, L.J. ["William Blake's Aesthetic Reclamation: Newton, Newtonianism, and Absolute Space in *The Book of Urizen* and *Milton*."](#) *European Romantic Review* 29.2 (2018): 247-69. <Blake (2019)>

"[A]rgues that *The Book of Urizen* and *Milton* illustrate that Blake was also aware of and critical toward popularized accounts of Newton's works. [...] Milton's defeat of the Newtonian Satan achieves two things: it allows Blake's deployment of Newton's absolute space to challenge the self-interested, institutionalized authority Newtonianism had obtained, and it provides a template for Newton's redemption from Newtonianism within Blake's oeuvre" (abstract).

Curran, Stuart. "Blake and the Gnostic Hyle: A Double Negative." *Blake Studies* 4.2 (1972): 117-33.⁷³⁴ <BB #1218.62, BBS 410>

Reads the character of Hyle as a Gnostic symbol.

Dauphin, Caroline. "La métamorphose d'Ovide: transformations poétiques et végétales dans la poésie d'Erasmus Darwin et de William Blake." *Inconstances romantiques: Visions et révisions dans la littérature britannique du long XIX^e siècle*. Ed. Antonella Braida-Laplace, Sophie Laniel-Musitelli, and Céline Sabiron, Nancy: Presses universitaires de Nancy-Éditions universitaires de Lorraine, 2019. In French. <Blake (2021)>

On Ovid's *Metamorphoses* as hypotext for Blake's hybrid plants in the *Songs*, *The Book of Thel*, and *Visions of the Daughters of Albion*.

De Luca, Vincent Arthur. [Words of Eternity: Blake and the Poetics of the Sublime](#). Princeton: Princeton University Press, 1991. [Princeton Legacy Library. Rpt. 2014.](#)⁷³⁵ <BBS 450, WBHC 1932-34>

Important study of how Blake's poetics invoked the sublime, both in terms of content and materially. De Luca coins the phrase, "wall of words," to describe pages of the illuminated books full of text.

Earle, Bo. "Blake's Infant Smile: Facing Materialism." *Post-Personal Romanticism: Democratic Terror, Prosthetic Poetics, and the Comedy of Modern Ethical Life*. Columbus: Ohio State University Press, 2017. 35-62. <Blake (2017, 2018)>

⁷³⁴ Rpt. in in [Essential Articles for the Study of William Blake, 1970-1984](#), ed. Nelson Hilton (1986), 15-32, <BBS 507-08, WBHC 2146-47>.

⁷³⁵ Incorporates his "[Ariston's Immortal Palace: Icon and Allegory in Blake's Prophecies](#)," *Criticism* 12.1 (1970), 1-19, <BB #1475>; "[Blake and the Two Sublimes](#)," *Studies in Eighteenth-Century Culture* 11 (1982), 93-105, <BB #1475>; "Proper Names in the Structural Design of Blake's Myth-Making," *Blake Studies* 8.1 (1978), 5-22, <BBS 411-12>; "Blake's Wall of Words: The Sublime of the Text" from *Unnam'd Forms: Blake and Textuality*, ed. Nelson Hilton and Thomas A. Vogler (1986), 49-68, <BBS 508-09, WBHC 2148-49>; and "[Blake and Burke in Astonishment!](#)" *Blake: An Illustrated Quarterly* 23.2 (fall 1989), 100-04, <BBS 405>. The first chapter, "Blake's Concept of the Sublime," is reprinted in *Romanticism: A Critical Reader*, ed. Duncan Wu (1995), 17-54, <WBHC 2888>.

A psychoanalytic reading of, despite the title, *The Book of Thel* and *Visions of the Daughters of Albion*, with references to Freud's *Beyond the Pleasure Principle*.

Erdman, David V. "Blake and the Night Sky II: Art Against Armies." *Bulletin of Research in the Humanities* 84.3 (autumn 1981): 296-304. <BBS 428, WBHC 1809-10>

In *America*, *Europe*, and "A Song of Liberty" from *The Marriage of Heaven and Hell*, "[t]he question that disturbed Blake [...] was how the ruling 'angels' of Britain managed to launch a revolutionary war in America, in 1775, and another against France, in 1793, and yet keep the minds of English citizens so beclouded as to benumb their powers of protest and opposition" (298-99).

Erle, Sibylle. "And I gave it to my foe": Deadly Games of Creation in Blake's *The [First] Book of Urizen* and 'A Poison Tree.'" *Prudent Crossings: From Milton's Paradise to Canada's Bush Gardens*. Ed. Alessandra Boller et al. Augsburg: Wißner-Verlag 2023. 21-38. <Blake (2024)>

An important consideration of Blake's depiction of creation and the fall, his use of Milton, and Urizen's relationship to Satan, with commentary on *Marriage* and *The Ancient of Days* as well as the poems mentioned in the title.

Erle, Sibylle. "Shadows in the Cave: Refocusing Vision in Blake's Creation Myth." *Blake and Conflict*. Ed. Sarah Haggarty and Jon Mee. Basingstoke: Palgrave Macmillan, 2009. 144-63. <WBHC 2113-15>

On Blake's depictions of the eye and vision in relationship to John Locke and Isaac Newton; Swedenborg and the Swedenborgian optician, George Adams; and John Hunter and Erasmus Darwin.

Erle, Sibylle. "William Blake's Lavaterian Women: Eleanor, Rowena and Ahania." *Women Reading William Blake*. Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2007. 44-52. <WBHC 1795-1800>

Analyzes how Blake used Lavater's physiognomy to depict "Eleanor, Rowena and Ahania" (44).

Essick, Robert N. "[New Information on Blake's Illuminated Books](#)." *Blake: An Illustrated Quarterly* 15.1 (summer 1981): 4-13. <BBS 391>

Descriptions of *Songs* copy BB and pls. 5, 7, 10, 22, and 33; *Europe* copy c, pls. 4, 9, and 15; *Milton* pl. 13; *Jerusalem* pl. 99; *Urizen* copy H; a colored copy of *The Grave* (1813); and a sketch for *Virgil*.

Essick, Robert N. "[Some Unrecorded States, Printings, and Impressions of Blake's Graphic Works](#)." *Blake: An Illustrated Quarterly* 17.4 (spring 1984): 130-38. <BBS 396>

Notes and describes newly discovered copies of *Europe* pl. 18 (third state); pl. 36 ("The Little Girl Found") from *Songs* copy o; a "copy of the 1793 two-volume edition of the *Elements*" with "excellent impressions of all fifty-one plates" (131); and the second and the third states of Blake's plates for *A Complete Geographical Dictionary* ([1784?]) published in *The New Royal Geographical Magazine* (c. 1794-96).

Essick, Robert N. "[William Blake, Thomas Paine, and Biblical Revolution](#)." *Studies in Romanticism* 30.2 (1991): 189-212. <BBS 465-66, WBHC 2003>

With references primarily to *Marriage, Urizen*, and the annotations to Watson, examines Blake's complicated relationship with Paine and other Enlightenment radicals, such as Joseph Johnson and Mary Wollstonecraft: "The Johnson circle was at once too secular in its liberalism and not radical enough in its revolutionism to satisfy Blake. The biblical revolution of the past had been replaced by a deistic ideology that was in part a revolution against biblical tradition" (212).

Fallon, David. "'By a False Wife Brought to the Gates of Death': Blake, Politics and Transgendered Performances." [Queer Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2010. 186-98. <WBHC 1801-03>

Reading the prose sketch "Samson," *Europe*, and *Jerusalem*, argues that "[c]haracters and situations in which conventional sexuality is queered help Blake to complicate and interrogate traditional political discourse and the power relations it mediates, even if he may not be able fully to escape its presumptions" (187).

Fallon, David. "'she Cuts his Heart Out at his Side': Blake, Christianity and Political Virtue." [Blake and Conflict](#). Ed. Sarah Haggarty and Jon Mee. Basingstoke: Palgrave Macmillan, 2009. 84-104. <WBHC 2113-15>

Examines the conflict between "republican discourse and Christian principles" (84) in *Europe*, *The [First] Book of Urizen*, and *Jerusalem* and its implication for gender.

Ferber, Michael. "Blake and the Two Swords." [Blake in the Nineties](#). Ed. Steve Clark and David Worrall. Basingstoke: Macmillan Press and New York: St. Martin's Press, 1999. 153-72. <WBHC 1863-65>

Examines Blake's conception of war in his later works and, particularly, "the distinction between spiritual and corporeal war" (156) in the historical context of Britain's long war with France.

Frosch, Thomas R., [The Awakening of Albion: The Renovation of the Body in the Poetry of William Blake](#). <BB #A1637, BBS 476, WBHC 2033-35>

"A study of 'the conviction that the transformation of man needed to include what can be described as a resurrection of his body through a remaking of its sensory organization'" (BB #A1637). Focused on the later epics.

Frye, Northrop. *Fearful Symmetry: A Study of William Blake*. 1947. 1969. Toronto: Toronto University Press, 2004. Ed. Nicholas Halmi. <BB #1646, BBS 478, WBHC 2037-38>

Easily the key study of Blake's thought as expressed in the illuminated books. The 1969 edition has a new preface. The 2004 edition is volume 14 of *The Complete Works of Northrop Frye* and contains useful additional material related to Frye and Blake. See [Classic Studies](#) for the full annotation.

Gleckner, Robert F. *The Piper and the Bard*. Detroit: Wayne State University Press, 1959. <BB #1702, BBS 487, WBHC 2083>

A venerable study of *The Songs of Innocence and of Experience*, *Tiriel*, *The Book of Thel*, *The Marriage of Heaven and Hell*, and *The Visions of the Daughters of Albion*.

Gleckner, Robert F. “Blake’s ‘Double Dark Vision of Torment’ Unfolded: *Innocence* to *Jerusalem*.” *South Atlantic Quarterly* 95 (1996): 700-28. <WBHC 2081>

On the echoes of Milton.

Gleckner, Robert F. “[Blake’s Swans](#).” *Blake: An Illustrated Quarterly* 15.4 (spring 1982): 164-69. <BBS 393>

A description of Blake’s swan imagery in *Island*, *Visions*, *America*, *The Four Zoas*, and *Jerusalem*.

Goldstein, Amanda Jo. “Blake’s Mundane Egg: Epigenesis and Milieux.” *Sweet Science: Romantic Materialism and the New Logics of Life*. Chicago: University of Chicago Press, 2017. 35-71. <*Blake* (2018)>

“Reading scenes of embryogenesis from *The First Book of Urizen* (1794), *Milton* (c. 1804-1811), and *Jerusalem* (1804-c. 1820) with related poetic prose accounts from Erasmus Darwin and Jean Baptiste Lamarck, this chapter presents a now unfamiliar premise that, I argue, held contemporary experimental life science open to poetic participation” (36).

Goldweber, Dave. “The Style and Structure of William Blake’s ‘Bible of Hell.’” *English Language Notes* 32.4 (Jun. 1995): 51-68. <WBHC 2090>

“In this ‘reader-response [or rhetorical] study of Blake’s Bible,’ ‘comprising *The (First) Book of Urizen*, *The Book of Ahania*, and *The Book of Los*,’ ‘I examine rhythm, tone, syntax, and tautology in terms of the syntax they render’ (64, 51)” (WBHC 2090).

Gompf, Michelle Leigh. “Ripped from Complacency: Violence and Feminist Moments in Blake.” [Sexy Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2013. 65-80. <WBHC 1803-04>

On sexual violence, especially in *Visions of the Daughters of Albion* and *America a Prophecy* and how it has been read by Blake scholars.

González-Treviño, Ana Elena. “Female Spaces and the Gothic Imagination in *The Book of Thel* and *Visions of the Daughters of Albion*.” [William Blake’s Gothic Imagination: Bodies of Horror](#). Ed. Chris Buncle and Elizabeth Effinger. Manchester: Manchester University Press, 2018. 189-209. <*Blake* (2019, 2020, 2021)>

Reads how Thel and Oothoon engage with their own bodies and the natural world.

Grimes, Ronald L. “Time and Space in Blake’s Major Prophecies.” [Blake’s Sublime Allegory: Essays on The Four Zoas, Milton, and Jerusalem](#). Ed. Stuart Curran and Joseph A. Wittreich, Jr. Madison: University of Wisconsin Press, 1973. 59-81. <BB #A1437, BBS 446, WBHC 1913>

Traces Blake’s ideas of space and time in the epics.

Gross, David. “[‘mind-forg’d manacles’: Hegemony and Counter-Hegemony in Blake](#).” *The Eighteenth-Century* 27.1 (1986): 3-25. <BBS 496>

Suggests that Blake anticipates Gramsci's notion of hegemony, highlighting "London"; the *Notebook* poem, "How to know Love from Deceit"; and the Lambeth prophecies.

Gurton-Wachter, Lily. "Blake's Blush: Wartime Shame in 'London' and *Jerusalem*." *William Blake: Modernity and Disaster*. Ed. Tilottama Rajan and Joel Faflak. Toronto: University of Toronto Press, 2020. 126-49. <*Blake* (2021, 2022, 2023, 2024)>

"Blake, I argue, describes a general, national shame that is dispersed, displaced, and collective, that belongs to no one in particular and yet infects everyone, and that is a symptom of—but also a way to critique—the disease called war" (128).

Hagstrum, Jean H. "The Wrath of the Lamb: A Study of William Blake's Conversions." *From Sensibility to Romanticism: Essays Presented to Frederick A. Pottle*. Ed. Frederick W. Hilles and Harold Bloom. New York: Oxford University Press, 1965. 311-30. <BB #1773>

Analyzes Blake's early and late depictions of Christ in his poetry (chiefly the *Songs* and the later epics) to understand Blake's sense of Christianity.

Hannah, Daniel. "'Panting Struggling': William Blake's Transatlantic Erotics." *Symbiosis* 16.1 (2012): 57-75. <*WBHC* 2125>

On *Visions and America*: "In the end, Blake's ambivalent transatlantic imaginary, [...] erotically interpellates an audience whose reading necessarily replicates the structures of sexual violence that the poem refuses to name, condemn or, even, explain" (71).

Herriman, Noah. "William Blake, the Ballad Revival, and the Deep Past of Poetry." *Deep Time: A Literary History*. Princeton, NJ: Princeton University Press, 2023. 120-75. <*Blake* (2024, 2025)>

Considers Blake's notion of deep time in relationship to the eighteenth-century ballad revival and especially to Joseph Ritson's *A Select Collection of English Songs* (1783), with a focus on the "Introduction" and "Earth's Answer" from the *Songs of Experience* and on the "contact zone between geology and prehistory" (169) in *Milton* and *Jerusalem*. There are also comparisons between Blake and Herder.

Hobson, Christopher Z. "Blake and the Evolution of Same-Sex Subjectivity." *Queer Blake*. Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2010. 23-39. <*WBHC* 1801-03>

Reading *Milton* and *Jerusalem*, "I examine implied ideas of same-sex subjectivity in Blake—including an element of self-repression rather than external repression that I did not originally see [in his *Blake and Homosexuality*]—and I compare these ideas to recent theorizations by Michel Foucault and his followers, by Stephen O. Murray, and by Randolph Trumbach" (23).

Hobson, Christopher Z. *The Chained Boy: Orc and Blake's Idea of Revolution*. Lewisburg: Bucknell University Press, 1999.⁷³⁶ <*WBHC* 2155, *Blake* (2003)>

⁷³⁶ Incorporates Hobson's "The Myth of Blake's 'Orc Cycle,'" *Blake, Politics, and History*, ed. Jackie DiSalvo, G.A. Rosso, and Christopher Z. Hobson (1998), <*WBHC* 1950-53>, and "*Unbound from Wrath:*

An important study for both its challenge to Northrop Frye's influential idea of the Orc Cycle, in which revolutionaries are destined to become tyrants, and its early Queer approach to Blake.

Holley, Michael. "[Blake's Atlantis](#)." *Colby Library Quarterly* 30.2 (1994): 109-18. <WBHC 2159>

On Atlantis in *America* and *Visions of the Daughters of Albion*: "Certainly the Atlantis motif plays a minor role in Blake's whole mythology; but tracing its distinctive place in his poetry yields valuable insights into the way Blake adapts popular myth for his own use and how this adaptation reflects his fundamental world vision" (109).

Howard, John. [Infernal Poetics: Poetic Structures in Blake's Lambeth Prophecies](#). Rutherford: Fairleigh Dickinson University Press, 1984. <BBS 516, WBHC 2169>

A study of the Lambeth Prophecies (*Marriage through The Book of Los*) and *The Four Zoas*, with some references to the *Songs, Poetical Sketches*, and the illuminated tractates.

Kerr, Jonathan. "'Immense Worlds': Blake's Infinite Human Form." *Philological Quarterly* 97.1 (winter 2018): 55-72. <*Blake* (2019)>

"This article explores Blake's navigation of the problems addressed in these long-eighteenth-century discourses, focusing chiefly on Blake's reworking of the scientific infinite as a concept for envisaging his human form" (56). Examines *There is No Natural Religion* [b], *Visions of the Daughters of Albion*, and *Milton*.

Kroeber, Karl. *Blake in a Post-Secular Era: Early Prophecies*. Ed., with a foreword, Joseph Visconti. 2012. A Romantic Circles Monograph. <WBHC 2294-95>

"This study of 'Blake's "prophetic" poems executed between 1788 and 1794' (xxi), with Appendices (mostly bibliographies) of 'Blake and Science' and 'Blake and Contemporary Popular Culture,' was composed as part of a book (never written) on *Milton*, *Jerusalem*, *The Four Zoas*, and the *Laocoön*" (WBHC 2295).

Leopardi, Matthew. "[Emanuel Swedenborg's Conjugial Love and the Erotic Politics of William Blake's Epics](#)." *European Romantic Review* 34.4 (2023): 397-421. <*Blake* (2024)>

"Situating *Milton* and *Jerusalem* in the epic revival of the late-eighteenth and early-nineteenth centuries, the article argues that Blake's incorporation and revision of Swedenborgian ideas help him to challenge some forms of misogynistic, militaristic politics that writers of Blake's day were supporting with appeals to the classical and Miltonic epic traditions" (abstract).

Levy, Michelle. "Afterword: Blake's Digitised Printed Script." [Literary Manuscript Culture in Romantic Britain](#). Edinburgh: Edinburgh University Press, 2020. 259-67. <*Blake* (2021)>

[Orc and Blake's Crisis of Vision in The Four Zoas](#)," *Studies in English Literature*, 33.4 (1993), 725-54, <WBHC 2155-56>.

A coda regarding Blake's efforts to replicate the manuscript in his prints and on the *Blake Archive*'s efforts to present them digitally.

Lincoln, Andrew. "Restoring the Nation to Christianity: Blake and the Aftermyth of Revolution." *Blake, Nation, and Empire*. Ed. Steve Clark and David Worrall. New York: Palgrave Macmillan, 2006. 136-52. <WBHC 1866-69>

Suggests that *Milton* and *Jerusalem* reflect widespread evangelical fears of deism that spurred "a willingness to reach across doctrinal differences" (159).

Lundeen, Kathleen. *Knight of the Living Dead: William Blake and the Problem of Ontology*. Selinsgrove: Susquehanna University Press; London: Associated University Presses, 2000.⁷³⁷ <WBHC 2352-53>

Reads the poetry between *Songs* and *Jerusalem*, and sees the relationship between text and design as analogous to that of body and spirit: "I will contend that Blake's challenge to the presumed ontological differences between text and design is linked to his challenge to the whole matter/spirit dualism upon which Western culture is based" (17).

Lussier, Mark. "The Horrors of Subjectivity/The *Jouissance* of Immanence." *William Blake's Gothic Imagination: Bodies of Horror*. Ed. Chris Buncle and Elizabeth Effinger. Manchester: Manchester University Press, 2018. 213-34. <Blake (2019, 2020, 2021)>

Considers *Marriage* and *Visions* from a Lacanian perspective that posits a notion of the subject constructed by a wound that does not heal.

Lussier, Mark. "'Vortext' as Philosopher's Stone." *New Orleans Review* 13.3 (fall 1986): 40-50. <BBS 586>

Stresses Blake's use of "mirrored text" as a "vortex" (50) that transforms "readers" (48), with references to Lacan and with examples from *Jerusalem*, *Marriage*, *God Judging Adam*, and the *Illustrations of the Book of Job*.

Makdisi, Saree. *William Blake and The Impossible History of the 1790s*. Chicago: University of Chicago Press, 2003. <WBHC 2365-66>

An influential study focused on the illuminated books of the 1790s.

Manlove, Colin. "Blake: 'The Little Black Boy' and *The Marriage of Heaven and Hell*." *Christian Fantasy: From 1200 to the Present*. Basingstoke and London: Macmillan, 1992. 144-55. <WBHC 2370>⁷³⁸

"The Little Black Boy" "could be said to a critique of the use of Christian fable; while the longer *The Marriage of Heaven and Hell* (c. 1790) involves a rewriting of Christianity itself" (144).

⁷³⁷ Incorporates Lundeen's "[Urizen's Quaking World](#)," *Colby Library Quarterly* 25.1 (1989), 12-17, <BBS 555, WBHC 2353>, and "[Words on Wings: Blake's Textual Spiritualism](#)," *Word and Image* 10 (1994), 343-65, <WBHC 2353>.

⁷³⁸ WBHC erroneously has "The Little Boy Lost" rather than "The Little Black Boy" in the title.

Marks, Mollyanne. "Renovation of Form: Time as Hero in Blake's Major Prophecies." *Studies in Eighteenth Century Culture*. Vol. 5. AMS Press, 1976. <BBS 559>

On the later prophecies: Los's "characterization as time testifies to Blake contention that time is essentially a human construct, as plastic as all human forms. Los's struggle to master himself is then also a struggle to subordinate time to imagination" (61).

Mauger, Matthew. *William Blake and the Visionary Law: Prophecy, Legislation and Constitution*. Cham: Palgrave Macmillan-Springer Nature, 2023. <Blake (2024, 2025)>

A study of Blake's notion of law in Eternity that seeks to temper antinomian readings of Blake. Examines most of Blake's prophetic poetry, as well as *Marriage* and the *Songs*.

Mee, Jon. *Dangerous Enthusiasm: William Blake and the Culture of Radicalism in the 1790s*. Oxford: Clarendon Press, 1992. <BBS 571, WBHC 2392-94>

Focused on Blake's early illuminated books, a key study of Blake's relationship to religious enthusiasts of the era who shared his suspicion of Enlightenment-grounded radicalism. The study recasts Blake's relationship to millenarianism and to the polite circle of Joseph Johnson. There is also an important chapter on Norse mythology, druids, and British Antiquities, with discussions of Ossian. Mee was the first to associate Blake with Claude Levi Strauss's notion of the bricoleur.

Mee, Jon. "'A Little Less Conversation, A Little More Action': Mutuality, Converse and Mental Fight." *Blake and Conflict*. Ed. Sarah Haggarty and Jon Mee. Basingstoke: Palgrave Macmillan, 2009. 126-43. <WBHC 2113-15>

On Blake's conversations in *Island* and the illuminated books: "Blake radicalizes the polite vision of conversation as more fully open to difference than the polite emphasis on 'improvement' could allow" (139).

Michael, Jennifer Davis. *Blake and the City*. Lewisburg: Bucknell University Press, 2006.⁷³⁹ <WBHC 2403-04>

Focusing on the *Songs* and the epics, Michael examines Blake's "urban visions" (23). "The humanity of Blake's city does not mean that the city exists only in the human mind; on the contrary, [...] the city's form and function mirror those of the human body" (21).

Mounsey, Chris. *Understanding the Poetry of William Blake through a Dialectic of Contraries: A Study of the Philosophical Contexts within which Blake Developed His Ideas*. Lewiston: Edwin Mellen Press, 2011. <WBHC 2434>

Focused largely on *Four Zoas*, with chapters on Blake's Neoplatonism, *Milton*, and *Jerusalem*.

Mulvihill, James. "['The History of All Times and Places': William Blake and Historical Representation in America and Europe](#)." *Clio* 29.4 (summer 2000): 373-94. <WBHC 2442>

⁷³⁹ Incorporates Michael's "[The Corporeal City in Blake's Milton and Jerusalem](#)," *Studies in Eighteenth-Century Culture* 29 (2000), 105-22, <WBHC 2404>. [Vol. 23 mistakenly given in WBHC.]

Focused on *America* and *Europe*, argues that, for Blake, history is about “mental fight” (394).

Murray, Roger. “[Blake and the Idea of Simplicity](#).” *Studies in Romanticism* 13.2 (1974): 89-104. <BBS 649>

Explores “Blake’s stylistic new departure in the prophetic works” (90).

Nosková, Martina. “The Eternal Female: A Contribution to the Gendered Readings of William Blake’s *Thel* and *Oothoon*.” *Brno Studies in English* 30 (2004): 159-77. <WBHC 2469>

“*Thel* and *Oothoon*, as the earliest elaborated female figures of his prophetic writings, reveal important moments in the development of Blake’s attitude towards the role of women and their sexuality” (159).

O’Donoghue, Heather. “Valkyries and Sibyls: Old Norse Voices of Female Authority in Blake’s Prophetic Books.” [Women Reading William Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2007. 179-88. <WBHC 1795-1800>

Considers “the voice of female authority” (179) in Thomas Gray’s Norse Odes and Thomas Percy’s *Northern Antiquities* and its influence on Blake in the prophetic work.

Okada, Kazuya. “[Orc under a Veil Revealed: Family Relationships and their Symbols in Europe and The Book of Urizen](#).” *Blake: An Illustrated Quarterly* 34.2 (fall 2000): 36-45. <WBHC 1684>

Examines the mythological and iconographic imagery surrounding Orc.

O’Regan, Keith. [Towards a Productive Aesthetics: Contemporary and Historical Interventions in Blake and Brecht](#). Leiden: Brill, 2022. <Blake (2023)>

“Compare[s] the political-aesthetic strategies of William Blake (1757–1827) and Bertolt Brecht (1898–1956)” (abstract). The chapters on Blake focus on the *Songs* and *Milton*.

Otto, Peter. *Constructive Vision and Visionary Deconstruction: Los, Eternity, and the Productions of Time in the Later Poetry of William Blake*. Oxford: Clarendon Press, 1991.⁷⁴⁰ <BBS 596, WBHC 2488-90>

Focuses primarily on *Milton* and *Jerusalem*, claiming: “I will therefore be arguing against the assumption held by the vast majority of Blake critics that Blake’s apocalypse is a matter of perception and not a question of being” (22).

Otto, Peter. “The Horrors of Creation: Globes, Englobing Powers, and Blake’s Archaeologies of the Present.” [William Blake’s Gothic Imagination: Bodies of Horror](#). Ed. Chris Bunclick and Elizabeth Effinger. Manchester: Manchester University Press, 2018. 165-88. <Blake (2019, 2020, 2021)>

Considers archeological approaches to Blake’s red globe in the Lambeth Prophecies.

⁷⁴⁰ Incorporates Otto’s “Visionary Deconstruction: The Bard’s Song in Blake’s *Milton*,” *Philological Quarterly* 66.2 (1987), 207-30, <BBS 597>.

Paulson, Ronald. "Blake's Lamb-Tiger." *Representations of Revolution (1789-1820)*. New Haven: Yale University Press, 1983. 88-110.⁷⁴¹ <BBS 600>

Reads the illuminated books of the early 1790s as a response to Burke's *Reflections*.

Paley, Morton D. "Blake's *Night Thoughts*: An Exploration of the Fallen World." *William Blake: Essays for S. Foster Damon*. Ed. Alvin H. Rosenfeld. Providence: Brown University Press, 1969. 131-57. <BB #2565, BBS 626-27, WBHC 2608-09>

"[F]or Blake the pictorialized trope is often a means of making a symbolic statement which depends for its meaning not on Young's text but on the myth developed in the Lambeth books and *Vala*" (137).

Paley, Morton D. *Energy and the Imagination: A Study in the Development of Blake's Thought*. Oxford: Clarendon Press, 1970.⁷⁴² <BB #2347, WBHC 2497-98>

An essential study of Blake's poetry between the *Songs* and *Jerusalem*; eminently readable.

Paley, Morton D. "The Figure of the Garment in *The Four Zoas*, *Milton*, and *Jerusalem*." *Blake's Sublime Allegory: Essays on The Four Zoas, Milton, and Jerusalem*. Ed. Stuart Curran and Joseph A. Wittreich, Jr. Madison: University of Wisconsin Press, 1973. 119-39. <BB #A1437, BBS 446, WBHC 1913>

"An understanding of the figure of the garment is [...] indispensable to an understanding of the later Blake" (119).

Paley, Morton D. *The Traveller in the Evening: The Last Words of William Blake*. Oxford: Oxford University Press, 2003.⁷⁴³ <WBHC 2499-2501>

The best study of the often overlooked, visual and literary works of Blake's last decade. These include the illustrations to Virgil, *Laocoön*, the illustrations to the Dante, and his late works related to the Bible (*The Everlasting Gospel*, *The Ghost of Abel*, *Illustrations of the Book of Job*, the Genesis manuscript, the Enoch designs, and his Annotations to Thornton's translation of the Lord's Prayer), and the *Visionary Heads*.

Pfau, Thomas. "Introduction. Reading beyond Redemption: Historicism, Irony, and the Lessons of Romanticism." *Lessons of Romanticism: A Critical Companion*. Ed. Thomas Pfau and Robert F. Gleckner. Durham and London: Duke University Press, 1998. 1-37. <WBHC 2518>

⁷⁴¹ Reworks material originally published in Paulson's "Blake's Revolutionary Tiger," *Articulate Images: The Sister Arts from Hogarth to Tennyson*, ed. Richard Wendorf (1983), <BBS 600>, which was republished with same title in *William Blake's Songs of Innocence and of Experience*, ed. Harold Bloom (1987), <BBS 416-417>.

⁷⁴² Incorporates Paley's "The Female Babe and 'The Mental Traveller,'" *Studies in Romanticism* 1.2 (1962), 97-104, <BB #2348>; "Method and Meaning in Blake's *Book of Ahania*," *Bulletin of the New York Public Library* 70 (1966), 27-33, <BB #2649>; "The Tygers of Wrath," *PMLA* 81.7 (1966), 540-51, <BB #2350>.

⁷⁴³ Incorporates Paley's "The & His Two Sons Satan & Adam." *Studies in Romanticism* 41.2 (summer 2002): 201-35, <WBHC 2714>, and "William Blake and Dr. Thornton's 'Tory Translation' of the Lord's Prayer," *Prophetic Character*, ed. Alexander S. Gourlay (2002), 263-86, <WBHC 2095-98>.

The first section (1-18) “is concerned with ‘the ambiguous temporal logic prevailing in Blake’s early prophecies’ (11)” (*WBHC* 2518).

Phillips, Michael. “[Blake and the Terror 1792-1793](#).” *The Library* 16 (1994): 263-97. <*WBHC* 2519-20>

Important and substantial article on Blake in the context of William Pitt’s crackdown on seditious writing, with discussions of the *Songs of Experience*, “[Our End is Come](#),” “A Song of Liberty,” the *Marriage of Heaven and Hell*, Blake’s time in Lambeth, and the publication of Blake’s prospectus, “To the Public.” Reproduces *Marriage* copy L.

Piccitto, Diane. “Blake and the European (Pre)History of Melodrama: Beyond the Borders of Time and Stage.” [British Romanticism in European Perspective: Into the Eurozone](#). Ed. Steve Clark and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2015. 193-209. <*Blake* (2019)>

“Revisiting the earlier part of the genealogy of melodrama alongside the Illuminated Books, I explore these key aspects as fundamental to melodrama to demonstrate how they reveal the form’s radicalism” (195).

Piquet, François. “[Shadows of Prophecy: Blake and Millenarian Ideology](#).” *Yearbook of English Studies* 19 (1989): 28-35. <*BBS* 607>

Positions *America* and *Europe* in currents of millenarian thought.

Punter, David. “Blake and Gwendolen: Territory, Periphery and the Proper Name.” [English Romanticism and the Celtic World](#). Ed. Gerard Carruthers and Alan Rawes. Cambridge: Cambridge University Press, 2003. 54-68, 220-21. <*WBHC* 2549-50>

On the Celtic imagery in Blake’s later works.

Punter, David. “[Legends of the Animated Body: Blake’s Albion and the Body and Soul of the Nation](#).” *Romanticism* 1.2 (1995): 161-76. <*WBHC* 2551>

“[A]ddresses some aspects of the figure of Albion as it recurs throughout Blake’s Prophetic Books” and “is concerned [...] with the concept of an authenticating body of legendry and its role in a national culture” (161).

Quasha, George. “Orc as a Fiery Paradigm of Poetic Torsion.” [Blake’s Visionary Forms Dramatic](#). Ed. David V. Erdman and John E. Grant. Princeton: Princeton University Press, 1970. 263-84. <*BB* #1580, *BBS* 464, *WBHC* 1994-95>

An examination of Orc skeptical of Frye’s idea of the Orc cycle.

Rajan, Tilottama. “[Blake’s Body without Organs: The Autogenesis of the System in the Lambeth Books](#).” *European Romantic Review* 26.3 (2015): 357-66. <*WBHC* 2570>

“[E]xplores Urizen’s body as a figure for Blake’s own corpus and the disfiguration of its idealistic ambitions” (abstract).

Rajan, Tilottama. “[\(Dis\)figuring the System: Vision, History, and Trauma in Blake’s Lambeth Books](#).” *Huntington Library Quarterly* 58:3-4 (1995): 383-411. <*WBHC* 2176-77>⁷⁴⁴

⁷⁴⁴ *WBHC* mistakenly gives the date of the issue as 1996.

“I shall explore the (dis)figuration of [Blake’s] system at its first site of emergence in the Lambeth books, where Blake attempts to arrange world history mythopoetically, or rather to work (out) the system through the materiality of history” (384).

Rajan, Tilottama. “The Gender of Los(s): Blake’s Work in the 1790s.” *Women Reading William Blake*. Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2007. 200-08. <WBHC 1795-1800>

Recounts her engagement with Blake and considers her own work on Blake, his depictions of women, and the use of gender in the illuminated poetry of the 1790s.

Rajan, Tilottama. “Canon and Heresy: Blake’s Intertextuality.” *The Supplement of Reading: Figures of Understanding in Romantic Theory and Practice*. Ithaca and London, 1990. 197-274. <BBS 616-17>

This section on Blake has three chapters, which, respectively, theorizes Blake’s idea of a canon, considers the relationship of texts to culture, and examines the epics (and particularly *Jerusalem*) for how they challenge ideas of structure.

Rajan, Tilottama. “System(s), Body, Corpus: The Autogenesis of Blake’s Lambeth Books.” *William Blake: Modernity and Disaster*. Ed. Tilottama Rajan and Joel Faflak. Toronto: University of Toronto Press, 2020. 54-76. <Blake (2021, 2022, 2023, 2024)>

“This essay takes up the grotesque body of Urizen as an autoreferential figure for Blake’s own corpus, as the body’s systems and ecosystem disturb the System that Blake later constructs as an immunitary enclosure” (55).

Richey, William. *Blake’s Altering Aesthetic*. Columbia and London: University of Missouri Press, 1996. <WBHC 2583-84>

A study of the changes in Blake’s mythic systems and aesthetic beliefs in the poetry between *Songs* and *Jerusalem*.

Rix, Robert W. “*Blake’s Auguries of Innocence, The French Revolution, and ‘London.’*” *Explicator* 64.1 (2005): 23-25. <WBHC 2592>

“[I]n this short article[,] I attempt to identify the basic formula of the ‘prophetic’ in Blake’s work, especially in his ‘Auguries of Innocence’ and ‘London’” (23).

Rose, Edward J. “‘Forms Eternal Exist For-ever’: The Covenant of the Harvest in Blake’s Prophetic Poems.” *Blake’s Visionary Forms Dramatic*. Ed. David V. Erdman and John E. Grant. Princeton: Princeton University Press, 1970. 443-62. <BB #1580, BBS 464, WBHC 1994-95>

Considers how Blake “employs the seasonal cycle as a symbolic structure” particularly in his three epics (443).

Rosso, G.A. *The Religion of Empire: Political Theology in Blake’s Prophetic Symbolism*. Columbus: Ohio State University Press, 2016.⁷⁴⁵ <Blake (2017, 2019, 2020)>

⁷⁴⁵ Incorporates Rosso’s “The Religion of Empire: Blake’s Rahab in Its Biblical Contexts,” *Prophetic Character*, ed. Alexander S. Gourlay (2002), 287-326 <WBHC 2095-98>, and “The Last Strumpet:

An important examination of the figures of Rahab and Tirzah in the later works.

Ryan, Mark. “[“striving with Systems to deliver Individuals”: William Blake’s Psychic Re-animation of Greek Myth](#).” *Working With English: Medieval and Modern Language, Literature and Drama* 7 (2011): 46-58. <WBHC 2624>

“Specifically, for Blake, Greek myth presents a context in which the debasement of poetical vision takes place while involving a reaction of thought that attempts to reinvigorate a ‘Golden Age’. However, for Blake, the corruptions of Greek society prevented the redevelopment of a ‘Poetic Genius’ and Blake’s interest in mythography led him to investigate the cultivation of aesthetic ideas in other societies” (46). Discusses Jacob Bryant, *Milton*, and *Laocoön*.

Santos, Andrio J. R. dos. “[Amante de selvagem rebelião’: a figuração satânica nas profecias continentais de William Blake](#)” (*Lover of a Wild Rebellion’: The Satanic Figuration in William Blake’s Continental Prophecies*). *Fronteiraz* 19 (Dec. 2017): 272-90. In Portuguese (abstract in Portuguese and English). <Blake (2020)>

Santos, Andrio J. R. dos, and Elenara Quinhones. “[O silêncio da Filha Sombria: o problema do desejo em America: a Prophecy e Europe: a Prophecy, de William Blake](#).” *Todas as Musas* 8.2 (2017): 170-82. In Portuguese (abstract in Portuguese and English). <Blake (2018)>

Sanzo, Eileen. “[Blake’s Beulah & Beulah Hill, Surrey](#).” *Blake: An Illustrated Quarterly* 9.2 (fall 1975): 46. <BBS 377>

Notes that Blake would have known of “Beulah Hill, Surrey” in addition to the use of “Beulah” in the Bible and Bunyan.

Shaub, Kiel. “The Horror of Rahab: Towards an Aesthetic Context for William Blake’s ‘Gothic’ Form.” [William Blake’s Gothic Imagination: Bodies of Horror](#). Ed. Chris Bundock and Elizabeth Effinger. Manchester: Manchester University Press, 2018. 64-84. <Blake (2019, 2020, 2021)>

Analyzes Rahab, in relationship to Urizen, as a figure central to Blake’s sense of the Gothic and horror.

Shears, Jonathon. “Blake.” [The Romantic Legacy of Paradise Lost: Reading Against the Grain](#). Farnham and Burlington: Ashgate, 2009. 59-81. <WBHC 2671-72>

On Blake’s relationship to Milton and *Paradise Lost* in *The Marriage of Heaven and Hell* and *Milton a Poem*.

Skretkowicz, Victor, Jr. “[J. Deffett Francis: The Swansea Blakes](#).” *Blake: An Illustrated Quarterly* 3.3 (Dec. 1969): 52-54. <BB #1217.47>

Describes Francis’s relationship with Frederick Tatham and his Blake items. He donated 7 pencil drawings by Blake to the British Museum in 1873; sent “Woe cried the muse” to William Michael Rossetti in 1875; gave 60 more pieces by Blake to the British Museum in 1878; and gave *America a Prophecy* pls. 2, 5, and 15, *Europe* pls. 6-7, 12, “He descended

Harlotry and Hermaphroditism in Blake’s Rahab,” [Blake, Gender and Culture](#), ed. Helen P. Bruder and Tristanne J. Connolly (2012), 25-36 <WBHC 1800-01>.

into Hell,” and “Michael Angelo (Buonarroti)” (from Fuseli’s *Lectures on Painting* [1801]) to the Swansea Public Library by 1890. The last are now held by the Glynn Vivian Art Gallery, Swansea.

Spector, Sheila A. [The Evolution of Blake’s Myth](#). New York: Routledge, 2020. <Blake (2021, 2022)>

A major reassertion of Blake’s place in the esoteric tradition, which Spector sees as central to the development of Blake’s myth. Argues that Blake’s changing poetic diction and symbolism were struggles to represent hermetic and Kabbalistic truths.

Stempel, Daniel. “[Identifying Ahania: Etymology and Iconology in Blake’s Allegorical Nomenclature](#).” *Studies in Romanticism* 28.1 (spring 1989): 95-119. <BBS 646>

Ties Blake’s naming to Jacob Bryant.

Tannenbaum, Leslie. [Biblical Tradition in Blake’s Early Prophecies: The Great Code of Art](#). Princeton: Princeton University Press, 1982. Rpt. Princeton Legacy Library 2017. <BB #657, WBHC 2750-51, Blake (2020)>

Remains a key study of Blake’s relationship to late eighteenth-century discourses surrounding the Bible for the illuminated works through 1795.

Underwood, Ted. “Los and the Sun of Energy.” [The Work of the Sun: Literature, Science, and Economy, 1760-1860](#). New York: Palgrave Macmillan, 2005. 79-88.⁷⁴⁶

Suggests that the relationship between Los and the sun in *The Book of Ahania*, *The Book of Los*, and *The Song of Los* reflects Romantic metaphors of labor: “Blake attempted to connect an artisanal view of work—not otherwise well represented in Romantic poetry—to a prevailing idealization of work as spontaneous energy (81).

Vine, Steve. “[Blake’s Material Sublime](#).” *Studies in Romanticism* 41.2 (summer 2002): 237-57.⁷⁴⁷ <WBHC 2713-15>

On how “minute particulars” create the sublime in the illuminated books.

Visconti, Joseph. “[The Myth of the Commissioned Illuminated Books: George Romney, Isaac D’Israeli, and ‘One Hundred and Sixty designs . . . of Blake’s.’](#)” *Blake: An Illustrated Quarterly* 23.2 (fall 1989): 48-74. <BBS 404>

An important article that uses the example of Isaac D’Israeli, who, Visconti suggests, obtained his illuminated books not from Blake himself but from the collection of George Romney, to argue that the illuminated books were not produced individually on commission but in printing sessions.

Wang, Fuson. “Blake’s Revolutionary Metaphor.” *The Smallpox Report: Vaccination and the Romantic Illness Narrative*. Toronto, Buffalo, London: University of Toronto Press, 2023. 86-119. <Blake (2024)>

⁷⁴⁶ Not recorded in WBHC.

⁷⁴⁷ Rpt. in [William Blake: A Critical Study](#), ed. T. Joseph and S. Francis (2005), <WBHC 2217-18>.

In a wider book on Romantic-era inoculation, Wang reads “the medico-botanical metaphor” (88) of inoculation in *Thel*, *Visions*, and “The Sick Rose,” building on his previous chapter on Erasmus Darwin.

Welch, Dennis M. “[Blake, the Famine of 1795, and the Economics of Vision](#).” *European Romantic Review* 18.5 (2007): 597-622. <WBHC 2843>

“This study shows that a significant historical context underlying Blake’s prophecies of 1795 was the famine in that year and the era’s pervasive discourse on market economics” (abstract).

Welch, Dennis M. “[Center, Circumference, and Vegetation Symbolism in the Writings of William Blake](#).” *Studies in Philology* 75.2 (spring 1978): 223-43. <BBS 544>

On imagery of center and circumference in relationship largely to *Milton* and *Jerusalem*, with references to Locke.

Wilkie, Brian. [Blake’s Thel and Oothoon](#). Victoria, British Columbia: University of Victoria, 1990. <BBS 678, WBHC 2861>

Compares Thel and Oothoon in terms of Blake’s conception of women. Includes black and white reproductions of *The Book of Thel* copy G and *The Visions of the Daughters of Albion* copy P.

Wolfson, Susan J. “The Strange Difference of Female ‘Experience.’” [Women Reading Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2007. 261-69. <WBHC 1795-1800>

Reading works from *Songs of Innocence* to *Songs of Experience*, particularly *The Book of Thel*, and *Visions of the Daughters of Albion*, traces “female sexuality as a Blakean metafigure for the complexities, and sometimes outright contradictions, of reading ‘experience’” (261).

Worrall, David. “[William Blake and Erasmus Darwin’s Botanic Garden](#).” *Bulletin of the New York Public Library* 78.4 (summer 1975): 397-417. <BB #A3007>

A foundational survey of Darwin’s influence on Blake’s works of the late 1780s and first half of the 1790s (“The Sick Rose,” *Vision*, *The French Revolution*, *America*, and *Urizen*).

Wright, Julia M. “Baillie and Blake: at the Intersection of Allegory and Drama.” [Women Reading Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2007. 270-78. <WBHC 1795-1800>

Sketches “some of the ways in which Blake’s spectacular displays of dynamic interiority, especially in his early female characters” are “consistent with contemporary dramatic theory, particularly that of Joanna Baillie” in *Plays on the Passions* (1798) (271).

Wright, Julia M. *Blake, Nationalism, and the Politics of Alienation*. Athens: Ohio University Press, 2004.⁷⁴⁸ <WBHC 2885-86>

⁷⁴⁸ Incorporates Wright’s “[The Medium, the Message, and the Line in Blake’s *Laocoön*](#),” *Mosaic*, 33.2 (Jun. 2000), 101-24, <WBHC 2886>, and “[And None Shall Gather the Leaves’: Unbinding the Voice in Blake’s America and Europe](#),” *European Romantic Review* 7 (1996), 61-84, <WBHC 2884-85>.

An important study of Blake and ideology that surveys most of the poetry from *Poetical Sketches* to *Jerusalem*, including *The Laocoön*.

Wu, Ya-feng. “[Blake’s Critique of Erasmus Darwin’s Botanic Garden](#).” *Wordsworth Circle* 50.1 (winter 2019): 55-73. <*Blake* (2020)>

Argues that *Thel* and *Visions* are critiques of Darwin.

Yoder, R. Paul. “[Not from Troy, But Jerusalem: Blake’s Canon Revision](#).” *Blake: An Illustrated Quarterly* 31.1 (summer 1997): 17-21. <*WBHC* 1668-69>

Largely on *Milton* and *Jerusalem*: “In order to correct England’s error, Blake recognized that, like Milton, he had to write an English myth of origin [rooted in Jesus]” (17).

All Religions are One (Composed c. 1788) <*BB* #3, *BBS* 52, *WBHC* 159-60>

Studies

Robert W. Rix. “[All Religions are One: A Note on Sources](#).” *Blake: An Illustrated Quarterly* 49.4 (spring 2016): 14 pars. <*Blake* (2017)>

“[A]n attempt to recover the most important discourses to which Blake provides a response” (abstract).

Known Copies, Facsimiles, and Reproductions (Arranged by Year of Printing, Earliest First)

ARO Copy A (Printed c. 1795; Objects 1, 3-10, Huntington Library and Art Gallery; Object 2, Fitzwilliam Museum)

Copy Information and Current Binding

Copy A is the only known complete copy. See the *Blake Archive*.

Contemporary Owner(s)

“Objects 1, 3-10 acquired by John Linnell, from Blake or his wife Catherine, not before 1818[.]”

“Object 2, probably inherited by Blake’s wife Catherine upon his death in 1827; probably acquired by Frederick Tatham upon Catherine Blake’s death in 1831” (*Blake Archive* Copy Information).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 1998.

Bentley Plates 1, 3-10: [Huntington Library, Art Gallery, and Botanical Garden](#). Call no. [57445](#).

Collated, slightly cropped images.

Bentley Plate 2: [Fitzwilliam Museum](#). Call no. P.712-1985.

Individual, cropped image.

Print (Descending by Year)

Bindman, David, intro. [William Blake: The Complete Illuminated Books](#). London: Thames and Hudson in Associated with the William Blake Trust, 2000. <*WBHC* 483-85>

A color reproduction of *All Religions are One* copy A.

Eaves, Morris, Robert N. Essick, and Joseph Viscomi, ed. [William Blake: The Early Illuminated Books. Blake's Illuminated Books](#). London: Tate Gallery Publications, for the William Blake Trust, 1993. <WBHC 88-89, 471, 491-94>

A color reproduction of *All Religions are One* copy A.

Erdman, David V. [The Illuminated Blake](#). Garden City: Anchor Doubleday, 1974. <BB #A261, BBS 157, WBHC 511-13>

Monotone reproduction of *All Religions are One* copy A and copy B (Bentley pl. 1, the titlepage).

[Hollyer, Frederick], ed. *All Religions are One*. London, 1926. <BB #4, BBS 52, WBHC 226n199>

“A Frederick Hollyer facsimile” (BB #4).

Keynes, Geoffrey, ed. *All Religions are One*. London: William Blake Trust, 1970. <BB #5, WBHC 159-60>

Blake Trust facsimile of copy A.

[ARO Copy B \(Printed c. 1794\)](#)⁷⁴⁹

[Copy Information and Current Binding](#)

“[P]rinted in brown, perhaps as part of an otherwise unknown printing of the whole work c. 1794” (22).⁷⁵⁰

Digital

[Victoria and Albert Museum](#). Accession no. E.375-1956.

Print

Eaves, Morris, Robert N. Essick, and Joseph Viscomi, ed. [William Blake: The Early Illuminated Books](#). Blake's Illuminated Books, vol. 3. London: Tate Gallery Publications, for the William Blake Trust, 1993. <WBHC 88-89, 471, 491-94>

A color reproduction of *All Religions are One* copy A and copy B (Bentley pl. 1, the titlepage).

[ARO MPI Not Available at the Blake Archive](#)

Bentley pl. 1 (Untraced) <BB p. 340>

[Print Facsimiles, Editions, and Reproductions \(Descending by Year\)](#)⁷⁵¹

Bindman, David, intro. [William Blake: The Complete Illuminated Books](#). London: Thames and Hudson in Associated with the William Blake Trust, 2000. <WBHC 483-85>

⁷⁴⁹ It consists of only “pl. 1.” It is not listed as a copy at the *Blake Archive*, but it is labelled copy B by BB, p. 81. Eaves, Essick, and Viscomi suggest the 1794 printing date in [The Early Illuminated Books: All Religions are One, There is No Natural Religion, The Book of Thel, The Marriage of Heaven and Hell, Visions of the Daughters of Albion](#) (22).

⁷⁵⁰ Eaves, Essick, and Viscomi, [The Early Illuminated Books: All Religions are One, There is No Natural Religion, The Book of Thel, The Marriage of Heaven and Hell, Visions of the Daughters of Albion](#) (22).

⁷⁵¹ See also David V. Erdman, [The Illuminated Blake](#) (1974; 1975) and David Bindman, [The Complete Graphic Works of William Blake](#) (1978; 1986).

A color reproduction of *All Religions are One* copy A.

Eaves, Morris, Robert N. Essick, and Joseph Viscomi, ed. [William Blake: The Early Illuminated Books](#). Blake's Illuminated Books, vol. 3. London: Tate Gallery Publications, for the William Blake Trust, 1993. <WBHC 88-89, 471, 491-94>

A color reproduction of *All Religions are One* copy A and copy B (Bentley pl. 1, the titlepage).

Keynes, Geoffrey, ed. *All Religions are One*. London: William Blake Trust, 1970. <BB #5>

A color facsimile of *All Religions are One* copy A

All Religions are One. London, 1926. <BB #4, BBS 52, WBHC 226n199>

“A Frederick Hollyer facsimile” (BB #4).

Translations

German

Alle Religionen sind Eins & Es gibt keine Naturbedingte Religion. Edited with a commentary by Christian W. Bernhard. Vienna: Archetyp Verlag, 2011. <WBHC 461>

“There are colour reproductions, some of them enlarged, those of *No Natural Religion* from several copies and lacking pl. 1b, with German translations of *All Religions are One* and *There is No Natural Religion*” (WBHC 461).

Die Hochzeit von Himmel und Hölle: Eine Auswahl aus den prophetisch-revolutionären Schriften. Ed. Silvia Leutjohann. 1987. In German <BBS 156, WBHC 294>

Translations of *No Natural Religion*, *All Religions are One*, *Marriage*, *Visions*, *Song of Los, America, Europe*, and “The Everlasting Gospel.”

Spanish

Francisco, David, trans. *Todas las religiones son una / No hay religion*. Zaragoza: Pregunta Ediciones, 2014. In Spanish. <WBHC 583>

A reproduction with translation.

America a Prophecy (Composed 1793) <BB #6, BBS 52-58, WBHC 160-68>

Studies

Almeida, Joselyn M. “[British Romanticism and Latin America, 2: Atlantic Revolution and British Intervention.](#)” *Literature Compass* 7-8 (2010): 731-52.⁷⁵²

The first part of the article considers Blake’s knowledge and portrayal of Latin America, suggesting that the “Lion in Peru” in *America* alludes to the “armed campaigns that Tupac Amaru, the Cataris, and Tupac Catari waged against Spanish administrators” in the early 1780s (734).

⁷⁵² Not recorded in *WBHC* or *Blake*.

André, Catherine M. “[Oppositional Christian Symbolism and Salvation in Blake’s America: A Prophecy](#).” *Lumen* 37 (2018): 199-213. <*Blake* (2019)>

“[I]t is Orc’s ambiguity in *America* that converts static Christian binaries into a system of interactive contraries, a transformation that is necessary to produce Orc’s regenerative energy for the sake of America’s development” (par. 3).

Baine, Rodney M., and Mary R. Baine. “Then Mars Thou Wast Our Center.” *English Language Notes* 13 (1975-76): 14-18. <BBS 358>

Suggests that the source of Blake’s imagery in the Mars passage on pl. 5 of *America* was Swedenborg’s [Concerning the Earths in our Solar System](#). See Michael Ferber’s “[Mars and the Planets Three in America](#)” for a response.

Behrendt, Stephen C. “[‘This Accursed Family’: Blake’s America and the American Revolution](#).” *Eighteenth Century: Theory and Interpretation* 27.1 (1986): 26-51. <BBS 364>

“The family metaphor, which figures increasingly in the later poems, already underlies much of what is said verbally and *visually* in *America*” (26).

Bentley, G.E., Jr. “[A New America](#).” *Blake: An Illustrated Quarterly* 20.2 (fall 1986): 36-44. <BBS 399>

On a photographic facsimile of *America*, dated c. 1885.

Bentley, G.E., Jr. “[Sterne and Blake](#).” *Blake: An Illustrated Quarterly* 2.3 (Dec. 1968): 64-65. <BB #1217.32>

See similarities between a passage in Sterne’s *A Sentimental Journey* and *America* pl. 6.

Bentley, G.E., Jr. “[The Printing of Blake’s America](#).” *Studies in Romanticism* 6.1 (1966): 46-57. <BB #1173>

“Printing variants in the second Preludium plate ‘held to indicate in what order the copies of *America* were printed over a period of forty years’” (BB #1173). But see Viscomi’s [Blake and the Idea of the Book](#).

Cherry, Charles L. “The Apotheosis of Desire: Dialectic and Image in *The French Revolution, Visions of the Daughters of Albion*, and the ‘Preludium’ of *America*.” *Xavier University Studies* 8 (1969): 18-31. <BB #A1379>

Cogan, Lucy. “[Rending the ‘soft Plains’ of America: Rape and Liberation in the Poetry of William Blake](#).” *European Romantic Review* 32.4 (2021): 377-97. <*Blake* (2021)>

“[T]he representations of sexual assault in Blake’s work are neither an endorsement nor an evasion of the gendered dynamics of forced sex, but are instead evidence of his efforts to work through his own uncertainty regarding what limits, if any, the drive for personal liberty should observe” (abstract).

De Luca, Vincent Arthur. “[Ariston’s Immortal Palace: Icon and Allegory in Blake’s Prophecies.](#)” *Criticism* 12 (1970): 1-19.⁷⁵³ <BB #1475>

Considering the distinction Blake made between “Fable” and “Allegory,” analyzes “iconic discontinuity” (7) in the Ariston and Atlantean passage in *America* and in the description of Los’s world in *Milton* and of Golgonooza in *Jerusalem*.

Dorfman, Deborah. “[‘King of Beauty’ and ‘Golden World’ in Blake’s America.](#)” *ELH* 46.1 (1979): 122-35. <BBS 455>⁷⁵⁴

A reading of the Ariston and Atlantean imagery on pl. 10.

Doskow, Minna. “William Blake’s *America*: The Story of a Revolution Betrayed.” *Blake Studies* 8.2 (1979): 167-86. <BBS 412>

“While Blake does celebrate the terrible glory of the American Revolution, he simultaneously recognizes its limited nature imminent betrayal” (168).

Erdman, David V. “*America*: New Expanses.” [Blake’s Visionary Forms Dramatic](#). Ed. David V. Erdman and John E. Grant. Princeton: Princeton University Press, 1970. 92-114. <BB #1580, BBS 464, WBHC 1994-95>

Examines *America* through the designs and the representations of sound and music.

Erdman, David V. “[William Blake’s Debt to James Gillray.](#)” *Art Quarterly* 12.2 (1949): 165-70. <BB #1576>

Shows the influence of Gillray’s visual satires on *Europe* (the two pages of “The Preludium”), “I Want! I Want!” from *The Gates of Paradise*, and Orc in *America*.

Erdman, David V. “[William Blake’s Debt to Joel Barlow.](#)” *American Literature* 26.1 (Mar. 1954): 94-98. <BB #1577>

Reads *America* alongside the Fifth Book of Barlow’s *The Vision of Columbus* (1787).

Essick, Robert N. “[The Resurrection of America Copy R.](#)” *Blake: An Illustrated Quarterly* 21.4 (spring 1988): 138-42. <BBS 402>

A description of the recovered copy, which points out that “it [is] virtually certain that the original is the prototype Muir used for his partly photographic, partly hand-drawn, lithographic copy” (138).

Ferber, Michael. “Blake’s *America* and the Birth of Revolution.” [History and Myth: Essays on English Romantic Literature](#). Ed. Stephen C. Behrendt. Detroit: Wayne State University Press, 1990. 73-99. <BBS 363, WBHC 1961>

On Blake’s idea of revolution, with a reading of *America*.

⁷⁵³ Incorporated in De Luca’s [Words of Eternity: Blake and the Poetics of the Sublime](#), (1991), <BBS 450, WBHC 1932-34>.

⁷⁵⁴ BBS mistakenly attributes the essay to Richard Dorment (BBS 455).

Ferber, Michael. “[Mars and the Planets Three in America](#).” *Blake: An Illustrated Quarterly* 15.3 (winter 1981-82): 136-37. <BBS 393>

Responding to Rodney M. and Mary R. Bain’s suggestion in “[Then Mars Thou Wast Our Center](#)” that the passage on Mars on pl. 5 of *America* is elucidated by Swedenborg’s [Concerning the Earths in our Solar System](#), argues instead that the passage was more “ad hoc” (137) and tries to read it in the context of the poem.

Gopalkrishnan, Carl. “[An Artists \[sic\] Exploration of the Mythic, Subconscious and Literary Constructions of Military Interventions in the Indo-Pacific](#).” *Critical Military Studies* (2022): 5 pp. <*Blake* (2023)>

“I share my experience of using William Blake’s 1793 poem *America a Prophecy* as a lens to explore the mythic, subconscious and literary constructions of military interventions in the Indo-Pacific for my painting *Australia a Prophecy*” (abstract).

Gravil, Richard. “*Blake’s America*.” [Romantic Dialogues: Anglo-American Continuities, 1776-1862](#). New York: St. Martin’s Press, 2000. 23-31.⁷⁵⁵

A section in the chapter, “Romantic Americas” (23-46), considers Blake’s representation of America in *America*.

James, David E. “[Angels Out of the Sun: Art, Religion and Politics in Blake’s America](#).” *Studies in Romanticism* 18.2 (1979): 235-52.⁷⁵⁶ <BBS 524, WBHC 2203>

“By integrating his spatial, pictorial skills with his temporal, poetic ones, and, more importantly, by integrating his intellectual and manual activity, Blake enacted in his own practice the coincidence of spiritual and material realities that the content of *America* envisages” (252).

Lange, Thomas V. “[Two Forged Plates in America, Copy B](#).” *Blake: An Illustrated Quarterly* 16.4 (spring 1983): 212-18. <BBS 394>

Notes the fact that prints 4 and 9 in *America* copy B are “facsimile leaves, reproduced by a fundamentally photographic process” (218). See Visconti’s “[Two Fake Blakes Revisited: One Dew-Smith Revealed](#)” for the latest word on their production and producer.

Larrissy, Edward. “[Blake’s America: An Early Version?](#)” *Notes and Queries* 30.3 (1983): 217-19. <BBS 544>

Argues against Lincoln’s “[Blake’s Europe: An Early Version](#)” that Enitharmon’s dream in *Europe* proof a is more likely to be older material drawn from *America* given its “continuous narrative with *America* pl. 1-b” (BBS 544).

⁷⁵⁵ Not recorded in *Blake* or *WBHC*.

⁷⁵⁶ Rpt. in [William Blake: Contemporary Critical Essays](#), ed. David Punter (1996), 54-70, <WBHC 2551-53>.

Lincoln, Andrew. "Blake, America, and Enlightenment." [Re-envisioning Blake](#). Ed. Mark Crosby, Troy Patenaude, and Angus Whitehead. Basingstoke: Palgrave Macmillan, 2012. 63-82. <WBHC 1899-1900>

"[E]xplores some of the ways in which Blake's *America a Prophecy* (1793) can be seen to allegorize historical events" (63) in relationship to Enlightenment historians.

Lüdeke, Roger. "William Blake, *America* (1793)." *Handbook of British Romanticism*. Ed. Ralf Haekel. Berlin: De Gruyter, 2017. 277-92. <Blake (2018)>

Examines the relationship between the political and transcendent in *America*.

Makdisi, Saree. "Blake, America, and the World." [Romantic Generations: Essays in Honor of Robert F. Gleckner](#). Ed. Ghislaine McDayter, Guinn Batten, and Barry Milligan. Lewisburg: Bucknell University Press and London: Associated University Presses, 2001. 83-101. <WBHC 2364>

Countering a "Eurocentric reading" (83) of the Continental Prophecies originating with Erdman's [Prophet Against Empire](#) that highlights *America* and the American Revolution, Makdisi suggests "that to stabilize *America* into a geographical allegory—in which geographical America allegorically represents freedom—is not just to do it an injustice: it is to some extent to do violence to this unstable text" (91).

Manquis, Robert M. "[Holy Savagery and Wild Justice: English Romanticism and the Terror](#)." *Studies in Romanticism* 28.3 (1989): 365-95. <BBS 558>

On reactions to the Terror in France by Wordsworth, Coleridge, and Blake (386-90).

Matthews, Susan. "Blake, Hayley and the History of Sexuality." [Blake, Nation and Empire](#). Ed. Steve Clark and David Worrall. London: Palgrave, 2006. 83-101.⁷⁵⁷ <WBHC 1866-69>

"This essay looks at one set of contexts for Blake's writing about sexuality, attempting to set the passage from the Preludium to *America* within existing discourses of femininity, nationhood and sexuality in order to ask whether Blake changes the familiar tropes he seems to use" (84).

McCord, James. "[West of Atlantis: William Blake's Unromantic View of the American War](#)." *Centennial Review* 30 (1986): 383-96. <BBS 567>

Connecting Blake to Joel Barlow and Philip Freneau, McCord suggests Blake was critical of war and wary that the "supporters" of the American Revolution not "become 'dragon forms' themselves" (390).

Paulson, Ronald. "Burke's Sublime and the Representation of Revolution." [Culture and Politics from Puritanism to the Enlightenment](#). Ed. Perez Zagorin. Berkeley, Los Angeles, London: University of California Press, 1980. 241-70. <WBHC 2509>

On Blake's depiction of revolution in *America* largely in relationship to Burke, de Sade, and Rowlandson.

⁷⁵⁷ Incorporated in Matthews's [Blake, Sexuality and Bourgeois Politeness](#) (2011), <WBHC 2381>.

Preston, Kerrison. "Blake's America." *TLS* 5 (March 1964): 195.

Correction of a review of the Blake Trust facsimile.

Phillips, Michael. "[The Printing of Blake's America a Prophecy](#)." *Print Quarterly* 21.1 (Mar. 2004): 18-38. <WBHC 2523>

An examination of John Jackson's description of Blake's printing method in his [A Treatise on Wood Engraving](#) (1839) and of the fragment of *America*, cancelled plate a.

Richey, William. "'The Lion & Wolf shall cease': Blake's *America* as a Critique of Counter-Revolutionary Violence." [Blake, Politics, and History](#). Ed. Jackie DiSalvo, G.A. Rosso, and Christopher Z. Hobson. New York: Garland Publishing, 1998. 196-211. <WBHC 1950-53>

"Blake retells the story of the Revolution to disassociate it from the bloody series of events that seemed to bear out Burke's narrative and to attribute them instead to the inherent militarism of monarchical government" (208).

Schleifer, Ronald. "[Simile, Metaphor, and Vision: Blake's Narration of Prophecy in America](#)." *SEL* 19.4 (1979): 569-88. <BBS 634>

"[T]he central device of Blake's prophecy is the articulation of the transformation of simile to metaphor," which, ultimately, "marks the inception of Orc in history" (569).

Spicer, Harold. "Biblical Sources of Blake's *America*." [Ball State University Forum](#) 8 (1967): 23-29. <BB #2734>

"Though [*America*] is generally regarded as the statement of political revolution, Blake is chiefly concerned with spiritual revolt, as an examination of its biblical imagery will reveal" (23).

Stevenson, Warren. [Untitled Note.] *Blake: An Illustrated Quarterly* 29.1 (summer 1995): 24-25. <WBHC 1658>

Builds on David Simpson's "[Which Newton for the British Library?](#)" to suggest that the Newton in *America* may be a conflation of the physicist and the abolitionist as well.

Stevenson, Warren. "[The Image of Canada in Blake's America a Prophecy](#)." *Blake: An Illustrated Quarterly* 27.3 (1993-94): 72-74. <WBHC 1647-48>

Suggests that the woman's hair on pl. 16 alludes to Niagara Falls and the passage of a 1793 bill by the legislature of the province of Upper Canada (later Ontario) seeking to abolish slavery and to make enslaved persons fleeing to Canada free (in opposition to the U.S.'s 1793 Fugitive Slave Law).

Visconti, Joseph. "Two Fake Blakes Revisited; One Dew-Smith Revealed." [Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.](#) Ed. Karen Mulhallen. Toronto: University of Toronto Press, 2010. 35-78.⁷⁵⁸ <WBHC 2436-40>

Confirms Bentley's claim that plates 4 and 9 of *America* copy B are, indeed, "excellent photolithographic facsimiles" (BBS 54) (51), and demonstrates that they were produced

⁷⁵⁸ This essay corrects Visconti's previous claims in his "[Facsimile or Forgery? An Examination of America, Plates 4 and 9, Copy B](#)," *Blake: An Illustrated Quarterly* 16.4 (spring 1983), 217-23, <BBS 394>.

by Albert George Dew Smith (1848-1903). The essay also provides a biographical sketch of Smith and a description of his Blake collection (60) and his other important books.

Wardle, J. "[Europe and America](#)." *Notes and Queries* 15.1 (1968): 20-21. <BB #2922>

Suggests that the frontispiece to *Europe* relates to James Barry's painting of King Lear, and that "the *America* plates 'bear a contrapuntal relation to the text'" (BB #2922).

Warner, Janet. "[A Videotape of America Produced at York University](#)." *Blake: An Illustrated Quarterly* 4.3 (winter 1971): 65-66.⁷⁵⁹

Details the making of *Blake's America*, a videotape produced at York University by Warner, John Sutherland, and Robert Wallace, which would allow to students "to see all the plates of *America*, hear the whole poem read dramatically, and at the same time interpret the poem for them in a way that would link it to past and present historical events" (65). "We [...] used pictures of modern student riots and other political events which bore out the themes of political and psychological revolution" (65-66).

Welch, Dennis M. "[America and Atlantis: Blake's Ambivalent Millennialism](#)." *Blake: An Illustrated Quarterly* 6.2 (fall 1972): 50. <BB #1217.107>

"Hidden in the beautiful Atlantean symbolism of *America* is Blake's fear of revolution's potential for violence and instability" (50).

Wright, Julia M. "['Empire is no More': Odin and Orc in America](#)." *Blake: An Illustrated Quarterly* 26 (1992-93): 26-29. <BBS 409>

Points out the "close correspondences between *America*'s Orc and Odin" (27).

Known Copies, Facsimiles, and Reproductions (Arranged by Year of Printing, Earliest First)⁷⁶⁰
AM Copy C (Printed 1793, Houghton Library)

Copy Information and Current Binding

10 leaves. Object Order [Bentley Plate Numbers]: 1, 2, (3-4), (5-6), (7-8), (9-10), (11-12), (13-14), (15-16), (17-18), e. "*America* (C) may have been sewn with [Visions \(C\)](#) and then separated" (BB p. 101).

"[H]alf Maroon morocco over marbled boards, the edges trimmed and dappled" (BB p. 101).

Digital

[Houghton Library, Harvard University](#). Call no. [TYP 6500.40A](#).

Book view, including covers, endpaper, flyleaves, and blank versos. Uncropped pages.

Print

["America a Prophecy"](#). *Stony Brook* 3-4 (1969). <BB #A9>

"A reduced facsimile in Blake on Yellow paper of copy C or D" (BB #A9).

⁷⁵⁹ Not recorded in BB.

⁷⁶⁰ Plate e is "a small plate bearing the word 'PRELUDIUM' printed at the top of the page bearing pl. 3" (BB p. 99). It is present in copies C, D, E, F, G, H, I, J, K, L, and R. Lines 38-41 of pl. 3 are masked in copies B-F, H-M, R, and a; erased in copy G; and are not found in copies A, N, O, P, and Q (BB p. 92). For plates a-d, see [America MPI](#).

[AM Copy D \(Printed 1793, Anonymous Owner\)](#)

Copy Information and Current Binding

10 leaves. Object Order [Bentley Plate Numbers]: 1, 2, (3-4), (5-6), (7-8), (10-9),⁷⁶¹ (11-12), (13-14), (15-16), (17-18), e.

“Bound in half dark Green Morocco” (*BBS* p. 55).

Contemporary Owner(s)

“It was presented by Blake to his friend, Crabb Robinson” (*BB* p. 101).

Print

[“America a Prophecy.” *Stony Brook* 3-4 \(1969\). <BB #A9>](#)

“A reduced facsimile in Blake on Yellow paper of copy C or D” (*BB #A9*)>

[AM Copy E \(Printed 1793, Library of Congress\)](#)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 1998.

[Lessing J. Rosenwald Collection, Library of Congress](#). Call no. [PR4144.A5 1794](#).

Slightly cropped images. Available as individual pages, collated book view (just the prints), or a running pdf.

Print

Bentley, G.E., Jr., ed. and intro. *William Blake: America: A Prophecy. Materials for the Study of William Blake*. Vol. 1. Normal: The American Blake Foundation, 1974. <*BB #B9, WBHC 167-68*>

“A monotone facsimile” of copy E with Roger R. Easson’s “Editorial Comments” and “A Check-List of Secondary Materials in English” and G.E. Bentley, Jr.’s “A Bibliographical Introduction” <*BB #B9*>

America, a Prophecy [Albuquerque, New Mexico, 1975]. <*BBS 58, WBHC 168*>

Copy E. See the description: “[New Reproduction of America](#),” *Blake: An Illustrated Quarterly* 9.2 (fall 1975), 37.

[AM Copy F \(Printed 1793, British Museum\)](#)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Contemporary Owner(s)

“Acquired (probably from Blake) by George Cumberland, and ‘bound together’ with [Visions \(B\)](#), [Europe \(C\)](#), [Songs of Los \(D\)](#), and sold at Christie’s, 6 May 1835, lot 60 (with Blair’s *Grave* [1808]) for £3.18s. to Butts” (*BB #6*).

⁷⁶¹ “In copy D, stab holes in the outer margin of the leaf with pl. [10-9] and clear offsets on pl. 8-11 indicated that the leaf with pl. [10-9] has been accidentally bound in backwards” (*BB* p. 90n6).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2005.

British Museum. Museum no. 1953,0101.1.1-10. Slightly cropped individual images (some recto/verso) (Bentley Plate Numbers): [1](#), [2](#), [3-4](#), [5-6](#), [7-8](#), [9-10](#), [11-12](#), [13-14](#), [15-16](#), [17-18](#).

Print

Bindman, David, assisted by Deirdre Toomey. [The Complete Graphic Works of William Blake](#). New York: G.P. Putnam's Sons and [London]: Thames and Hudson, 1978. Paperback edition. [\[London\]: Thames and Hudson, 1986](#). <BBS 150-51, WBHC 483>

A black and white reproduction of *America* copy F.

[AM Copy G \(Printed 1793, Lord Cunliffe\)](#)⁷⁶²

Copy Information and Current Binding

10 leaves. Object Order [Bentley Plate Numbers]: 1, 2, (3-4), (5-6), (7-8), (9-10), (11-12), (13-14), (15-16), (17-18), e.

“Bound about 1821 perhaps for Thomas Griffiths Wainwright and sold with *Europe* (B) and *Jerusalem* (B) on 4 August 1831 by Benjamin Wheatley, lot 426 (‘*Three of the rarest of this singular Artist’s Productions*’) [for £4.4.0 to Bohn]” (WBHC 163). “Disbound in June 1966” (BB p. 102).

[AM Copy H \(Printed 1793, British Museum\)](#)

Copy Information and Current Binding

10 leaves. Object Order [Bentley Plate Numbers]: 1, 2, (3-4), (5-6), (7-8), (9-10), (11-12), (13-14), (15-16), (17-18), e.

“Bound with *Europe* (D) and the Large Book of Designs A” (BB pp. 102-03).

Contemporary Owner(s)

“Probably acquired from Blake by Ozias Humphry and bequeathed by him at his death in 1810 to his natural son [. . .] William Upcott, who lent it to H.C. Robinson who quoted it in 1811, and to Richard Thomson about 1827 who described it for J.T. Smith’s life of Blake” (BB #6).

Digital

British Museum. Museum no. 1856,0209.399-408. (Bentley Plate Numbers): [1](#), [2](#), [3-4](#), [5-6](#), [7-8](#), [9-10](#), [11-12](#), [13-14](#), [15](#), [17-18](#).

Slightly cropped individual images (some recto/verso).

Print

Bindman, David, intro. [William Blake: The Complete Illuminated Books](#). London: Thames and Hudson in Associated with the William Blake Trust, 2000. <WBHC 483-85>

A color reproduction of *America* copy H.

⁷⁶² BBS says “first as a loan and after as an outright gift to [. . .] GLASGOW UNIVERSITY LIBRARY” (55), but the *Blake Archive* lists it as still belonging to Lord Cunliffe.

Dörrbecker, D.W., ed. [*The Continental Prophecies: America: A Prophecy, Europe: A Prophecy, The Song of Los*](#). London: The William Blake Trust/Princeton University Press, 1995. <WBHC 471, 487-89>

A color reproduction and diplomatic transcription of *America* copy H.

AM Copy I (Printed 1793, Huntington Library)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2013.

[Huntington Library, Art Collection, and Botanical Gardens](#). Call no. [54044](#).

Collated, uncropped images.

AM Copy K (Printed 1793, Beinecke Library,)

Copy Information and Current Binding

10 leaves. Object Order [Bentley Plate Numbers]: 1, 2, (3-4), (5-6), (7-8), (9-10), (11-12), (13-14), (15-16), (17-18), e.

Possibly colored by Catherine Blake.⁷⁶³ Plates loose.

Contemporary Owner(s)

“[E]vidently once in the D’Israeli Collection” (BB p. 103).

Digital

[Yale University Library](#). Call no. [Folio Tinker 272](#).

Though the plates are now loose, the uncropped images include the former covers, the endpapers and book plate of C.B. Tinker, and the front and back wrappers.

Print

Erdman, David V. [*The Illuminated Blake*](#). Garden City: Anchor Doubleday, 1974. <BB #A261, BBS 157, WBHC 511-13>

Monotone reproduction of *America* copy N (pls. 1-2, 4-16, 18) and K (pls. 3, 17) and pls. a-d.

Erdman, David V., and John E. Grant, ed. *Blake’s Visionary Forms Dramatic*. Princeton: Princeton University Press, 1970. [*Princeton Legacy Library. Rpt. 2017*](#). <BB #1580, BBS 464, WBHC 1994-95>

AM Copy L (Printed 1793, New York Public Library)

Copy Information and Current Binding

10 leaves. Object Order [Bentley Plate Numbers]: 1, 2, (3-4), (5-6), (7-8), (9-10), (11-12), (13-14), (15-16), (17-18), e.

“[T]hree-quarter Green Morocco over Green boards” (BB p. 104).

⁷⁶³ See Joseph Viscomi, “[*The Myth of the Commissioned Illuminated Book: George Romney, Isaac D’Israeli, and ‘ONE HUNDRED AND SIXTY Designs . . . of Blake’s.’*](#)” *Blake: An Illustrated Quarterly* 23.2 (fall 1989), 48-74, <BBS 404>.

Digital

[New York Public Library.](#)

Collated, slightly cropped [individual images](#) that can also be viewed as a [book](#), though note that this display option puts Bentley pages 1 and 3 last (the frontispiece and the “Preludium”).

[AM Copy R \(Printed 1793, Private Collection\)](#)⁷⁶⁴

Copy Information and Current Binding

10 leaves. Object Order [Bentley Plate Numbers]: 1, 2, (3-4), (5-6), (7-8), (9-10), (11-12), (13-14), (15-16), (17-18), e.

“[P]lum-Red Levant morocco with inlaid Green and Black Morocco, gilt” (BBS 56).

Print

America, A Prophecy. Facsimilied by W. Muir, H.T. Mui, E. Fruitt, & M. Hughes. Edmonton, January 1887. <BB #249>

[AM Copy S \(Printed 1794 or later, Untraced\)](#)

Copy Information and Current Binding

Number of leaves and objects unknown. “Bound with *Thel* (S), *Europe* (N), *Urizen* (K), and *Visions* (S) in half calf with the autograph of John Flaxman.” (WBHC 165-66).

Contemporary Owner(s)

“Acquired by John Flaxman after his return in 1794 from seven years in Italy—perhaps this is the work for which Flaxman paid Blake £2.2.0 in October 1797; [...] At Flaxman’s death in 1827 the collective volume was probably inherited by his half sister-in-law and adopted daughter [...] Maria Denman (1776-1861)” (WBHC 166).

[AM Copy A \(Printed 1795, Morgan Library and Museum\)](#)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Contemporary Owner(s)

“Acquired by George Romney, probably from Blake about 1795” (BBS 54). “(1) Bound ‘somewhat irregularly in a cloth case’ with *America* pl. d, *Songs of Los* (B), *Visions* (F), pl. 1, *Europe* (A), pl. 1-2, 4-6, ‘The Accusers’ (H), ‘Joseph of Arimathea Preaching’ (F); (2) Disbound by 1904” (BB p. 100).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 1998.

The Morgan Library and Museum. Accession no. [PML 16134](#). Part of the Online Exhibition, [William Blake’s World: “A New Heaven Is Begun.”](#)

Print

America, A Prophecy. Facsimilied by W. Muir, H.T. Mui, E. Fruitt, & M. Hughes. Edmonton, January 1887. <BB #249>

⁷⁶⁴ For a description of copy R, including black and white photos of pls. 2, 10, 11, see Robert N. Essick’s [“The Resurrection of America Copy R,”](#) *Blake: An Illustrated Quarterly* 21.4 (spring 1988), 138-42, <BBS 402>.

[AM Copy B \(Printed 1795, Morgan Library and Museum\)](#)⁷⁶⁵

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Contemporary Owner(s)

Inscribed “From the author to C.H. Tatham Oct.^r7 / 1799’ (according to the inscription—not in Blake’s hand—on the verso of the title-page” (*BB* p. 100).

Digital

[*William Blake Archive*](#), ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2013.

Morgan Library and Museum. Accession no. [PML 63938](#).

[AM Copy M \(Printed 1807, Yale Center for British Art\)](#)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[*William Blake Archive*](#), ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2004.

[Yale Center for British Art](#). Collection Online. Accession no. B1992.8.2 (1-18). Individual images (Bentley Plate Numbers): [1](#), [2](#), [3](#), [4](#), [5](#), [6](#), [7](#), [8](#), [9](#), [10](#), [11](#), [12](#), [13](#), [14](#), [15](#), [16](#), [17](#), [18](#).

Cropped and uncropped views.

Print

America a Prophecy. The William Blake Trust, London, 1963.⁷⁶⁶ <BB #9, WBHC 167>

Includes Geoffrey Keynes’s “Description and Bibliographical Statement.”

America: A Prophecy and Europe: A Prophecy. Facsimile Reproductions of Two Illuminated Books with 35 Plates in Full Color. New York: Dover Publications, 1983. <BBS 149>

“Doctored reproductions from *America* copy M and *Europe* copies B (apparently pl 2, 7, 13-15, 17-18), G (apparently pl. 1, 4-5, 7-12, 16), and K (pl. 3)” (*BBS* 149).

Libros Proféticos, tr. Bernardo Santano (2013), Vol. I. <WBHC 164, 519-22>

[AM Copy O \(Printed 1821, Fitzwilliam Museum\)](#)

Copy Information and Current Binding

See the *Blake Archive* Copy Information. Bound with [*Europe copy K*](#).

Contemporary Owner(s)

“Bought by John Linnell about 1824, in White vellum after *Europe* (K)” (*BB* #6).

⁷⁶⁵ “Objects 4 and 9 in this copy are lithographic reproductions, perhaps based on Copy F. For a full explanation, see Joseph Viscomi, ‘[Two Fake Blakes Revisited; One Dew-Smith Revealed](#),’ *Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.*, ed. Karen Mulhallen (Toronto: University of Toronto Press, 2010) 35-78” (*Blake Archive* description of *America* copy B).

⁷⁶⁶ Proof materials for the Blake Trust facsimile are held by the [Morgan Library and Museum](#).

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2001.

Fitzwilliam Museum. Accession no. P.127-1950. Bentley Plate Numbers: [1](#), [2](#), [3](#), [4](#), [5](#), [6](#), [7](#), [8](#), [9](#), [10](#), [11](#), [12](#), [13](#), [14](#), [15](#), [16](#), [17](#), [18](#).

Individual cropped images with some uncropped alternative views.

Print

Hartley, Craig. *William Blake and His Contemporaries*. Fitzwilliam Museum Cambridge, Cambridge, 1986. <BBS 303>

Black and white copies of the *Paradise Regained* watercolors and *The Ghost of Abel* copy B, and color copies of *America* copy O and *Europe* copy K.

[AM Copy N \(Printed c. 1829, Auckland Public Library\)](#)

[Copy Information and Current Binding](#)

Posthumous copy. Printed by Catherine Blake. Bound with *Europe* copy I (*WBHC* 164). See the *Blake Archive* Copy Information.

[Contemporary Owner\(s\)](#)

“Acquired by the artist James Ferguson (1791-1871) from Catherine Blake, probably in 1829, along with *Europe* Copy I and *Visions of the Daughters of Albion* Copy N” (*Blake Archive* Copy Information).

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2021.

[Auckland Public Library](#). Call no. 1794 BLAK.

Collated book view, with uncropped images, including both sides of covers, flyleaves, blank versos, and *Europe* copy I.

Print

Erdman, David V. [*The Illuminated Blake*](#). Garden City: Anchor Doubleday, 1974. <BB #A261, BBS 157, WBHC 511-13>

Monotone reproduction of *America* copy N (pls. 1-2, 4-16, 18) and K (pls. 3, 17) and pls. a-d.

[AM Copy Q \(Printed 1829, Princeton University Library\)](#)

[Copy Information and Current Binding](#)

Posthumous copy. Printed by Catherine Blake.⁷⁶⁷ See the *Blake Archive* Copy Information, especially as regards the coloring of the copy.

⁷⁶⁷ “Catherine Blake added light gray washes to many of the plates, although this work is generally masked by the subsequent coloring. She also darkened some printed areas with black washes. The hand tinting in multiple colors was added by an anonymous colorist (or colorists) employed by the London bookdealer Walter T. Spencer sometime between 1913 and 1918 (see the Note on Provenance). This coloring was based on a copy of William Muir’s 1887 facsimile of *America* Copy A” (*Blake Archive* Copy Information).

Contemporary Owner(s)

“Acquired by an unrecorded collector, possibly Robert Peel (1788-1850), perhaps from Catherine Blake no later than 1831” (*Blake Archive* Copy Information).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2021.

[Princeton University Library](#). Call no. 3631.3.312q, copy 2.

Collated, bound copy, including both sides of covers, flyleaves, blank leaves, blank versos, and three watercolors after Blake.

[AM Copy P](#) (Printed c. 1832, Fitzwilliam Museum)

Copy Information and Current Binding

Posthumous copy. Printed by Frederick Tatham. Bound with *Europe* copy M. See the *Blake Archive* Copy Information.

Contemporary Owner(s)

“Acquired, probably from Frederick Tatham c. 1833, by Samuel Boddington (1766-1843), who bound this work with *Europe* Copy M” (*Blake Archive* Copy Information).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2013.

Fitzwilliam Museum. Accession no. P.4163-R. Available in an uncollated [gallery view](#) of, with *Europe* copy M, and individual cropped images (Object number (Bentley plate number): [1 \(2\)](#), [2 \(1\)](#), [3 \(3\)](#), [4 \(4\)](#), [5 \(5\)](#), [6 \(6\)](#), [7 \(7\)](#), 8 (8), [9 \(9\)](#), [10 \(10\)](#), [11 \(11\)](#), [12 \(12\)](#), [13 \(13\)](#), [14 \(14\)](#), [15 \(15\)](#), [16 \(16\)](#), [17 \(17\)](#), [18 \(18\)](#).

Uncropped images of bound pages. Pl. 8 does not appear to be digitized.

[AM Design in A Large Book of Designs Copy A](#) (Bentley Plate d [“A Dream of Thiralatha”]; Butlin #262.8) (See [A Large Book of Designs Copy A](#) and “[A Dream of Thiralatha](#)” in Separate Plates)

[AM Design in A Large Book of Designs Copy B](#) (Bentley Plate d [“A Dream of Thiralatha”]; Butlin #267) (See [A Large Book of Designs Copy B](#) and “[A Dream of Thiralatha](#)” in Separate Plates)

[AM MPI](#) Available at the *Blake Archive* (Arranged by BA Object Numbers)⁷⁶⁸

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2022.

Object 1 (Bentley pl. 1) (Printed 1793, Library of Congress) <BB pp. 339-40>

Contemporary Owner(s)

“Probably inherited from Blake by his wife Catherine upon his death in 1827; probably acquired by Frederick Tatham upon Catherine Blake’s death in 1831” (*Blake Archive* Copy Information).

Digital

[Library of Congress](#). Call no. NE642.B5 A42.

⁷⁶⁸ For pl. d (“The Dream of Thiralatha”), see the [Large Book of Designs, copy B](#).

*Object 2 (Bentley pl. 1) (Printed 1793, c. 1832, Fitzwilliam Museum) <BB p. 107, BBS 57>*⁷⁶⁹

Digital

[Fitzwilliam Museum](#). Accession no. P.682-1985.

Object 3 (Bentley pl. 1) (Printed c. 1832, Houghton Library, Harvard University) <BBS 57>

Contemporary Owner(s)

“Frederick Tatham, who printed this impression, probably c. 1832” (*Blake Archive Copy Information*).

Digital

[Houghton Library, Harvard University](#). Call no. [Typ 6500.40.6](#).

Object 4 (Bentley pl. 1) (Printed 1793, Rosenbach Museum and Library) <BB p. 107, BBS 57>

Digital

[Rosenbach Museum and Library](#). Accession no. 1954.0657. Watermarked enlargement.

*Object 5 (Bentley pl. 3) (Printed 1793, Huntington Library, Art Museum, and Botanical Garden) <BB p. 204, 107>*⁷⁷⁰

Digital

[Huntington Library](#). [Call no. 49000](#). Blake: Miscellaneous Prints.

Object 6 (Bentley pl. a) (Printed 1793, Library of Congress) <BB pp. 339-40>

Digital

[Library of Congress](#). Call no. NE642.B5 A42. Uncropped.

Print

Erdman, David V. [The Illuminated Blake](#). Garden City: Anchor Doubleday, 1974. <BB #A261, BBS 157, WBHC 511-13>

Monotone reproduction of *America* copy N (pls. 1-2, 4-16, 18) and K (pls. 3, 17) and pls. a-d.

Object 7 (Bentley pl. b) (Printed 1793, Library of Congress) <BB pp. 339-40>

Digital

[Library of Congress](#). Call no. NE642.B5 A42. Uncropped.

Print

Erdman, David V. [The Illuminated Blake](#). Garden City: Anchor Doubleday, 1974. <BB #A261, BBS 157, WBHC 511-13>

Monotone reproduction of *America* copy N (pls. 1-2, 4-16, 18) and K (pls. 3, 17) and pls. a-d.

⁷⁶⁹ The Keynes and now Fitzwilliam Museum Bentley Plates 1, 4, 10 (BA MPI Objects 2, 10, 12) are mislabeled in both BB and BBS as pls. 3, 6, 10.

⁷⁷⁰ This print is in an extra-illustrated, multi-volume edition of the “Kitto Bible” (vol. 4, p. 572). The other Blake print in the collection is [For Sexes: The Gates of Paradise](#) pl. 12, which is also held by the Huntington Library.

Object 8 (Bentley pl. c) (Printed 1793, Library of Congress) <BB pp. 339-40>

Digital

[Library of Congress](#). Call no. NE642.B5 A42. Uncropped.

Print

Erdman, David V. [The Illuminated Blake](#). Garden City: Anchor Doubleday, 1974. <BB #A261, BBS 157, WBHC 511-13>

Monotone reproduction of *America* copy N (pls. 1-2, 4-16, 18) and K (pls. 3, 17) and pls. a-d.

Object 9 (Bentley pl. 4) (Printed 1793, Morgan Library and Museum) <BB pp. 108, 130-32>

Digital

[Morgan Library and Museum](#). Accession no. [PML 9948.13](#).

Object 10 (Bentley pl. 4) (Printed 1793, Fitzwilliam Museum) <BB p. 107, BBS 57>⁷⁷¹

Digital

[Fitzwilliam Museum](#). Accession no. P.683-1985.

Object 11 (Bentley pl. 4) (Printed 1793, Library of Congress) <BB pp. 339-40>

Digital

[Library of Congress](#). Call no. NE642.B5 A42.

Object 12 (Bentley pl. 10) (Printed c. 1832, Fitzwilliam Museum) <BB p. 107, BBS 57>⁷⁷²

Digital

[Fitzwilliam Museum](#). Accession no. P.684-1985.

Object 13 (Bentley pl. 11) (Printed 1793, Library of Congress) <BB pp. 339-40>

Digital

[Library of Congress](#). Call no. NE642.B5 A42.

Object 14 (Bentley pl. 12) (Printed 1793, Library of Congress) <BB pp. 339-40>

Digital

[Library of Congress](#). Call no. NE642.B5 A42.

Object 15 (Bentley pl. 15) (Printed 1793, Library of Congress) <BB pp. 339-40>

Digital

[Library of Congress](#). Call no. NE642.B5 A42.

Object 16 (Bentley pl. 15) (Printed 1793, Library of Congress) <BB pp. 339-40>

Digital

[Library of Congress](#). Call no. NE642.B5 A42.

⁷⁷¹ The Keynes (and now Fitzwilliam Museum) Bentley Plates 1, 4, 10 (BA MPI Objects 2, 10, 12) are mislabeled in both BB and BBS as pls. 3, 6, 10.

⁷⁷² The Keynes and now Fitzwilliam Museum Bentley Plates 1, 4, 10 (BA MPI Objects 2, 10, 12) are mislabeled in both BB and BBS as pls. 3, 6, 10.

Object 17 (Bentley pl. a, copperplate fragment; recto of *Object 18*) (National Gallery of Art, Washington, D.C.)

Digital

[National Gallery of Art](#). Accession no. 1943.3.1848.a (recto).⁷⁷³

Object 18 (Bentley pl. a, copperplate fragment by Thomas Butts, Jr.; verso of *Object 17*) (National Gallery of Art, Washington, D.C.)

Digital

[National Gallery of Art](#). Accession no. 1943.3.1848.a (verso).⁷⁷⁴

AM MPI Not Available at the Blake Archive (Arranged by Bentley Plate Numbers)

Bentley Plate 1, 7 (Hamburg Kunsthalle) <BB p. 107, BBS 57>

Bentley Plate 1 (Untraced) <BB p. 107>

Bentley Plate 2 (Untraced) <WBHC 166-67>

Copy Information and Current Binding

“Crabb Robinson wrote to Mrs Barron Field on 11 November [1863]: ‘I found lately one of Blakes [sic] drawings [i.e., prints?] which I have set apart for Il marito [i.e., Barron Field;] it’s headed America” (WBHC 166-67).⁷⁷⁵

Contemporary Owner(s)

Crabb Robinson. Barron Field.

Bentley Plates 2, 5, 15 (Glynn Vivian Gallery, Swansea, UK) <BB p. 107, BBS 57>

Bentley Plates 14-16 (Morgan Library and Museum) <BBS 57, 61-62>

Copy Information and Current Binding

Part of album of Blakeana “BOUNDED BY A W BAIN” in the late nineteenth century in three-quarter Red Morocco” “disbound” at the Morgan Library (BBS 62). See the table of contents, BBS pp. 61-62.

Digital

Morgan Library and Museum. Accession no. [PML 77019.149-152](#).

*Print Facsimiles, Editions, and Reproductions (By Year Descending)*⁷⁷⁶

Bindman, David, intro. [William Blake: The Complete Illuminated Books](#). London: Thames and Hudson in Associated with the William Blake Trust, 2000. <WBHC 483-85>

A color reproduction of *America* copy H.

⁷⁷³ The National Gallery of Art also has an electrotype of the plate (accession no. [1980.45.172](#)) and seven restrikes of the original plate (accession nos. [1943.3.1869](#), [1948.11.28](#), [1948.11.29](#), [1948.11.30](#), [1948.11.32](#), [1948.11.33](#), [1948.11.34](#)) available for view. The Cincinnati Art Museum also has three impressions of the fragment, though it is not made clear if these were from the original plate or the electrotype (accession nos. [1961.27](#), [1961.28](#), and [1961.29](#)). I did not see them recorded in Bentley.

⁷⁷⁴ There is a restrike (accession no. [1948.11.31](#)) available for view.

⁷⁷⁵ Bentley’s emendation.

⁷⁷⁶ See also David V. Erdman, [The Illuminated Blake](#) (1974; 1975) and David Bindman, [The Complete Graphic Works of William Blake](#) (1978; 1986).

Dörrbecker, D.W., ed. [The Continental Prophecies: America: A Prophecy, Europe: A Prophecy, The Song of Los](#). London: The William Blake Trust/Princeton University Press, 1995. <WBHC 471, 487-89>

A color reproduction and diplomatic transcription of *America* copy H.

Blake, William. *America: A Prophecy and Europe: A Prophecy. Facsimile Reproductions of Two Illuminated Books with 35 Plates in Full Color*. New York: Dover Publications, 1983. <BBS 149>

“Doctored reproductions from *America* copy M and *Europe* copies B (apparently pl 2, 7, 13-15, 17-18), G (apparently pl. 1, 4-5, 7-12, 16), and K (pl. 3)” (BBS 149).

America: A Poem by William Blake Illustrated by Paul Peter Piech. Bushey Heath, Herts: Taurus Press, 1977. <BBS 58>

Contains Blake's text with woodcuts by Piech. It was announced under the title “[Taurus Press America](#)” in *Blake: An Illustrated Quarterly* 11.2 (fall 1977): 131, where a page is reproduced.

America, a Prophecy [Albuquerque, New Mexico, 1975]. <BBS 38, WBHC 168>

Copy E. See the description: “[New Reproduction of America](#),” *Blake: An Illustrated Quarterly* 9.2 (fall 1975), 37.

Bentley, G.E., Jr., ed. and intro. *William Blake: America: A Prophecy. Materials for the Study of William Blake*. Vol. 1. Normal: The American Blake Foundation, 1974. <BB #B9, WBHC 167-68>

“A monotone facsimile” of copy E with Roger R. Easson’s “Editorial Comments” and “A Check-List of Secondary Materials in English” and G.E. Bentley, Jr.’s “A Bibliographical Introduction” <BB #B9>

Erdman, David V., and John E. Grant, ed. *Blake's Visionary Forms Dramatic*. Princeton: Princeton University Press, 1970. [Princeton Legacy Library. Rpt. 2017](#). <BB #1580, BBS 464, WBHC 1994-95>

America copy K.

“[America a Prophecy](#).” *Stony Brook* 3-4 (1969). <BB #A9>

“A reduced facsimile in Blake on Yellow paper of copy C or D” (BB #A9)>

America a Prophecy. The William Blake Trust, London, 1963. <BB #9, WBHC 167>

Includes Geoffrey Keynes's “Description and Bibliographical Statement.”

America. New York: 1947. Albion Facsimile No. 2. <BB #8>

“An Uncolored facsimile with a 3 pp. Foreword by Ruthven Todd”; a second edition “omits the imprint and Foreword” (BB #8).

“[America: A Prophecy](#).” *Poet-Lore* 5 (1893): 363-71. <BB #7>

A transcription.

America, A Prophecy. Facsimiled by W. Muir, H.T. Mui, E. Fruitt, & M. Hughes. Edmonton, January 1887. <BB #249, BBS 152-55>

Based on copy R.

Translations

German

Die Hochzeit von Himmel und Hölle: Eine Auswahl aus den prophetisch-revolutionären schriften. Ed. Silvia Leutjohann. 1987. In German <BBS 156, WBHC 294>

Translations of *No Natural Religion*, *All Religions are One*, *Marriage*, *Visions*, *Song of Los*, *America*, *Europe*, and “The Everlasting Gospel.”

Portuguese

Steil, Juliana. “Profecia poética e tradução: *America a Prophecy*, de William Blake, trazida de commentada.” Universidade Federal de Santa Catarina Dissertação. Florianopolis, Brazil, 2007. In Portuguese. <WBHC 168>

The Book of Ahania (Composed 1795) <BB #14, BBS 59-60, WBHC 170-72> (See also [The \[First\] Book of Urizen](#) and [The Book of Los](#))

Studies

Cogan, Lucy. “Subjectivity, Mutuality and Masochism: Ahania in *The Book of Ahania* and *The Four Zoas*.” [Sexy Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2013. 21-34. <WBHC 1803-04>

Considers the development of Ahania in the two works, claiming “that the portrayal of Ahania’s behaviour in fact involves an astute analysis of the pressures and incentives that mould her psyche into a posture of submission and promote her own complicity in the denial of her subjectivity” (22).

Crammer, Patricia. “[The Role of Ahania’s Lament in Blake’s Book of Ahania: A Psychoanalytic Study](#).” *The Journal of English and Germanic Philology* 83.4 (1984): 522-33. <BBS 444>

A Jungian reading, suggesting that “the mode of being Ahania describes contains all the fertility, exuberance, and joy lacking in Urizen’s fallen state” (531).

Erle, Sibylle. “William Blake’s Lavaterian Women: Eleanor, Rowena and Ahania.” [Women Reading Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2006. 44-52. <WBHC 1795-1800>

Analyzes how Blake used Lavater’s physiognomy to depict “Eleanor, Rowena and Ahania” (44).

Lindsay, David W. “*The Book of Ahania*: An Interpretation of the Text.” *Durham University Journal* 68 (1976): 144-47. <BBS 551>

“Chapter-by-chapter analysis as part of the Bible of Hell” (BBS 551).

Mulvihill, James. “[A Voice without Form: Blake’s Book of Ahania and Song of Solomon](#).” *English Studies* 88.5 (2007): 522-30. <WBHC 2443>

Connects the *Book of Ahania* and the *Song of Solomon*.

Niimi, Hatsuko. "The Book of Ahania: A Metatext." [Blake's Dialogic Texts](#). Tokyo: Keio University Press, 2006. 129-52.⁷⁷⁷ <WBHC 2460-63> .

"The purpose of this paper is to interpret *Ahania* as a metatext concerned with conflicting and antagonistic linguistic realities" (131).

Paley, Morton D. "[Method and Meaning in Blake's Book of Ahania](#)." *Bulletin of the New York Public Library* 70 (1966): 27-33.⁷⁷⁸ <BB #2349>

Suggests that the poem shows "for the first time that the fate of Energy is to be absorbed into the same dull round of the universe" (27).

Visconti, Joseph. "[Blake's 'Annus Mirabilis': the Productions of 1795](#)." *Blake: An Illustrated Quarterly* (fall 2007): 52-83. <WBHC 1713>

A key reconsideration of the production of the last three Lambeth illuminated books (*The Song of Los*, *The Book of Ahania*, and *The Book of Los*), the large color prints, and the Small and Large Books of Designs.

Known Copies, Facsimiles, and Reproductions (Arranged by Year of Printing, Earliest First)
BA Copy A (Print 1795, Library of Congress) <Butlin #283>

Copy Information and Current Binding

Copy A is the only known complete copy. Plate Ba (Bentley Plate 1) was bound with plates 2-6 from copy A about 1936. See the *Blake Archive* Copy Information.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Visconti. 1998.

[Library of Congress](#). Call no. PR4144.B55 1795.

Digitally collated, slightly cropped images, multiple viewing options.

Print

Bindman, David, intro. [William Blake: The Complete Illuminated Books](#). London: Thames and Hudson in Associated with the William Blake Trust, 2000. <WBHC 483-85>

A color reproduction *The Book of Ahania* copy A.

Worrall, David, ed. [William Blake: The Urizen Books](#). Blake's Illuminated Books. London: The William Blake Trust/Princeton University Press, 1995. <WBHC 471, 586-87>

A color reproduction *Ahania* copy A.

Bindman, David, assisted by Deirdre Toomey. [The Complete Graphic Works of William Blake](#). New York: G.P. Putnam's Sons and [London]: Thames and Hudson, 1978. Paperback edition. [London]: Thames and Hudson, 1986. <BBS 150-51, WBHC 483>

⁷⁷⁷ Originally published with [the same title](#) in *Blake: An Illustrated Quarterly* 34.2 (fall 2000), 46-54, <WBHC 1684>.

⁷⁷⁸ Incorporated in Paley's [Energy and the Imagination: A Study in the Development of Blake's Thought](#) (1970), <BB #2347, WBHC 2497-98>.

A black and white reproduction of Copy A.

Erdman, David V. [The Illuminated Blake](#). Garden City: Anchor Doubleday, 1974. <BB #A261, BBS 157, WBHC 511-13>

Monotone reproduction of *Ahania* copy A.

Dörrbecker, D.W., ed. *The Book of Ahania. Mit der Hand! Transkribiert nach dem.* [1973]. Frankfurt am Main, 1978. <BBS 60>

Privately printed in 35 copies for D.W. Dörrbecker, who presumably did the translation.

Keynes, Geoffrey, ed. *The Book of Ahania*. London: William Blake Trust, 1973. <BB #A15>

Includes plate Ba and plates 2-6 from copy A.

Knihá Ahanie. [No place: No publisher], 1963. In Czech. <WBHC 171-72>

An edition with Blake's translated text. The Wikipedia entry in Czech for "[Prophetic Books \(Blake\)](#)" lists: "Ahánie book, Prague: Jaroslav Picka 1945, private bibliophile."

Griggs, William. *The Book of Ahania*. London. [1892]. <BB #15, WBHC 171>

Copy Ba (Bentley Plate 1) (Printed 1795, Fitzwilliam Museum)

Digital

[Fitzwilliam Museum](#). Call no. P.28-1988. Individual image with multiple views.

Print

Keynes, Geoffrey. *The Book of Ahania*. London: William Blake Trust, 1973. <BB #A15>

Includes plate Ba and plates 2-6 from copy A.

Copy Bb (Bentley pls. 2, 2, 4) (Printed 1795, Beinecke Rare Book and Manuscript Library) [[Not listed at the Blake Archive](#)]

Digital

[Beinecke Rare Book and Manuscript Library, Yale University](#). Call no. Tinker +274.

Bound book view, with a verso of one of the two title-pages, covers, endpapers, and spine.

Copy Bc (Bentley pl. 5) (Printed 1795, Morgan Library and Museum) [[Not listed at the Blake Archive](#)]

Copy Information and Current Binding

Formerly "[b]ound in contemporary rough calf with other leaves of Blakeana[,] including *Thel* (a)" (BB p. 115). See Bentley's list of the bound contents, BB p. 131.

Digital

Morgan Library and Museum. Accession no. [PML 9948.20](#).

[Print Facsimiles, Editions, and Reproductions \(Descending by Year\)](#)⁷⁷⁹

Bindman, David, intro. *William Blake: The Complete Illuminated Books*. London: Thames and Hudson in Associated with the William Blake Trust, 2000. <WBHC 483-85>

A color reproduction of *Ahania* copy A.

Worrall, David, ed. *William Blake: The Urizen Books*. Blake's Illuminated Books. London: The William Blake Trust/Princeton University Press, 1995. <WBHC 471, 586-87>

A color reproduction of *Ahania* copy A.

Keynes, Geoffrey, ed. *The Book of Ahania*. London: Trianon Press, for the William Blake Trust, 1973. <BB #A15>

A color facsimile of *Ahania* copy A.

Griggs, William. *The Book of Ahania*. London. [1892]. <BB #15, WBHC 171>

[Translations](#)

Czech

Kniha Ahanie. [No place: No publisher], 1963. In Czech. <WBHC 171-72>

German

Dörrbecker, D.W., ed. *The Book of Ahania. Mit der Hand! Transkribiert nach dem*. [1973]. Frankfurt am Main, 1978. <BBS 60>

The Book of Los (Composed 1795) <BB #16, BBS 60-62, WBHC 172-73>

[Studies](#)

Cogan, Lucy. “[William Blake's The Book of Los and the Female Prophetic Tradition](#).” *Romanticism* 21.1 (April 2015): 48-58. <WBHC 1875>

Suggests Blake's awareness of the female prophetic tradition.

Lincoln, Andrew. “[Blake, Lucretius, and Prophecy: The Book of Los](#).” *Blake: An Illustrated Quarterly* 56.3 (winter 2022-23): 23 pars. <Blake (2023)>

Highlights *The Book of Los*: “Blake saw in Lucretius not only a materialistic cosmology that he felt compelled to attack, but also a form of prophecy that represented an alluring alternative to his own prophetic mission, one whose malign influence could embroil those who tried to contain or oppose it—including John Milton” (par. 1).

Miner, Paul. “[Blake: The Birth of Los, Echoes from Hervey and Ovid](#).” *Notes and Queries* 58.4 (2011): 525-26. <WBHC 2411-12>

“Blake's iconography of Los as an embryo in *The Book of Los* subtly revises James Hervey's *Meditations among the Tombs* and Ovid's *Metamorphoses*” (525).

⁷⁷⁹ See also David V. Erdman, *The Illuminated Blake* (1974; 1975) and David Bindman, *The Complete Graphic Works of William Blake* (1978; 1986).

Visconti, Joseph. “[Blake’s ‘Annus Mirabilis’: the Productions of 1795](#).” *Blake: An Illustrated Quarterly* (fall 2007): 52-83. <WBHC 1713>

A key reconsideration of the production of the last three Lambeth illuminated books (*The Song of Los*, *The Book of Ahania*, and *The Book of Los*), the large color prints, and the Small and Large Books of Designs.

Welch, Dennis M. “[Blake’s Book of Los and Visionary Economics](#).” *ANQ: A Quarterly Journal of Short Articles, Notes, and Reviews* 12 (1999): 6-12. <WBHC 2843>

The Book of Los responds to “the discourse of [Adam] Smithian economics” (6).

Known Copies, Facsimiles, and Reproductions (Arranged by Year of Printing, Earliest First)

BL Copy A (Printed 1795, British Museum)

Copy Information and Current Binding

See the *Blake Archive*.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Visconti. 1998.

British Museum. Museum no. 1953,0623.9.1-5. Bentley Plate Numbers: [1](#), [2](#), [3](#), [4](#), [5](#).

Individual images, with cropped and uncropped viewing options.

Print

Bindman, David, intro. [William Blake: The Complete Illuminated Books](#). London: The William Blake Trust/Princeton University Press, 2000. <WBHC 483-85>

A color reproduction of *The Book of Los* copy A.

Worrall, David, ed. [William Blake: The Urizen Books](#). Blake’s Illuminated Books. London: The William Blake Trust/Princeton University Press, 1995. <WBHC 471, 586-87>

A color reproduction of *The Book of Los* copy A.

Bindman, David, assisted by Deirdre Toomey. [The Complete Graphic Works of William Blake](#). New York: G.P. Putnam’s Sons and [London]: Thames and Hudson, 1978. Paperback edition. [\[London\]: Thames and Hudson, 1986](#). <BBS 150-51, WBHC 483>

A black and white reproduction of *The Book of Los* copy A.

Keynes, Geoffrey, ed. *The Book of Los*. London: Trianon Press, for the William Blake Trust, 1976. <BBS 62>

A color facsimile of *Book of Los* copy A. Includes Geoffrey Keynes’s “Commentary and Bibliographical History,” 5 pp.

Erdman, David V. [The Illuminated Blake](#). Garden City: Anchor Doubleday, 1974. <BB #A261, BBS 157, WBHC 511-13>

Monotone reproduction of *Book of Los* copy A.

BL Copy B (Bentley pl. 4) (Printed 1795, Morgan Library and Museum) [Not listed at the Blake Archive]

Copy Information and Current Binding

Formerly “[b]ound in contemporary rough calf with other leaves of Blakeana, including *Thel* (a)” (*BB* p. 117). See Bentley’s list of the bound contents, *BB* p. 131.

Digital

Morgan Library and Museum. Accession no. [PML 9948.19](#).

BL MPI Not Available at the Blake Archive (Arranged by Bentley Plate Numbers)

Bentley Plate 5 (Printed 1795, Morgan Library and Museum) <*BBS* pp. 60-62> [Not listed at the Blake Archive]

Copy Information and Current Binding

Part of album of Blakeana “BOUNDED BY A W BAIN” in the late nineteenth century in three-quarter Red Morocco” “disbound” at the Morgan Library (*BBS* 62). See the table of contents, *BBS* pp. 61-62.

Digital

Morgan Library and Museum. Accession no. [PML 77019.64](#).

Print Facsimiles, Editions, and Reproductions (Descending by Year)⁷⁸⁰

Bindman, David, intro. [*William Blake: The Complete Illuminated Books*](#). London: Thames and Hudson in Associated with the William Blake Trust, 2000. <*WBHC* 483-85>

A color reproduction of *The Book of Los* copy A.

Worrall, David, ed. [*William Blake: The Urizen Books*](#). Blake’s Illuminated Books. London: The William Blake Trust/Princeton University Press, 1995. <*WBHC* 471, 586-87>

A color reproduction of *The Book of Los* copy A.

Keynes, Geoffrey, ed. *The Book of Los*. London: Trianon Press, for the William Blake Trust, 1976. <*BBS* 62>

A color facsimile of copy A. Includes Geoffrey Keynes’s “Commentary and Bibliographical History,” 5 pp.

“The Book of Los: By William Blake: 1795.” *Century Guild Hobby Horse* 5 (1890): 82-89. <*BB* #17>

“The first printing of the poem in conventional typography” (*BB* #17).

The Book of Thel (Composed 1789) <*BB* #18, *BBS* 62-65, *WBHC* 173-82>

Studies

Baine, Rodney M., and Mary R. Baine. “Thel’s Northern Gate.” *Philological Quarterly* 51.4 (1972): 957-61. <*BB* #A1112>

Reject the idea that the “Northern Gate” in *Thel* came from Thomas Taylor’s translation of Porphyry and suggest, instead, that it came from Pope’s translation of the *Odyssey*.

⁷⁸⁰ See also David V. Erdman, [*The Illuminated Blake*](#) (1974; 1975) and David Bindman, [*The Complete Graphic Works of William Blake*](#) (1978; 1986).

Bentley, G.E., Jr. “[From Sketch to Text: The Case of *The Book of Thel*](#).” *Blake: An Illustrated Quarterly* 19 (1985-86): 128-41. <BBS 399>

A reading of the pencil sketches and finished plates for *Thel*, with consideration of the relationship between Blake's sketches and designs in general as well as Thel's association with the moon and Blake's idea of the flat earth.

Bruder, Helen. “The Sins of the Fathers: Patriarchal Criticism and *The Book of Thel*.” [Historicizing Blake](#). Ed. Steve Clark and David Worrall. London: Macmillan, 1994. 147-58. <WBHC 1869-71>

Critiques patriarchal readings of *Thel*, calling particular attention to those Robert F. Gleckner, to suggest that, with few exceptions, “no one has pursued any of the feminist implication of this luminously woman-centered poem” (156).

Carr, Robert. “[Divine Construct and the Individual Will: Swedenborgian Theology in *The Book of Thel*](#).” *Colby Library Quarterly* 23.2 (1987): 77-88. <BBS 430>

Swedenborgian theology “gives meaning to the vision of cyclic progression taught by the Cloud and hence to Thel’s attitude towards the cycle and her flight from it” (77).

Den Otter, A. G. “[Thel: The Lover](#).” *English Studies in Canada* 16.4 (1990): 385-402. <WBHC 1935>

“[S]cholars deny Thel a voice in the dialectics of love” (385).

Den Otter, A. G. “[The Question and *The Book of Thel*](#).” *Studies in Romanticism* 30.4 (1991): 633-55. <BBS 451>

“I would like to suggest that Blake specifically delineated ‘Thel’s Motto’ as a verse of questions rather than declarations in order to teach something about the ‘minutely appropriate execution’ of questions” (636).

Effinger, Elizabeth. “‘Or Wilt Thou Go Ask the Mole?’: (Con)Figuring the Feminine in Blake’s *Thel*.” [Blake, Gender and Culture](#). Ed. Helen P. Bruder and Tristanne J. Connolly. London: Pickering & Chatto, 2012. 123-31. <WBHC 1800-01>

Examines how *Thel* shows a “matrixial borderspace” for shared subjectivity and “how within the space of the poem it offers an account of intrauterine experience, that mysterious existence gestured at and immediately foreclosed in Freud’s account of the uncanny” (123).

Everest, K.D. “[Thel’s Dilemma](#).” *Essays in Criticism* 37.3 (1987): 193-208. <BBS 468>

“‘The fact that Thel is female is of fundamental importance’ (195)” (BBS 468).

Ferber, Michael. “Blake’s *Thel* and the Bride of Christ.” *Blake Studies* 9.1-2 (1980): 45-56. <BBS 412-13>

“I propose to dwell on the Biblical imagery surrounding” the Lilly, the Cloud, and the Clod of Clay, showing “that each creature bears an intimate relationship to Christ and to the sun, and that Christ and the sun are virtually identified” (45).

Feber, Michael. "In Defense of Clods." *Prophetic Character: Essays on William Blake in Honor of John E. Grant*. Ed. Alexander S. Gourlay. West Cornwall, CT: Locust Hill Press, 2002. 51-66. <WBHC 2095-98>

Suggests that Blake's sympathy for the clod's position in "The Clod and the Pebble," with a discussion of *The Book of Thel*.

Feber, Michael. "[A Possible Source for 'Thel's Motto.'](#)" *Blake: An Illustrated Quarterly* 9.2 (fall 1975): 43-44. <BBS 377>

Suggests Hebrews 9.3-4.

Fox, Susan. "[The Female as Metaphor in William Blake's Poetry.](#)" *Critical Inquiry* 3.3 (1977): 507-19.⁷⁸¹ <BBS 474>

An important early essay on Blake's depiction of women: "One cannot apologize away Blake's occasional shrillness towards women" (508).

Freed, Eugenie R. "[A Portion of His Life': William Blake's Miltonic Vision of Woman.](#)

Lewisburg: Bucknell University Press, 1994.⁷⁸² <WBHC 2028-29>

Emphasizing that Blake's views of women was central in his engagement with Milton, analyzes some of Blake's major female characters: Thel, Oothoon, Enitharmon, and Jerusalem for what they suggest about his views of gender and female sexuality.

Freed, Eugenie R. "['sun-Clad Chastity' and Blake's 'Maiden Queen': Comus, Thel, and 'The Angel.'](#)" *Blake: An Illustrated Quarterly* 25.3 (winter 1991-92): 104-16. <BBS 408>

Ties the imagery of *Thel* to the *Comus* illustrations, *Songs of Innocence*'s "The Angel," and other works by Blake.

Frosch, Thomas R. "[Blake's 'Book of Thel' and the Stimulus Barrier.](#)" *PsyArt* 18 (2014): 61-75.⁷⁸³

"This article studies [Thel's] experience [fleeing from her grave] in the light of Freud's stimulus barrier" (abstract).

Gleckner, Robert F. "[Blake's Thel and the Bible.](#)" *Bulletin of the New York Public Library* 64.11 (Nov. 1960): 573-80. <BB #1697>

"What I hope to show here, then, is not a calculated use of Biblical material but rather the general Biblical allusiveness of Blake's poetry and the particular poetic technique of which that allusiveness consists" (574).

Gourlay, Alexander S., and John E. Grant. "[The Melancholy Shepherdess in Prospect of Love and Death in Reynolds and Blake.](#)" *Bulletin of Research in the Humanities* 85.2 (1982): 169-89. <BBS 428>

⁷⁸¹ "Parts of this essay are elaborations of material included in" her *Poetic Form in Blake's Milton* (1976) (Fox, "[Female](#)," 507n). Rpt. in *Essential Articles for the Study of William Blake, 1970-1984*, ed. Nelson Hilton (1986) 75-90, <BBS 507-08, WBHC 2146-47>.

⁷⁸² Incorporates Freed's "[Sun-Clad Chastity' and Blake's 'Maiden-Queens': Comus, Thel and 'The Angel.'](#)" *Blake: An Illustrated Quarterly* 25.3 (winter 1991-92), 104-16, <BBS 408>.

⁷⁸³ Not recorded in *Blake* or *WBHC*.

Suggests that the depiction of Thel on *Thel*'s titlepage was influenced by Reynold's portrait of Anne Dashwood as a shepherdess and that both artists were working in the tradition of *Et in Arcadia Ego* in which pastoral figures contemplate death.

Gourlay, Alexander S. [Rev. of Erasmus Darwin, The Botanic Garden, ed. Adam Komisaruk and Allison Dushane](#). *Blake: An Illustrated Quarterly* 55.4 (spring 2022): 9 pars. <*Blake* (2023)>

Includes a short appendix, "Darwin's Anemone and Blake's Thel," which suggests Darwin's influence on the title page of *The Book of Thel*.

Greer, Germaine. "No Earthly Parents I confess": the Clod, the Pebble and Catherine Blake." [Women Reading Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2006. 78-90. <WBHC 1795-1800>

On William and Catherine's infertility, with biographical readings of *The Book of Thel* and "The Clod and the Pebble."

Hannah, Daniel. "[Invitations and Withdrawals: Queer Romantic Ecologies in William Blake's The Book of Thel and John Clare's 'The Nightingale's Nest'](#)" *Essays in Romanticism* 20.1 (2013): 1-18. <WBHC 2125>

Examines the poems through the lens of Queer Ecology.

Heppner, Christopher. "A Desire of Being": Identity and *The Book of Thel*." [Colby Library Quarterly](#) 13.2 (1977): 79-98. <BBS 439, WBHC 1877>

"[T]he action [of *Thel*] is primarily a poetic exploration of modes of being in the world, rather than a Neo-Platonic account of an unborn soul fleeing from the agonies of descent, and that Thel's flight at the end of the poem is at the least a set-back to the search upon which she had set out at the beginning" (80).

Hollis, Helen. "[Seeing Thel as a Serpent](#)." *Blake: An Illustrated Quarterly* 33.3 (winter 1996-97): 87-90. <WBHC 1667>

"Blake also uses the image of rod and bowl, as sceptre and chalice, in order to introduce Thel as a metaphor for a hypocritical and limiting religion. Thel's refusal to engage in an active giving role becomes clear as the depictions of her imitative and inactive stance progress throughout the poem" (90).

Ishizuka, Hisao. "Thel's 'Complaint': A Medical Reading of Blake's *The Book of Thel*." *Eibungaku Kenkyu Nihon Eibungakkai: Studies in English Literature* [The English Literary Society of Japan] 73 (1997): 245-63. <WBHC 2196-97>

Important reading that connects Thel to medical discourses surrounding pubescent girls and the repression of sexuality.

Johnson, Mary Lynn. "[Beulah, 'Mne Seraphim,' and Blake's Thel](#)." *Journal of English and Germanic Philology* 69.2 (1970): 258-77. <BB #1963>

An early critique of critical readings condemning Thel's retreat: "I believe that in a world much like our own Thel comes to see with horror that her self-protective wish to learn through Memory, to cling selfishly to finite life and loveless beauty, is the way to Eternal Death; while Inspiration, self-annihilating love, and sexual surrender lead to Eternal

Life. Her final ‘shriek’ is therefore more immediate to our problems on earth than the remote anguish of an unborn soul or an unrealized dream in terror of entering human existence.

Kauvar, Elaine. “The Sorrows of Thel: A Freudian Interpretation of *The Book of Thel*.” *Journal of Evolutionary Psychology* 5.3-4 (1984): 210-22 [Part 1]. 6.3-4 (1985): 174-88 [Part 2]. <BBS 531>

An extended psychoanalytic reading of Thel using Freud’s *Interpretation of Dreams*.

King-Hele, Desmond. “Blake.” [*Erasmus Darwin and the Romantic Poets*](#). London: Macmillan Press, 1986. 35-61. <BBS 536>

Surveys Blake’s poetry for the influence of Darwin.

Koelb, Janice Hewlett. “Reading and Rhetorical Generation: The Example of Blake’s *Thel*.” *Literary Studies and the Pursuits of Reading*. Ed. Eric Downing, Jonathan M. Hess, and Richard V. Benson. Rochester: Camden House—Boydell & Brewer, 2012. 148-67. <WBHC 2277>

Suggests that *Thel* employs logomimesis: “Logomimetic incarnation of characters, rather outmoded by the eighteenth century, was renovated by Blake, who was among the first of modern writers to exploit its possibilities” (150).

Lattin, Vernon E. “Blake’s Thel and Oothoon: Sexual Awakening in the Eighteenth Century.” *Literary Criterion* 16 (1981): 11-24. <BBS 545>

“[I]n both *Thel* and the *Vision[s] of the Daughters of Albion*, Blake speaks very clearly about the centrality of woman’s sexual awakening as the way of vision and freedom, as well as about society’s psychological and physical enslavement of women” (12).

Leveton, Jacob Henry. “[Seeing Ecology: Pollination and the Resistance to Adam Smith’s Theory of Political Economy in William Blake’s Book of Thel \(1789\)](#).” *Nineteenth-Century Contexts* 42.5 (2020): 537-52. <Blake (2022)>

Pollination in *The Book of Thel* offers an alternative model to that in Adam Smith’s theory of political economy.

Levinson, Marjorie. “[The Book of Thel by William Blake: A Critical Reading](#).” *ELH* 47.2 (1980): 287-303. <BBS 549>

Important essay that argues for the importance of the speeches in the poem over sexualized readings of “Thel’s journey and retreat” (288).

Levitt, Annette S. “[Comus, Cloud, and Thel’s ‘Unacted Desires.’](#)” *Colby Library Quarterly* 14.2 (1978): 72-83. <BBS 549>

Reads *Thel* as a response to *Comus*, with Thel following an inverse of the Lady’s arc, and the Cloud playing the part of Comus. (No reference to the *Comus* designs.)

Lincoln, Andrew. “Revisiting Blake’s Innocence.” [*Interfaces* 30](#) (2010): 35-46. <WBHC 2190-91>

"I want to consider the vision of creation in *The Book of Thel* in relation to those areas of Blake's religious ideas that we are likely to have some difficulty with" (36).

Linkin, Harriet Kramer. "[The Function of Dialogue in *The Book of Thel*](#)." *Colby Library Quarterly* 23.2 (1987): 66-76. <BBS 552>

"The function of dialogue in *The Book of Thel* provides both an interpretive key for the reader and a means of unlocking the door to Higher Innocence for Thel, but Thel drops that key in her flight back to the protective, stifling vales of Har" (66).

Łuczyńska-Holdys, Małgorzata. "['Life exhal'd in milky fondness'—Becoming a Mother in William Blake's *The Book of Thel*](#)." *Blake: An Illustrated Quarterly* 46.4 (spring 2013): 29 pars. <WBHC 1735>

"I intend to focus on the problems of motherhood and childcare" (par. 1).

McCollister, Deborah. "[The Seduction of Self-Abnegation in *The Book of Thel*](#)." *Blake: An Illustrated Quarterly* 30.3 (winter 1996-97): 90-94. <WBHC 1667>

"Although Blake shows that Thel's only alternative to relative obscurity in the Vales of Har is for her to listen to the voices of Earth that tell her to yield herself to the cycle of life, he does give her a choice. With a loud shriek, his heroine, in effect, cries 'No!' to the experience of the earthly woman" (94).

Mellor, Anne K. "[Blake's Portrayal of Women](#)." *Blake: An Illustrated Quarterly* 16.3 (winter 1982-83): 148-55.⁷⁸⁴ <BBS 393, WBHC 1638>

"[I]n Blake's apocalyptic human form divine, the female elements continue to function in subordination to the male elements" (148).

Murray, E. B. "[Thel, Thelyphthora, and the Daughters of Albion](#)." *Studies in Romanticism* 20.3 (1981): 275-97. <BBS 581>

Suggests parallels between Martin Madan's *Thelyphthora; or a Treatise on Female Ruin* (1780-81) and *The Book of Thel*.

Niimi, Hatsuko. "'Pensive Queen'—Thel's Questions Reconsidered." [Blake's Dialogic Texts](#). Tokyo: Keio University Press, 2006. 33-45.⁷⁸⁵ <WBHC 2460-63>

"I would like to suggest an examination of Thel's questions which will show her [...] to be a profound thinker who rightly complains at the prospect of obliteration" (34).

Norvig, Gerda S. "[Female Subjectivity and the Desire of Reading In\(to\) Blake's Book of Thel](#)." *Studies in Romanticism* 34.2 (1995): 255-71. <WBHC 2468-69>

"[F]or Blake in *The Book of Thel*, this power of interrogativity regarding ideologically determined male and female roles remains the property of a feminine perspective—a

⁷⁸⁴ Also reprinted in [Romantic Poetry: Recent Revisionary Criticism](#) (ed. Karl Kroeber and Gene U. Ruoff, 1993), <WBHC 2295-96>, and excerpted in [Blake's Poetry and Designs](#), 2nd ed. (ed. Mary Lynn Johnson and John E. Grant, 2007), <BBS 149-50, WBHC 472-74>.

⁷⁸⁵ *Studies in English and American Literature* [of Japan Women's University] 37 (2002).

view shared by many contemporary feminist critics who claim woman's place on the margins as a privileged site of cultural critique" (255).

Ostriker, Alicia. "[Desire Gratified and Ungratified: William Blake and Sexuality](#)." *Blake: An Illustrated Quarterly* 16 (winter 1982-83): 156-65.⁷⁸⁶ <BBS 394>

Identifies four of Blake's attitudes towards sexuality and gender relationships.

Pearce, Donald R. "Natural Religion and the Plight of Thel." *Blake Studies* 8.1 (1978): 23-35. <BBS 412>

Argues that Thel "has been the victim of pernicious instruction and abominable advice" given by Natural Religion (24).

Rajan, Tilottama. "En-Gendering the System: *The Book of Thel* and *Visions of the Daughters of Albion*." [The Mind in Creation: Essays in English Literature in Honour of Ross G. Woodman](#). Ed. J. Douglas Kneale. Montreal and Kingston: McGill-Queen's University Press, 1992. 74-90, 155-57. <WBHC 2570-71>⁷⁸⁷

On Blake's and the reader's construction and deconstruction of his texts and their systems of gender.

Read, Dennis M. "[Blake's 'Tender Stranger': Thel and Hervey's Meditations](#)." *Colby Library Quarterly* 18.3 (Sep. 1982): 160-67. <BBS 618>

"I believe specifically that Thel is, on one level, Blake's anti-Graveyard School argument advanced through ironic references to Hervey's *Meditations*" (161).

Schouten de Jel, Joshua. "[Ageing as Fading and the Importance of Monument-Making in William Blake's The Book of Thel](#)." *Gothic Studies* 26.3 (2024): 266-80. <Blake (2025)>

Stressing the importance of Blake's apprentice work engraving funeral monuments, Schouten de Jel reads memorialization in "Fair Elenor" from *Poetical Sketches*, *Thel*, and *Urizen* both in terms of the work and in how Blake's illuminated books embody his own efforts at memorialization.

Simpkins, Scott. "[The Book of Thel and the Romantic Lament](#)." *South Central Review* 5 (1988): 25-39. <BBS 639>

"Blake uses questions to draw the reader's attention to the weak points in the structure of language and, in turn, shows the reader how language can more likely retain the flexibility necessary to activate and invigorate itself" (25).

Tarr, Rodger L. "'The Eagle' versus 'The Mole': The Wisdom of Virginity in *Comus* and *The Book of Thel*." [Blake Studies](#) 3.2 (spring 1971): 187-94. <BB #1218.48>

⁷⁸⁶ Rpt. in [Essential Articles for the Study of William Blake, 1970-1984](#), ed. Nelson Hilton (1986), 211-36, <BBS 507-08, WBHC 2146-47>; [Critical Essays on William Blake](#), ed. Hazard Adams (1991), 90-110, <BBS 331, WBHC 1472>; and [Romantic Poetry: Recent Recent Revisionary Criticism](#), ed. Karl Kroeker and Gene U. Ruoff (1993), 102-20, <WBHC 2295-96>.

⁷⁸⁷ WBHC mistakenly titles the essay, "Un-Gendering" (WBHC 2570). "It is 'abridged' from her *Supplement of Reading* (1990), but none of the essays there has this title or this length" (WBHC 2571).

Argues Blake uses *Thel* to argue with Milton's notion of virginity in *Comus*. (Blake's designs for *Comus* are only mentioned in a note.)

Tolley, Michael J. "[The Book of Thel and Night Thoughts](#)." *Bulletin of the New York Public Library* 69.6 (1965): 375-85. <BB #2860>

Identifies probable allusions in *Thel* to *Night Thoughts*.

Weinroth, Michelle. "Blake's *Book of Thel*." [McGill Literary Journal](#) 1.1 (1979): 40-64. <BBS 569>

"Mostly about 'Thel as dew' (45)" (BBS 569).

Worrall, David. "Thel in Africa: William Blake and the Post-colonial, Post-Swedenborgian Female Subject." [The Reception of Blake in the Orient](#). Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 17-28.⁷⁸⁸ <WBHC 1857-62>

Argues that "*The Book of Thel*'s structure, which is organized around a narrative of her modes of refusal, can be contextualized with reference to Swedenborgian principles of conjugal love and their proposed west African colony" (17).

[Known Copies, Facsimiles, and Reproductions \(Arranged by Year of Printing, Earliest First\)](#)

[BT Copy a-proof \(Printed c. 1789, Morgan Library and Museum\)](#)

Copy Information and Current Binding

Formerly "[b]ound in contemporary rough calf with other leaves of Blakeana[,] including *Thel* (a)" (BB p. 130). See Bentley's list of the bound contents, BB p. 131. See the *Blake Archive* Copy Information.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2017.

Morgan Library and Museum. Accession no. [PML 9948](#).

[BT Copy A \(Printed c. 1789, Private Collection\)](#)

Copy Information and Current Binding

8 leaves. Object Order [Bentley Plate Numbers]: 1-8.

"Sold with *Job* and '[*For Children: The*] Gates of Paradise' (C) among George Cumberland's Collection at Christie's, 6 May 1835 [...]". "Bound, probably for William Beckford, shortly after 1835, in half calf labelled on the spine 'Blake's Work' (this binding is now with *Urizen* [F] in front of *Urizen* (F) and *Marriage* (A))" (BB p. 125).

Contemporary Owner(s)

George Cumberland.

[BT Copy B \(Printed c. 1789, Yale Center for British Art\)](#)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

⁷⁸⁸ The same essay is also published in [Blake, Nation and Empire](#), ed. Steve Clark and David Worrall (2006), <WBHC 1866-69>.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2013.

[Yale Center for British Art](#). Accession no. B1992.8.3(1-8). Individual images (Bentley Plate Numbers): [cover](#), [1](#), [2](#), [3](#), [4](#), [5](#), [6](#), [7](#), [8](#).

Labelled collated book view, including front and back covers, wrappers, and multiple viewing options, cropped and uncropped, but mixing the two copies of *Thel* owned by Yale Center for British Art (copy B and [copy R](#)). Only the call numbers in the description below the image distinguish the copies.

[BT Copy C \(Print c. 1789, Morgan Library and Museum\)](#)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2017.

Morgan Library and Museum. Accession no. [PML 62441](#).

Uncropped images. Part of the online exhibition, [William Blake's World: "A New Heaven Is Begun."](#)

[BT Copy D \(Printed 1789, British Museum\)](#)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2011.

British Museum. Museum no. 1856,0209.391-98. Bentley Plate Numbers: [1](#), [2](#), [3](#), [4](#), [5](#), [6](#), [7](#), [8](#).

Individual images, with some alternative views.

Print

The Book of Thel: Opera and Graphic Novel. Intro. Peter S. Case. Music by Rolando Macrini. Graphic novel by Jacopo Maran. London: Black Earth Books, 2017. <Blake (2019)>

Black-and-white reproductions of copy D(?).

Erdman, David V. [The Illuminated Blake](#). Garden City: Anchor Doubleday, 1974. <BB #A261, BBS 157, WBHC 511-13>

Monotone reproduction of *Thel* copy F (pl. 1), I (pls. 2, 6, 8), N (pls. 3-4, 7), and D (pl. 5).

The Book of Thel. London, 1884. William Muir facsimile of copy D <BB #249> See also the Muir facsimile of [Thel copy J](#).

BT Copy E (Printed c. 1789, Beinecke Rare Book & Manuscript Library, Yale University)

Copy Information and Current Binding

Lacks Bentley Plate 1 (“Thel’s Motto”). See the *Blake Archive* Copy Information.

Contemporary Owner(s)

“Possibly acquired from Blake by Thomas Stothard as early as 1790, as indicated by a pencil note on the wrapper, ‘stothard’s Copy’ [...]” “The leaves are frayed on their edges and stained in the margins; some leaves are reinforced with matching paper. These condition issues accord with the description of Thomas Stothard’s copy in Alexander Gilchrist, *Life of William Blake* (London and Cambridge: Macmillan and Co., 1863): ‘I may mention, in corroboration of a previous assertion of Stothard’s obligations as a designer to Blake, that the copy of *Thel*, formerly Stothard’s, bears evidence of familiar use on his part, in broken edges, and the marks of a painter’s oily fingers’ (volume 1, pages 77-78). If Copy E once bore finger marks, they are no longer visible as such, although Gilchrist may be referring to patches of soiling that do not have the shape of finger prints” (*Blake Archive* Copy Information).

“The statement that ‘*The Book of Thel* . . . with the titles [sic], consists of seven quarto pages of verse and figures in metallic relief” in John C. Jackson [and William A. Chatto], *A Treatise on Wood Engraving* (1839), 715 note, must refer to copies E, as only it has seven rather than eight prints” (WBHC 176).⁷⁸⁹

“It was traced by W.J. Linton apparently to be reproduced in Gilchrist (1863), but no *Thel* plate was printed there” (BBS 63).

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2017.

[Beinecke Rare Book & Manuscript Library, Yale University](#). Call no. Tinker +271.

Collated book view, including front and back covers.

BT Copy G (Printed c. 1789, Fitzwilliam Museum)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2011.

Fitzwilliam Museum. Accession no. [CF Murray 1912](#).

Print

Wilkie, Brian. *Blake’s Thel and Oothoon*. Victoria, British Columbia: University of Victoria, 1990. <BBS 678, WBHC 2861>

Black and white reproductions of *The Book of Thel* copy G and *The Visions of the Daughters of Albion* copy P.

Bindman, David, assisted by Deirdre Toomey. [*The Complete Graphic Works of William Blake*](#). New York: G.P. Putnam’s Sons and [London]: Thames and Hudson, 1978. Paperback edition. [\[London\]: Thames and Hudson, 1986](#). <BBS 150-51, WBHC 483>

⁷⁸⁹ Bentley’s emendations.

A black and white reproduction of *Thel* copy G.

[BT Copy H \(Printed c. 1789, Library of Congress\)](#)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 1996.

[Library of Congress](#). Call no. PR4144.B6 1789b.

Digitally collated, slightly cropped images, multiple viewing options.

Print

Doce, Jordi, trans. *Tiriel, el libro de Thel: Edición Crítica*. Santa Cruz de Tenerife: Artemisa Ediciones, S.L., 2006. <WBHC 582-83>

A black and white reproduction of copy H.

[BT Copy I \(Printed c. 1789, Bodleian Library, Oxford University\)](#)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Contemporary Owner(s)

“Acquired at an unknown time by Francis Douce; bequeathed by Douce to the Bodleian Library, Oxford University, in 1834” (*Blake Archive* Copy Information).

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2013.

Oxford University. Call no. [Douce B 790 \(Arch. A d.22\)](#).

Print

Erdman, David V. [*The Illuminated Blake*](#). Garden City: Anchor Doubleday, 1974. <BB #A261, BBS 157, WBHC 511-13>

Monotone reproduction of *Thel* copy F (pl. 1), I (pls. 2, 6, 8), N (pls. 3-4, 7), and D (pl. 5).

[BT Copy J \(Printed c. 1789, Houghton Library, Harvard University\)](#)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 1999.

[Houghton Library, Harvard University](#). Call no. [Lowell EC75.B5815.793va](#).

Collated book view, including front and back covers, endpapers, fly leaves, and blank versos. Bound with [*Visions* copy G](#).

Print

Bindman, David, intro. [*William Blake: The Complete Illuminated Books*](#). London: Thames and Hudson in Associated with the William Blake Trust, 2000. <WBHC 483-85>

A color reproduction copy J.

Eaves, Morris, Robert N. Essick, and Joseph Viscomi, ed. [*The Early Illuminated Books: All Religions are One, There is No Natural Religion, The Book of Thel, The Marriage of Heaven and Hell, Visions of the Daughters of Albion*](#). Princeton: The William Blake Trust/Princeton University Press, 1993. <WBHC 88-89, 471, 491-94>

A color reproduction copy J.

The Book of Thel. London, 1920. <BB#20>

William Muir facsimile of copy J. See also the Muir facsimile of [*Thel* copy D](#).

[BT Copy K \(Printed 1789, Beinecke Rare Book & Manuscript Library, Yale University\)](#)

Copy Information and Current Binding

See the [Blake Archive](#) Copy Information.

Contemporary Owner(s)

“Evidently among the works by Blake received by James John Garth Wilkinson in 1839 from “Mr. Clarke” (probably a dealer), according to Wilkinson’s letter of 17 July 1839 (see Bentley [i.e., BB] page 128)” ([Blake Archive](#) Copy Information).

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2017.

[Beinecke Rare Book & Manuscript Library, Yale University](#). Call no. Im B581 +789B.

Collated book view, including front and back covers.

[BT Copy L \(Printed c. 1789, Huntington Library, Art Collections, and Botanical Gardens\)](#)

Copy Information and Current Binding

See the [Blake Archive](#) Copy Information.

Contemporary Owner(s)

“Probably acquired directly from Blake by Thomas Butts; Thomas Butts, Jr.; sold Sotheby’s, 26 March 1852, lot 51 (£2.15s. to Francis Turner Palgrave)” ([Blake Archive](#) Copy Information).

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2008.

[Huntington Library, Art Collections, and Botanical Gardens](#). Call no. [57434](#).

Collated, uncropped images.

[BT Copy M \(Printed c. 1789, Henry W. and Albert A. Berg Collection, New York Public Library\)](#)

Copy Information and Current Binding

See the [Blake Archive](#) Copy Information.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2017.

[Henry W. and Albert A. Berg Collection, New York Public Library](#). No call number.

Uncropped, collated book view including front and back covers, fly leaves, and blank versos.

Print

Bogan, Nancy, ed. [The Book of Thel: A Facsimile and a Critical Text](#). Providence: Brown University Press and New York: The New York Public Library, 1971. <BB #27, WBHC 180--81>

Facsimile of copy M. Includes an interpretative essay, descriptions of the extant copies, a list of punctuation variants, textual notes.

[BT Copy P](#) (Printed c. 1789, Untraced—possibly the same as Copy G)

[BT Copy Q](#) (Printed c. 1789, Untraced—possibly the same as Copy H)

[BT Copy R](#) (Printed c. 1789, Yale Center for British Art)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2008.

[Yale Center for British Art](#). Accession no. B1978.43.1336. Individual images (Bentley Plate Numbers): [original wrappers](#), [1](#), [2](#), [3](#), [4](#), [5](#), [6](#), [7](#), [8](#).

Labelled collated book view, including front and back covers, wrappers, and multiple viewing options, cropped and uncropped, but mixing the two copies of *Thel* owned by Yale Center for British Art ([copy B](#) and copy R). Only the call numbers in the description below the image distinguish the copies.

[BT Copy S](#) (Printed 1794 or later, Untraced)

Copy Information and Current Binding

“Bound with *America* (S), *Europe* (N), *Urizen* (K), and *Visions* (S). No other quarto *Thel* was bound with the folios *America* and *Europe*, but two copies of *Thel* (J, N) were bound with folio *Visions* (G, P)’ (WBHC 179).

[BT Copy F](#) (Printed 1795, Library of Congress)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Contemporary Owner(s)

“Isaac D’Israeli by 1836; his son, Benjamin Disraeli, later the Earl of Beaconsfield, probably by inheritance upon his father’s death in 1848” (*Blake Archive* Copy Information).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 1997.

[Library of Congress](#). Call no. [PR4144.B6 1794](#). Catalogue no. 1798A.

Collated images. Multiple viewing options.

Print

Erdman, David V. [The Illuminated Blake](#). Garden City: Anchor Doubleday, 1974. <BB #A261, BBS 157, WBHC 511-13>

Monotone reproduction of *Thel* copy F (pl. 1), I (pls. 2, 6, 8), N (pls. 3-4, 7), and D (pl. 5).

BT Copy N (Printed c. 1818, Cincinnati Art Museum)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

“Bound with *Marriage* (G) and *Visions* (P) [. . .] Rebound alone for Robson & Kerslake in 1890” (BB p. 129).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2014.

Cincinnati Art Museum. Accession no. 1969.510.7. Individual images [Object Number (Bentley Plate Numbers)]: [1 \(2\)](#), [2 \(3\)](#), [3 \(4\)](#), [4 \(5\)](#), [5 \(6\)](#), [6 \(7\)](#), [7 \(8\)](#), [8 \(1\)](#).

Print

Erdman, David V. [The Illuminated Blake](#). Garden City: Anchor Doubleday, 1974. <BB #A261, BBS 157, WBHC 511-13>

Monotone reproduction of *Thel* copy F (pl. 1), I (pls. 2, 6, 8), N (pls. 3-4, 7), and D (pl. 5).

BT Copy O (Printed c. 1818, Library of Congress)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Contemporary Owner(s)

“Originally acquired from Blake by James Vine; bound with *Milton* Copy D and sold from Vine’s collection, Christie’s, 24 April 1838, lot 297 (£5.12s.6d. to the dealer Henry Bohn” (*Blake Archive* Copy Information).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 1996.

[Library of Congress](#). Call no. PR4144 .M6 1815. Catalogue no. 1798B.

Collated images. Multiple viewing option.

Print

Keynes, Geoffrey, ed. *The Book of Thel*. London: The William Blake Trust, 1965. <BB #26, WBHC 180>

Facsimile of *Thel* copy O, with Keynes’s “Description and Biographical Statement.”

BT Designs in A Small Book of Designs Copy A [Bentley Plates 2, 4, 6, 7] (See [BT MPI](#) and [A Small Book of Designs Copy A](#))

BT Designs in A Small Book of Designs Copy B [Bentley Plate 7] (See [BT MPI](#) and [A Small Book of Designs Copy B](#))

BT MPI Not Available at the *Blake Archive* (Arranged by Bentley Plate Numbers)

Bentley Plate 2 (British Museum) <BB pp. 132, 357.; Butlin #260.10> (See [A Small Book of Designs Copy A](#))
Digital

[British Museum](#). Museum no. 1856,0209.434.

Bentley Plates 2, 6 (San Francisco Public Library)⁷⁹⁰ <BB pp. 132, 337-40>

Copy Information and Current Binding

Framed and mounted. Once part of George Smith's collection of Blakeana. See BB pp. 337-39 for a complete list.

Digital

[Finding Aid to the Grabhorn Letterpress Printing Ephemera Collection](#).

Bentley Plate 4 (British Museum) <BB p. 132, 357; WBHC 332 fl.; Butlin #260.23> (See [A Small Book of Designs Copy A](#))

Digital

[British Museum](#). Museum no. 1856,0209.447.

Bentley Plate 6 (British Museum) <BB p. 132, 357; WBHC 332 fl.; Butlin #260.16> (See [A Small Book of Designs Copy A](#))

Digital

[British Museum](#). Museum no. 1856,0209.440.

Bentley Plate 7 (British Museum) <BB pp. 132, 357; Butlin #260.22> (See [A Small Book of Designs Copy A](#))

Digital

[British Museum](#). Museum no. 1856,0209.446.

Bentley Plate 7 (Tate Collection) <WBHC 179-80, 332-52; Butlin #261.16> (See also [A Small Book of Designs Copy B](#))

Digital

[Tate Collection](#). Reference no. T13000.

Print Facsimiles, Editions, and Reproductions (Descending by Year)⁷⁹¹

The Book of Thel: Opera and Graphic Novel. Intro. Peter S. Case. Music by Rolando Macrini. Graphic novel by Jacopo Maran. London: Black Earth Books, 2017. <Blake (2019)>

In addition to the graphic novel adaptation (in Italian) and the sheet music for the opera (in English), it also includes black-and-white reproductions of copy D(?) (with a reduced

⁷⁹⁰ The prints are not recorded in the San Francisco Public Library catalogue, but they belong to the library's Robert Grabhorn Collection, which is housed in the main library's Book Arts & Special Collections. The prints may be seen without an appointment.

⁷⁹¹ See also David V. Erdman, [The Illuminated Blake](#) (1974; 1975) and David Bindman, [The Complete Graphic Works of William Blake](#) (1978; 1986).

color reproduction of the prints on the back cover) and an edited transcription of the text.

Bindman, David, intro. *William Blake: The Complete Illuminated Books*. London: Thames and Hudson in Associated with the William Blake Trust, 2000. <WBHC 483-85>

A color reproduction of *Thel* copy J.

Eaves, Morris, Robert N. Essick, and Joseph Viscomi, ed. *The Early Illuminated Books: All Religions are One, There is No Natural Religion, The Book of Thel, The Marriage of Heaven and Hell, Visions of the Daughters of Albion*. Princeton: The William Blake Trust/Princeton University Press, 1993. <WBHC 88-89, 471, 491-94>

A color reproduction of *Thel* copy J.

Bogan, Nancy, ed. *The Book of Thel: A Facsimile and a Critical Text*. Providence: Brown University Press and New York: The New York Public Library, 1971. <BB #27, WBHC 180-81>

Facsimile of copy M. Includes an interpretative essay, descriptions of the extant copies, a list of punctuation variants, textual notes.

Keynes, Geoffrey, ed. *The Book of Thel*. London: The William Blake Trust, 1965. <BB #26, WBHC 180>

Facsimile of copy O, with Keynes's "Description and Biographical Statement."

The Book of Thel. Pawlet [Vermont, 1949]. <BB #25>

"A typographical reprint by the Banyan Press"⁷⁹² (BB #25).

The Book of Thel. [San Francisco], 1930. <BB #24>

"Text printed for the Book Club of California with one 'Decoration by Julian A. Links'" (BB #24).

The Book of Thel. New York, 1928. <BB #23>

"A facsimile" (BB #23).

The Book of Thel. London, 1928. London and New York 1928. <BB #22, WBHC 180>

"A Colour facsimile by Gollancz [of copy D]" (BB #22).

The Book of Thel. London, 1924. <BB #21>

"A colour facsimile published by Frederick Hollyer" (BB #21).

The Book of Thel. London 1920. <BB #20>

"The following note I inside the wrappers of the copy of Mr. Robert Essick: 'This Book is copied from a very richly coloured Original [copy J?] which was lent to me by Mr Bernard Quaritch of 15 Piccadilly in 1887[.] I now issue this edition of fifty copies through Messrs Quaritch of Grafton Street[,] London[,] August 1920[,] Wm Muir'" (BB #20).

⁷⁹² See Box 3, Folder 17 in the [Banyan Press Archive](#) at the Getty Research Institute.

The Book of Thel [Lambeth: William Blake Society of Arts and Letters, 1917?] <BB #19>

“An eccentric reprint for the William Blake Society” (BB #19).

[Translations](#)

[Czech](#)

Bäbler, O.F., trans. *Kniha Thel*. Přerov: [printed for Otto F. Babler by] Fr. Bartoš, 1935. In Czech. <BB #29>⁷⁹³

“[I]llustrations by Jan Konupek” (BB #29).

[Danish](#)

Møller, Kai Friis. *Thels Bog*. København: Carit Andersens Forlag, 1945. In Danish. <BB #30, WBHC 180>

Illustrations by Lis Tveden.

[Japanese](#)

Jugaku, Bunsho, trans. *Thel no Sho*: [*The Book of Thel*]. Kyoto, 1933. In Japanese. <BB #28>

“Translations into Japanese face facsimiles of the plates, which were coloured by hand by the translator and his wife” (BB #28).

[Europe a Prophecy \(Composed 1794\)](#)

[Studies](#)

Anderson, Mark. “[Why Is That Fairy in Europe?](#)” *Colby Library Quarterly* 21 (1985): 122-33. <BBS 336>

“I will be arguing for another possibility: that plate iii was added to the late copies of *Europe* not to explain it, but to deepen its ambiguity” (122).

Behrendt, Stephen C. “[Europe 6: Plundering the Treasury](#).” *Blake: An Illustrated Quarterly* 21.3 (winter 1987-88): 85-94. <BBS 401>

Connects Blake’s images of famine and cannibalism with those of James Gillray.

Blunt, Anthony. “[Blake’s ‘Ancient of Days’: The Symbolism of the Compasses](#).” *Journal of the Warburg and Courtauld Institutes* 2.1 (1938): 53-63. <BB #1237>

An important early discussion of Blake’s compass symbolism.

Bogen, Nancy. “Blake’s Debt to Gilray.” *American Notes and Queries* 6 (1967): 35-38. <BB #1247>

“Some more associations between Europe pl. 4 and Fox and Burke” (BB #1247). See Erdman’s “[William Blake’s Debt to James Gillray](#).”

Douglas, Dennis. “[Blake’s Europe: A Note on the Preludium](#).” *Journal of the Australasian Universities Language and Literature Association* 23.1 (1965): 111-16. <BB #1512>

⁷⁹³ See Dörrbecker and Slowiková’s “[Some Minor Additions to Bentley’s ‘Blake Among the Slavs,’](#)” *Blake: An Illustrated Quarterly* 12.3 (winter 1978-79), 198.

A Neoplatonic reading of Enitharmon and the Shadowy Female.

Erdman, David V. “[William Blake’s Debt to James Gillray](#).” *Art Quarterly* 12.2 (1949): 165-70. <BB #1576>

Shows the influence of Gillray’s visual satires on *Europe* (the two pages of “The Preludium”), “I Want! I Want!” from *The Gates of Paradise*, and Orc in *America*.

Essick, Robert N. “[Blake in the Marketplace, 2006](#).” *Blake: An Illustrated Quarterly* 40.4 (spring 2007): 146.⁷⁹⁴

Essick clarifies, on his reexamination of the three of Muir facsimiles of “The Ancient of Days,” held by the Fitzwilliam Museum, George Goyder, and Essick, that he now believes that these three copies were all executed by hand and are not lithographs (as he had asserted in his [The Separate Plates of William Blake](#)).

Ferber, Michael. “The Finite Revolutions of *Europe*.” [Blake, Politics, and History](#). Ed. Jackie DiSalvo, G.A. Rosso, and Christopher Z. Hobson. New York: Garland Publishing, 1998. 212-34. <WBHC 1950-53>

An interesting reading of the political allegories at play in *Europe*.

Goslee, Nancy Moore. “Aesthetic Agency? Enitharmon in Blake’s *Europe*.” [Women Reading Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2006. 70-77. <WBHC 1795-1800>

Reads Enitharmon in *Europe* as “an experiment in aesthetic agency” (70).

Gourlay, Alexander S. “[Philip D. Sherman’s Blakes at Brown University](#).” *Blake: An Illustrated Quarterly* 28.3 (winter 1994-95): 94-99. <WBHC 1655>

“Previously untraced copies of *Europe* [c] pl. 11, 17[;] *Songs* [o] pl. 13, 20-21 [;] a posthumous pull from Thornton’s *Virgil, Job* [1874] pl. 15, 20[;] and ‘Chaucer’s Canterbury Pilgrims’ fifth state” (WBHC 1655).

Kowle, Carol P. “Plate iii and the Meaning of *Europe*.” *Blake Studies* 8.1 (1978): 89-99. <BBS 412>

A reading of the plate and its relationship to the poem.

La Belle, Jenijoy. “[Blake’s Bald Nudes](#).” *Blake: An Illustrated Quarterly* 24.2 (fall 1990): 52-58. <BBS 407>

On the bald nudes in *Europe*, highlighting the image’s link to madness.

Lawson, Bruce. “[Blake’s Europe and His ‘Corrective’ Illustrations to Milton’s ‘Nativity Ode’](#).” *Mosaic* 25 (1992): 45-61. <BBS 545>

Suggests that the illustrations to the “Nativity Ode” “carry forward” (50) the rewriting of the poem in *Europe*.

⁷⁹⁴ See also Essick, “[Marketplace, 2020](#),” illus. 6 and the description of the Muir facsimiles offered by John Windle.

Lincoln, Andrew. “[Alluring the Heart to Virtue: Blake’s Europe](#).” *Studies in Romanticism* 38.4 (1999): 621-39. <WBHC 2329>

On the association between women and orthodox Christianity in *Europe*.

Lincoln, A[ndrew] W. J. “[Blake’s Europe: An Early Version?](#)” *Notes and Queries* 25 (Jun. 1978): 213. <BBS 551>

Suggests that proof a of *Europe*, which lacks Enitharmon’s dream, is an early draft and that Enithamon’s dream is a later addition to the poem. Lincoln’s argument is answered by Larrissy’s “[Blake’s America: An Early Version?](#)”

Mulvihill, James. “[Called to the ‘sports of night’: Blake’s Europe and the Court Masque](#).” *Romanticism* 18.2 (Jul. 2012): 129-42. <WBHC 2442>

“My focus in this essay is not on Enitharmon’s dream per se, or the disjunctive historical ruptures represented on either side of it, but on the pattern they describe – a pattern suggestive of Jacobean and Caroline court masques” (130). References to the *Comus* illustrations as well.

Nurmi, Martin K. “Blake’s Ancient of Days and Motte’s Frontispiece to Newton’s *Principia*.” [The Divine Vision: Studies in the Poetry and Art of William Blake](#). Ed. Vivian de Sola Pinto. London: Gollancz, 1957. 207-16. <BB #2402, WBHC 2533-34>

Suggests that the frontispiece to *Europe* drew on the frontispiece for A. Motte’s translation of Newton’s *Principia* (1729), which Motte designed.

Otto, Peter. “Re-Framing the Moment of Creation: Blake’s Re-Visions of the Frontispiece and Title Page to *Europe*.” [Blake, Politics, and History](#). Ed. Jackie DiSalvo, G.A. Rosso, and Christopher Z. Hobson. New York: Garland Publishing, 1998. 235-46. <WBHC 1950-53>

A detailed consideration of the revisions to the frontispiece and title page.

Paley, Morton D. “[Europe iii: 18](#).” *Blake: An Illustrated Quarterly* 1.3 (1967): 16, 18. <BB #1217.10>

Corrects the reading in editions since Ellis and Yeats of “where” for “when.”

Popham, A. E. “Proofs of William Blake’s *Europe*.” *British Museum Quarterly* 11 (1937): 184-85. <BB #A2429>

“In the British Museum” (BB #A2429).

Rowland, Christopher. “[Blake and the Bible: Biblical Exegesis in the Work of William Blake](#).” *International Journal of Systematic Theology* 7 (2005): 142-54. <WBHC 2616>

“William Blake’s biblical interpretation [...] is explored through his vision of the divine in *Europe: A Prophecy* and by exploring his views on the relationships between the testaments” (abstract).

Squibbs, Richard J. “Preventing the Star-Led Wizards: Blake’s *Europe* and Popular Astrology.” [Prophetic Character: Essays on William Blake in Honor of John E. Grant](#). Ed. Alexander S. Gourlay. West Cornwall, CT: Locust Hill Press, 2002. 351-85. <WBHC 2095-98>

"I will show how *Europe* associates star-gazing with a counterrevolutionary ideology that denies the French Revolution what Blake sees as its true role as the agent of the apocalypse" (351-52).

Swearingen, James E. "Time and History in Blake's *Europe*." *Clio* 20 (1991): 109-21. <BBS 652>

"On the contrast of linear and cyclical history in *Europe*" (BBS 652).

Tolley, Michael J. "Europe: 'To Those Ychain'd in Sleep.'" *Blake's Visionary Forms Dramatic*. Ed. David V. Erdman and John E. Grant. Princeton: Princeton University Press, 1970. 115-45. <BB #1580, BBS 464, WBHC 1994-95>

An important reading of the poem incorporating the designs and tracing many allusions to Milton's *On the Morning of Christ's Nativity*.

Known Copies, Facsimiles, and Reproductions (Arranged by Year of Printing, Earliest First)⁷⁹⁵
EU Copy a (proofs) (Printed 1794, British Museum)

Copy Information and Current Binding

Lacking Bentley pls. 3, 8, 12, 13, 14, 15, 16. See the *Blake Archive* Copy Information.

Contemporary Owner(s)

"Early history unknown, but possibly acquired directly from Blake by John Giles, Samuel Palmer's cousin" (*Blake Archive* Copy Information).

Digital⁷⁹⁶

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023.

British Museum. Museum no. 1936,1116.32-39.⁷⁹⁷ Individual images, some recto-verso [Object Number (Bentley Plate Numbers)]: [1 \(1\)](#), [2 \(2\)](#), [3-4 \(4-5\)](#), [5-6 \(6-7\)](#), [7 \(9\)](#), [8 \(10\)](#), [9-10 \(11, 17\)](#), [11 \(18\)](#).

EU Copy B (Printed 1794, Glasgow University Library)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

⁷⁹⁵ Several anachronisms exist regarding *Europe* in older scholarly literature. The "Ancient of Days" <BB #10> (Bentley plate 1 of *Europe*) was not issued as a separate plate, and many Muir facsimiles of the print were once mistakenly believed to be by Blake. See Essick, *Comm.*, 258-60, and BBS p.58. "Copy c of *Europe*," as Essick notes, "is not a 'copy' collated as such by Blake, but a convenient scholarly invention by Geoffrey Keynes and Edwin Wolf 2nd for labeling most of the miscellaneous impressions from *Europe* bound, by George A. Smith in about 1853, with other prints by Blake and his manuscript 'Order' of the *Songs of Innocence and of Experience* (see Keynes and Wolf, [William Blake's Illuminated Books: A Census](#) [New York: Grolier Club, 1953] 80)" ("Marketplace, 1997, illus. 1). Similarly, Keynes and Wolf's *Europe* copy b are those prints from a bound collection of Blakeana that BB lists in the entry for *Thel* copy a, p. 131. The prints associated with copy b are held by the Morgan Library and Museum, and the those associated with copy c have been dispersed. WBHC provides possible evidence of "4 monochrome pages from Blake's *Europe*" (199) that are untraced, if they ever existed. WBHC provides a list of the states of different plates drawn from a manuscript by Essick, pp. 188-92.

⁷⁹⁶ For images of the versos of copy a, pls. 10 and 18, see Robert N. Essick and Rosamund A. Paice, "[New Uncovered Blake Drawings in the British Museum](#)," *Blake: An Illustrated Quarterly* 37.3 (winter 2003-04), 84-100.

⁷⁹⁷ Note that the British Museum descriptions refer to this copy with a capital A.

Contemporary Owner(s)

“Bound about 1821 with *America* Copy G and *Jerusalem* Copy B, perhaps for Thomas Griffiths Wainewright; sold from Wainewright’s collection, Benjamin Wheatley auction, 4 Aug. 1831, lot 426 (£4.4s. to the dealer H. G. Bohn)” (*Blake Archive* Copy Information). Missing Bentley pl. 3.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 1998.

Glasgow University Library, University Glasgow. Shelf-mark. [Sp Coll RX 132-132a](#).

Images and information about the book can be found at the Glasgow University Library’s Special Collections Department’s “[Book of the Month](#)” webpage, Nov. 2007.

Print

Bindman, David, assisted by Deirdre Toomey. [The Complete Graphic Works of William Blake](#). New York: G.P. Putnam’s Sons and [London]: Thames and Hudson, 1978. Paperback edition. [\[London\]: Thames and Hudson, 1986](#). <BBS 150-51, WBHC 483>

A black and white reproduction of *Europe* copy B.

EU Copy C (Printed 1794, Houghton Library, Harvard University)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Contemporary Owner(s)

“Acquired, very probably directly from Blake, by George Cumberland; sold from Cumberland’s collection, Christie’s, 6 May 1835, lot 60, bound with *Visions of the Daughters of Albion* Copy B, *America* Copy F, and *The Song of Los* Copy D, and accompanied by a copy of Cromek’s edition of Robert Blair’s *The Grave*, 1808, with Blake’s illustrations (£3.18s. to ‘Butts’—probably Blake’s patron Thomas Butts or his son, Thomas Butts, Jr.)” (*Blake Archive* Copy Information).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2020.

[Houghton Library, Harvard University](#). Call no. [Typ 6500 41 \(B\)](#).

Collated, uncropped images.

EU Copy D (Printed 1794, British Museum)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Contemporary Owner(s)

“Acquired, probably directly from Blake in 1796, by Ozias Humphry; apparently lent by Humphry to George Cumberland, who added the pen and ink inscriptions; bequeathed by Humphry to his son, William Upcott, in 1810” (*Blake Archive* Copy Information).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2012.

British Museum. Museum no. 1859,0625.72-81. Individual images [BM Pages (Bentley Plate Numbers)]: [1 \(1\)](#), [2 \(2\)](#),⁷⁹⁸ [3-4 \(4-5\)](#), [5-6 \(6-7\)](#), [7-8 \(8-9\)](#), [9-10 \(10-11\)](#), [11-12 \(12-13\)](#), [13-14 \(14-15\)](#), [15-16 \(16-17\)](#),⁷⁹⁹ [16 \(18\)](#).

Some cropped and uncropped views that show Cumberland's inscriptions; some recto-verso.

EU Copy E (Printed 1794, Library of Congress)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 1998.

[Library of Congress](#). Call no. [PR4144.E8 1794](#).

Digitally collated, slightly cropped images, multiple viewing options.

EU Copy F (Printed 1794, Henry W. and Albert A. Berg Collection, New York Public Library)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2020.

[Henry W. and Albert A. Berg Collection, New York Public Library](#). No call number.

Individual, gallery, and book views, including front and back covers (wrappers?) and blank versos.

EU Copy G (Printed 1794, Morgan Library and Museum)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2009.

Morgan Library and Museum. Accession no. [077235](#).

Part of the online exhibition, [William Blake's World: "A New Heaven Is Begun."](#)

EU Copy N (1794 or later, Untraced)

EU Copy A (Printed 1795, Yale Center for British Art)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

⁷⁹⁸ The verso contains the title and 27 lines of Ann Radcliffe's poem, "The Pilgrim," most likely transcribed by George Cumberland.

⁷⁹⁹ Plate 16 (17) is referenced in the BM description, but there is no image.

Contemporary Owner(s)

“Possibly the copy acquired by George Romney directly from Blake, c. 1795, and sold from his collection, Christie's, 9 May 1834, in lot 84+, added in pen and ink to at least one copy of the catalogue, with *The Marriage of Heaven and Hell*, possibly copy D (18s. to ‘Tiffin,’ possibly Walter E. Tiffin); probably one of the works by Blake acquired by Isaac D’Israeli no later than 1824 and certainly in his collection no later than 1835” (*Blake Archive* Copy Information).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2013.

[Yale Center for British Art](#). Accession no. B1992.8.4 (1-17). Collated images with covers and endpapers, but out of order. YCBA Page Number (Bentley Plate Numbers): [cover](#), [1 \(1\)](#), [2 \(2\)](#), [3 \(4\)](#), [4 \(5\)](#), [5 \(6\)](#), [6 \(7\)](#), [7 \(8\)](#), [8 \(9\)](#), [9 \(11\)](#), [10 \(12\)](#), [11 \(13\)](#), [12 \(14\)](#), [13 \(10\)](#), [14 \(15\)](#), [15 \(16\)](#), [16 \(17\)](#), [17 \(18\)](#).

Individual images, slightly cropped, with alternative uncropped view, facing opposite blank leaf.

[EU Copy H](#) (Printed 1795, Houghton Library, Harvard University)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2004.

Houghton Library, Harvard University. Call no. [Type.6500.41H](#).

Print

Erdman, David V. [The Illuminated Blake](#). Garden City: Anchor Doubleday, 1974. <BB #A261, BBS 157, WBHC 511-13>

Monotone reproduction of *Europe* copy I (pls. 1-2, 4-18), H (pl. 3), b (pl. 2), Lord Crawford (pl. 2), Australian National Gallery (pl. 2).

[EU Copy K](#) (Printed 1821, Fitzwilliam Museum, University of Cambridge)

Copy Information and Current Binding

See the *Blake Archive* Copy Information. Bound with [America copy O](#).

Contemporary Owner(s)

John Linnell.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2001.

Fitzwilliam Museum. Accession no. P.127-1950(19-35). Fitzwilliam Pages (Bentley Plate Numbers): [1 \(1\)](#), [2 \(2\)](#), [3 \(3\)](#), [4 \(4\)](#), [5 \(5\)](#), [6 \(10\)](#), [7 \(9\)](#), [8 \(6\)](#), [9 \(7\)](#), [10 \(8\)](#), [11 \(11\)](#), [12 \(12\)](#), [13 \(13\)](#), [14 \(14\)](#), [15 \(15\)](#), [16 \(16\)](#), [17 \(17\)](#), [18 \(18\)](#).

Individual images, with some alternative uncropped views.

EU Copy I (Printed c. 1829, Auckland Public Library)

Copy Information and Current Binding

Posthumously printed by Catherine Blake. See the *Blake Archive* Copy Information, especially about color.

Contemporary Owner(s)

“Acquired by the artist James Ferguson (1791-1871) from Catherine Blake, probably in 1829, along with *America* Copy N and *Visions of the Daughters of Albion* Copy N” (*Blake Archive* Copy Information).

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2021.

Print

Erdman, David V. [*The Illuminated Blake*](#). Garden City: Anchor Doubleday, 1974. <BB #A261, BBS 157, WBHC 511-13>

Monotone reproduction of *Europe* copy I (pls. 1-2, 4-18), H (pl. 3), b (pl. 2), Lord Crawford (pl. 2), Australian National Gallery (pl. 2).

EU Copy L (Printed c. 1829, Huntington Library, Art Gallery, and Botanical Garden)

Copy Information and Current Binding

Posthumously printed by Catherine Blake. See the *Blake Archive* Copy Information, especially about color.

Contemporary Owner(s)

“Acquired by an unrecorded collector, possibly Robert Peel (1788-1850), perhaps from Catherine Blake no later than 1831” (*Blake Archive* Copy Information).

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2021.

[Huntington Library, Art Museum, and Botanical Garden](#). Call no. [57435](#).

Collated uncropped images.

EU Copy M (Printed c. 1832, Fitzwilliam Museum, Cambridge University)

Posthumously printed by Frederick Tatham. Bound with [*America* copy P](#). See the *Blake Archive* Copy Information.

Contemporary Owner(s)

“Acquired, probably from Frederick Tatham c. 1833, by Samuel Boddington (1766-1843), who bound this work with *America* Copy P” (*Blake Archive* Copy Information).

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2021.

Fitzwilliam Museum. Accession no. P.4163-R. Fitzwilliam Pages (Bentley Plate Numbers): [1 \(1\)](#), [2 \(2\)](#), [3 \(4\)](#), [4 \(5\)](#), [5 \(6\)](#), [6 \(7\)](#), [7 \(8\)](#), [8 \(9\)](#), [9 \(10\)](#), [10 \(11\)](#), [11 \(12\)](#), [12 \(13\)](#), [13 \(14\)](#), [14 \(15\)](#), [15 \(16\)](#), [16 \(17\)](#), [17 \(18\)](#).

Individual images, with some alternative uncropped views.

EU MPI Available at the Blake Archive (Arranged by BA Objects)

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2022.

Object 1 (Bentley pl. 1) (Printed 1794, Library of Congress) <BB #10, BBS 68 >

Contemporary Owner(s)

“Possibly acquired from Blake by Thomas Butts” (*Blake Archive Copy Information*).

Digital

Library of Congress. Call no. [NE2047.6.B55A423 1794](#).

Object 2 (Bentley pl. 1) (Printed 1794, Collection of Robert N. Essick) <WBHC 316>

Contemporary Owner(s)

“Probably inherited from Blake by his wife Catherine upon his death in 1827; probably acquired by Frederick Tatham upon Catherine Blake’s death in 1831 [. . .]” Part of collection of Blakeana “acquired by George A. Smith and bound by him ‘in about 1853’ ([BB p. 337])” (*Blake Archive Copy Information*). See complete list BB p. 337-39.⁸⁰⁰

Object 3 (Bentley pl. 1) (Printed 1794, Fitzwilliam Museum) <BB p. 161>

Digital

Fitzwilliam Museum. Accession no. [P.23-2018](#).

Object 4 (Bentley pl. 1) (Printed 1794, Rosenbach Museum and Library) <BB #10A, BBS 68—formerly known as “Ancient of Days” copy A >

Contemporary Owner(s)

“Possibly Frederick Tatham” (*Blake Archive Copy Information*).

Digital

[Rosenbach Museum and Library](#). Accession no. 1954.0658. Watermarked image.

Object 5 (Bentley pl. 1) (Printed 1794, Whitworth Art Gallery, University of Manchester) <BB #10F, BBS 68, WBHC 197>

Contemporary Owner(s)

“Probably acquired from Blake in 1827 by Frederick Tatham (for “three guineas and a half” according to J. T. Smith” (*Blake Archive Copy Information*).

Digital

[Whitworth Art Gallery](#). Accession no. D.1892.32.

Object 6 (Bentley pl. 1) (Printed 1794, Yale Center for British Art) <BB p. 161, WBHC 197>

Current Binding and Copy Information

“Mounted and framed” (BB p. 161). *Jerusalem* pl. 30 is on the recto.

Digital

[Yale Center for British Art](#). Accession no. D.1892.32. Collated with other images from *Europe* copy A.

⁸⁰⁰For the correct provenance, see Essick, “[Marketplace, 1997](#).”

Object 7 (Bentley pl. 2) (Printed 1794, Library of Congress) <BB p. 340>

Contemporary Owner(s)

“Probably inherited from Blake by his wife Catherine upon his death in 1827; probably acquired by Frederick Tatham upon Catherine Blake’s death in 1831 [. . .].” Part of collection of Blakeana “acquired by George A. Smith and bound by him ‘in about 1853’ ([BB p. 337])” (*Blake Archive* Copy Information). See complete list BB p. 337-39.

Digital

Library of Congress. Call no. [NE2047.6.B55A47](#).

Object 8 (Bentley pl. 2) (Printed 1794, Fitzwilliam Museum) <BB p. 162, BBS 68, WBHC 197>

Current Binding and Copy Information

Jerusalem pl. 1 is on the verso.

Digital

Fitzwilliam Museum. Accession no. [P.24-2018](#).

Object 9 (Bentley pl. 2) (Printed 1794, Morgan Library and Museum) <BBS 61-62>⁸⁰¹

Current Binding and Copy Information

Part of album of Blakeana “‘BOUNDED BY A W BAIN’ in the late nineteenth century in three-quarter Red morocco” “disbound” at the Morgan Library (BBS 62). See the table of contents, BBS pp. 61-62. See also *Blake Archive* description.⁸⁰²

Digital

Morgan Library and Museum. Accession no. [PML 77019.24](#).

Object 10 (Bentley pl. 2) (Printed 1794, Morgan Library and Museum) <BBS 61-62>⁸⁰³

Current Binding and Copy Information

Part of album of Blakeana “‘BOUNDED BY A W BAIN’ in the late nineteenth century in three-quarter Red Morocco” “disbound” at the Morgan Library (BBS 62). See the table of contents, BBS pp. 61-62. See also *Blake Archive* description.

Digital

Morgan Library and Museum. Accession no. [PML 77019.41](#).

Object 11 (Bentley pl. 2) (Printed 1794, Morgan Library and Museum)⁸⁰⁴ <BB p. 131>

Digital

Morgan Library and Museum. Accession no. [PML 9948.12](#)

Object 12 (Bentley pl. 4) (Printed 1794, Fitzwilliam Museum) <BB p. 162, BBS 69,

Contemporary Owner(s)

“Acquired at an unknown time by George Richmond, possibly directly from Blake or his wife Catherine” (*Blake Archive* Copy Information).

Digital

Fitzwilliam Museum. Accession no. [P.25-2018](#).

⁸⁰¹ *Jerusalem* pl. 75 is printed on the verso.

⁸⁰²

⁸⁰³ *Jerusalem* pl. 70 is printed on the verso. The Morgan catalogue entry omits that fact.

⁸⁰⁴ *Jerusalem* pl. 74 is printed on the verso.

Object 13 (Bentley pl. 4) (Printed 1794, Morgan Library and Museum) <BB p. 131>

Digital

Morgan Library and Museum. Accession no. [PML 9948.14](#).

Object 14 (Bentley pl. 4^a) (Printed c. 1832, Collection of Robert N. Essick) <BBS 103, WBHC 315-16>

Contemporary Owner(s)

“Printed by Frederick Tatham c. 1832 [. . .]” Part of collection of Blakeana “acquired by George A. Smith and bound by him ‘in about 1853’ ([BB p. 337])” (*Blake Archive Copy Information*).

See complete list BB p. 337-39.

Digital

Morgan Library and Museum. Accession no. [PML 9948.14](#).

Object 15 (Bentley pl. 5) (Printed 1794, Fitzwilliam Museum) <BB p. 162, BBS 69>

Digital

Fitzwilliam Museum. Accession no. [P.102-2020](#).

Object 16 (Bentley pl. 5) (Printed 1794, Morgan Library and Museum) <BB p. 131>

Digital

Morgan Library and Museum. Accession no. [PML 9948.14](#).

Object 17 (Bentley pl. 5) (Printed c. 1832, Collection of Robert N. Essick) <BBS 103, WBHC 315-16>

Contemporary Owner(s)

“Printed by Frederick Tatham c. 1832 [. . .]” Part of collection of Blakeana “acquired by George A. Smith and bound by him ‘in about 1853’ ([BB p. 337])” (*Blake Archive Copy Information*).

See complete list BB p. 337-39.

Object 18 (Bentley pl. 6) (Fitzwilliam Museum) <BB p. 162, BBS 169>

Digital

Fitzwilliam Museum. Accession no. [P.103-2020](#).

Object 19 (Bentley pl. 6) (Printed 1794, Tate) <BB p. 162, BBS 169, WBHC 197-98>

Contemporary Owner(s)

“Possibly inherited by Blake’s wife Catherine upon her husband’s death in 1827; possibly acquired by Frederick Tatham upon Catherine Blake’s death in 1831; George Richmond” (*Blake Archive Copy Information*). [Object 20](#) is the verso.

Digital

Tate Collection. Accession no. A00034.

Object 20 (Bentley pl. 7) (Printed 1794, Tate) <BB p. 162, BBS 169, WBHC 197-98>

Digital

See description for [Object 19](#), which is the recto.

Object 21 (Bentley pl. 7) (Printed 1794, Fitzwilliam Museum) <BB p. 163, BBS 169>

Digital

Fitzwilliam Museum. Accession no. [P.103-2020](#).

Object 22 (Bentley pl. 9) (Printed 1794, Morgan Library and Museum) <BB p. 131>

Digital

Morgan Library and Museum. Accession no. [PML 9948.9](#).

Object 23 (Bentley pl. 9) (Printed c. 1832, Library of Congress) <BB p. 340>

Contemporary Owner(s)

“Printed by Frederick Tatham c. 1832 [...]” Part of collection of Blakeana “acquired by George A. Smith and bound by him ‘in about 1853’ ([BB p. 337])” (*Blake Archive Copy Information*).

See complete list BB p. 337-39.

Digital

Library of Congress. Call no. [NE2047.6.B55A47](#).

Object 24 (Bentley pl. 10) (Printed 1794, Library of Congress) <BB p. 340>

Contemporary Owner(s)

“Printed by Frederick Tatham c. 1832 [...]” Part of collection of Blakeana “acquired by George A. Smith and bound by him ‘in about 1853’ ([BB p. 337])” (*Blake Archive Copy Information*).

See complete list BB p. 337-39.

Digital

Library of Congress. Call no. [NE2047.6.B55A47](#).

Object 25 (Bentley pl. 10) (Printed 1794, British Museum) <BB p. 163>

Digital

[British Museum](#). Museum no. 1936,1002.1.

Object 26 (Bentley pl. 10) (Printed 1794, Fitzwilliam Museum) <BB p. 163>

Digital

Fitzwilliam Museum. Accession no. [P.102-2020](#).

Object 27 (Bentley pl. 11) (Printed 1794, Collection of Robert N. Essick) <BB p. 341, WBHC 198>

Object 28 (Bentley pl. 11) (Printed 1794, Morgan Library and Museum) <BB p. 131>

Digital

Morgan Library and Museum. Accession no. [PML 9948.8](#).

Object 29 (Bentley pl. 11) (Printed 1794, National Gallery of Victoria) <BB p. 163, WBHC 198>

“Perhaps this is the ‘design’ [John] Linnell bought [from Blake] for £1.1s. in Aug 1821’ ([BB p. 163])” (*Blake Archive Copy Information*).

Digital

[National Gallery of Victoria](#). Accession no. 1027/3 (42).

Object 30 (Bentley pl. 11) (Printed 1794, Library of Congress) <BB p. 341>

Digital

Library of Congress. Call no. [NE2047.6.B55A47](#).

Object 31 (Bentley pl. 12) (Printed 1794, Library of Congress) <BB p. 341>

Digital

Library of Congress. Call no. [NE2047.6.B55A47](#).

Object 32 (Bentley pl. 12) (Printed 1794, Fitzwilliam Museum) <BB p. 163, BBS 69>

Digital

Fitzwilliam Museum. No record in digital catalogue: “[B]equeathed to the Keynes Family Trust upon Geoffrey Keynes’s death in 1982 and placed on deposit at the Fitzwilliam Museum” (*Blake Archive* Copy Information).

Object 33 (Bentley pl. 13) (Printed 1794, Collection of Robert N. Essick) <WBHC 198>

Object 34 (Bentley pl. 13) (Printed 1794, Philadelphia Museum of Art) <BB p. 341>

“Probably inherited from Blake by his wife Catherine upon his death in 1827; probably acquired by Frederick Tatham upon Catherine Blake’s death in 1831 [. . .].” Part of collection of Blakeana “acquired by George A. Smith and bound by him ‘in about 1853’ ([BB p. 337])” (*Blake Archive* Copy Information). See complete list BB p. 337-39.

Digital

[Philadelphia Museum of Art](#). Accession no. 1955-57-3. [Object 36](#) is the recto of Object 34.

Object 35 (Bentley pl. 14) (Printed 1794, Collection of Robert N. Essick) <WBHC 198>

Object 36 (Bentley pl. 14) (Printed 1794, Philadelphia Museum of Art) <BB p. 341>

Digital

[Philadelphia Museum of Art](#). Accession no. 1955-57-3. [Object 34](#) is the verso of Object 36.

Object 37 (Bentley pl. 16) (Printed 1794, Morgan Library and Museum) <BB p. 131>

Digital

Morgan Library and Museum. Accession no. [PML 9948.10](#).

Object 38 (Bentley pl. 17) (Printed 1794, Collection of Robert N. Essick) <BB p 341, WBHC 198>

Object 39 (Bentley pl. 17) (Printed 1794, Morgan Library and Museum) <BB p. 131>

Digital

Morgan Library and Museum. Accession no. [PML 9948.10](#).

Object 40 (Bentley pl. 18) (Printed 1794, Library of Congress) <BB p. 341>

“Probably inherited from Blake by his wife Catherine upon his death in 1827; probably acquired by Frederick Tatham upon Catherine Blake’s death in 1831 [. . .].” Part of collection of Blakeana “acquired by George A. Smith and bound by him ‘in about 1853’ ([BB p. 337])” (*Blake Archive* Copy Information). See complete list BB p. 337-39.

Digital

Library of Congress. Call no. [PR4144.J4](#).

Object 41 (Bentley pl. 18) (Printed c. 1832, Library of Congress) <BB p. 341>

“Probably inherited from Blake by his wife Catherine upon his death in 1827; probably acquired by Frederick Tatham upon Catherine Blake’s death in 1831 [. . .].” Part of collection of Blakeana “acquired by George A. Smith and bound by him ‘in about 1853’ ([BB p. 337])” (*Blake Archive* Copy Information). See complete list BB p. 337-39.

Digital

Library of Congress. Call no. [PR4144.J4](#).

EU MPI Not at the Blake Archive (Arranged by Bentley Plate Numbers)

Bentley Plate 1 (Anonymous Collector) <BB #10D, BBS 68, WBHC 315—Once known as The Ancient of Days copy D>

Copy Information and Current Binding

Part of a collection of Blakeana assembled by George A. Smith. See complete list *BB* pp. 337-39.

Digital

Essick, Robert N. “[Blake in the Marketplace, 1997](#).” *Blake: An Illustrated Quarterly* 31.4 (spring 1998): 108-37.⁸⁰⁵

Bentley Plate 1 (National Gallery of Art, Washington DC) <BB #10E, BBS 68> [I couldn't find the image in National Gallery catalogue.]

Bentley Plate 1 (National Gallery of Art, Canberra, Australia) <BB pp. 161, 263; BBS 87>⁸⁰⁶

Digital

[National Gallery of Art, Canberra, Australia](#). Accession no. 74.135AB.

Bentley Plate 1 (National Gallery of Art, Canberra, Australia) <BB pp. 161, 263; BBS 87>⁸⁰⁷

Digital

[National Gallery of Art, Canberra, Australia](#). Accession no. 74.137AB.

Bentley Plate 2 (National Gallery of Art, Canberra, Australia) <BB pp. 161, 263; BBS 87>⁸⁰⁸

Digital

[National Gallery of Art, Canberra, Australia](#). Accession no. 74.136AB.

Bentley Plate 2 (National Gallery of Art, Canberra, Australia) <BB pp. 161, 263; BBS 87>⁸⁰⁹

Digital

[National Gallery of Art, Canberra, Australia](#). Accession no. 77.797AB.

Bentley Plate 2 (Trinity College, Hartford, CT) <BB p. 162>

Digital

Trinity College. Call no. [FOLIO NE642.B5 E9](#).

Bentley Plate 2 (Anonymous Collection) <BB p. 162, BBS 69, WBHC 197>⁸¹⁰

Bentley Plate (4^b, 9^c) (Untraced) <BB p. 341>

Copy Information and Current Binding

Part of a collection of Blakeana assembled by George A. Smith. See complete list *BB* pp. 337-39.

Bentley Plates (4^b, 9^c), (11, 17), (16, 17) (Newberry Library) <BB p. 341>

Copy Information and Current Binding

Part of a collection of Blakeana assembled by George A. Smith. See complete list *BB* pp. 337-39.

⁸⁰⁵ Contains an extended provenance. Also see *WBHC* 315.

⁸⁰⁶ *Jerusalem* pl. 25 is on the verso.

⁸⁰⁷ *Jerusalem* pl. 41 is on the verso.

⁸⁰⁸ *Jerusalem* pl. 32 is on the verso.

⁸⁰⁹ *Jerusalem* pl. 47 is on the verso.

⁸¹⁰ *Jerusalem* pl. 24 is on the verso.

Digital

Newberry Library Special Collections. Call no. [Wing Oversize ZX 745.B58.](#)

The catalogue entry refers to the [Keynes and Wolf's plate numbers](#). (Their 8, 14, 6, 1, and 13 are, respectively, Bentley's 11, 17, 9, 4, and 16.)

Bentley Plates 6, 7, 12 (Glynn Vivian Gallery, Swansea, UK) <BB p. 163>

Bentley Plates (6-7), 15^a (New York University) <BB p. 341>

Copy Information and Current Binding

Part of a collection of Blakeana assembled by George A. Smith. See complete list *BB* pp. 337-39.

Bentley Plates 6, 7 (Morgan Library and Museum) <BBS 61-62>

Digital

Morgan Library and Museum. Accession no. [PML 77019.39.](#)

The catalogue entry refers to the [Keynes and Wolf's plate numbers](#). (Their 3 and 4 are, respectively, Bentley's 6 and 7.)

Bentley Plates (11, 17), 18 (Brown University) <BBS 104, WBHC 198-99>⁸¹¹

Copy Information and Current Binding

Part of a collection of Blakeana assembled by George A. Smith. See complete list *BB* pp. 337-39.

Bentley Plates 13-14 (Collection of Robert N. Essick) <WBHC 198>

Digital

Essick, Robert N. “[Blake in the Marketplace, 2001](#).” *Blake: An Illustrated Quarterly* 35.4 (spring 2002): 108-30.

Bentley Plates 13, 14, 15^b (Untraced) <BB p. 341>

Copy Information and Current Binding

Part of a collection of Blakeana assembled by George A. Smith. See complete list *BB* pp. 337-39.

Bentley Plate 18 (Trinity College, Hartford, CT) <BB p. 156>

Digital

Trinity College. Call no. [FOLIO NE642.B5 E9.](#)

Bentley Plate 18 (SUNY Buffalo) <BB pp. 163-64>⁸¹²

⁸¹¹ See, especially, Alexander S. Gourlay, “[Philip D. Sherman's Blakes at Brown University](#),” *Blake: An Illustrated Quarterly* 28.3 (winter 1994-95), 94-99, <WBHC 1655>. Regarding plate 18, Essick writes, “This is very probably the posthumous impression of pl. 18 in reddish brown ink acquired from Rosenbach in 1947 by the Museum of Art, Rhode Island School of Design, Providence, Rhode Island,” (“[Blake in the Marketplace, 1995](#),” 21).

⁸¹² Described in [A Selection of Books and Manuscripts in the Lockwood Memoiral Library of the University of Buffalo](#) (1935).

Print Facsimiles, Editions, and Reproductions (Descending by Year)⁸¹³

Phillips, Michael, ed., with the assistance of Catherine de Bourgoing. *William Blake (1757-1827): Le Génie visionnaire du romantisme anglaise*. Paris: Paris-Musées, 2009. In French. <WBHC 1371-75>

Reproduces *Europe* copy B.

Bindman, David, intro. *William Blake: The Complete Illuminated Books*. London: Thames and Hudson in Associated with the William Blake Trust, 2000. <WBHC 483-85>

A color reproduction of *Europe* copy B.

Dörrbecker, D.W., ed. *William Blake: The Continental Prophecies. Blake's Illuminated Books*, vol. 4. London: Tate Gallery Publications, for the William Blake Trust, 1995. <WBHC 471, 487-89>

A color reproduction of *Europe* copy B.

Bentley, G.E., Jr., ed. *William Blake: Europe: A Prophecy. Materials for the Study of William Blake*. Vol. 2. Memphis: American Blake Foundation, 1976. <BBS 69-70, WBHC 202>

“A monotone facsimile” of *Europe* copy H.

Keynes, Geoffrey, ed. *William Blake: Europe: A Prophecy*. London: Trianon Press, for the William Blake Trust, 1969. <BB #34, BBS 69, WBHC 201>

A color facsimile of *Europe* copy B.

Newton, A. Edward. *The Act of Creation by William Blake*. Berwyn, PA: Oak Knoll, 1925.

A color reproduction of the frontispiece (i.e., “The Ancient of Days”) for *Europe* copy E in Newton’s collection.

Translations

German

Die Hochzeit von Himmel und Hölle: Eine Auswahl aus den prophetisch-revolutionären Schriften. Ed. Silvia Leutjohann. 1987. In German <BBS 156, WBHC 294>

Translations of *No Natural Religion*, *All Religions are One*, *Marriage*, *Visions*, *Song of Los*, *America*, *Europe*, and “The Everlasting Gospel.”

Swedish

Glas, Peter. *Europe: en Profetia*. Lund: Bakhåll, 1994. In Swedish. <WBHC 202>

For Children: The Gates of Paradise (Composed 1793) and *For the Sexes: The Gates of Paradise* (Composed 1793, c. 1818)

Studies for Both *For Children* and *For the Sexes*

Auler, Robert M. “Martin Bresnick’s *For the Sexes: The Gates of Paradise*: Analysis of a Multi-Media [Musical] Composition.” PhD diss. University of Cincinnati, 2006. <WBHC 1570>

⁸¹³ See also David V. Erdman, *The Illuminated Blake* (1974; 1975) and David Bindman, *The Complete Graphic Works of William Blake* (1978; 1986).

Behrendt, Stephen C. “[A Possible Corollary Source for *The Gates of Paradise* 10.](#)” *Blake: An Illustrated Quarterly* 28.3 (winter 1994-95): 92-94. <WBHC 1655>

Suggests the design of the drowning figure is similar to John Singleton Copley’s “Watson and the Shark” (1778).

Bentley, G.E., Jr. “[Blake and Young.](#)” *Notes and Queries* 199 (Dec. 1954): 529-30. <BB #1155>

Identifies the allusion to Young in *For the Sexes*, “Truly My Satan thou art but a Dunce.”

Byrne, Joseph. “[Blake, Joseph Johnson, and *The Gates of Paradise*.](#)” *Wordsworth Circle* 44.2-3 (spring-summer 2013): 131-36. <WBHC 1820>

On Blake’s relationship to the Johnson Circle.

Erdman, David V. “[William Blake’s Debt to James Gillray.](#)” *Art Quarterly* 12.2 (1949): 165-70. <BB #1576>

Shows the influence of Gillray’s visual satires on *Europe* (the two pages of “The Preludium”), “I Want! I Want!” from *The Gates of Paradise*, and Orc in *America*.

Hilton, Nelson. “[Under the Hill.](#)” *Blake: An Illustrated Quarterly* 22 (1988): 16-17. <BBS 402>

Suggests that the last line of “To the Accuser who is The God of This World,” “The lost Travellers Dream under the Hill,” alludes to the Hebrew “hillel,” which Milton associates with Lucifer, and, ultimately, represents Blake’s interest in Mount Sinai and sin in the work.

See John B. Pierce’s, Christopher Heppner’s and Michael J. Tolley’s respective cases for the source being John Bunyan’s *Pilgrim’s Progress* (“[Bunyan at the Gates of Paradise](#),” “[Under the Hill: Tyndale or Bunyan?](#)” and “[Hilton under the Hill: Other Dreamers](#)”) and Hilton’s response to them, “[Fellow Travelers . . .](#)”

Johnson, Mary Lynn. “[Emblem and Symbol in Blake.](#)” *Huntington Library Quarterly* 37.2 (1974): 151-70. <BB #A1963>

Using “Aged Ignorance” as her primary example, argues that Blake transformed the emblem tradition “into a Romantic form, fusing his own ideas with conventional conceits to create rich and strange new symbols” (152).

Kmetz, Gail. “A Reading of Blake’s *The Gates of Paradise*.” *Blake Studies* 3.2 (spring 1971): 171-85. <BB #1218.47>

An attempt to read the entire work, which incorporates the plates in *For the Sexes*.

Parisi, Frank M. “Emblems of Morality: *For Children: The Gates of Paradise*.” *Interpreting Blake*. Ed. Michael Phillips. Cambridge: Cambridge University Press, 1978. 70-110. <BBS 603-04, WBHC 2521-22>

A useful essay that examines the designs “in comparison with traditional and contemporary analogues” (73-74) in poetry (including Young, Harvey, and Blair); visual art (including emblems and designs by Thomas Bewick); and Blake’s other works.

Rose, E.J. "[Blake's to the Accuser of This World](#)." *The Explicator* 22.5 (1964): 74-77. <BB #1101>

An explication of the last lines in *For the Sexes*.

Salemi, Joseph S. "[Emblematic Tradition in Blake's The Gates of Paradise](#)." *Blake: An Illustrated Quarterly* 15 (1982): 108-24. <BBS 392>

"I suggest that Blake's small volume shows a close relation with early emblem books, and I propose to consider both the structure and the content of *The Gates of Paradise* by seeking out specific parallels in emblem literature for some of its engravings" (108).

Santos, Fernando Glaybson do Nascimento. "Os traços do paraíso em William Blake: matrizes barrocas na linguagem emblemática de 'For Children: The Gates of Paradise' de 1793."

Temporalidades – Revista de História 15.2 (2023-2024): 717-40. In Portuguese (abstract in Portuguese and English). <*Blake* (2025)>

"[...] This article aims to investigate the relationship between Blake's pictorial universe and the cultural, visual, mythical and religious matrices of the Baroque through the emblematic language expressed in the engravings of *For Children: The Gates of Paradise* from 1793, analysing them in starting from the iconographic-iconological method of Erwin Panofsky and establishing a dialogue with authors who undertook similar research" (abstract).

Wardle, Judith. "['For Hatching Ripe': Blake and the Educational Uses of Emblem and Illustrated Literature](#)." *Bulletin of Research in the Humanities* 81 (1978): 324-48. <BBS 672>

On Blake's use and subversion of "conventional educational expectations" (328), mainly in *The Gates of Paradise*, but also touching on the *Songs* and the *Night Thoughts* designs.

Known Copies, Facsimiles, and Reproductions (Arranged by Year of Printing, Earliest First)

For Children

FCGP Copy A (Printed 1793, Library of Congress)

Copy Information and Current Binding

18 leaves. Bentley Plate Numbers 1-18. Proof copies without imprints. First state.

"Bound about 1805 (the date on the fourth fly-leaf) identically with *Songs* (P) [...] probably for Mrs [Rebekah] Bliss, in Red straight-grain morocco" (BB p. 191).

Contemporary Owner(s)

"Bound about 1805, probably for Mrs [Rebekah] Bliss, [...] sold [...] 26 April 1826 [...] to P.A. Hanrott" and "[a]cquired by William Beckford, who wrote on the fly-leaf 'Hanrott July 1833'" (BB p. 191).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2024.

[Library of Congress](#). Call no. [PR4144. F6 1793a](#). Collated, uncropped images, with individual and running pdf viewing options of Bentley Plate Numbers 1, 2, 3, 5, 6, 7.

Print

The Gates of Paradise. For Children. The Plates before Imprint Enlarged Two Diameters. [1942?]. <BB#44>

“There is a preface of 3 pp. by William E. Moss. In the Bodley copy Moss added a manuscript note saying 6 copies were made” (BB p. 193).

Keynes, Geoffrey, ed. and intro. *The Gates of Paradise*. 3 vols. ([Vol. I](#)) London: The Trianon Press for the William Blake Trust, 1968. <BB #48, WBHC 223>

The first volume includes a commentary on each plate, preliminary sketches from the *Notebook*, and a census of then-known copies. The second volume is a collotype facsimile of copy A of *For Children: The Gates of Paradise*, and the third volume is a collotype facsimile of copy F of *For The Sexes: The Gates of Paradise*.

FCGP Copy B (Printed 1793, British Museum)

Copy Information and Current Binding

18 leaves. Bentley Plate Numbers 1-18.

“Stitch marks suggest that it was bound before 1862 [...] When it was acquired by the British Museum, [it was] pasted on to larger leaves [...], which were mounted on stubs and bound in half Green morocco [...] The leaves were mounted in heavy paper ‘windows’ and rebound in Red morocco in 1969” (BB p. 192).

Contemporary Owner(s)

“It is perhaps Thomas Griffiths Wainewright’s copy [...] Perhaps this is the copy acquired by T.J. Denman, nephew of Flaxman’s wife Anne and sister-in-law Maria Denman (1779-23 December 1859) and probably son of Thomas Denman (1786-28 September 1851) Flaxman’s studio assistant; ‘Mr Denman’s copy’ was used or acquired by Gilchrist’ widow Anne, for whom W.J. Linton made kerographs from pl. 2, 4, 7, 9-10, 14, 16 for Gilchrist (1863)” (WBHC 220-21).

Digital

British Museum. Museum no. 1862,0712.278-95. Bentley Plate Numbers: [1](#), [2](#), [3](#), [4](#), [5](#), [6](#), [7](#), [8](#), [9](#), [10](#), [11](#), [12](#), [13](#), [14](#), [15](#), [16](#), [17](#), [18](#).

Individual images, slightly cropped.

Print

Bindman, David, assisted by Deirdre Toomey. *The Complete Graphic Works of William Blake*. New York: G.P. Putnam’s Sons and [London]: Thames and Hudson, 1978. Paperback edition. [[London: Thames and Hudson, 1986](#). <BBS 150-51, WBHC 483>

A black and white reproduction of *For Children* copy B.

Paley, Morton D. *William Blake*. Oxford: Phaidon Press, 1978. <BBS 182>

Reproduces *For Children: The Gates of Paradise* copy B.

FCGP Copy C (Printed 1793, Private Collection) <Butlin #201A>

Copy Information and Current Binding

18 leaves. Bentley Plate Numbers 1-18.

“Brown half calf with ‘BLAKE’S WORK’ on the spine; the rather crude sketches on pl. 3 and the versos of pl. 6 and 17 may be by George Cumberland” (BB p. 192).

Contemporary Owner(s)

“Acquired by George Cumberland, who probably made the sketches (on pl. 3 and the versos of pl. 6, 17) and the note (on the penultimate fly-leaf[]]: ‘M^{rs} Blake now lives at N 17 Charlton St Fitzroy Square at a Bakers. 1830” (BB p. 192, quoting *BR* [1969], 568).

FCGP Copy D (Printed 1793, Library of Congress)⁸¹⁴

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Contemporary Owner(s)

“Probably inherited by Blake’s wife Catherine upon his death in 1827; Frederick Tatham, probably upon Catherine Blake’s death in 1831; Edward Hawke Locker, apparently acquired ‘from Mr. Tatham . . . who my Father [E. H. Locker] knew,’ according to a note by Frederick Locker on a flyleaf” (*Blake Archive* Copy Information).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 1999.

[Library of Congress](#). Call no. [PR4144.F6 1793](#).

Digitally collated, slightly cropped images, multiple viewing options.

Print

Bedard, Michael. [William Blake: The Gates of Paradise](#). Toronto: Tundra Books, 2006. <WBHC 1589-90>

A well-received biography aimed at a young adult audience. *For Children: The Gates of Paradise* copy D reproduced.

Keynes, Geoffrey, ed. and intro. *The Gates of Paradise*. 3 vols. ([Vol. I](#)) London: The Trianon Press for the William Blake Trust, 1968. <BB #48, WBHC 223>

The first volume includes a commentary on each plate, preliminary sketches from the *Notebook*, and a census of then-known copies. The second volume is a collotype facsimile of copy D of *For Children: The Gates of Paradise* (with some pls. from copy A), and the third volume is a collotype facsimile of copy F of *For The Sexes: The Gates of Paradise* (with some plates from copy L).

FCGP Copy E (Printed 1793, Yale Center for British Art)

Copy Information and Current Binding

18 leaves. Bentley Plate Numbers 1-18.

“Bound in contemporary marbled boards without a label” (BB p. 193).

Contemporary Owner(s)

“Given by John Henry Fuseli (according to the inscription on the front fly-leaf) ‘To Harriet Jane Moore’” (BB p. 193).

⁸¹⁴ “ Impressions of [Bentley Plates 2, 19-20 of For the Sexes: The Gates of Paradise](#) were bound into this copy, probably c. 1886” (*Blake Archive* Copy Information).

Digital

[Yale Center for British Art](#). Accession no. B1978.43.1485. Individual images (Bentley Plate Numbers): [cover](#), [1](#), [2](#), [3](#), [4](#), [5](#), [6](#), [7](#), [8](#), [9](#), [10](#), [11](#), [12](#), [13](#), [14](#), [15](#), [16](#), [17](#), [18](#).

Print

Erdman, David V. [The Illuminated Blake](#). Garden City: Anchor Doubleday, 1974. <BB #A261, BBS 157, WBHC 511-13>

Monotone reproduction of *For Children* copy E.

FCCP Copy F (Printed 1793, Untraced)

Copy Information and Current Binding

Contemporary Owner(s)

“Acquired by John Flaxman, probably about 1797 when he bought *America* (S), *Thel* (S), *Europe* (N), *Urizen* (K), and *Visions* (S) bound together” (WBHC 221).

FCCP MPI Not Available at the *Blake Archive* (Arranged by Bentley Plate Numbers)

Bentley Plate 15 (Printed 1793, Collection of Robert N. Essick) <WBHC 222>⁸¹⁵

Digital

Essick, Robert N. “[Blake in the Marketplace, 2012](#).” *Blake: An Illustrated Quarterly* 46.4 (spring 2013). (See the caption for illus. 1 for a detailed description.)

Bentley Plate 18 (Printed 1793, Untraced) <WBHC 222-23>

*For the Sexes*⁸¹⁶

FSGP Copy A (Printed c. 1818, Untraced)

Copy Information and Current Binding

21 leaves.

Contemporary Owner(s)

“Acquired by John Linnell” (BB p. 201).

FSGP Copy B (Printed c 1818, British Museum)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Contemporary Owner(s)

“Acquired, probably directly from Blake or his wife Catherine, at an unknown time by John Linnell” (*Blake Archive* Copy Information).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2019.

British Museum. Museum no. 1940,0713.26.1-21. Individual images [Object Numbers (Bentley Plate Numbers)]: [1 \(1\)](#), [2 \(2\)](#), [3 \(19\)](#), [4 \(20\)](#), [5 \(3\)](#), [6 \(4\)](#), [7 \(5\)](#), [8 \(6\)](#), [9 \(7\)](#), [10 \(8\)](#), [11 \(9\)](#), [12 \(10\)](#), [13 \(11\)](#), [14 \(12\)](#), [15 \(13\)](#), [16 \(14\)](#), [17 \(15\)](#), [18 \(16\)](#), [19 \(17\)](#), [20 \(18\)](#), [21 \(21\)](#).

⁸¹⁵ “This is the only known loose print from *For Children*; all the known copies are complete. However, there are numerous loose prints from *For the Sexes: The Gates of Paradise*” (WBHC 222).

⁸¹⁶ Note that copy M is a “ghost” and does not exist. See WBHC 225.

Print

Bindman, David, assisted by Deirdre Toomey. *The Complete Graphic Works of William Blake*. New York: G.P. Putnam's Sons and [London]: Thames and Hudson, 1978. Paperback edition. [London]: Thames and Hudson, 1986. <BBS 150-51, WBHC 483>

A black and white reproduction of *For the Sexes* copy B.

For the Sexes: The Gates of Paradise London: Frederick Hollyer, 1925. <BB #47, WBHC 226>

“A facsimile [of copy B] by Frederick Hollyer” (BB p. 205).

FSGP Copy C (Printed c. 1825, British Library)

Copy Information and Current Binding

21 leaves. Bentley Plate Numbers 2, 1, 3-21.

“Bound between 1908 and 1921 for T.J. Wise in Green leather” (BB pp. 201-02).

Contemporary Owner(s)

“Acquired by Samuel Boddington, who added his book-plate” (BB p. 202).

Print

Bentley, G.E., Jr. *William Blake's Writings*. 2 vols. (Vol. 1. [Vol. 2.](#)) Oxford: Clarendon Press, 1978. <BBS 169, WBHC 608-09>

Reproduces *For the Sexes* copy C in vol. 1.

FSGP Copy D (Printed c. 1825, Morgan Library and Museum)

Copy Information and Current Binding

21 leaves. Blake Plate Numbers 1-21.

“Bound in old (?contemporary) half Brown calf over marbled boards, with ‘THE GATES OF PARADISE BY BLAKE 1793’ gilt sideways on the spine” (BB p. 202).

Contemporary Owner(s)

“Acquired, probably from Tatham [...] by ‘Thomas Boddington / 1833,’ who wrote his name and date on the front endpaper and added his initialled book-plate” (BB p. 202).

Digital

Morgan Library and Museum. Accession no. [PML 63936](#).

Print

For the Sexes: The Gates of Paradise. New York, [?1897]. <BB #46, BBS 80>

“A facsimile [of copy D?] privately printed for W.A. White” (BB p. 205).

FSGP Copy J/N (Printed c. 1826-27, pls. 2, 7-10, 16, 18-21, Morgan Library and Museum; pls. 4-8, 13-15, 17, Robert N. Essick)

Copy Information and Current Binding

Copy J: Bentley Plate Numbers 2, 7-10, 16, 18-21.

“Bound in contemporary rough calf with other leaves of Blakeana, including *Thel* (a)” (BB p. 203). See Bentley’s table of contents BB p. 131.

Copy N: Bentley Plate Numbers 3-8, 13-15, 17.

Bound “[i]nto the first volume of a set of Alexander Gilchrist, *Life of William Blake: ‘Pictor Ignotus’* (1863)” (BBS 79).

Contemporary Owner(s)

Digital

Morgan Library and Museum. Accession no. [PML 9948](#).

FSGP Copy K (Printed c. 1826-27, Library of Congress)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Contemporary Owner(s)

“John Linnell, probably acquired directly from Blake or his wife, Catherine” (*Blake Archive* Copy Information).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2019.

[Library of Congress](#). Call no. PR4144.F65 1810.

Digitally collated, slighed cropped images, multiple viewing options.

FSGP Copy L (Printed c. 1826-27, Fitzwilliam Museum)

Copy Information and Current Binding

16 leaves. Bentley Plate Numbers 2-8, 10-14, 16-18, 21.

Digital

Fitzwilliam Museum. Call no. P.445-1985. One plate: [Help! Help \(Bentley 12\)](#).

FSGP Copy E (Printed c. 1826-27, Rosenbach Museum and Library)

Copy Information and Current Binding

21 leaves. Bentley Plate Numbers 1-21.

Contemporary Owner(s)

“Acquired, perhaps from Tatham [. . .] by Frederick Locker, who added his book-plate, perhaps had it bound by Bedford” (BB p. 202).

“Brown levant morocco” (BB p. 202).

Digital

Rosenbach Museum and Library. Accession no. [1082/20](#).

FSGP Copy H (Printed c. 1828-29, Princeton University Library)

Copy Information and Current Binding

12 leaves. Bentley Plate Numbers 1-3, 9-15, 20-21.

Loose.

Digital

[Princeton University Library](#). Call no. 3631.3.335.1818q.

Collated, uncropped images, including flyleaves and blank versos.

FSGP Copy F (Printed c. 1828-29, Huntington Library, Art Collection, and Botanical Gardens)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Contemporary Owner(s)

“Frederick Tatham, probably acquired from Catherine Blake upon her death in 1831; given by Tatham in October 1831 to ‘Mr. Bird’ (see Tatham’s inscription on the cover)” (*Blake Archive* Copy Information).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2019.

[Huntington Library, Art Collection, and Botanical Gardens](#). Call no. [57439](#).

Collated, uncropped images.

Print

Bindman, David, intro. [William Blake: The Complete Illuminated Books](#). London: Thames and Hudson in Associated with the William Blake Trust, 2000. <WBHC 483-85>

A reproduction of *For the Sexes* copy F “from the collotype facsimile printed and published in 1968 by the Trianon Press for The William Blake Trust” (134).

Keynes, Geoffrey, ed. and intro. *The Gates of Paradise*. 3 vols. ([Vol. I](#)) London: The Trianon Press for the William Blake Trust, 1968. <BB #48, WBHC 223>

The first volume includes a commentary on each plate, preliminary sketches from the *Notebook*, and a census of then-known copies. The second volume is a collotype facsimile of copy A of *For Children: The Gates of Paradise*, and the third volume is a collotype facsimile of copy F of *For The Sexes: The Gates of Paradise*.

FSGP Copy G. (Printed c. 1828-29, Yale Center for British Art)

Copy Information and Current Binding

20 leaves. Bentley Plate Numbers 1-18, 21-20.

Contemporary Owner(s)

“Brown half morocco” (BB p. 203).

Digital

Yale Center for British Art. Accession no. B1992.8.6V. Individual images [YBCA Pages (Bentley Plate Numbers)]: [cover](#), [1 \(1\)](#), [2 \(2\)](#), [3 \(3\)](#), [4 \(4\)](#), [5 \(5\)](#), [6 \(6\)](#), [7 \(7\)](#), [8 \(8\)](#), [9 \(9\)](#), [10 \(10\)](#), [11 \(11\)](#), [12 \(12\)](#), [13 \(13\)](#), [14 \(14\)](#), [15 \(15\)](#), [16 \(16\)](#), [17 \(17\)](#), [18 \(18\)](#), [19 \(21\)](#), [20 \(20\)](#).

Print

Erdman, David V. [The Illuminated Blake](#). Garden City: Anchor Doubleday, 1974. <BB #A261, BBS 157, WBHC 511-13>

Monotone reproduction of *For the Sexes* copy G.

FSGP Copy I (Printed c. 1828-29, Beinecke Library, Yale University)

Copy Information and Current Binding

20 leaves. Bentley Plate Numbers 1-18, 20-21.

Loose.

Contemporary Owner(s)

“Perhaps it was ‘given by Blake to Joseph Dinham, sculptor’” (*BB* p. 203).

Digital

Beinecke Library, Yale University. Call no. [Folio Tinker 280](#). One image: [Bentley Plate 15](#).

FSGP MPI Not Available at the Blake Archive (Arranged by Bentley Plate Numbers)

Bentley Plate 1, 19-20 (Library of Congress) <BB p. 204>

Copy Information and Current Binding

Bound with *For Children* copy D.

Contemporary Owner(s)

“Probably inherited by Blake’s wife Catherine upon his death in 1827; Frederick Tatham, probably upon Catherine Blake’s death in 1831; Edward Hawke Locker, apparently acquired ‘from Mr. Tatham . . . who my Father [E. H. Locker] knew,’ according to a note by Frederick Locker on a flyleaf” (*Blake Archive Copy Information*).

Digital

[Library of Congress](#). Call no. [PR4144.F6 1793](#).

Bentley Plate 2 (Harold Bloom/Untraced)⁸¹⁷ <WBHC 226>

Copy Information

“Sold, with George Richmond’s sketch of Blake on his death-bed” (*WBHC 225*).

Bentley Plate 3 (Fitzwilliam Museum) <BBS 80>

Digital

Fitzwilliam Museum. Accession no. [P.437-1985](#).

Bentley Plate 6-7 (Fitzwilliam Museum) <BB p. 204, BBS 80>

Copy Information and Current Binding

Part of a collection of Blakeana assembled by George A. Smith. See complete list *BB* pp. 337-39.

Digital

Fitzwilliam Museum. Accession no. [P.452-1985](#) and [P.453-1985](#).

Bentley Plate 12 (Huntington Library) <BB p. 204, 107>⁸¹⁸

Copy Information and Current Binding

“Bound in three-quarter Red morocco by Hammond before 1887 among 30,000 extra-illustrations in 60s volumes with the John ‘Kitto Bible’ (?*Kitto’s Pictorial Bible*, 1850), [vol. 5, p. 715]” (*BB* p. 107, 204). Currently unbound.

Digital

Huntington Library. [Call no. 49000](#).

⁸¹⁷ According to the Director of the St. Michael’s College Library, the Harold Bloom Collection was not donated to the college (contra *WBHC 226*). I am unaware of the location of the print or collection.

⁸¹⁸ The other Blake print in the Kitto Bible is [America pl. 3](#), which is also held by the Huntington Library.

Bentley Plate 14 (Trinity College, Hartford, CT) <BB p. 204, WBHC 226>

Copy Information and Current Binding

“Bound between 1871 (the fly-leaves seem to be water-marked J WHATMAN 1871) and 1884 (when they were first offered for sale together) in half Red morocco over Red boards with *On Homer* (D), *The Ghost of Abel* (D), and Blake’s portrait of Joseph Wright of Derby” (BB p. 204).

Bentley Plate 15 (British Museum) <BB pp. 204-05>

Digital

British Museum. Museum no. [1894,0612.29](#).

*Print Facsimiles, Editions, and Reproductions (Descending by Year)*⁸¹⁹

Blake, William. *For the Sexes: The Gates of Paradise*. Obernkirchen [Germany]: Black Letter Press, [2023]. <Blake (2024)>

A reproduction without any scholarly apparatus.

Bindman, David, intro. *William Blake: The Complete Illuminated Books*. London: Thames and Hudson in Associated with the William Blake Trust, 2000. <WBHC 483-85>

A reproduction of *For the Sexes* copy F “from the collotype facsimile printed and published in 1968 by the Trianon Press for The William Blake Trust” (134).

Bentley, G.E., Jr. *William Blake’s Writings*. 2 vols. (Vol. 1. [Vol. 2.](#)) Oxford: Clarendon Press, 1978. <BBS 169, WBHC 608-09>

Reproduces *For the Sexes* copy C in vol. 1.

Paley, Morton D. *William Blake*. Oxford: Phaidon Press, 1978. <BBS 182>

Reproduces *For Children: The Gates of Paradise* copy B.

Keynes, Geoffrey, ed. and intro. *The Gates of Paradise*. 3 vols. ([Vol. I.](#)) London: The Trianon Press for the William Blake Trust, 1968. <BB #48, WBHC 223>

The first volume includes a commentary on each plate, preliminary sketches from the *Notebook*, and a census of then-known copies. The second volume is a collotype facsimile of copy D of *For Children: The Gates of Paradise* (with some pls. from copy A), and the third volume is a collotype facsimile of copy F of *For The Sexes: The Gates of Paradise* (with some pls. of copy L).

For the Sexes: The Gates of Paradise London: Frederick Hollyer, 1925. <BB #47, WBHC 226>

“A facsimile [of copy B] by Frederick Hollyer” (BB p. 205).

For the Sexes: The Gates of Paradise. New York, [?1897]. <BB #46, BBS 80>

“A facsimile [of copy D?] privately printed for W.A. White” (BB p. 205).

⁸¹⁹ See also David Bindman, *The Complete Graphic Works of William Blake* (1978; 1986).

[Translations](#)

Roche, Denis, trans. *Pour les Sexes: Les Grilles de Paradis*. Paris, 1976. In French. <BBS 80, WBHC 226-27>

Yura, Kimiyoshi, trans. and intro.. *Rakuen no Mon Kodomo tachi no tameni, Ryosei no temeni: For Children: The Gates of Paradise and For the Sexes: The Gates of Paradise*. Yokyo, 1988. In Japanese. <BBS 78>

“This is an adjusted reproduction of *For Children* and *For the Sexes* reproduced from the [1968 Blake Trust facsimiles](#) <BB #48>” (BBS 78).

The [First] Book of Urizen (Composed 1794) <BB #38, BBS 72-77, WBHC 203-19>

[Studies](#)

Ault, Donald D. “Blake’s De-Formation of Neo-Aristotelianism.” [Critical Paths: Blake and the Argument of Method](#). Ed. Dan Miller, Mark Bracher, and Donald Ault. Durham: Duke University Press, 1987. 111-38. <BBS 573-74, WBHC 2405-06>

Uses *The Book of Urizen* to critique the Neo-Aristotelian method once famously employed at the University of Chicago.

Barr, Mark L. “[Prophecy, the Law of Insanity, and The \[First\] Book of Urizen](#).” *Studies in English Literature 1500-1900* 46.4 (2006): 739-62. <WBHC 1583>

“[I]n retrieving an old reading of *Urizen* as dramatizing psychic conflict, I would suggest that the poem’s referent is not so much Freudian as Georgian” (758).

Bentley, G.E., Jr. “[The Shadow of Los: Embossing in Blake’s Book of Urizen](#).” *Art Bulletin of Victoria* 30 (1989): 18-23. <BBS 368>

On the embossing visible on the verso of *Urizen* pl. 21 in the copy owned by the National Gallery of Victoria.

Buchsbaum, Julianne. “[Abjection and the Melancholic Imagination: Towards a Poststructuralist Psychoanalytic Reading of Blake’s The Book of Urizen](#).” *Romanticism and Victorianism on the Net* no. 56 (Nov. 2009): 21 pars. <WBHC 1806>

Applies Julia Kristeva’s idea of abjection to *The Book of Urizen*.

Butlin, Martin. “[Another Rediscovered Small Color Print by William Blake](#).” *Blake: An Illustrated Quarterly* 27.3 (winter 1993-94): 68. <WBHC 1647>

A second-pull print of *Urizen* pl. 3 likely made for the Small Book of Designs but “distinguished by a small but quite distinct female breast” (68). There is also a sketch on the verso.

Calè, Luisa. “Blake and the Literary Galleries.” [Blake and Conflict](#). Ed. Sarah Haggarty and Jon Mee. Basingstoke: Palgrave Macmillan, 2008. 185-209. <WBHC 2113-15>

Considers “how Blake responded to the rhetoric and aesthetics of the literary galleries,” with a focus on “Fuseli’s *Satan Bursts From Chaos*, a Milton Gallery picture which Blake was commissioned to engrave” (186), a design that echoes in *The [First] Book of Urizen* and the illustrations to *Night Thoughts*.

Chernik, Aria F. “[The ‘Peculiar Light’ of Blakean Vision: Reorganizing Enlightenment Discourse and Opening the Exemptive Sublime](#).” *Romanticism and Victorianism on the Net* 50 (2008): 23 pars. <WBHC 1844>

“Blake boldly reorganizes Enlightenment epistemological and ontological discourse so that places of void and darkness become places of productive insight” (abstract). Reads *Urizen*.

Choe, Sharon. “[Deformed Bodies and Norse Origins in William Blake](#).” *Studies in English Literature, 1500–1900* 60.3 (summer 2020): 529-49. <Blake (2021)>

“The scope of this article then is to rethink how the formation of Urizen’s deformed body speaks to Blake’s antiquarian interests, specifically in the North and Old Norse, and how this interest in an alternate creation narrative reveals the limits of the Genesis narrative when examining *The Book of Urizen*” (531).

Chunyak, E. S. “[Sintez iskusstv v tvorchestve Uil'yama Bleyka \(‘Pervaya kniga Urizena’\)](#) [The Synthesis of the Arts in the Works of William Blake (*The First Book of Urizen*)].” *Aktual'nye problemy gumanitarnogo obrazovaniya: materialy ikh mezhdunarodnoy nauchno-prakticheskoy konferentsii* [Current Problems of Humanitarian Education: Proceedings of the IX International Scientific and Practical Conference]. Minsk, Belarus, 2022209-14. In Russian (abstract in Russian and English). <Blake (2023)>

Cogan, Lucy. “William Blake’s Monstrous Progeny: Anatomy and the Birth of Horror in *The [First] Book of Urizen*.” [William Blake’s Gothic Imagination: Bodies of Horror](#). Ed. Chris Bundock and Elizabeth Effinger. Manchester: Manchester University Press, 2018. 129-49. <Blake (2019, 2020, 2021)>

With references to the anatomist, John Hunter, analyzes the dissection of the universe by Urizen in *The [First] Book of Urizen*.

Connolly, Tristanne. “Fear not / To unfold your dark visions of torment’: Blake and Emin’s Bad Sex Aesthetic.” [Queer Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2010. 116-39. <WBHC 1801-03>

Explores “what kind of art does Blake see resulting [. . .] from a messy male-male relationship” (117), reading *The Book of Urizen* in relationship to the work of the artist Trace Emin (b. 1963) and Jessica Benjamin’s *The Bounds of Love* (1988).

Cooper, Andrew M. “[Freedom from Blake’s Book of Urizen](#).” *Studies in Romanticism* 48.2 (2009): 187-218. <WBHC 1883>

“Blake here exploits the temporality of storytelling to dramatize the fall of his invented ur-myth into the received Christian one that constitutes the main object of his satire” (187).

Curtis, F. B. “[The Geddes Bible and the Tent of the Eternals in the Book of Urizen](#).” *Blake: An Illustrated Quarterly* 6.4 (1973): 93-94. <BB #1217.120>

Suggests that Geddes’s preface is a source for the description of the Eternals’ Tent.

Doskow, Mina. "[The Shape of Limitation: A Visual Pattern in the Illuminated Work of William Blake](#)." *Colby Library Quarterly* 17.3 (1981): 121-40. <BBS 456>

On the visual pattern of double arches, often representing the two tablets of the Ten Commandments. Touches on many of the illuminated book, but focuses primarily on *Urizen*.

Eaves, Morris. "The Title-Page of the *Book of Urizen*." [William Blake: Essays in Honour of Sir Geoffrey Keynes](#). Ed. Morton D. Paley and Michael Phillips. Oxford: Clarendon Press, 1973. 225-30. <BB #A2350, BBS 598-99, WBHC 2503-05>

A short reading of the title page's design.

Effinger, Elizabeth. "Anal Blake: Bringing Up the Rear in Blakean Criticism." [Queer Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2010. 63-73. <WBHC 1801-03>

On Blake's representations of "buttocks and anuses in *The Book of Urizen* and *Milton*, and the corresponding anxiety within Blake criticism surrounding the reading of butts" (63).

Ellis, Helen B. "[Added and Omitted Plates in the Book of Urizen](#)." *Colby Library Quarterly* 23.2 (1987): 99-107. <BBS 461>

"The net effect of the addition of Plates 7 and 8 is to stress the importance of Los, the imagination, as a counterweight to Urizen, the intellect. The two plates also make clearer the symbiotic relationship between imagination and reason, thus adding to the psychological aspects of the early sections of the poem" (102).

Eron, Sarah. "[Bound ... by their narrowing perceptions": Sympathetic Bondage and Perverse Pity in Blake's The Book of Urizen](#)." *Blake: An Illustrated Quarterly* 46.3 (winter 2012–13): 27 pars. <WBHC 1733>

"[W]e can read *The Book of Urizen* as a story of blindness, or of the relationship that emerges between man and God as both lose their ability to perceive fully" (abstract).

Essick, Robert N. "[Variation, Accident, and Intention in Blake's Book of Urizen](#)." *Studies in Bibliography* 39 (1986): 230-35. <BBS 465>

On pl.4 of *Urizen*, which was intended for copy G but was printed crookedly and not included.

Esterhammer, Angela. "Calling into Existence: *The Book of Urizen*." [Blake in the Nineties](#). Ed. Steve Clark and David Worrall. Basingstoke: Macmillan Press and New York: St. Martin's Press, 1999. 114-32. <WBHC 1863-65>

On Blake's use of performative language in *The Book of Urizen* and other works including the annotations to Bishop Watson's response to Thomas Paine's *Age of Reason* (1796), with reference to late eighteenth-century biblical scholarship, such as Robert Lowth's *Lectures on the Sacred Poetry of the Hebrews* (1787).

Fairbanks, A. Harris. "[Blake, Burke, and the Clanrickard Monument](#)." *Blake: An Illustrated Quarterly* 31.3 (winter 1997-98): 76-81. <WBHC 1671>

Suggests that the phrase, “One King, one God, One Law,” in *Urizen* stems from the inscription, “Un Roy, un Foy, un Loy,” on the Westminster monument to Ann, Countess of Clanrickard, a relative of Edmund Burke.

Gilpin, George H. “[William Blake and the World’s Body of Science](#).” *Studies in Romanticism* 43.1 (2004): 35-56. <WBHC 2075>

Reads *Urizen* as an “anti-elegy” (37) for the anatomist, John Hunter, who died in 1793.

Goss, Erin M. “What Is Called Corporeal: Blake and the Body’s Origins.” [Revealing Bodies: Anatomy, Allegory, and the Grounds of Knowledge in the Long Eighteenth Century](#). Lewisburg: Bucknell University Press, 2012. 87-117.⁸²⁰ <WBHC 2093>

“Blake’s insight suggests [...] the degree to which the body remains a question that cannot be answered” (92). Focuses largely on *The Book of Urizen*.

Hagen, Katharina. “[If you want to learn the secrets, close your eyes’: Bruce Dickinson’s ‘Gates of Urizen’ as Contrary Version of The \[First\] Book of Urizen](#).” *Blake: An Illustrated Quarterly* 54.3 (fall 2020). 20 pars. <*Blake* (2021)>

“Dickinson’s adaptation changes the outcome of *Urizen* and turns the plot into practical advice on how to pass the gates of *Urizen*” (par. 1).

Heringman, Noah. “[Blake, Geology, and Primordial Substance](#).” [Romantic Rocks: Aesthetic Geology](#). Ithaca: Cornell University Press, 2004. 94-127. <WBHC 2144>

On *The Book of Urizen*, with references to George Cumberland and James Hutton (1726-97), the geologist.

Hilton, Nelson. “[Blakean Zen](#).” *Studies in Romanticism* 24.2 (1985): 183-200. <BBS 507>

On the play of different “levels” chiefly in *The Book of Urizen*. “The idea of ‘levels’ is borrowed here from work in cognitive science, where it dominates the conceptualization of information and information-processing” (184).

Hilton, Nelson. “[The Spectre of Darwin](#).” *Blake: An Illustrated Quarterly* 15.1 (summer 1981): 36-48. <BBS 391-92>

“This discussion will offer some examples of how Blake could have built on images and concepts supplied by Darwin—images and concepts available elsewhere, to a regular reader of *Philosophical Transactions* for instance, but most accessible to us, and possibly to Blake, in their strange poetic and annotated guise” (37). Highlights *The Four Zoas*, *Urizen*, and Blake’s engravings of Darwin.

Hoagwood, Terence Allan. “Visual Art and Historical Meaning in *The Book[s]*⁸²¹ of *Urizen*.” [Politics, Philosophy, and the Production of Romantic Texts](#). DeKalb: Northern Illinois University Press, 1996. 99-121. <WBHC 2153>

⁸²⁰ Incorporates Goss’s “[What Is Called Corporeal: William Blake and the Question of the Body](#),” *Eighteenth Century* 51.4 (2010), 413-30, <WBHC 2094>.

⁸²¹ Hoagwood’s brackets.

"I will examine some of the work's iconography, including its political symbolism, in some detail. But the work is also about the fabrication of such codes and the activity of interpretation that all inscribed codes, all symbolic formations, induce and require" (99).

Ibata, Hélène. "[Parody, Terror and the Making of Forms: Blake's Aesthetics of the Sublime in *The Book of Urizen*.](#)" *Romanticism and Victorianism on the Net* 59-60 (2011): 52 pars.⁸²²

"*The Book of Urizen* undermines the conventional representations of the sublime" (par. 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. Pickering & Chatto 2009. New York: Routledge, 2016. 97-107. <WBHC 2197>

"Focusing on the complex figure of Urizen, one of Blake's Four Zoas, and that of the web that he spins, I explore in this essay how Blake intertwines into this representation the idea and metaphor of the web that Enlightenment medical theories of the nerves created" (97).

Jones, John H. "[Printed Performances and Reading *The Book\[s\] of Urizen*: Blake's Bookmaking Process and the Transformation of Late Eighteenth-Century Print Culture.](#)" *Colby Quarterly* 35.2 (1999): 73-89. <WBHC 2214>

"*Urizen* can be seen not only as a critique of the 'standard' presentation of the Bible (the Book, with a capital 'B') but also as a critique of the potential for authorial power that print technology can foster through its ability to mass-produce exact copies of a text" (74).

Kittel, Harald A. "*The Book of Urizen and An Essay Concerning Human Understanding.*" [Interpreting Blake](#). Ed. Michael Phillips. Cambridge: Cambridge University Press, 1978. 111-44.⁸²³ <BBS 603-04, WBHC 2521-22>

Reads *The Book of Urizen* as a satire of Locke.

Kozlowski, Lisa. "[Resonating Resins: 'Listning to the voices of the ground' in William Blake's Book of Urizen.](#)" *Huntington Library Quarterly* 64 (2001): 411-27. <WBHC 2292-93>

"[T]his reading [of Urizen as "resin"] will demonstrate how *The Book of Urizen* can also be interpreted, at least in certain copies, in terms of another kind of genesis—that of Blake's illuminated books, which were generated through the process of relief etching" (411-12).

Kreiter, Carmen S. "[Evolution and William Blake.](#)" *Studies in Romanticism* 4.2 (1965): 110-18. <BB #2079>

⁸²² Not recorded in WBHC.

⁸²³ Incorporated in Kittel's "Perception and Reflection: The Text and Title-Page Design of William Blake's *The Book of Urizen*," *Poetic Knowledge: Circumference and Centre—Papers from the Wuppertal Symposium 1978*, ed. Roland Hagenbüche and Joseph T. Swann (Bonn, 1980), 30-41.

Traces imagery in *Urizen* regarding embryology and evolution to John Hunter and William Harvey, laying out Blake's avenues for knowing Hunter and describing Hunter's museum.

Kroeber, Karl. "Graphic-Poetic Structuring in Blake's *Book of Urizen*." *Blake Studies* 3.1 (fall 1970): 7-18. <BB #1218.37>

An attempt to elucidate "the formal systems by which he makes his multi-media multi-plate prophetic works cohere" (7).

Kroeber, Karl. "Inventing the Unconscious." "Ditties of No Tone." [British Romantic Art](#). Berkeley, Los Angeles, London: University of California Press, 1986. 9-33. 59-81. <BBS 541>

"Inventing the Unconscious" compares Blake and Hogarth, using *The Book of Urizen* and *Industry and Idleness* as primary examples. "Ditties of No Tone" compares Blake and Burns, using *The Songs of Innocence and of Experience* and *Poems Chiefly in the Scottish Dialect* as primary examples.

Lee, Tara. "[Vital Heat and the Organized Body: Burke, Blake, The French Revolution and The \[First\] Book of Urizen](#)." *European Romantic Review* 34.5 (2023): 527-48. <Blake (2024)>

"This article puts Blake in intimate dialogue with Burke, Sieyès, and other revolutionary and reactionary writers who evocatively updated the body politic metaphor to describe a radically changing political landscape" (abstract).

Leonard, David Charles. "Erasmus Darwin and William Blake." *Eighteenth-Century Life* 4.3 (1978): 79-81. <BBS 548-49>

"The account of the evolution of species in *Urizen* appears to derive from Darwin's *Economy of Vegetation* 1791) and *Zoonomia* (1794), Part I" (BBS 549).

Leonard, Garry. "'Without Contraries There is No Progression': Cinematic Montage and the Relationship of Illustration to Text in William Blake's *The [First] Book of Urizen*." [University of Toronto Quarterly](#) 80.4 (2011): 918-34. <WBHC 2788-91>

Argues the relationship between the text and image in *Urizen* is akin to the cinematic technique of montage.

Leveton, Jacob Henry. "[Of 'Combustion, blast, vapour, and cloud': William Blake's Urizen as Steam Engine, Albion Mill, & Notes Towards a Materialist Method for the Anthropocene.](#)" *Essays in Romanticism* 29.2 (2022): 131-54. <Blake (2023)>

The depictions of pollution in *The [First] Book of Urizen* "invites readers to make connections with Albion Mill as a resonant site of industrial production where steam engines were first deployed in a process of mass manufacture in Romantic-period London" (abstract).

Mann, Annika. "Propagation: Regeneration and William Blake's 'Visible Form.'" [Reading Contagion: The Hazards of Reading in the Age of Print](#). Charlottesville: University of Virginia Press, 2018. 109-49. <Blake (2020)>

Considers *The Book of Urizen* within the political contexts of contagion in the 1790s.

Mann, Paul. "The Book of Urizen and the Horizon of the Book." [Unnam'd Forms: Blake and Textuality](#). Ed. Nelson Hilton and Thomas A. Vogler. Berkeley: University of California Press, 1986. 49-68.⁸²⁴ <BBS 508-09, WBHC 2148-49>

An influential essay on how Blake critiques textuality, the production of meaning, and modes of book production: "The hypothesis I will test is that the book is an ontological horizon, the horror-zone of the fallen world" (50).

Marks, Mollyanne [Kauffman]. "[Structure and Irony in Blake's The Book of Urizen](#)." *Studies in English Literature* 15.4 (1975): 579-90. <BBS 559>

"[S]eeks, by concentrating on the structure of the poem, to examine the tension between narrative and vision and to show that the poem's design is an attempt to transcend the ordinary limits of plot and language" (580-81).

McGann, Jerome. "[The Idea of an Indeterminate Text: Blake's Bible of Hell and Dr. Alexander Geddes](#)." *Studies in Romanticism* 25.3 (1986): 303-24. <BBS 568>

An influential essay that argues Blake parodied the Bible based on the contemporary biblical scholarship of Alexander Geddes, a Catholic who was a member of the Joseph Johnson circle.

Mee, Jon. "Bloody Blake: Nation and Circulation." [Blake, Nation and Empire](#). Ed. Steve Clark and David Worrall. London: Palgrave, 2006. 63-82. <WBHC 1866-69>

Examines circulation in both a social and bodily sense to suggest that Blake's concern with "the cardiovascular system" (64) in *The Book of Urizen* is tied to his engraved frontispiece for Thomas Beddoes's new edition of John Brown's *Elements of Medicine* (1795) (Essick, [Comm.](#) 66).

Miner, Paul. "[Blake: An Unnoted Iconographic 'Allusion' in The Book of Urizen](#)." *Notes and Queries* 58.4 (Dec. 2011): 514-16. <WBHC 2410>

On an unrecognized allusion to *Paradise Lost*.

Miner, Paul. "[Blake: Four Unrecognized Allusions](#)." *Notes and Queries* 55.1 (2008): 29-31. <WBHC 2410>

In *The Four Zoas* (from *Philosophical Transactions* and I Timothy), *Urizen* (from Matthew), and "The Everlasting Gospel" (from Locke).

Mitchell, W. J. T. "Poetic and Pictorial Imagination in Blake's *The Book of Urizen*." [The Visionary Hand: Essays for the Study of William Blake's Art and Aesthetics](#). Ed. Robert N. Essick. Los Angeles: Hennessey & Ingalls, 1973. 337-80.⁸²⁵ <BB #A1583, WBHC 1998>

An important analysis of *Urizen*, reading its relationship to Milton's account of the Fall, the different ordering of the plates and narrative, and the designs.

⁸²⁴ First distributed in the papers prepared for the [Blake & Criticism](#) conference at Santa Cruz, May 20-22, 1982, <BBS 375-76>.

⁸²⁵ Revised from Mitchell's "[Poetic and Pictorial Imagination in Blake's The Book of Urizen](#)," *Eighteenth-Century Studies* 3.1 (1969), 83-107, <BB #2233>.

Monteyne, Joseph. *Media Critique in the Age of Gillray: Scratches, Scraps, and Spectres*. Toronto: University of Toronto Press, 2022. <Blake (2023)>

Considers how satire reflects anxieties over traditional concepts of subjective agency spurred by new reproductive print technologies, with a chapter devoted to *The [First] Book of Urizen* and its negation of the page and the book.

Otto, Peter. "Time, Eternity and the Fall in *The Book of Urizen*." *Philological Quarterly* 69.3 (1990): 359-76. <BBS 597, WBHC 2491>

On the relationship of "time and Eternity" (362), concluding "ontic time, by establishing a limit that prevents Urizen's complete annihilation, holds open the possibility of a return to relationship and to Eternity" (375).

Rosenberg, Marc. "[Style and Meaning in *The Book of Urizen*](#)." *Style* 4.3 (1970): 197-212. <BB #A2563>

A clear explication of "Blake's poetic method" (197) in *Urizen*.

Simmons, Robert E. "*Urizen*: The Symmetry of Fear." [Blake's Visionary Forms Dramatic](#). Ed. David V. Erdman and John E. Grant. Princeton: Princeton University Press, 1970. 146-73. <BB #1580, BBS 464, WBHC 1994-95>

"This essay will try to show, first, the symmetry of *Urizen*, and second why that symmetry is fearful. The conclusion is that symmetry not only is, but must be, a central conception behind all Blake's symbolic descriptions of the fallen world" (146).

Simpson, David. "The Struggle with Albion's Angels: William Blake." [Romanticism, Nationalism, and the Revolt Against Theory](#). Chicago and London: University of Chicago Press, 1993. 158-64. <WBHC 2677>

"*The Book of Urizen* . . . does then seem to suggest a specific relation between the fantasy of rational control and the problems of French politics' (163)" (WBHC 2677). A section of a wider chapter, titled "A Radical Literature?"

Snart, Jason. "["Orison": A Possible Source for William Blake's 'Urizen'](#)." *Notes and Queries* 49.1 (2002): 14-15. <WBHC 2690>

Suggests "Urizen" is a pun of "orison" and thus a parody of rationalistic devotional practices.

Spector, Sheila A. "[The Reasons for 'Urizen'](#)." *Blake: An Illustrated Quarterly* 21.4 (spring 1988): 147-49. <BBS 402>

Suggests that the name "Urizen" draws on the Hebrew word "razon," and that *The Book of Urizen* echoes the word's definition as offered in John Parkhurst's *An Hebrew and English Lexicon, without Points* (1762; 4th ed. London, 1799).

Sutherland, John. "Blake and Urizen." [Blake's Visionary Forms Dramatic](#). Ed. David V. Erdman and John E. Grant. Princeton: Princeton University Press, 1970. 244-62. <BB #1580, BBS 464, WBHC 1994-95>

“Blake had deeply ambivalent feelings about that aspect of human mental activity which he allegorized as Urizen” (244).

Tannenbaum, Leslie. “Blake’s Art of Crypsis: *The Book of Urizen* and Genesis.” *Blake Studies* 5.1 (fall 1972): 141-44.⁸²⁶ <BB #1218.70>

“By using the theme of division as well as other structural thematic patterns in Genesis, Blake presents a sustained satiric interpretation of that book, an interpretation that is deeply indebted to the literary and exegetical tradition that accompanied the first book of the Bible” (143).

Tannenbaum, Leslie. “[Transformations of Michelangelo in William Blake’s *The Book of Urizen*.](#)” *Colby Library Quarterly* 16 (1980): 21-43. <BBS

On Blake’s borrowings from Michelangelo.

Known Copies, Facsimiles, and Reproductions (Arranged by Year of Printing, Earliest First)⁸²⁷

FBU Copy A (Printed 1794, Yale Center for British Arts, Yale University)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Contemporary Owner(s)

“Perhaps acquired by the 1st Baron Dimsdale (1712-1800)” (BB p. 180)

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2002.

[Yale Center for British Arts](#). Accession no. B1992.8.5(1-28).

Collated book view with uncropped images, but mixing copies A and C. BA Object Numbers (Bentley Plate Numbers): [Cover, endpapers, and flyleaves \(all in collated book view with uncropped images\)](#), [1 \(1\)](#), [2 \(2\)](#), [3 \(22\)](#), [4 \(24\)](#), [5 \(3\)](#), [6 \(4\)](#), [7 \(12\)](#), [8 \(5\)](#), [9 \(6\)](#), [10 \(7\)](#), [11 \(17\)](#), [12 \(8\)](#), [13 \(10\)](#), [14 \(11\)](#), [15 \(14\)](#), [16 \(13\)](#), [17 \(18\)](#), [18 \(21\)](#), [19 \(19\)](#), [20 \(15\)](#), [21 \(16\)](#), [22 \(20\)](#), [23 \(9\)](#), [24 \(23\)](#), [25 \(26\)](#), [26 \(25\)](#), [27 \(28\)](#), [28 \(27\)](#).

Individual views, cropped and uncropped.

Print

Erdman, David V. [The Illuminated Blake](#). Garden City: Anchor Doubleday, 1974. <BB #A261, BBS 157, WBHC 511-13>

Monotone reproduction of *Urizen* copy B (pls. 1-5, 7-18, 20-28), A (pl. 6), and G (pl. 19).

The Book of Urizen. Reproduced in Facsimile With a Note by Dorothy Plowman. London, Toronto: J. M. Dent and Sons limited; New York: E. P. Dutton & Co., 1929. <BB #39>

A color facsimile of *The Book of Urizen* copy A.

⁸²⁶ Incorporated in his [Biblical Tradition in Blake’s Early Prophecies](#) (1982).

⁸²⁷ Copies with “First” in the title are abbreviated FBU. Only copy G lacks the “First.” I use BU with the Books of Design and the MPI.

FBU Copy C (Printed 1794, Yale Center for British Arts, Yale University)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2004.

[Yale Center for British Arts](#). Accession no. B1978.43.1419-1444. Object Numbers (Bentley Plate Numbers): [1 \(1\)](#), [2 \(2b\)](#), [2 \(2a\)](#), [3 \(3\)](#), [4 \(4\)](#), [5 \(12\)](#), [6 \(5\)](#), [7 \(6\)](#), [8 \(9\)](#), [9 \(10\)](#), [10 \(11\)](#), [11 \(13\)](#), [12 \(22\)](#), [13 \(15\)](#), [14 \(14\)](#), [15 \(18\)](#), [16 \(17\)](#), [17 \(19\)](#), [18 \(21\)](#), [19 \(20\)](#), [20 \(23\)](#), [21 \(27\)](#), [22 \(24\)](#), [23 \(25\)](#), [24 \(26\)](#), [25 \(28\)](#).

Collated book view with uncropped images, but mixing copies A and C. Individual views, cropped and uncropped.

FBU Copy D (Printed 1794, British Museum)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2006.

British Museum. Museum no. 1859,0625.46-71. Object Numbers (Bentley Plate Numbers): [1 \(1\)](#), [2 \(2\)](#), [3 \(3\)](#), [4 \(5\)](#), [5 \(6\)](#), [6 \(7\)](#), [7 \(8\)](#), [8 \(9\)](#), [9 \(10\)](#), [10 \(11\)](#), [11 \(12\)](#), [12 \(13\)](#), [13 \(14\)](#), [14 \(15\)](#), [15 \(17\)](#), [16 \(18\)](#), [17 \(19\)](#), [18 \(20\)](#), [19 \(21\)](#), [20 \(22\)](#), [21 \(23\)](#), [22 \(24\)](#), [23 \(25\)](#), [24 \(26\)](#), [25 \(27\)](#), [26 \(28\)](#).

Individual views, cropped and some uncropped.

Print

Bindman, David, intro. [*William Blake: The Complete Illuminated Books*](#). London: Thames and Hudson in Associated with the William Blake Trust, 2000. <WBHC 483-85>

A color reproduction of *The First Book of Urizen* copy D.

Worrall, David, ed. [*William Blake: The Urizen Books*](#). Blake's Illuminated Books. London: The William Blake Trust/Princeton University Press, 1995. <WBHC 471, 586-87>

A color reproduction of *The First Book of Urizen* copy D.

FBU Copy E (Printed 1794, Private Collection)

Copy Information and Current Binding

Bentley Plate Order: 1, 3, 5, 9, 2, 6, 14, 7, 10, 8, 11, 22, 13, 15, 18, 17, 19, 12, 20, 21, 23, 26-28. See [WBHC 207-14](#) and Robert N. Essick, “[William Blake in the Marketplace, 1999](#),” *Blake: An Illustrated Quarterly* 33.4 (spring 2000).

Digital

Bentley Plates 1, 5, 9, 12, 18, 22, 26 are reproduced in black and white in Essick’s “[William Blake in the Marketplace, 1999](#).”

Print

Sotheby. *The Estate of Mrs. John Hay Whitney*. New York, 1999. <WBHC 1278-79>

Includes color reproductions of Bentley Plates 1, 9, 12, 18, 22, and 26.

FBU Copy F (Printed 1794, Houghton Library, Harvard University)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2002.

Harvard University. Call no. [TYP 6500.42](#).

Only an uncropped view of [Bentley Plate 12](#).

FBU Copy J (Printed 1794, Albertina Museum, Vienna Austria)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2018.

[*Albertina Museum*](#). Inventory no. DGNF9346/1-25.

Collated cropped images.

FBU Copy K (Printed 1794 or later, Untraced)

Copy Information and Current Binding

27 Prints. “[I]t probably consisted of [Bentley Plates] 1-15, 17-28” (*WBHC* 215).

“Bound with *America* (S), *Europe* (N), *Thel* (S), and *Visions* (S)” (*WBHC* 214).

FBU Copy B (Printed 1795, Morgan Library and Museum)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2004.

Morgan Library and Museum. Accession no. [PML 63139](#).

Part of the Online Exhibition, [*William Blake’s World: “A New Heaven Is Begun.”*](#)

Print

Erdman, David V. [*The Illuminated Blake*](#). Garden City: Anchor Doubleday, 1974. <BB #A261, BBS 157, WBHC 511-13>

Monotone reproduction of *Urizen* copy B (pls. 1-5, 7-18, 20-28), A (pl. 6), and G (pl. 19).

BU Copy G (Printed c. 1818, Rosenwald Collection, Library of Congress)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 1998.

[*Library of Congress*](#). Call no. PR4144.F5 1815.

Collated book view, including covers, endpapers, flyleaves, and blank versos.

Barker, Nicholas. *The Book of Urizen*. Octavo, 2001.

A color facsimile of *Urizen* copy G on CD.

Palomares, José Luis, ed. and trans. *El Libro de Urizen (The Book of Urizen). Edición Facsímil y Bilingüe*. Madrid: Ediciones Hiperión, septiembre 2002. <WBHC 219>

Includes a color reproduction of *Urizen* copy G.

Print

Erdman, David V. [*The Illuminated Blake*](#). Garden City: Anchor Doubleday, 1974. <BB #A261, BBS 157, WBHC 511-13>

Monotone reproduction of *Urizen* copy B (pls. 1-5, 7-18, 20-28), A (pl. 6), and G (pl. 19).

The Book of Urizen. Boissia, Clairvaux: Published by the Trianon Press for the William Blake Trust, London, 1958. <BB #40, WBHC 218>

A color facsimile of *Urizen* copy G, with a “Bibliographical Statement” by Geoffrey Keynes (p. 3-4).

Bindman, David, assisted by Deirdre Toomey. [*The Complete Graphic Works of William Blake*](#). New York: G.P. Putnam's Sons and [London]: Thames and Hudson, 1978. Paperback edition. [\[London\]: Thames and Hudson, 1986](#). <BBS 150-51, WBHC 483>

A black and white reproduction of *Urizen* copy B.

Emery, Clark. [*The Book of Urizen*](#). Coral Gables, FL: University of Miami Press, [1966]. 2nd Printing 1969. <BB #41>

“A black and white copy of the Blake Trust facsimile (1958)” (BB p. 185).

The Book of Urizen: A Facsimile in Full Color. New York: Dover, 1997. 2007. <WBHC 219>

A color reproduction of the Blake Trust facsimile of *Urizen* copy G.

BU Designs in A Small Book of Designs Copy A [Bentley Plates 1, 2, 3, 5, 7, 8, 10, 11, 17, 19, 23, 24, 27]
(See [BU MPI](#) and [A Small Book of Designs Copy A](#))

BU Designs in A Small Book of Designs Copy B [Bentley Plates 1, 2, 3, 5, 7, 9, 10, 11, 12, 17, 19, 22, 23]
(See [BU MPI](#) and [A Small Book of Designs Copy B](#))⁸²⁸

BU Designs in A Large Book of Designs Copy A [Bentley Plates 14, 21] (See [BU MPI](#) and [A Large Book of Designs Copy A](#))

BU Designs in A Large Book of Designs Copy B [Bentley Plates 21⁸²⁹] (See [BU MPI](#) and [A Large Book of Designs Copy B](#))

BU MPI Not Available at the *Blake Archive* (Arranged by Bentley Plate Numbers)

Bentley Plate 1 (British Museum) <Bentley Plate 136.1, Butlin #260.1> (See also [A Small Book of Designs Copy A](#))

Digital

[British Museum](#). Museum no. 1856,0209.425.

Bentley Plate 1 (Keynes Family Trust on Loan to the Fitzwilliam Museum) <BB p. 182-83, BBS 75, Butlin #261.1> (See the [Small Book of Designs Copy B](#))

Copy Information and Current Binding

“Perhaps it was part of the *Small Book of Designs* (B)” (BB p. 182).

Contemporary Owner(s)

“This Coloured Print by W^m Blake was given me by his Widow [*Catherine, according to the note on the verso by*] [...] Frederick Tatham Sculptor” (BB p. 182).⁸³⁰

Digital

Fitzwilliam Museum. Accession no. [P.20-2018](#).

Print

Keynes, Geoffrey, and Edwin Wolf. [William Blake's Illuminated Books: A Census](#). New York: Grolier Club, 1953. Rpt. New York: Kraus, 1969, [1975](#). <BB #666, WBHC 1144>

A black and white reproduction.

Bentley Plate 1 (Rosenbach Museum and Library) <BB p. 182>

Digital

[Rosenbach Museum and Library](#). Accession no. 1954.0659.

Thumbnail with a watermarked enlargement.

Bentley Plate 2 (British Museum) <Bentley Plate 136.12, Butlin #260.12> (See also [A Small Book of Designs Copy A](#))

Digital

[British Museum](#). Museum no. 1856,0209.436.

⁸²⁸ Essick theorizes, “Urizen pls. 9, 12, and 22 (Butlin #261.9-11) are considered to be part of [A *Small Book of Designs*] copy B but they are not present in copy A. [...] These full-page designs may have been printed as part of Blake’s production of color-printed copies of *The First Book of Urizen* in 1794 and not incorporated into *Small Book* until c. 1818 or later” (“[Blake in the Marketplace, 2007](#),” 142n10).

⁸²⁹ WBHC p. 251 corrects BB p. 269 about the BU plates in *A Large Book of Designs* copy B.

⁸³⁰ Bentley’s emendation, my elision.

Bentley Plate 2 (Tate Gallery) <BB p. 183, WBHC 215, Butlin #261.5> (See the [Small Book of Designs Copy B](#))

Copy Information and Current Binding

“Once stabbed through three holes 3.8 and 4.3 cm apart with Marriage pl. 11, Urizen pl. 5, 10 [. .] Now mounted, framed, with four framing-lines round the design, inscribed, not by Blake, “Teach these Souls to Fly”; “Perhaps once part of the *Small Book of Designs* (B)” (BB p. 183).

Contemporary Owner(s)

“Acquired by Samuel Palmer’s cousin John Giles” (BB p. 183).

Digital

[Tate Collection](#). Accession no. No3696.

Bentley Plate 3 (British Museum) <Bentley Plate 136.9, Butlin #260.9> (See also [A Small Book of Designs Copy A](#))

Digital

[British Museum](#). Museum no. 1856,0209.433.

Bentley Plate 3 (Collection of Robert N. Essick) <WBHC 216> (See also [Bentley Plate 3 \[Untraced\]](#))

Copy Information and Current Binding

“This may be the print of *Urizen* pl. 3 (15.8 x 11.0) which was removed (leaving behind an offset) at an unknown date before 1976 from f. 21^r of a volume of miscellaneous prints and manuscripts now in the [Morgan Library and Museum]” (WBHC 216). See *BBS* 61-62 for a complete list of contents.

Bentley Plate 3 (Fitzwilliam Museum)⁸³¹ <BB p. 183, BBS 76, WBHC 216, Butlin #261.4> (See the [Small Book of Designs Copy B](#))

Copy Information and Current Binding

“Framed in four lines, inscribed ‘O flames of furious desire’” (BB p. 183).

Contemporary Owner(s)

“According to a note on the verso presumed to be by C.L. Trumpington, it was sold ‘by either Mrs. Blake or a relation of hers’ to [. . .] ‘E. Daniells, 53 Morton Street,’⁸³² perhaps related to E.T. Daniell who bought a copy of *Job* in Sept. 1827 (*Blake Records* [1969], 353)” (BB p. 183).

Digital

Fitzwilliam Museum. Accession no. [P.21-2018](#).

Print

[William Blake](#). London: Tate, 2000; New York: Harry Abrams, 2000. <WBHC 1286-1308>

No. 286.

⁸³¹ It is uncertain whether the Keynes/Fitzwilliam copy or the Sendak copy properly belonged to *A Small Book of Designs* copy B (Butlin and Hamlyn, “[Tate Britain Reveals Nine New Blakes and Thirteen New Lines of Verse](#),” 59).

⁸³² Bentley is citing [The Blake Collection of W. Graham Robertson](#) (1952), no. 136.

Bentley Plate 3 (Estate of Maurice Sendak)⁸³³ <WBHC 215-16, Butlin #261.13> (See the [Small Book of Designs Copy B](#))

Copy Information and Current Binding

“[I]ntended for the *Small Book of Designs* (B)” (WBHC 215).

Print

Butlin, Martin. “[Another Rediscovered Small Color Print by William Blake](#).” *Blake: An Illustrated Quarterly* 27.3 (winter 1993-94): 68. <WBHC 1647>

Bentley Plate 3 (Untraced) <BBS 76>

Bentley Plate 3 (Untraced) <BBS 76, 61; WBHC 216> (See also [Bentley Plate 3 \[Collection of Robert N. Essick\]](#))

Copy Information and Current Binding

Once bound (apparent from the offset) with other Blakeana with a copy of Cunningham’s *Life*. See *BBS* 61-62 for a complete list of contents.

Bentley Plate 5 (Beineke, Yale University Library) <BB p. 183, WBHC 216, Butlin #261.8> (See the [Small Book of Designs Copy B](#))

Copy Information and Current Binding

“Stabbed through three holes 3.8 and 4.3 cm apart with *Marriage* pl. 11, *Urizen* pl. 2, with three framing-lines round the designs, pl 5 inscribed ‘The Book of my Remembrance,’ pl. 10 inscribed ‘Does the Soul labour thus’, / ‘In the Caverns of the Grave’; [...] Now mounted and framed” (BB p. 183).

“Perhaps once part of *The Small Book of Designs* (B)” (BB p. 183).

Digital

Plate 5: [Yale University Library](#). Call no. [GEN MSS 310](#).

Bentley Plate 5 (British Museum) <Bentley Plate 136.21, Butlin #260.21> (See also [A Small Book of Designs Copy A](#))

Digital

[British Museum](#). Museum no. 1856,0209.445.

Bentley Plate 5 (University of Texas, Austin) <BB p. 183, BBS 76, Butlin #278>.

Digital

[University of Texas](#). Accession no. 66.41.

Bentley Plate 7 (British Museum) <Bentley Plate 136.18, Butlin #260.18> (See also [A Small Book of Designs Copy A](#))

Digital

[British Museum](#). Museum no. 1856,0209.442.

⁸³³ It is uncertain whether the Keynes/Fitzwilliam copy or the Sendak copy properly belonged to *A Small Book of Designs* copy B (Butlin and Hamlyn, “[Tate Britain Reveals Nine New Blakes and Thirteen New Lines of Verse](#),” 59).

Bentley Plate 7 (Tate Collection) <WBHC 344-45, Butlin #261.20> (See the [Small Book of Designs Copy B](#))
Digital
[Tate Collection](#). Reference no. T13002.

Bentley Plate 8 (British Museum) <Bentley Plate 136.13, Butlin #260.13> (See also [A Small Book of Designs Copy A](#))
Digital
[British Museum](#). Museum no. 1856,0209.437.

Bentley Plate 9 (Art Institute of Chicago) <BB p. 184; WBHC 216, 217>⁸³⁴
Digital
[Art Institute of Chicago](#). Ref. no. 2012.74.

Bentley Plate 9 (Princeton University Library) <BB p. 184, Bentley Plate 136.9, Butlin #261.9> (See the [Small Book of Designs Copy B](#))

Copy Information and Current Binding
“Mounted and framed, with three ink lines framing the design, inscribed ‘Eternally I labour on’;
“Perhaps once part of *The Small Book of Designs* (B)” (BB p. 184).

Digital
[Princeton University Library](#). Call no. GA 2007.02184 HSV/South 15/GC115/Box 04/Normal.

Bentley Plate 9 (Untraced) <WBHC 217>
Print
E. Parsons & Sons. *Catalogue 37.* (1921).

Lot 23.

Bentley Plate 9 (or 22) (Untraced) <WBHC 217>
Bentley Plate 10 (Beineke, Yale University Library) <BB p. 183, WBHC 216, Butlin #261.6> (See the [Small Book of Designs Copy B](#))

Copy Information and Current Binding
“Stabbed through three holes 3.8 and 4.3 cm apart with *Marriage* pl. 11, *Urizen* pl. 2, with three framing-lines round the designs, pl 5 inscribed ‘The Book of my Remembrance,’ pl. 10 inscribed “Does the Soul labour thus”, / “In the Caverns of the Grave”; [...] Now mounted and framed” (BB p. 183).

“Perhaps once part of *The Small Book of Designs* (B)” (BB p. 183).
Digital
[Yale University Library](#). Call no. [GEN MSS 310](#).

Bentley Plate 10 (British Museum) <Bentley Plate 136.15, Butlin #260.15> (See also [A Small Book of Designs Copy A](#))
Digital
[British Museum](#). Museum no. 1856,0209.439.

⁸³⁴ The plate is mistakenly referenced in separate entries in *WBHC*.

Bentley Plate 11 (British Museum) <Bentley Plate 136.19, Butlin #260.19> (See also [A Small Book of Designs Copy A](#))

Digital

[British Museum](#). Museum no. 1856,0209.443.

Bentley Plate 11 (Tate Collection) <BB p. 185, BBS 76, WBHC 344-45, Butlin #261.17> (See the [Small Book of Designs Copy B](#))

Digital

[Tate Collection](#). Reference no. T13003.

Bentley Plate 12 (Morgan Library and Museum) <BB p. 184, BBS 76, Butlin #261.10> (See the [Small Book of Designs Copy B](#))

Copy Information and Current Binding

“Perhaps once part of *The Small Book of Designs* (B)” “Mounted and framed, inscribed on the verso, ‘I labour upwards into / futurity / Blake’ (BB p. 184).

Digital

Morgan Library and Museum. Accession no. [1968.3](#).

Bentley Plate 12 (Tate Collection) <WBHC 344-45, Butlin #261.21> (See the [Small Book of Designs Copy B](#))

Digital

[Tate Collection](#). Reference no. T13004.

Bentley Plate 14 (British Museum) (See [A Large Book of Designs copy A](#)) <BB p. 184, 269; Butlin #262.7>

Digital

[British Museum](#). Museum no. 1856,0209.423.

Bentley Plate 17 (British Museum) <Bentley Plate 136.3, Butlin #260.3> (See also [A Small Book of Designs Copy A](#))

Digital

[British Museum](#). Museum no. 1856,0209.427.

Bentley Plate 17 (Tate Collection) <WBHC 344-45, Butlin #261.19> (See the [Small Book of Designs Copy B](#))

Digital

[Tate Collection](#). Reference no. T12998.

Bentley Plate 19 (British Museum) <Bentley Plate 136.14, Butlin #260.14> (See also [A Small Book of Designs Copy A](#))

Digital

[British Museum](#). Museum no. 1856,0209.438.

Bentley Plate 19 (Tate Collection) <WBHC 344-45, Butlin #261.14> (See the [Small Book of Designs Copy B](#))

Digital

[Tate Collection](#). Reference no. T12998.

Bentley Plate 21 (British Museum) (See [A Large Book of Designs copy A](#)) <BB p. 184, 269; Butlin #262.3>
Digital
[British Museum](#). Museum no. 1856,0209.419.

Bentley Plate 21 (National Gallery of Victoria) <BB p. 184, BBS 76, WBHC 218, Butlin #231> (See also [A Large Book of Designs copy B](#))

Copy Information and Current Binding

“Perhaps once part of *The Large Book of Designs* (B)” (BB p. 184).

Digital

[National Gallery of Victoria](#). Accession no. 1027.3.

Bentley Plate 22 (Collection of Robert N. Essick) <BB p. 184, BBS 76, Butlin #261.11> (See the [Small Book of Designs Copy B](#))

Copy Information and Current Binding

“Mounted and framed, with one framing-line round the design, inscribed below: “Frozen doors to mock” / “The World: while they within torments uplock””; “Perhaps once part of *The [Small] Book of Designs* (B)” (BB p. 184).⁸³⁵

Digital

Essick, Robert N. “[Blake in the Marketplace, 1995, Including a Survey of Blakes in Private Ownership](#).” *Blake: An Illustrated Quarterly* 29.4 (spring 1996): fig. 2. <WBHC 1162>

Print

Windle, John. *The Blake Collection of Joseph Holland & Vincent Newton With Additions from our Inventory. John Windle List Twenty-Six*. San Francisco: John Windle, 1995. <WBHC 1258-59>

Bentley Plate 23 (British Museum) <Bentley Plate 136.7, Butlin #260.7> (See also [A Small Book of Designs Copy A](#))

Digital

[British Museum](#). Museum no. 1856,0209.431.

Bentley Plate 23 (Tate Collection) <BB p. 185, BBS 76, WBHC 344-45, Butlin #261.18> (See the [Small Book of Designs Copy B](#))

Digital

[Tate Collection](#). Reference no. T12999.

Bentley Plate 24 (British Museum) <Bentley Plate 136.8, Butlin #260.8> (See also [A Small Book of Designs Copy A](#))

Digital

[British Museum](#). Museum no. 1856,0209.432.

⁸³⁵ See Robert N. Essick’s “[Blake in the Marketplace, 1995, Including a Survey of Blakes in Private Ownership](#).” *Blake: An Illustrated Quarterly* 29.4 (spring 1996): 108-30.

Bentley Plate 25 (Fitzwilliam Museum) <BB p. 185, BBS 76>

Digital

[Fitzwilliam Museum](#). Accession no. P.707-1985.

Bentley Plate 27 (British Museum) <Bentley Plate 136.11, Butlin #260.11> (See also [A Small Book of Designs Copy A](#))

Digital

[British Museum](#). Museum no. 1856,0209.435.

Print Facsimiles, Editions, and Reproductions (Descending by Year)⁸³⁶

Barker, Nicholas. *The Book of Urizen*. Octavo, 2001.

A CD of copy G.

Bindman, David, intro. [William Blake: The Complete Illuminated Books](#). London: Thames and Hudson in Associated with the William Blake Trust, 2000. <WBHC 483-85>

A color reproduction of *Europe* copy D.

The Book of Urizen: A Facsimile in Full Color. New York: Dover, 1997. 2007. <WBHC 219>

A color reproduction of the Blake Trust facsimile of *Urizen* copy G.

Worrall, David, ed. [William Blake: The Urizen Books](#). Blake's Illuminated Books. London: The William Blake Trust/Princeton University Press, 1995. <WBHC 471, 586-87>

A color reproductions diplomatic transcriptions of *Urizen* copy D.

Easson, Kay Parkhurst, and Roger R. Easson, ed. and commentary. [The Book of Urizen](#). Boulder, CO: Shambhala and New York: Random House, 1978. London: Thames and Hudson, 1979. <BBS 76, WBHC 218>

A color reproduction of *Urizen* copy G.

Elliott, Patricia Dell, ed. "A Critical Variorum Edition of William Blake's *The Book of Urizen*." PhD Diss. University of Arkansas, 1978. <WBHC 218>

"[Sotheby's: Copy C of The \[First\] Book of Urizen](#)." *Blake: An Illustrated Quarterly* 4.3 (winter 1971): 69-70.⁸³⁷

Records the catalogue description Urizen copy C from the 29 Mar. 1971 sale.

Emery, Clark, intro. *The Book of Urizen by Willaim Blake*. Miami: University of Miami Press, 1966.

A reduced black and white reproduction of the 1958 Blake Trust facsimile.

The Book of Urizen. Boissia, Clairvaux: Published by the Trianon Press for the William Blake Trust, London, 1958. <BB #40, WBHC 218>

⁸³⁶ See also David V. Erdman, [The Illuminated Blake](#) (1974; 1975) and David Bindman, [The Complete Graphic Works of William Blake](#) (1978; 1986).

⁸³⁷ Not recorded in BB.

A color facsimile of *Urizen* copy G, with a “Bibliographical Statement” by Geoffrey Keynes (p. 3-4).

Translations

Japanese

Jugaku, Bunsho, trans. *Urizen no Sho [The Book of Urizen]*. Kyoto, 1932. In Japanese.
<BB#42>

Portuguese

Flor, João Almeida. *Primiero Livro de Urizen*. Lisbon: Assirio and Alvim, 1983. 2nd ed. Lisbon: Assirio and Alvim, 1993. In English and Portuguese. <WBHC 219>

Spanish

Palomares, José Luis, ed. and trans. *El Libro de Urizen (The Book of Urizen)*. Edición Facsímil y Bilingüe. Madrid: Ediciones Hiperión, septiembre 2002. <WBHC 219>

Includes a color reproduction of *Urizen* copy G.

Luis Palomares.Swan, Luis Avantos, trans. *The Book of Urizen*, Ed. Kay Parkhurst Easson and Roger R. Easson. Móstoles, Spain, 1984. In Spanish. <BBS 76>

[The Ghost of Abel \(Composed 1822\)](#) <BB #51, BBS 80-81, WBHC 227-28>

Studies

Bidney, Martin. “Cain and *The Ghost of Abel*: Contexts for Understanding Blake’s Response to Byron.” *Blake Studies* 8.2 (1979): 145-65. <BBS 412>

Suggests that Blake wrote a new ending for Byron’s *Cain*.

Cocharan, Peter. “Blake, Byron and the Blushing Archangels.” *The Blake Journal* 6 (2001): 5-17. <WBHC 1749>

Comparison of the writers, with reference to *The Ghost of Abel*.

Goldberg, Brian. “[Byron, Blake, and Heaven](#).” *Romanticism on the Net* 27 (Aug. 2002): 34 pars. <WBHC 2086>

Compares Byron and Blake’s “theories of heaven” (abstract).

Green, Matthew J.A. “[Voices in the Wilderness: Satire and Sacrifice in Blake and Byron](#).” *Byron Journal* 36.2 (Dec. 2008): 117-29. <WBHC 2104>

Views Blake and Byron in “the larger tradition of Menippean satire” (117).

Hilton, Nelson. “[Under the Hill](#).” *Blake: An Illustrated Quarterly* 22.1 (summer 1988): 16-17. <BBS 402>

Suggests that the last line of “To the Accuser who is The God of This World,” “The lost Travellers Dream under the Hill,” alludes to the Hebrew “hillel,” which Milton associates with Lucifer, and, ultimately, represents Blake’s interest in Mount Sinai and sin in the work.

See John B. Pierce’s, Christopher Heppner’s and Michael J. Tolley’s respective cases for the source being rather John Bunyan’s *Pilgrim’s Progress* (“[Bunyan at the Gates of](#)

Paradise,” “Under the Hill: Tyndale or Bunyan?” and “Hilton under the Hill: Other Dreamers”) and Hilton’s response to them, “Fellow Travelers . . .

McGann, Jerome. “Blake and Byron; or, Art and Imagination after the Second Fall.” *Christianity and Literature* 66.4 (Sept. 2017): 609-30. <*Blake* (2018)>

“[A] close study of their shared preoccupation with the politics, both psychic and historical, of guilt, retribution, atonement, and forgiveness and their respective, specifically imaginative, treatments of these subjects” (abstract).

McKeever, Kerry Ellen. “Naming the Name of the Prophet: William Blake’s Reading of Byron’s Cain: A Mystery.” *Studies in Romanticism* 34.4 (1995); 615-36. <*WBHC* 2389>

Offers “a close reading of Elijah’s story” to “more thoroughly inform Blake’s appeal to Byron in the name of the prophet” (616).

Muratova, Yaroslava. “Romanticheskij diptikh: ‘Kain’ lorda Bayrona i ‘Prizrak Avelya’ Uil’yama Bleyka [Romantic Diptych: Lord Byron’s *Cain* and *The Ghost of Abel* by William Blake].” “*V otvet na luchshie dary*”: *venok k 63-mu dnyu rozhdeniya Aleksandra Evgen’evicha Makhova* [“In response to the best gifts”: A Wreath for the Sixty-Third Birthday of Alexander Evgenievich Makhov]. Tula: Akvarius, 2022. 312-21. In Russian. <*Blake* (2023)>

Parisi, Frank M. “Emblems of Morality: *For Children: The Gates of Paradise.*” *Interpreting Blake.* Ed. Michael Phillips. Cambridge: Cambridge University Press, 1978. 70-110. <*BBS* 603-04, *WBHC* 2521-22>

A useful essay that examines the designs “in comparison with traditional and contemporary analogues” (73-74) in poetry (including Young, Harvey, and Blair); visual art (including emblems and designs by Thomas Bewick); and Blake’s other works.

Reisner, Thomas A. “Cain: Two Romantic Interpretations.” *Culture* 31 (1970): 124-43. <*BB #2508*>

Largely a summary of *The Ghost of Abel* and Byron’s *Cain*.

Sorensen, Peter J. “Blake as Byron’s Biographer: An Anthroposophic Reading of The Ghost of Abel.” *Wordsworth Circle* 30.3 (summer 1999): 161-65. <*WBHC* 2880-81>

“Blake wanted to rescue Byron” in *The Ghost of Abel* (161).

Tannenbaum, Leslie. “Blake and the Iconography of Cain.” *Blake in His Time.* Bloomington: Indiana University Press, 1978. 23-34. <*BBS* 466-68, *WBHC* 2003-04>

Examines the visual and verbal representations of Cain in *Milton*, *The Ghost of Abel*, and “The Body of Abel Found by Adam and Eve, with Cain Fleeing” in light of depictions of Cain by range of artists.

Tannenbaum, Leslie. “Lord Byron in the Wilderness: Biblical Tradition in Byron’s Cain and Blake’s Ghost of Abel.” *Modern Philology* 72.4 (May 1975): 350-64. <*BBS* 657>

Examines the reference to Byron in *The Ghost of Abel* in light of “Blake’s citation of biblical tradition” (351).

Tayler, Irene. "Blake Meets Byron on April Fool's." *English Language Notes* 16.2 (1978): 85-93. <BBS 657>

"About laughter in Blake, especially in *The Ghost of Abel*" (BBS 657).

Tolley, Michael J. "[Some Analogues or Sources](#)." *Blake: An Illustrated Quarterly* 1.4 (Mar. 1968): 9. <BB #1217.14>

Reports that Adam's words in *The Ghost of Abel*, "Is this death?" (E 271) are anticipated in R.C. Rogers's [Cain's Lamentations Over Abel](#) (London, n.d. [c. 1811-25?]).

Whitehead, Angus. "[A Quotation from Lord Byron's The Two Foscari in William Blake's The Ghost of Abel](#)." *Notes and Queries* 53.3 (2006): 325-26. <WBHC 2849-50>

"Life for Life! Life for Life!" in Blake's *Ghost of Abel* (1822) also appears in Act IV of Byron's *The Two Foscari*, which was bound and issued with Byron's *Cain* and *Sardanapalus* (1821)" (WBHC 2850).

Known Copies, Facsimiles, and Reproductions (Arranged by Year of Printing, Earliest First)

GA Copy A (Printed 1822, Rosenwald Collection, Library of Congress)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Contemporary Owner(s)

"Thomas Butts, probably acquired directly from Blake or from his wife Catherine after Blake's death in 1827; sold from the Butts collection (stitched together with *On Homers Poetry [and] On Virgil* Copy A and an impression of 'The Man Sweeping the Interpreter's Parlour'), Sotheby's, 26 March 1852" (*Blake Archive* Copy Information).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 1998.

[Library of Congress](#). Call no. [PR4144. G5 1800Z](#).

Slightly cropped collated images, with single and running pdf view.

Print

Bindman, David, intro. *William Blake: The Complete Illuminated Books*. London: Thames and Hudson in Associated with the William Blake Trust, 2000. <WBHC 483-85>

A color reproduction of *The Ghost of Abel* copy A.

Essick, Robert N. and Joseph Viscomi, ed. [Milton a Poem and the Final Illuminated Books](#). London: The William Blake Trust/Princeton University Press, 1993. <WBHC 471, 527-30>

A color reproduction of *The Ghost of Abel* copy A.

Bindman, David, assisted by Deirdre Toomey. [The Complete Graphic Works of William Blake](#). New York: G.P. Putnam's Sons and [London]: Thames and Hudson, 1978. Paperback edition. [London]: Thames and Hudson, 1986. <BBS 150-51, WBHC 483>

Blake and white reproduction of *The Ghost of Abel* copy A.

[GA Copy B \(Printed 1822, Fitzwilliam Museum\)](#)

Copy Information and Current Binding

2 leaves. Bentley Plate Numbers 1-2.

Contemporary Owner(s)

Frederick Tatham.

Print

Phillips, Michael, ed., with the assistance of Catherine de Bourgoing. *William Blake (1757-1827):*

[*Le Génie visionnaire du romantisme anglaise*](#). Paris: Paris-Musées, 2009. In French. <WBHC

1371-75>

Reproduces *The Ghost of Abel* copy B.

[GA Copy C \(Printed 1822, Huntington Library, Art Gallery, and Botanical Garden\)](#)

Copy Information and Current Binding

2 leaves. Bentley Plate Numbers 1-2.

Digital

[Huntington Library, Art Gallery, and Botanical Garden](#). Call no. [55345](#).

Collated uncropped and cropped images.

[GA Copy D \(Printed 1822, Trinity College\)](#)

Copy Information and Current Binding

“Bound between 1871 (the fly-leaves seem to be watermarked J WHATMAN 1871) and 1884 (when they were offered for sale together) in half Red morocco over Red boards with *On Homer* (D), [pl. 14 of *The Gates of Paradise*], and Blake’s portrait of Joseph Wright of Derby” (BB p. 204).

Print

Erdman, David V. [*The Illuminated Blake*](#). Garden City: Anchor Doubleday, 1974. <BB #A261, BBS 157, WBHC 511-13>

Monotone reproduction of *Ghost* copy D.

[GA Copy E \(Printed 1822, Collection of Robert N. Essick\)](#)

Copy Information and Current Binding

“Loose” (BBS 81).

Print

Lyle, Janice S. “[Handlist of the Essick Blake Collection](#).” *Blake: An Illustrated Quarterly* 11.4 (spring 1978): 21-35. <BBS 384>

Reproduces plate 1 (the only plate) of *Ghost of Abel* copy E in black and white.

Print Facsimiles, Editions, and Reproductions (Descending by Year)⁸³⁸

Phillips, Michael, ed., with the assistance of Catherine de Bourgoing. *William Blake (1757-1827): Le Génie visionnaire du romantisme anglaise*. Paris: Paris-Musées, 2009. In French. <WBHC 1371-75>

Reproduces *The Ghost of Abel* copy B.

Bindman, David, intro. *William Blake: The Complete Illuminated Books*. London: Thames and Hudson in Associated with the William Blake Trust, 2000. <WBHC 483-85>

A color reproduction of *The Ghost of Abel* copy A.

Essick, Robert N., and Joseph Visconti, ed. *Milton a Poem and the Final Illuminated Works*. Blake's Illuminated Books, vol. 5. London: Tate Gallery Publications, for the William Blake Trust, 1993. <WBHC 471, 527-30>

A color reproduction of *The Ghost of Abel* copy A.

Lyle, Janice S. “[Handlist of the Essick Blake Collection](#).” *Blake: An Illustrated Quarterly* 11.4 (spring 1978): 21-35. <BBS 384>

Reproduces plate 1 (the only plate) of *Ghost of Abel* copy E in black and white.

The Ghost of Abel: A Revelation in the Visions of Jehovah. Transcribed by Algernon Charles Swinburne. <WBHC 228>

Translations

Spanish

El Fatama de Abel. With a Prefatory Note by P. Berger. La Plata, Argentina, 1943. In Spanish. <BB #52>

Jerusalem The Emanation of The Giant Albion (Composed 1804-c. 1820) <BB #75, BBS 85-88, WBHC 232-48>

Introduction

Jackson, J.R. de J. “*Jerusalem*.” [Poetry of the Romantic Period](#). London, Boston, and Henley: Routledge & Kegan Paul, 1980. 220-25. The Routledge History of English Poetry. Vol. 4. <BBS 523>

“[A]n introductory sketch” (225).

Studies

Adams, Hazard. “[Jerusalem's Didactic and Mimetic-Narrative Experiment: In Happy Memory of Northrop Frye](#).” *Studies in Romanticism* 32 (1993): 627-54. <WBHC 1472>

Considers *Jerusalem* in an experiment in narration, with references to *The Four Zoas*.

⁸³⁸ See also David V. Erdman, [The Illuminated Blake](#) (1974; 1975) and David Bindman, [The Complete Graphic Works of William Blake](#) (1978; 1986).

Adams, Hazard. "Blake, *Jerusalem*, and Symbolic Form." *Blake Studies* 7.2 (1975): 146-66.⁸³⁹ <BBS 441>

"On the nature of Blake's symbolism, especially as it affects the structure of *Jerusalem*" (BBS 411).

Adlard, John. "[Fields from Islington to Marybone.](#)" *Blake: An Illustrated Quarterly* 9.4 (spring 1976): 120. <BBS 378>

Points out that fields and woods that, according to *Jerusalem*, "were once 'builded over' with Jerusalem's pillar" was "once owned" by "the Order of St. John of Jerusalem" (120).

Adlard, John. "[Los Enters London.](#)" *English Studies* 54.3 (1973): 227-30. <BB #A791>

Tracks Los's literal path into London described in *Milton* and *Jerusalem* via the place names mentioned by Blake.

Altizer, Thomas J. J. "Blake and the French Revolution." *History as Apocalypse*. Albany: State University New York Press, 1985. 175-207. <BBS 336>

Highlights the importance of the French Revolution to Blake from a religious, political, and artistic perspective, focusing largely on *Jerusalem*.

Barfoot, C. C. "'Jerusalem' as City and Emanation: Places and People in Blake's Poetry." [Babylon or New Jerusalem? Perceptions of the City in Literature](#). Ed. Valeria Tinkler-Villani. Amsterdam: Rodopi, 2005. 59-75. <WBHC 1581>

On the misunderstanding of Blake's use of Jerusalem and Babylon "by people in general, and, even more ominously, by specific groups and parties, even political parties, who have very little idea of what Blake was on about" (60).

Beal, Pamela. "[Trembling before the Eternal Female: Blake's Call to a Transcendental Eros.](#)" *Modern Language Studies* 30.1 (2000): 75-91. <WBHC 1589>

With references to Kant's notion of the sublime, argues that Blake's conception of eros in *Jerusalem* must navigate between the Female Will and the Eternal Female. In *Jerusalem*, Blake charts a way to live erotically, with passion, without being caught in what he calls the 'web of desire'" (75). Ideally, "[s]uch an eros does not seek to eliminate or deny the empirical world but to have relations with it and its subjects without violating them" (90).

Bentley, G.E., Jr. "[Blake and Swedenborg.](#)" *Notes and Queries* 199.1 (1954): 264-65. <BB #1154>

Given the list of biblical books on *Jerusalem* pl. 41, "Blake evidently accepted literally Swedenborg's strictures on the Bible throughout his life" (264).

Bentley, G.E., Jr. "[The Dates of Jerusalem.](#)" *Blake: An Illustrated Quarterly* 41.4 (spring 2008): 166. <WBHC 1716-17>

⁸³⁹ Appeared "in 'greatly revised form' in [Adams's] *philosophy of the Literary Symbolic* (1983)" (BBS 411). Rpt. in Adams's collection, *Thinking through Blake* (2014), 17-39, <WBHC 1472-74>.

Questions Aileen Ward's argument for redating *Jerusalem*, which was put forward in Ward's "[Building Jerusalem: Composition and Chronology](#)." Ward responds in her "[Reply to G.E. Bentley, Jr.](#)"

Bloom, Harold. "[Blake's Jerusalem: The Bard of Sensibility and the Form of Prophecy](#)." *Eighteenth Century Studies* 4.1 (1970): 6-20. <BB #1228, BBS 414>

Argues the book of Ezekiel is the most important model for *Jerusalem*, suggesting that "Blake follows Ezekiel throughout, but always at a distance" (20).

Bogdan, James Joseph, Jr. "Apocalypse Now: William Blake and the Conversation of the Jews." *English Language Notes* 19.2 (1981): 115-20. <BBS 418>

Contrasts Blake's address "To the Jews" in *Jerusalem* with those of the Anglican clergyman, Richard Clarke: "Blake's contemporary Richard Clarke was insulting to the Jews, while in *Jerusalem* Blake was not" (BBS 418).

Bogdan, James. "[Blake's City of Golgonooza in Jerusalem: Metaphor and Mandala](#)." *Colby Library Quarterly* 17.2 (1981): 85-98. <BBS 418>

Blake's "description of Golgonooza and environs (J 12-13) is a multi-dimensional mandala-map, which charts the interior universe of the psyche" (89-90).

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 and Abingdon and New York: Routledge, 2016. 101-13. <Blake (2024)>

On what has been left out of a partial Polish translation of *Jerusalem*, and the need for a complete translation (see Borkowska's "Translating Blake's *Jerusalem* into Polish").

Refers to Czesław Miłosz's *Ziemia Ulro* [[The Land of Ulro](#)] and its claims about translating Blake's texts that are impossible to translate.

Bundock, Christopher. "Blake's Nervous System: Hypochondria, Judaism, and *Jerusalem*." [William Blake: Modernity and Disaster](#). Ed. Tilottama Rajan and Joel Faflak. Toronto: University of Toronto Press, 2020. 150-71. <Blake (2021, 2022, 2023, 2024)>

Reads the body of Albion in *Jerusalem* through the lens of the long reaction to the 1753 Jewish Naturalization Bill: "Albion thus seems to become the living embodiment of the anti-Semitic image of the Jew that he himself generates" (165).

Carr, Stephen Leo. "[Visionary Syntax: Nontryrannical Coherence in Blake's Visual Art](#)." *The Eighteenth Century: Theory and Interpretation* 22.3 (1981): 222-48. <BBS 433>

"I proposed to describe his revisionary practices as a visual artist, especially the ways he organized parts into a coherent whole" (222). Considers many works, including the annotations to Reynolds, *On Homers Poetry*, and several designs from *Jerusalem*, and contrasts Blake's linear aesthetics with those of Flaxman and Cumberland.

Carr, Stephen Leo. "[William Blake's Print-Making Process in Jerusalem](#)." *ELH* 47.3 (1980): 520-41. <BBS 433>

Analyzes “[t]he uncolored versions [of *Jerusalem* since they] best reveal the informing logic of the entire print-making process, especially the ways in which earlier stages create possibilities for further development and re-vision of a design” (521).

Caspel, Paul P.J. van. “[Blake and Joyce: Strange Syzygy.](#)” *Essays on English and American Literature a Sheaf of Poems*. Ed. J. Bakker, J.A. Verleun, and J.v.d. Vriesenaerde. Amsterdam: Brill, 1987. 101-17. <BBS 434>

On the strange unreadability of Blake’s *Jerusalem* and Joyce’s *Finnegans Wake*

Cauchi, Francesca. “[Blake and Nietzsche on Self-Slaughter and the Moral Law: A Reading of *Jerusalem*.](#)” *Journal of European Studies* 45.1 (2015): 3-20. <*Blake* (2022)>

“This essay examines the specific mechanism of moral coercion—a process of sublimation and condensation whereby the agonistic contraries within man are fixed into negating absolutes – and the extent to which such a process shapes the symbolic landscape of Blake’s final prophetic work, *Jerusalem*” (abstract).

Chayes, Irene H. “The Marginal Designs on *Jerusalem* 12.” *Blake Studies* 7.1 (1974): 51-76. <BBS 411>

A substantial reading the designs and their relationship to Blake’s other designs.

Chen, Kang-Po. “[‘The Knife of flint passes over the howling Victim’: Rethinking Sacrificial Violence in William Blake’s *Jerusalem*.](#)” *Tamkang Review* 54.2 (2024): 47-75. <*Blake* (2025)>

“Engaging with Georges Bataille’s conception of the sacred, I would propose that ritualistic violence and bodily consumption proffer an alternative route to Romantic artistic imagination, challenging the critical consensus that Blake leans towards the spiritual and renounces the corporeal in his late works” (abstract).

Clark, Steve. “*Jerusalem* as Imperial Prophecy.” [Blake, Nation, and Empire](#). Ed. Steve Clark and David Worrall. New York: Palgrave Macmillan, 2006. 136-52. 167-85. <WBHC 1866-69>

Suggests that the religious and nationalistic concerns of *Jerusalem* are reflected in the Protestant nationalism of the 1820s as exemplified by William Carey and Edward Irving.

Collings, David. “Labouring with/in Disaster: Blake’s Workless Work in *Jerusalem*.” [William Blake: Modernity and Disaster](#). Ed. Tilottama Rajan and Joel Faflak. Toronto: University of Toronto Press, 2020. 194-211. <*Blake* (2021, 2022, 2023, 2024)>

“Blake suggests that the golden road out of ideology is to relinquish all appeals to law and to embrace wholesale forgiveness” (200).

Cooke, Michael G. “Blake’s *Jerusalem*: A Self with Selfhood, a System Against System.” [The Romantic Will](#). New Haven and London: Yale University Press, 1976. <BBS 441-42>

Highlights Los’s struggle in *Jerusalem* and Blake’s struggle to have faith in art.

Curran, Stuart. “The Mental Pinnacle: *Paradise Regained* and the Romantic Four Book Epic.” [Calm of Mind: Tercentenary Essays on *Paradise Regained* and *Samson Agonistes* in Honor of John S. Diekhoff](#). Ed. Joseph Anthony Wittreich, Jr. Cleveland: Press of Case Western Reserve University, 1971. 133-62. <BB #1437, BBS 446>

Suggests that *Jerusalem*'s four-book structure is drawn from *Paradise Regained*.

Curran, Stuart. "The Structures of *Jerusalem*." [Blake's Sublime Allegory: Essays on The Four Zoas, Milton, and Jerusalem](#). Ed. Stuart Curran and Joseph A. Wittreich, Jr. Madison: University of Wisconsin Press, 1973. 329-46. <BB #A1437, BBS 446, WBHC 1913>

Rejecting accounts of *Jerusalem*'s structure that are "grandly general" (331), suggests "[m]uch of the meaning of *Jerusalem* is lodged in the parallels and contrasts Blake develops both in text and design" (333).

De Luca, Vincent Arthur. "[The Changing Order of Plates in Jerusalem, Chapter II.](#)" *Blake: An Illustrated Quarterly* 16.4 (spring 1983): 192-205. <BBS 394>

A very useful account of the two orderings in Chapter II of *Jerusalem*, with much attention to the interplay of text and design in the sequences as a whole. The first sequence is found in copies A, B, and C, and the second, in copies D and E. There is an appendix on copy F's order and the change in page numbers.

Den Otter, A. G. "True, Right, and Good: Blake's Argument for Vision in *Jerusalem*." *Philological Quarterly* 72 (1993): 73-96. <WBHC 1935>

Stresses the rhetorical appeals to different audiences in *Jerusalem*: "The rhetorical structure of [*Jerusalem*] does suggest an urgent desire to be judged and acted upon favourably by mortal readers" (73). For a more recent reading of the poem along these lines, see Susan Sklar's [Blake's Jerusalem as Visionary Theatre: Entering the Divine Body](#) (2011).

Dortort, Fred. *The Dialect of Vision: A Contrary Reading of William Blake's Jerusalem*. Barrytown, NY: Station Hill Press, 1998. <WBHC 1960-61>

A close reading of the poem following the method of Donald Ault's [Narrative Unbound](#).

Doskow, Minna. [William Blake's "Jerusalem": Structure and Meaning in Poetry and Picture](#). Rutherford: Fairleigh Dickinson University Press, 1982. <BBS 456, WBHC 1961>

Analyzes the poem according to the theme announced in the first chapter: "Of the Sleep of Ulro! And of the passage through / Eternal Death!": "If this is done, all the poem's parts fall into place (15). "A detailed reading" (BBS 456).

Dushane, Allison. "Speculative Enthusiasm: William Blake's *Jerusalem* and Quentin Meillassoux's Divine Ethics." [Romanticism and Speculative Realism](#). Ed. Chris Washington and Anne C. McCarthy. New York: Bloomsbury Academic, 2019. 93-109. <Blake (2020)>

"Blake's speculative enthusiasm encourages an affective stance that operates through openness to and reciprocal exchange with the other in order to embrace radical contingency" (105).

Easson, Roger R. "William Blake and His Reader in *Jerusalem*." [Blake's Sublime Allegory: Essays on The Four Zoas, Milton, and Jerusalem](#). Ed. Stuart Curran and Joseph A. Wittreich, Jr. Madison: University of Wisconsin Press, 1973. 309-27. <BB #A1437, BBS 446, WBHC 1913>

About Blake's sense of audience: "The faith Blake vested in a hypothetical audience of the future is a cause for amazement" (327).

Effinger, Elizabeth. "Forgiving Blake's Disaster: The Changing Face(s) of Science and 'Governmentalized' Bodies of Knowledge." [William Blake: Modernity and Disaster](#). Ed. Tilottama Rajan and Joel Faflak. Toronto: University of Toronto Press, 2020. 172-93. <*Blake* (2021, 2022, 2023, 2024)>

Examines Hand in *Jerusalem* as representing the "disastrously disfigured body" of "the industry of science" (174).

Erdman, David V. "[Blake's Jerusalem: Plate 3 Fully Restored](#)." *Studies in Bibliography* 18 (1965): 281-82. <BB #1565>

Notes the recovery of the Greek text deleted on pl. 3 of *Jerusalem*.

Erdman, David V. "[A Book to Eat](#)." *Blake: An Illustrated Quarterly* 15.4 (spring 1982): 170-75. <BBS 393>

Takes up Mitchell's assertion in the reading of *Jerusalem* pls. 76 and 78 in his *Composite Art*, that the presence of St. John the Evangelist in the poem needs further consideration.

Erdman, David V. "[Lambeth and Bethlehem in Blake's Jerusalem](#)." *Modern Philology* 48.3 (1951): 184-92. <BB #1572>

On the references to specific locations like the Royal Asylum for Female Orphans and other sites in Lambeth.

Erdman, David V. "[South Bounding](#)." *Blake: An Illustrated Quarterly* 13.2 (fall 1979): 106-07. <BBS 388>

Deciphers the end of the deleted line on *Jerusalem* pl. 32 (36).

Erdman, David V. "[The Suppressed and Altered Passages in Blake's Jerusalem](#)." *Studies in Bibliography* 17 (1964): 1-54. <BB #1574>

A still amazing recovery of the deleted text of *Jerusalem*. The Greek text is provided in Erdman's "[Blake's Jerusalem: Plate 3 Fully Restored](#)".

Essick, Robert N. "Erin, Ireland, and the Emanation in Blake's *Jerusalem*." [Blake, Nation, and Empire](#). Ed. Steve Clark and David Worrall. New York: Palgrave Macmillan, 2006. 201-13. <WBHC 1866-69>

Analyzes the character of Erin in *Jerusalem* against a backdrop of political discussions surrounding Ireland as a case study to reflect on the nature of historicist study.

Essick, Robert N. "[William Blake's Jerusalem, Plate 51](#)." *Art Bulletin of Victoria* 31 (1990): 20-25. <BBS 466>

Suggests that Blake gave pl. 51 from copy E to John Linnell (now held by the National Gallery of Victoria) as a separate plate and colored another copy printed in black to replace it in copy E.

Ferguson, James. "Prefaces to *Jerusalem*." [Interpreting Blake](#). Ed. Michael Phillips. Cambridge: Cambridge University Press, 1978. 164-95. <BBS 603-04, WBHC 2521-22>

A reading of the prefaces in *Jerusalem*. A good starting point for their aim and context, especially in relationship to the epic and religious poetic tradition.

Ferrara, Mark S. “[Blake’s Jerusalem as Perennial Utopia](#).” *Utopian Studies* 22.1 (2011): 19-33. <WBHC 2018>

“[T]he Perennial paradigm shows Blake’s soteriology in *Jerusalem* to be utopian rather than salvationist” (abstract).

Freed, Eugenie R. “[‘In the Darkness of Philisthea’: The Design of Plate 78 of Jerusalem](#).” *Blake: An Illustrated Quarterly* 32.3 (winter 1998-99): 60-73. <WBHC 1675-76>

On the religious, literary, and visual allusions in the design of pl. 78.

Freed-Isserow, Eugenie. “[Building the Stubborn Structure of the Language’: The Dynamic of Blake’s Poetic Art](#).” *English Studies in Africa* 41 (1998): 11-28. <WBHC 2027>

On the women weaving on *Jerusalem* pl. 59 (WBHC 2027): “I will look at some aspects of this complex process of ‘building’ an artistic ‘structure’, not only from verbal components, but using visual elements as well” (11).

Frieling, Barbara. “Blake at the Rim of the World: A Jungian Consideration of *Jerusalem*.” *Journal of Evolutionary Psychology* 8.3-4 (1987): 211-18. <BBS 476>

Suggests that *Jerusalem* is “what a Jungian would describe as the emergence of the archetype of the Self” (216).

Ford, Talissa J. “[‘Jerusalem is scattered abroad’: Blake’s Ottoman Geographies](#).” *Studies in Romanticism* 47.4 (2008): 529-48.⁸⁴⁰ <WBHC 2023>

“I suggest that the imaginary process proposed in *Jerusalem* is the move by which the visionary city becomes the material city” (530).

Gigante, Denise. “Blake’s Living Form: *Jerusalem*.” [Life: Organic Form and Romanticism](#). New Haven: Yale University Press, 2009. 106-54. <WBHC 2060>

Jerusalem’s “seemingly disjointed textual and visual elements illustrate the poetics of epigenesis on an epic scale” (108).

Hall, Jean. “Blake: The Translucent Man.” *A Mind that Feeds upon Infinity: The Deep Self in Romantic Poetry*. Rutherford, Madison, Teaneck, London, and Toronto: Associated University Presses, 1991. <BBS 499, WBHC 2120>

“*Jerusalem* depicts ‘a deep self capable of . . . embracing and transforming the dark forces that lurk in its own depths’ (43)” (BBS 499).

Harper, George Mills. “The Divine Tetrad in Blake’s *Jerusalem*.” [William Blake: Essays for S. Foster Damon](#). Ed. Alvin Rosenfeld. Providence: Brown University Press, 1969. 235-55. <BB #2565, BBS 626-27, WBHC 2608-09>

⁸⁴⁰ Incorporated in Ford’s [Radical Romantics: Prophets, Pirates, and the Space Beyond Nation](#) (Edinburgh: Edinburgh University Press, 2016).

On Blake's use of the symbolism of "four," with references to different traditions from which Blake may have drawn his sources, though Harper concedes "Blake followed no charted route" (241).

Harper, George Mills. "The Odyssey of the Soul in Blake's *Jerusalem*." *Blake Studies* 5.2 (1974): 65-80. <BB #1218.72>

"Although Blake's primary object in his three great epics (*The Four Zoas*, *Milton*, and *Jerusalem*), was to revive fallen man, he sought at the same time to renovate a dying art from" (66).

Havens, Raymond Dexter. "["Hand" in Blake's 'sons of Albion.'](#)" *Notes and Queries* (old series) 194.23 (1949): 505. <BB #1809>

Responding to Margoliouth's "[Blake's 'sons of Albion,'](#)" points out that "a hand was printed at the end of all Leigh Hunt's articles" (505).

Helms, Randel. "[Ezekiel and Blake's *Jerusalem*.](#)" *Studies in Romanticism* 13.2 (1974): 127-40. <BBS 649>

"A study of Blake's recastings of *Ezekiel* will quicken our grasp both of some central themes and of what there is of a narrative pattern in *Jerusalem*" (127-28).

Herrstrom, David Stein. "[Blake's Transformation of Ezekiel's Cherubim Vision in *Jerusalem*.](#)" *Blake: An Illustrated Quarterly* 15.2 (fall 1981): 64-77. <BBS 392>

On Blake's use of Ezekiel's Cherubim, Cherub, and the "archetypal elements of the setting of Ezekiel's vision" (68) in *Jerusalem*.

Heys, Alistair. "Visionary and Counterfeit." [From Gothic to Romantic: Chatterton's Bristol.](#) Ed. Alistair Heys. Bristol: Redcliffe Press Ltd., 2005. 80-103.⁸⁴¹

Considers Chatterton's influence on Blake, especially in the presentation of ancient and medieval Britain in *Jerusalem*.

Hoagwood, Terence Allan. [Prophecy and the Philosophy of the Mind: Traditions of Blake and Shelley.](#) University, AL: University of Alabama Press, 1985. <BBS 511, WBHC 2153>

"The following chapters study *Jerusalem* and *Prometheus Unbound*, attempting to show that each of these poems" (1) embody the "perfect Unity" Blake refers to *On Homers Poetry*.

Hopkins, Steven P. "["I Walk Weeping in Pangs of a Mothers Torment for Her Children": Women's Laments in the Poetry and Prophecies of William Blake.](#)" *Journal of Religious Ethics* 37.1 (2009): 39-81. <WBHC 2218-19>

"Tracing the performative function of Enion, Jerusalem, Vala, and Erin in Blake's later epics, *The Four Zoas* and *Jerusalem*, I argue for the close connection between the female laments and the possibility of redemption" (abstract).

⁸⁴¹ Not recorded in *WBHC*.

Joosten, Julie. “[‘Minute particulars’ and the Visionary Labor of Words](#).” *European Romantic Review* 19.2 (2008): 113-18. <WBHC 2215>

Suggests that “Minute particulars” offer the cure for Albion’s melancholy in *Jerusalem*.

Kaplan, Marc. “[Jerusalem and the Origins of Patriarchy](#).” *Blake: An Illustrated Quarterly* 30.3 (winter 1996-97): 68-82. <WBHC 1666>

“*Jerusalem* reveals, I believe, that Blake offers a perceptive critique of masculine gender-roles without a similar rethinking of the role of the female” (68).

Kemper, F. Claudette. “[Blake, Wicksteed, and the Wicked Swan](#).” *Notes and Queries* 7.3 (1960): 100-01. <BB #1996>

Argues, against Wicksteed’s comment in [his edition of Jerusalem](#), that the swan on pl. 11 is not a prostitute but a positive symbol from alchemy.

Kemper, Claudette. “[The Interlinear Drawings in Blake’s Jerusalem](#).” *Bulletin of the New York Public Library* 64.11 (Nov. 1960): 573-80. 581-87. <BB #1573>

Reads the interlinear designs as commentary.

Keynes, Geoffrey. “New Lines from *Jerusalem*.” [Blake Studies: Essays on his Life and Work](#). 2nd ed. Oxford: Clarendon Press, 1971. 115-21.⁸⁴² <BB #2010, WBHC 2249-50>

Recovers lines from an early proof of pl.1, and presents a census of copies A-F of *Jerusalem*.

Kiralis, Karl. “[Joyce and Blake: A Basic Source for ‘Finnegans Wake.’](#)” *Modern Fiction Studies* 4.4 (1958-59): 329-34. <BB #2057>

Points to *Jerusalem* as a source for *Finnegans Wake*.

Kiralis, Karl. “The Theme and Structure of William Blake’s *Jerusalem*.” [The Divine Vision: Studies in the Poetry and Art of William Blake](#). Ed. Vivian de Sola Pinto. London: Gollancz, 1957. 141-62.⁸⁴³ <BB #2402, WBHC 2533-34>

An early argument for the structural integrity of *Jerusalem*: “My main purpose [...] has been to show that [Blake] did intend a plan and to show how far he carried it out” (162).

Kroeber, Karl. “Delivering *Jerusalem*.” [Blake’s Sublime Allegory: Essays on The Four Zoas, Milton, and Jerusalem](#). Ed. Stuart Curran and Joseph A. Wittreich, Jr. Madison: University of Wisconsin Press, 1973. 347-67. <BB #A1437, BBS 446, WBHC 1913>

With many references to James Joyce, argues: “Read in the manner I have so rapidly sketched, *Jerusalem* appears less a labyrinthine hunting-ground for erudite archetypalists than a relatively straightforward exposition of a religious vision pertinent to many current secular issues” (365).

⁸⁴² Revised version of “[New Lines from Blake’s ‘Jerusalem’](#).” *TLS* (10 Jul. 1943), <BB #2033>.

⁸⁴³ Originally published with the same [title](#) in *ELH* 23.2 (1956), 127-43, <BB #2059>.

Janowitz, Anne. "The Sublime of Ruin: Blake's *Jerusalem*." *England's Ruins: Poetic Purpose and the National Landscape*. Oxford: Basil Blackwell, 1990. <BBS 526>

On figurations of ruins in *Jerusalem*, with references to the urban sublime and Wordsworth's *Prelude*.

John, Brian. "William Blake's 'Hereford, Ancient Guardian of Wales.'" *Blake Studies* 4.1 (autumn 1971): 33-41. <BB #1218.51>

Argues that Hereford in *Jerusalem* is based on Michael Davies (1565-1618), author of *Microcosmos* (1603). Morton D. Paley and Ruthven Todd make the case for Thomas Johnes in "[Thomas Johnes, 'Ancient Guardian of Wales'](#)" and "[The Identity of 'Hereford' in Jerusalem](#)".

John, Donald. "Romantic Regeneration: Blake, Creation, and the Constitutive Imagination." *Temenos Academy Review* 9 (2006): 189-206. <WBHC 2211>

Focused largely on *Jerusalem*, examines Blake's idea of creation and theodicy, comparing his thought to Milton, Boehme, and William King (1650-1729).

Lantane, David Eaton, Jr. "[The Door into Jerusalem](#)." *Romantic, Past and Present* 7 (1983): 17-26. <BBS 545>

"[W]e cannot afford to ignore the first plate [of *Jerusalem*], since it prefigures that act of reading which we are about to begin" (25).

Lee, Tara. "[Against Self-Organization: Redefining Vitality with William Blake in Jerusalem and The Four Zoas](#)." *Studies in Romanticism* 61.3 (fall 2022): 351-77. <Blake (2023)>

"Blake, incorporating opposing scientific theories into one mythological framework, drew heavily on preformationist ideas and imagery to contrast the eternal forms of spiritual life against material, autopoietic semblances of vitality" (abstract).

Lesnick, Henry. "[The Function of Perspective in Blake's Jerusalem](#)." *Bulletin of the New York Public Library* 73 (1969): 49-55. <BB #2123>

Emphasizes the importance of perspective and position for what characters and readers view in the poem and its designs.

Lesnick, Henry. "Narrative Structure and the Antithetical Vision of *Jerusalem*." *Blake's Visionary Forms Dramatic*. Ed. David V. Erdman and John E. Grant. Princeton: Princeton University Press, 1970. 391-412. <BB #1580, BBS 464, WBHC 1994-95>

Highlights "the way in which specific plates which introduce and conclude each of the four chapters help to define the material included in each chapter" (391).

Lindsay, David W., and M.A.L. Locherbie-Cameron. "['Malden' in Blake's Jerusalem](#)." *Blake: An Illustrated Quarterly* 22.4 (spring 1989): 136-39. <BBS 404>

Explores the "connections between Malden and druidism" (136), suggesting the importance of Philip Morant's *The History of the Antiquities of Colchester* (1748).

Margoliouth, H.M. "[Blake's 'sons of Albion'](#)." *Notes and Queries* (old series) 194 (1949): 94-95. <BB #2181>

Identifies the Sons of Albion with figures tied to Blake's trial.

Marks, Mollyanne. "Self-Sacrifice: Theme and Image in *Jerusalem*." *Blake Studies* 7.1 (1974): 27-50. <BBS 411>

"The complexities of *Jerusalem* finally reduce to the allegorical rendering of a vision of self-sacrifice" (50).

Matthews, Susan. "Jerusalem and Nationalism." *Beyond Romanticism: New Approaches to Text and Contexts 1780-1832*. Ed. Stephen Copley and John Whale. London and New York: Routledge, 1992. 79-100. <BBS 565, WBHC 2382>

"This essay sets out to suggest both the continuities between Blake's writings and contemporary discourses of nationalism and ways in which nationalist languages, particular within the poetry, are distorted, changed in meaning and finally rejected" (79). Discusses *A Descriptive Catalogue*, *Public Address*, and *Jerusalem*.

Mazzeo, Tilar J. "William Blake's Golden String: Jerusalem and the London Textile Industry." *Studies in Romanticism* 52.1 (spring 2013): 115-45. <WBHC 2384>

"*Jerusalem* is not just a poem that engages the material history of fashion and the textile industry in the early nineteenth century, but I would contend that it is perhaps essentially about that subject" (116).

Mazzeo, Tilar Jenon. "Verbal Echoes of Cumberland's Thoughts on Outline, Sculpture, and the System that Guided the Ancients (1796) in Jerusalem." *Blake: An Illustrated Quarterly* 35.1 (summer 2001): 24-26. <WBHC 1687>

Argues for echoes of Cumberland in *Jerusalem*.

Mazzeo, Tilar J. "William Blake and the Decorative Arts." *The Regency Revisited*. Ed. Tim Fulford and Michael E. Sinatra. New York: Palgrave Macmillan, 2016. 63-80. <WBHC 2384>

With references to Jane Austen, Thomas Phillips's portrait, and George Cumberland's *Thoughts on Outline*, asserts Blake's place among the fashionable, stressing his interest "at particular moments of his career in both portrait miniature and in interior design, especially interior design inflected by themes" and arguing "that this constellation of 'commercial' investments shaped *Jerusalem*, in particular, in significant ways" (64).

McClenahan, Catherine L. "Blake's Erin, The United Irish and 'sexual Machines.'" *Prophetic Character: Essays on William Blake in Honor of John E. Grant*. Ed. Alexander S. Gourlay. West Cornwall, CT: Locust Hill Press, 2002. 149-70. <WBHC 2095-98>

On Erin in *Jerusalem* and Blake's views on Irish nationalism, suggesting that the figure on the right side of the titlepage of *Jerusalem* is Erin.

McClenahan, Catherine L. "Changing the Sexual Garments: The Regeneration of Sexuality in *Jerusalem*." *Blake, Gender and Culture*. Ed. Helen P. Bruder and Tristanne J. Connolly. London: Pickering & Chatto, 2012. 83-97. <WBHC 1800-01>

On the "regeneration of 'sexes,' both [in terms of] gendered identities and sexual behaviour" (83).

McClellan, Jane. “[Dramatic Movement as a Structuring Device in Blake’s Jerusalem](#).” *Colby Library Quarterly* 13.1 (1977): 195-208. <BBS 567>

How “duration is transformed into eternity” (195) in the poem.

McGann, Jerome J. “William Blake Illuminates the Truth.” [Towards a Literature of Knowledge](#). Oxford: Clarendon Press, 1989. 9-37. ⁸⁴⁴ <BBS 569>

Focusing on “To the Public” in *Jerusalem* (pl. 3), reads the damage to the plate in terms of Blake’s concept of imagination.

Mill, Alice. “The Spectral Bat in Blake’s Illustrations to *Jerusalem*.” *Blake Studies* 9.1-2 (1980): 87-99. <BBS 413>

An analysis of the bat imagery in depictions of the Spectre.

Miller, Dan. “Blake’s Allusions: *Jerusalem* 86.” [New Orleans Review](#) 13.3 (fall 1986): 22-33. <BBS 586>

A thoughtful engagement with Blake’s practice of allusion, using *Jerusalem* pl. 86 and its echoes of the Bible as the primary example.

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/Travaux choisis de la Société canadienne d’étude du dix-huitième siècle* 36 (2017): 143-59. <Blake (2018)>

Compares Dryden’s and Blake’s poetic uses of Stonehenge and their desire to produce national monuments that would restore the nation.

Miner, Paul. “Blake and the Night Sky III: Visionary Astronomy.” [Bulletin of Research in the Humanities](#) 84.3 (autumn 1981): 305-36. <BBS 428, WBHC 1809-10>

On how Blake fuses astronomical imagery with his mythology, local geography, and historical figures and events.

Miner, Paul. “[The Polyp as a Symbol in the Poetry of William Blake](#).” *Texas Studies in Literature and Language* 2.2 (1960): 198-205. <BB #2227>

Foundational essay on Blake’s use of the Polyp and Polypus in his poetry.

Murray, E.B. “*Jerusalem* Reversed.” *Blake Studies* 7.1 (1974): 11-25. <BBS 411>

An explication focused mainly on Vala and Los, suggesting we reverse the anagrams of their names.

Nelm, Ben F. “‘Exemplars of Memory and of Intellect’: *Jerusalem* Plates 96-100.” *Blake Studies* 5.2 (1974): 81-95. <BB #1218.73>

A reading of the plates.

⁸⁴⁴ Incorporates McGann’s “William Blake Illuminates the Truth,” *Critical Studies* 1.1 (1989), 43-60. Not recorded in BBS.

Nelson, Cary. "Blake's *Jerusalem*: A Fourfold Vision of the Human Body." *The Incarnate Word: Literature as Verbal Space*. Urbana, Chicago, London: University of Illinois Press, 1973. 129-59. <BB #D2278>

"*Jerusalem* dramatically enacts Blake's self-deliverance from the womb of this world" (159).

Nelson, Sean David. "In the 'Lilly of Havilah': Sapphism and Chastity in Blake's *Jerusalem*." *Sexy Blake*. Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2013. 83-97. <WBHC 1803-04>

Argues that Blake's depiction of sapphism in *Jerusalem* is a response to Wollstonecraft's use of chastity in *A Vindication of the Rights of Woman*.

Niimi, Hatsuko. "Los, His Spectre, and the Gospel Virtues—A Central Conflict in *Jerusalem*." *Blake's Dialogic Texts*. Tokyo: Keio University Press, 2006. 251-69.⁸⁴⁵ <WBHC 2460-63>

Argues that Dante's answer regarding faith, hope, and love in the *Paradiso* "offers some help to readers seeking to understand the conflict between Los and his Spectre in Plates 6-17 of *Jerusalem*" (254).

Niimi, Hatsuko. "The Use of Aphorism in Blake's *Jerusalem*." *Centre and Circumference: Essays in English Romanticism. Association of English Romanticism in Japan*. Ed. Kenkichi Kamijima. Tokyo: Kirihara Shoten, 1995. 127-44. <WBHC 2233-34>

"The paper explores 'only the aphorisms uttered by Blake himself and . . . Los, . . . divided into . . . [1] a defence of imagination . . . [2] the necessity of the forgiveness of sin; [and 3] . . . general maxims which vindicate art and individuality' (130)" (WBHC 2234).⁸⁴⁶

Ott, Judith. "The Bird-Man of William Blake's *Jerusalem*." *Blake: An Illustrated Quarterly* 10.2 (fall 1976): 48-51. <BBS 380>

Suggests that the image of the bird-man on pl. 78 echoes Dürer's *Melancholia* and the depictions of St. John with an eagle head.

Ott, Judith. "Iris & Morpheus: Investigating Visual Sources for *Jerusalem* 14." *Blake: An Illustrated Quarterly* 17.4 (spring 1984): 149-54. <BBS 396>

Details the sources and analogues for the illustration of pl. 14 of *Jerusalem*, including illustrations of Iris, Blake's painting *The Death of a Virgin* (Butlin 512) (which also depicts a rainbow over a supine figure), and the engraving *Edmund Earl of Lancaster* in *Sepulchral Monuments*.

⁸⁴⁵ Translated by Niimi from her "Los to yuki (specta) no tairitsu no guyuteki hyogen: The Allegory of Antagonism between Los and His Spectre," *Igirisu Romanha Kenkyu, Igirisu Romanhagakkai: Essays in English Romanticism, Japan Association of English Romanticism* 16 (1992), 25-32, <BBS. 587>.

⁸⁴⁶ "[This essay] is 'a revision of my thesis' in "'Jerusalem' ni okeru kakugenteki hyogen ni tsuite: Proverbial Language in Blake's *Jerusalem*," *Nihon Joshi Daigaku Kiyo: Journal: Faculty of Humanities: Japan Women's Institute*, 40 (1990), 21-26" (WBHC 2234). It is also reprinted in Niimi's *Blake's Dialogic Texts* (2006), <WBHC 2460-63>. All the emendations and ellipses in the annotation are Bentley's.

Otto, Peter. "Jerusalem." *Multiplying Worlds: Romanticism, Modernity, and the Emergence of Virtual Reality*. Oxford: Oxford University Press, 2011. 195-214. <WBHC 2490>

"[P]rovides an introduction to Blake's *oeuvre* as the first and still one of the most profound attempts to think through the implications for aesthetics and politics of the virtual" (abstract).

Owen, A. L. "All Things Begin and End in Albion's Ancient Druid Rocky Shore." *The Famous Druids*. Oxford: Clarendon Press, 1962. 224-36. <BB #2337>

The closing chapter of a survey of Early Modern British ideas of druids, highlighting *Milton* and *Jerusalem*.

Paley, Morton D. [The Continuing City: William Blake's Jerusalem](#). Oxford: Clarendon Press, 1983.⁸⁴⁷ <BBS 598, WBHC 2495-97>

A key study of the poem and Blake's later thought in general.

Paley, Morton D. "[Cowper as Blake's Spectre](#)." *Eighteenth Century Studies* 1 (1968): 236-52. <BB #2345>

"There is much to suggest that the model for the Spectre of *Jerusalem* pl. 10 was" William Cowper (237).

Paley, Morton D. "The Fourth Face of Man: Blake and Architecture." [Articulate Images: The Sister Arts from Hogarth to Tennyson](#). Ed. Richard Wendorf. Minneapolis: University of Minnesota Press, 1983. 184-215. <BBS 598>

Highlights Blake's lifelong concern with architecture.

Paley, Morton D. "[Thomas Johnes, 'Ancient Guardian of Wales.'](#)" *Blake: An Illustrated Quarterly* 2.4 (1969): 65-67. <BB #1217.33>

Building on a suggestion by Ruthven Todd, offers much evidence that Thomas Johnes of Hafod is "Hereford, Ancient Guardian of Wales" (J 41 [46].3, E 188). He owned *Songs of Innocence* copy P; he built a Cardiganshire estate called "Eden"; Cumberland knew him and visited him; Malkin dedicated his *Memoirs* to him; he was a patron of the arts; and he "was also a humanitarian of considerable vision" (66).

Todd develops the case further in his "[The Identity of 'Hereford' in Jerusalem](#)," arguing against Brian John's suggestion in his "[William Blake's 'Hereford, Ancient Guardian of Wales'](#)" that Hereford was Michael Davies (1565-1618), author of *Microcosmos* (1603).

Paley, Morton D. "Wonderful Originals"-- Blake and Ancient Sculpture." [Blake in His Time](#). Ed. Robert N. Essick and Donald Pearce. Bloomington: Indiana University Press, 1978. 170-97. <BBS 466-68, WBHC 2003-04>

Considers the sources from which Blake would have learned about classical sculpture and his references to it in his works and in his circle.

⁸⁴⁷ The chapter section, "Spectre and Emanation," is reprinted. in [Critical Essays on William Blake](#), ed. Hazard Adams (1991), 150-63.

Persyn, Mary-Kelly. “[“No Human Form but Sexual”: Sensibility, Chastity, and Sacrifice in Blake’s Jerusalem](#).” *European Romantic Review* 10 (1999): 53-83. <WBHC 2513>

“[T]he discourse of sacrifice forms an absolutely necessary subtext to Blake’s treatment of gender” (53).

Picón, Daniela. “El águila y la visión profética en los libros iluminados de William Blake.” *Remontar el vuelo. Aves en la poesía británica y latinoamericana de los siglos XIX y XX*. Ed. Paula Baldwin Lind. Santiago, Chile: Ril Editores, 2021. 133-45. In Spanish. <*Blake* (2023)>

The chapter wishes to “inquire into the figure of the prophet with an eagle’s head in William Blake’s *Jerusalem*,” a figure that “had provided the visionary tradition with a powerful model in which Blake also recognized himself” (abstract).

Pierce, John B. “[Typological Narrative in the Reuben Episode of Jerusalem](#).” *Studies in English Literature 1500-1900* 33.4 (autumn 1993): 755-70. <WBHC 2532>

“Blake unites the diachronic tendencies of sequential narrative with the synchronic dimension of biblical typology, creating his own unique form of narrative typology” (756).

Preston, Kerrison. “Fragments from Blake’s *Jerusalem*.” *Apollo* 67 (1958): 3-7. <BB #2453>

The four part-pages are not the result of mutilations by Ruskin but coloured proofs from the collection of Tatham” (BB#2453).

Riede, David G. “[The Symbolism of the Loins in Blake’s Jerusalem](#).” *SEL* 21.4 (1981), 547-63. <BBS 623>

“To summarize briefly, the loins in Blake’s symbolism are the shrunken sexual center, the genitals, a figure for the closed gate of the temple and of paradise; the female curtain of flesh, the hymen, and the male curtain, the foreskin, are figures of the veil which must be rent, figures that expand in Blake’s symbolism to include the important images of the covering cherub and the Antichrist, and therefore of the Selfhood and of Natural Religion-Vala, the ultimate veil in Blake’s myth” (561).

Robinson, Jeffrey C. “Blake’s Joseph and Mary.” [The Current of Romantic Passion](#). Madison and London: University of Wisconsin Press, 1991. 39. <BBS 624>

A one-page rhapsody on Mary’s response to Joseph on pl. 61.

Rose, Edward J. “[Blake’s Jerusalem, St. Paul, and Biblical Prophecy](#).” *English Studies in Canada* 11.4 (1985): 396-412. <BBS 625>

“‘The reader of Blake and Paul can only marvel at how well Blake understands Paul, how vital to his own view of Christ Paul’s teaching is, and how important Paul’s metaphors are to Blake’s work’ (405)” (BBS 625).

Rose, Edward J. “[Circumcision Symbolism in Blake’s Jerusalem](#).” *Studies in Romanticism* 8.1 (1968): 16-25. <BB #2555>

“It is the purpose of this essay to demonstrate the lengths to which Blake goes in *Jerusalem* to contrast circumcision with virginity and to show how it takes its place in his dramatization of his ideas about art and the function of the artist” (16).

Rose, Edward J. “[The Symbolism of the Opened Center and Poetic Theory in Blake’s Jerusalem.](#)” *SEL* 5.4 (1965): 587-606. <BB #2560>

“The purpose of the following discussion is to suggest some solutions to the several problems in interpretation metaphor, symbol, and myth in *Jerusalem* [related to time and space] and to show how they are related to Blake’s poetic theories” (587-88).

Rose, Edward J. “[Wheels within Wheels in Blake’s ‘Jerusalem.’](#)” *Studies in Romanticism* 11.1 (1972): 36-47. <BB #A2561>

On the wheel imagery, predominantly in *Jerusalem*.

Rothenberg, Molly Anne. “[Blake Reads ‘The Bard’: Contextual Displacement and Conditions of Readability in Jerusalem.](#)” *Studies in English Literature 1500-1900* 27.3 (1987): 489-502 <BBS 628>

In *Jerusalem*, Blake “forces us to confront our tendency to mistake our time- and culture-bound interpretive groundings, the limits on language we impose by positing the equivalence of origin and aim, for eternal truth” (501).

Rothenberg, Molly Anne. *Rethinking Blake’s Textuality*. Columbia and London: University of Missouri Press, 1993.⁸⁴⁸ <WBHC 2613-14>

The first part considers Blake’s problematizing of authority, with references to Immanuel Kant and Blake’s knowledge of Higher Criticism, while the second part focuses on *Jerusalem* “within a philosophical context informed by skepticism, associationism, and Kant’s transcendentalism” (6).

Ryan, Robert M. “[“Poisonous Blue.”](#)” *Blake: An Illustrated Quarterly* 7.4 (spring 1974): 87, 89. <BB #1217.138>

Suggests that the phrase from *Jerusalem* refers to the pigment, Prussian blue.

Sato, Hikari. “Blake kenkyū ni okeru Ruskin densetsu [An Old Story Concerning Ruskin in Blake Studies]”. *Ruskin Bunko Tayori* [Ruskin Library Bulletin] 88 (2024): 5-7. 2 plates by Blake. In Japanese. <*Blake* (2025)>

The relationship between Ruskin and Blake is discussed with a reference to the old story that Ruskin “cut up” one of the copies of *Jerusalem*.

Schierenbeck, Daniel. “[“sublime Labours”: Aesthetics and Political Economy in Blake’s Jerusalem.](#)” *Studies in Romanticism* 46.1 (2007): 21-42. <WBHC 2651>

⁸⁴⁸ Incorporates Rothenberg’s “[The Provisional Vision of Blake’s Jerusalem,](#)” *Word and Image* 3.4 (1987), 305-11, <BBS 628, WBHC 2612-13>; “*Jerusalem’s ‘Forgotten Remembrances’: A Blakean Analytic of Narrativity and Ideology,*” *Genre* 23 (1990), 205-26, <BBS 628, WBHC 2612>; and “[Blake Reads ‘The Bard’: Contextual Displacement and Conditions of Readability in Jerusalem,](#)” *SEL* 27.3 (1987), 489-502, <BBS 628, WBHC 2611-12>.

“Though [Blake] strives to create an aesthetic that reconciles the division inherent in a capitalist society, his discourse is structured by the very social antagonisms that are constitutive of other discourses such as political economy” (24).

Sklar, Susanne M. [Blake's Jerusalem as Visionary Theatre: Entering the Divine Body](#). Oxford: Oxford University Press, 2011.⁸⁴⁹ <WBHC 2681>

Important reading of *Jerusalem* as “a visionary text, replete with theatrical elements” (2).

Sklar, Susanne. “Blake’s Jerusalem: Refiguring Revelation’s Women.” *From the Margins 2: Women of the New Testament and their Afterlives*. Ed. Christine E. Joynes and Christopher C. Rowland. Sheffield: Sheffield Phoenix Press, 2009. 296-310.⁸⁵⁰

On the Blake’s use of the Woman Clothed in the Sun, the Whore of Babylon, and the New Jerusalem in *Jerusalem* and their biblical precedents.

Sklar, Susanne. “Jacob Boehme & Blake’s Jerusalem.” [Blake Journal](#) 9 (2005): 63-73. <WBHC 1756>

Compares their apocalyptic imagery.

Sklar, Susanne. “Jerusalem’s Embrace.” [Blake Journal](#) 8 (2004): 66-73. <WBHC 1753>

On plate 99 and the embrace of Jerusalem and Albion.

Sklar, Susanne. [“Sublime Allegory in Blake’s Jerusalem.”](#) *Glass* 17 (2005): 16-31. <WBHC 2682>

“The first portion of this paper will link Blake’s open sense of allegory to medieval fourfold reading, as well as to the visual theology of Eastern Orthodox icons. It will then apply Isaac Newton’s futuristic apocalyptic insights to Blake’s text. The second portion examines the interrelatedness of Blake’s dynamic characters” (16).

Smith, Mark Trevor. “*All Nature Is But Art*: The Coincidence of Opposites in English Romantic Literature. West Cornwall, CT: Locust Hill Press, 1993. 151- 251. <WBHC 2688-89>

On “The Mental Traveller,” the Bible, and *Jerusalem*.

Smith, Mark Trevor. “Striving with Systems.” [Blake and His Bibles](#). Ed. David V. Erdman. West Cornwall: Locust Hill Press, 1990. 157-78. <BBS 463, WBHC 1989-90>

On the “tension between Blake’s enthusiastic construction of systems, which makes it easy for us to understand him, and his scornful smashing of systems, which make it impossible for us to understand him” in *Jerusalem* (158).

Spector, Sheila A. “A Kabbalistic Reading of *Jerusalem*’s Prose Plates.” [Women Reading William Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2007. 219-27. <WBHC 1795-1800>

⁸⁴⁹ Incorporates Sklar’s essay, “[In the Mouth of a True Orator’ \(Jerusalem’s Operating Instructions\)](#),” *University of Toronto Quarterly* 80.4 (fall 2011), 837-57, <WBHC 2788-91>.

⁸⁵⁰ Not recorded in WBHC.

Reads the prefaces in *Jerusalem* to illustrate Blake's Kabbalism and to correct misunderstandings of her other work on the topic.

Spector, Sheila A. "A Numerological Analysis of *Jerusalem*." *Prophetic Character: Essays on William Blake in Honor of John E. Grant*. Ed. Alexander S. Gourlay. West Cornwall, CT: Locust Hill Press, 2002. 327-49. <WBHC 2095-98>

Identifies numerical patterns in *Jerusalem*, which "provide an alternative hermeneutical basis for reading the prophecy" (347).

Spector, Sheila A. "Reading *Jerusalem*: The Horizon of Expectations." *Blake: An Illustrated Quarterly* 52.2 (fall 2018): 39 pars. <*Blake* (2019)>

Builds on her "*Glorious incomprehensible*": *The Development of Blake's Kabbalistic Language* and "*Wonders Divine*": *The Development of Blake's Kabbalistic Myth* "to provide the foundation for more coherent readings of Blake's final prophecy" (par. 2).

Steck, Christopher. "Re-embedding Moral Agency: Linking Theology and Ethics in William Blake." *Journal of Religious Ethics* 41.2 (Jun. 2013): 332-53. <WBHC 2703>

Uses *Jerusalem* to "suggest that there is a parallel between how moral frameworks and literary horizons operate in that both shape moral judgment" (abstract).

Stevens, Clint. "William Blake's Golgonooza and *Jerusalem*: A Conversation in Visionary Forms Dramatic." *European Romantic Review*⁸⁵¹ 20.3 (Jul. 2009): 289-307. <WBHC 2706>

"[O]ffers a strategy for reading Blake's *Jerusalem* by attending to dialogic or relational qualities of meaning" (abstract).

Sturrock, June. "Britannia Counter Britannia: How *Jerusalem* Revises Patriotism." *Women Reading William Blake*. Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2007. 228-36. <WBHC 1795-1800>

Reads female figures in *Jerusalem* as embodying Blake's rejection of war and British imperialism.

Sturrock, June. "Maenads, Young Ladies, and the Lovely Daughters of Albion." *Blake, Politics, and History*. Ed. Jackie DiSalvo, G. A. Rosso, and Christopher Z. Hobson. New York and London: Garland Press, 1998. 339-49. <WBHC 1950-53>

Compares Vala, Rahab, and Tizrah in *Jerusalem* with iconography of women who represented the bloody violence of the French Revolution.

Tannenbaum, Leslie. "'What are Those Golden Builders Doing': Mendelssohn, Blake, and the (Un)Building of *Jerusalem*." *British Romanticism and the Jews: History, Culture, Literature*. Ed. Sheila A. Spector. N.Y. and Basingstoke: Palgrave Macmillan, 2002. 79-90. <WBHC 2752>

"Comparisons between the *Jerusalem* of Blake (1804[-20]) and of Moses Mendelssohn (1783)" (WBHC 2752).

⁸⁵¹ The journal is mistitled "English Romantic Review" in both *Blake* (2010) and *WBHC*.

Todd, Ruthven. "The Identity of 'Hereford' in *Jerusalem*." *Blake Studies* 6.2 (1976): 139-52. <BBS 410>

Gives more evidence for the claim that Hereford is Blake's contemporary Thomas Jones, building on Paley's "[Thomas Johnes, 'Ancient Guardian of Wales'](#)" and arguing against Brian John's claim in his "[William Blake's 'Hereford, Ancient Guardian of Wales'](#)" that Hereford was Michael Davies (1565-1618), author of *Microcosmos* (1603).

Tolley, Michael J. "[Jerusalem 12:25-29—Some Questions Answered](#)." *Blake: An Illustrated Quarterly* 4.1 (Aug. 1970): 3-6. <BB #1217.57>

Sees an allusion in the lines to the tradition that two peaks on Mount Moriah, where God appeared to Abraham, were the sites of Solomon's Temple and Calvary.

Toomey, Deirdre, and Morton D. Paley. "[Two Pictorial Sources for Jerusalem 25](#)." *Blake: An Illustrated Quarterly* 5.3 (winter 1971-72): 185-90. <BB #1217.87>

Paley argues that the design echoes Joseph Marie Mitelli's engraving of Nicolas Poussin's *The Martyrdom of St. Erasmus*; Toomey, that it echoes Rene Boyvin's engraving of Il Rosso Fiorentino's *Le Tr Parche*.

Topor, Ruxanda. "[Mad Prophets in a Mad World: William Blake's Apocalyptic Vision and the Revival of British Millenarianism](#)." *The Sense and Sensibility of Madness: Disrupting Normalcy in Literature and the Arts*. Ed. Doreen Bauschke and Anna Klambauer. Leiden: Brill, 2018. 64-86. <Blake (2019)>

Considering *The Four Zoas* and *Jerusalem*, "investigates the dual aspect of madness, by juxtaposing the doctors' and the monarchy's notion of madness with the poet's vision of a mad world. It ultimately arrives at the conclusion that Blake's and other prophets' revelations may be considered a form of wisdom, although neither the ruling class nor the common people of their time would have readily accepted this verdict" (abstract).

van Schaik, Pamela. "[The Significance of 'Mental Fight' in Ben Okri and William Blake](#)." *Journal of Literary Studies* 28.4 (2012): 87-97. <WBHC 2795>

"Drawing principally from [Okri's] *Mental Fight* and *Jerusalem*, this article explores the ways in which both Ben Okri and William Blake prophesy the redemption of humanity through the power of words and the participation of all people in a new "dream" by means of which a more humane civilisation may be attained" (abstract).

Wagenknecht, David. *Blake's Night: William Blake and the Idea of Pastoral*. Cambridge, Mass.: Harvard University Press, 1973.⁸⁵² <BB #A2908, WBHC 2822-23>

On the influence of Edmund Spencer and John Milton on Blake's depictions of the pastoral.

⁸⁵² Excerpted in [Modern Critical Views: William Blake](#), ed. Harold Bloom (1985), 171-79, <BBS 415>, and [William Blake: Comprehensive Research and Study Guide](#), ed. Harold Bloom (2003), 72-74, <WBHC 1766-70>.

Wainewright, Thomas Griffiths. "Mr. Weathercock's Private Correspondence, Intended for the Public Eye." *London Magazine* (Sept. 1820), 300. *Essays and Criticism by Thomas Griffiths Wainewright*. London, 1880. 109-10. <BB #2912>

An early, playful notice of *Jerusalem*.

Ward, Aileen. "[Building Jerusalem: Composition and Chronology](#)." *Blake: An Illustrated Quarterly* 39.4 (spring 2006): 183-85. <WBHC 1706>

Argues, based on Ward's tracing of allusions to events that happen in or after 1807, that the "60 Plates of a new Prophecy" (BR 246) seen by Blake's friend, George Cumberland, cannot refer to *Jerusalem* and may be a longer-version of *Milton*. See G.E. Bentley, Jr's response, "[The Dates of Jerusalem](#)," and Ward's "[Reply](#)."

Ward, Aileen. "[Reply to G.E. Bentley, Jr.](#)" *Blake: An Illustrated Quarterly* 41.4 (spring 2008): 166-67. <WBHC 1706>

Reaffirms against Bentley's "[The Dates of Jerusalem](#)," her position that the biographical, physical, and contextual evidence argues that the *Jerusalem* could have had 60 plates in 1807, which was first put forward in Ward's "[Building Jerusalem: Composition and Chronology](#)."

Warner, Nicholas O. "[Blake's Moon-Ark Symbolism](#)." *Blake: An Illustrated Quarterly* 14.2 (fall 1980): 44-59. <BBS 390>

A detailed account of the image, which occurs in "one line in *Milton*, four pictures in *Jerusalem*, [and] a design from the Dante illustrations" (44).

Whitson, Roger. "[Jerusalem and 'the Jew': Biopolitics between Blake and Spinoza](#)." *Romanticism on the Net* 40 (Nov. 2005): 23 par. <WBHC 2852>

Using Spinoza to highlight the place of the body in reading, argues that "whatever comments Blake makes about Jewish identity cannot be read outside of the complicated biopolitical contexts emerging from the address ["To the Jews" in *Jerusalem*]" (abstract).

Whittaker, Jason. "The Matter of Britain: Blake, Milton and the Ancient Britons." *Blake, Nation, and Empire*. Ed. Steve Clark and David Worrall. New York: Palgrave Macmillan, 2006. 186-200. <WBHC 1866-69>

On Milton's *History of Britain* as a source for *Jerusalem*.

Witke, Joanne Stauch. [William Blake's Epic: Imagination Unbound](#). London: Croon Helm, 1986. *Rpt. Routledge Library Editions, 2017*. <BBS 682, WBHC 2874-75>

A close reading of *Jerusalem*, with references to Berkeley, Bacon, Newton, Locke, and Reynolds (BBS 682).

Worrall, David. "Blake and the Night Sky I: The 'Immortal Tent.'" [Bulletin of Research in the Humanities](#) 84 (1981): 273-95. <BBS 428, WBHC 1809-10>

A study of astronomical imagery in his poetry: "Most fundamental, perhaps, is the need to orient Blake's language in its cosmological or astronomical sense of meaning" (274).

Worrall, David. “[Blake’s Derbyshire: A Visionary Locale in Jerusalem](#).” *Blake: An Illustrated Quarterly* 11.1 (summer 1977): 34-35. <BBS 382>

Suggests that Blake used the “peak, moor, and cavern” of Derbyshire for his own “imaginative purpose” (35).

Worrall, David. “[Blake’s Jerusalem and the Visionary History of Britain](#).” *Studies in Romanticism* 16.2 (spring 1977): 189-216. <BBS 649>

On *Jerusalem*’s use of British myth and history.

Wyatt, David M. “The Woman Jerusalem: *Pictura* versus *Poesis*.” *Blake Studies* 7.2 (1975): 105-24. <BBS 411>

An examination of *Jerusalem* in relationship to Albion, Vala, and the Lamb.

Yoder, R. Paul. *The Narrative Structure of William Blake’s Poem Jerusalem: A Revisionist Interpretation*. Lewiston: Edwin Mellen Press, 2010. <WBHC 2906, 2907>⁸⁵³

An important close reading of *Jerusalem* that claims the poem is a narrative that should be read diachronically.

Yoder, R. Paul. “Unlocking Language: Self-Similarity in Blake’s *Jerusalem*.” 26 pars. *Romanticism & Complexity*. Ed. Hugh Roberts. College Park: University of Maryland Press, 2001. A Romantic Circles PRAXIS Volume.⁸⁵⁴

“In what follows I argue that a model based on fractal ‘self-similarity’ can help us to understand how Blake’s language opens to these new worlds, and that it can even help us to understand the vexed issue of narrative in *Jerusalem*” (par. 1). Considerable focus on John Locke.

Yoder, Paul R. “[What Happens When: Narrative and the Changing Sequence of Plates in Blake’s Jerusalem, Chapter 2](#).” *Studies in Romanticism* 41.2 (summer 2002): 259-78. <WBHC 2713-15>

On the different arrangements of chapter 2 of *Jerusalem* and their significance to the narrative.

Youngquist, Paul. “[Reading the Apocalypse: The Narrativity of Blake’s Jerusalem](#).” *Studies in Romanticism* 32.4 (winter 1993): 601-25. <WBHC 2910>

“I shall focus on the poem’s narrativity, partly to show how the activity of Blake’s poem outstrips its prevailing critical descriptions, but also to investigate the implications of apocalyptic writing for a life in time” (601).

Known Copies, Facsimiles, and Reproductions (Arranged by Year of Printing, Earliest First)

J Copy A (Printed c. 1820, British Museum)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

⁸⁵³ Yoder’s book has two separate entries in *WBHC*.

⁸⁵⁴ Only Plotnitsky’s essay from this collection is recorded in *WBHC*.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2018. British Museum. Museum no. 1847,0318.93.1-100. BM Page (Bentley Plate Number):
[1 \(1\)](#), [2 \(2\)](#), [3 \(3\)](#), [4 \(4\)](#), [5 \(5\)](#), [6 \(6\)](#), [7 \(7\)](#), [8 \(8\)](#), [9 \(9\)](#), [10 \(10\)](#), [11 \(11\)](#), [12 \(12\)](#), [13 \(13\)](#), [14 \(14\)](#), [15 \(15\)](#), [16 \(16\)](#), [17 \(17\)](#), [18 \(18\)](#), [19 \(19\)](#), [20 \(20\)](#), [21 \(21\)](#), [22 \(22\)](#), [23 \(23\)](#), [24 \(24\)](#), [25 \(25\)](#), [26 \(26\)](#), [27 \(27\)](#), [28 \(28\)](#), [29 \(29\)](#), [30 \(30\)](#), [31 \(31\)](#), [32 \(32\)](#), [33 \(33\)](#), [34 \(34\)](#), [35 \(35\)](#), [36 \(36\)](#), [37 \(37\)](#), [38 \(38\)](#), [39 \(39\)](#), [40 \(40\)](#), [41 \(41\)](#), [42 \(42\)](#), [43 \(43\)](#), [44 \(44\)](#), [45 \(45\)](#), [46 \(46\)](#), [47 \(47\)](#), [48 \(48\)](#), [49 \(49\)](#), [50 \(50\)](#), [51 \(51\)](#), [52 \(52\)](#), [53 \(53\)](#), [54 \(54\)](#), [55 \(55\)](#), [56 \(56\)](#), [57 \(57\)](#), [58 \(58\)](#), [59 \(59\)](#), [60 \(60\)](#), [61 \(61\)](#), [62 \(62\)](#), [63 \(63\)](#), [64 \(64\)](#), [65 \(65\)](#), [66 \(66\)](#), [67 \(67\)](#), [68 \(68\)](#), [69 \(69\)](#), [70 \(70\)](#), [71 \(71\)](#), [72 \(72\)](#), [73 \(73\)](#), [74 \(74\)](#), [75 \(75\)](#), [76 \(76\)](#), [77 \(77\)](#), [78 \(78\)](#), [79 \(79\)](#), [80 \(80\)](#), [81 \(81\)](#), [82 \(82\)](#), [83 \(83\)](#), [84 \(84\)](#), [85 \(85\)](#), [86 \(86\)](#), [87 \(87\)](#), [88 \(88\)](#), [89 \(89\)](#), [90 \(90\)](#), [91 \(91\)](#), [92 \(92\)](#), [93 \(93\)](#), [94 \(94\)](#), [95 \(95\)](#), [96 \(96\)](#), [97 \(97\)](#), [98 \(98\)](#), [99 \(99\)](#), [100 \(100\)](#).

Individual images, some uncropped views.

Print

Bindman, David, assisted by Deirdre Toomey. [The Complete Graphic Works of William Blake](#). New York: G.P. Putnam's Sons and [London]: Thames and Hudson, 1978. Paperback edition. [\[London\]: Thames and Hudson, 1986. <BBS 150-51, WBHC 483>](#)

Blake and white reproduction of *Jerusalem* copy A.

[J Copy B \(Printed c. 1820, Lord Cunliffe\)](#)

Copy Information and Current Binding

25 leaves. Bentley Plate Numbers 1-25.

"[B]ound about 1821 (the date on three fly-leaves in a Roxburgh binding with *America* (G) and *Europe* (B)," "perhaps for Thomas Griffiths Wainewright and sold with his books by Benjamin Wheatley on 4 August 1831"; "[d]isbound in June 1966" (BB p. 258, WBHC 236, BB p.259).

Contemporary Owner(s)

Perhaps Thomas Griffiths Wainewright.

Print

Keynes, Geoffrey, ed. *Jerusalem: The Emanation of the Giant Albion*. London: Trianon Press, for the William Blake Trust, 1974. [<BB #A82>](#)

A color facsimile of copy B. "Geoffrey Keynes, 'Commentary and Bibliographical History.' [...] deals largely with variants including those of the proofs of pl. 25, 32, 41, 47, here also reproduced" (BB p. 265).

[J Copy C \(Printed c. 1820, Private Collection\)](#)

Copy Information and Current Binding

100 leaves. Bentley Plate Numbers 1-28, 33-41, 43-46, 42, 29-32, 47-100.

"Bound, probably about 1824 for John Linnell, in White vellum to match Linnell's *America* (O), *Marriage* (H), *Europe* (K), and *Songs* (R), the spine gilt with 'JERUSALEM'" (BB p. 259).

Contemporary Owner(s)

"Bought by John Linnell (Chapter 2 on 30 Dec. 1819 for 14s., the 'Balance' on 4 Feb. 1821 for 15s. [BR 780]" (BB 259).

Print

Doskow, Minna. [William Blake's "Jerusalem": Structure and Meaning in Poetry and Picture.](#) Rutherford: Fairleigh Dickinson University Press, 1982. <BBS 456, WBHC 1961>

Facsimile of copy C, “apparently derived from the 1955 reproduction (9)” (BBS 456).

Jerusalem. London, 1952. New York, 1955. London: The William Blake Trust, 1955. <BB #79>

A facsimile of copy C of *Jerusalem* with a transcription of the poem and a “Preface” by Geoffrey Keynes.

Wicksteed, Joseph H., ed. *William Blake's Jerusalem*. Foreword, Geoffrey Keynes. London: Trianon Press, 1952. 1954. New York: Beechurst Press, 1955. <BB #79, #2961>

A facsimile of copy C. “A highly personal book which persistently reads *Jerusalem* as mere autobiography, often stimulating and rarely conclusive” (BB #2961).

J Copy D (Printed c. 1820, Houghton Library, Harvard University)

Copy Information and Current Binding

100 leaves. Bentley Plate Numbers 1-100.

Bound at one time “for the edges are gilt” and “[d]isbound evidently for E.W. Hooper before the Boston exhibition (1891)[.]” “[T]here is one Black framing line around each plate” (BB p. 259).

Digital

Harvard University. Call no. [F Type 6500.49.](#)

Print

Erdman, David V. [The Illuminated Blake](#). Garden City: Anchor Doubleday, 1974. <BB #A261, BBS 157, WBHC 511-13>

Monotone reproduction of *Jerusalem* copy E (pls. 1, 99-100), D (pls. 2-98), and F (pl. 28 with variants).

Jerusalem: The Emanation of the Giant Albion, 1804. [London, 1877]. <BB #76>

Andrew Chatto facsimile of *Jerusalem* copy D.

[Pearson, John.] [Jerusalem: The Emanation of the Giant Albion](#). [London, 1877]. <BB #76, BBS 88, WBHC 241>

Copy D. Black and white. 250 copies.

Solomon, Andrew. *William Blake's Great Task: The Purpose of Jerusalem*. London: Palamabron Press, 2000. <WBHC 241, 2692>

A reproduction of the Pearson facsimile of copy D (1877) <BB #76> and of two plates from the Blake Trust facsimile of copy C (1952) <BB #79>. Includes an introduction, a corrected transcription with paraphrases and notes, and a glossary.

J Copy E (Printed c. 1821, Yale Center for British Art, Yale University)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Contemporary Owner(s)

“Probably inherited by Catherine Blake at William Blake’s death; Frederick Tatham, who inherited Blake’s work upon the death of Catherine Blake in 1831” (*Blake Archive* Copy Information). “Before the binding [. . .], pl. 51 was apparently removed and given or sold to John Linnell [. . .]. Blake then took a copy of pl. 51 printed Black, drew a Red framing line round it, number it ‘51’ in the opposite corner, coloured it in a fashion similar to the rest of the designs in copy E (but without his monogram), and inserted it among them” (BBS 86).⁸⁵⁵ Bound with Frederick Tatham’s “Life of Blake” until 1948.

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2003.

Yale Center for British Arts. Accession no. B1992.8.1(1-100). Individual cropped images Object Numbers (Bentley Plate Numbers): [1\(1\)](#), [2\(2\)](#), [3\(3\)](#), [4\(4\)](#), [5\(5\)](#), [6\(6\)](#), [7\(7\)](#), [8\(8\)](#), [9\(9\)](#), [10\(10\)](#), [11\(11\)](#), [12\(12\)](#), [13\(13\)](#), [14\(14\)](#), [15\(15\)](#), [16\(16\)](#), [17\(17\)](#), [18\(18\)](#), [19\(19\)](#), [20\(20\)](#), [21\(21\)](#), [22\(22\)](#), [23\(23\)](#), [24\(24\)](#), [25\(25\)](#), [26\(26\)](#), [27\(27\)](#), [28\(28\)](#), [29\(29\)](#), [30\(30\)](#), [31\(31\)](#), [32\(32\)](#), [33\(33\)](#), [34\(34\)](#), [35\(35\)](#), [36\(36\)](#), [37\(37\)](#), [38\(38\)](#), [39\(39\)](#), [40\(40\)](#), [41\(41\)](#), [42\(42\)](#), [43\(43\)](#), [44\(44\)](#), [45\(45\)](#), [46\(46\)](#), [47\(47\)](#), [48\(48\)](#), [49\(49\)](#), [50\(50\)](#), [51\(51\)](#), [52\(52\)](#), [53\(53\)](#), [54\(54\)](#), [55\(55\)](#), [56\(56\)](#), [57\(57\)](#), [58\(58\)](#), [59\(59\)](#), [60\(60\)](#), [61\(61\)](#), [62\(62\)](#), [63\(63\)](#), [64\(64\)](#), [65\(65\)](#), [66\(66\)](#), [67\(67\)](#), [68\(68\)](#), [69\(69\)](#), [70\(70\)](#), [71\(71\)](#), [72\(72\)](#), [73\(73\)](#), [74\(74\)](#), [75\(75\)](#), [76\(76\)](#), [77\(77\)](#), [78\(78\)](#), [79\(79\)](#), [80\(80\)](#), [81\(81\)](#), [82\(82\)](#), [83\(83\)](#), [84\(84\)](#), [85\(85\)](#), [86\(86\)](#), [87\(87\)](#), [88\(88\)](#), [89\(89\)](#), [90\(90\)](#), [91\(91\)](#), [92\(92\)](#), [93\(93\)](#), [94\(94\)](#), [95\(95\)](#), [96\(96\)v](#), [97\(97\)](#), [98\(98\)](#), [99\(99\)](#), [100\(100\)](#).

Print

Bindman, David, intro. [*William Blake: The Complete Illuminated Books*](#). London: Thames and Hudson in Associated with the William Blake Trust, 2000. <WBHC 483-85>

A color reproduction of *Jerusalem* copy E.

Paley, Morton D., ed. *Jerusalem: The Emanation of the Giant Albion*. London: The William Blake Trust/Princeton University Press, 1991.⁸⁵⁶ London: Folio Society, 2007. <BBS 88, WBHC 88-89, 243, 471>

A color reproduction and diplomatic transcription of *Jerusalem* copy E. Includes an introduction, additional plates from other copies of *Jerusalem*, notes, supplementary illustrations, and a bibliography.

Erdman, David V. [*The Illuminated Blake*](#). Garden City: Anchor Doubleday, 1974. <BB #A261, BBS 157, WBHC 511-13>

⁸⁵⁵ See Robert N. Essick, “[William Blake’s Jerusalem: plate 51](#),” *Art Journal* 31 (18 Jun. 2014). Not recorded in *WBHC*.

⁸⁵⁶ For corrections to this volume, see Morton D. Paley, “[Corrections to the Blake Trust Jerusalem](#),” *Blake: An Illustrated Quarterly* 26.1 (summer 1992), 34. <BBS 410>.

Monotone reproduction of *Jerusalem* copy E (pls. 1, 99-100), D (pls. 2-98), and F (pl. 28 with variants).

Pagnini, Marcello, trans. *Jerusalem*. 2 vols. Firenze: Giunti, 1994. In Italian and English.
<WBHC 246>

“Vol. [I] is a facsimile of copy E using the same photographs as the Blake Trust facsimile (1991) but with the plates printed back-to-back rather than on one side only as in the original” (WBHC 246).

Jerusalem: A Facsimile of the Illuminated Book. Preludium by Joseph Wicksteed. Bibliographic Statement by Geoffrey Keynes. London: The William Blake Trust, 1951.⁸⁵⁷ <BB #78, BBS 88, WBHC 242>

A color facsimile of copy E.

[J Copy F \(Printed c. 1827, Morgan Library and Museum\)](#)

[Copy Information and Current Binding](#)

See the *Blake Archive* Copy Information.

[Contemporary Owner\(s\)](#)

“Sold by Blake or his wife Catherine to William Young Ottley on 11 Aug. 1827 for £5.5s.; delivered the next day to John Linnell, who arranged and numbered the plates and added at least the hand coloring in Chinese white and perhaps some or all of the gray and black washes; delivered by Linnell to Ottley on 16 Aug. 1827; sold from Ottley’s collection, Sotheby’s, 21 July 1837” (*Blake Archive* Copy Information).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2017.

Morgan Library and Museum. Accession no. [PML 953](#).

Bound, uncropped images of Bentley Plates 1 and 2 are part of the online exhibition,
[William Blake’s World: “A New Heaven Is Begun.”](#)

Print

Erdman, David V. [The Illuminated Blake](#). Garden City: Anchor Doubleday, 1974. <BB #A261, BBS 157, WBHC 511-13>

Monotone reproduction of *Jerusalem* copy E (pls. 1, 99-100), D (pls. 2-98), and F (pl. 28 with variants).

⁸⁵⁷ See Dena Bain Taylor, “[The Deterioration of the 1951 Blake Trust *Jerusalem*](#),” for a discussion of the acidic paper and low-quality bindings of the facsimile.

J Copy G (Printed c. 1832, Untraced)

Copy Information and Current Binding

The owner, Felix Isman, told “Keynes & Wolf on 2 March 1939 that it was ‘somewhere in storage’; ‘twenty-five years later his widow ‘has no recollection of having seen a copy of *Jerusalem* in their library[.]’ “[P]erhaps a ghost.”

“Olive Morocco extra” (*BB* p. 260).

J Copy H (Printed c. 1832, Fitzwilliam Museum)

Copy Information and Current Binding

100 leaves. Bentley Plate Numbers 1-100.

“Bound, probably in 1833 for Samuel Boddington, in Yellow Morocco heavily tooled and gilt[.]” “[T]he plates are still stitched together, but they have pulled free of the bind” (*BB* p. 260).

Contemporary Owner(s)

“Acquired (perhaps about 1833 from Tatham [. . .] by Samuel Boddington, who may have had it bound about 1833 and added his book-plate” (*BB* p. 260).

Digital

Fitzwilliam Museum. Accession no. P.5054-R.

[Uncropped images of Bentley Plate Numbers 1 and 81.](#)

J Copy I (Printed c. 1832, Rosenwald Collection Library of Congress)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Contemporary Owner(s)

“Acquired at an unknown time by Thomas Butts or his son, Thomas Butts, Jr.; sold from the Butts collection, Sotheby’s, 26 March 1852” (*Blake Archive* Copy Information).

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2018.

[Library of Congress](#). Call no. PR4144.J4 1832.

Collated, slightly cropped images, with individual and running pdf viewing options.

J Copy J (Printed c. 1832, Beinecke Library, Yale University)

Copy Information and Current Binding

100 leaves. Bentley Plate Numbers 1-9, 11, 10, 12-15, 20, 17-98, 100, 99.

“Bound probably for James Vine (whose *Thel* [O], *Milton* [D], and *Songs* [V] are in similar bindings) in contemporary Brown half Russia over Brown marbled boards [. . .] with the spine lettered [. . .] ‘BLAKE’s / JERUSALEM’; ON PL 13-15, 17-22, 24, 27-8 are marginal comments in pencil, e.g., ‘East [is] the Holy or Internal’ (pl. 14)” (*BB* p. 261).

Contemporary Owner(s)

“James Vine, who may have made the extensive marginal notes, and for whom it sold posthumously at Christie’s, 24 April 1838” (*BB* p. 261).

Digital

Yale University. Call no. [1976 +371](#) Object Number (Bentley Plate Numbers): [23 \(23\)](#), [25 \(25\)](#), [28 \(28\)](#), [53 \(53\)](#), [76 \(76\)](#), [78 \(78\)](#), [85 \(85\)](#), [99 \(100\)](#).

Eight uncropped, bound, images.

J MPI at the *Blake Archive* (Printed c. 1807-c. 1832) (Arranged by BA Object Numbers)

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2018.

Object 1 (Bentley pl. 1) (Fitzwilliam Museum) <BB pp. 261, 162; BBS 87, 68; WBHC 240>

Current Binding and Copy Information

Europe pl. 2 is on the recto.

Digital

Fitzwilliam Museum. Accession no. [P.24-2018](#).

Object 2 (Bentley pl. 1) (Metropolitan Museum of Art) <BB p. 261>

Digital

Metropolitan Museum of Art. Accession no. 17.3.2978. Uncropped image. [Bentley Plate 1](#).

Object 3 (Bentley pl. 8) (Library of Congress) <BB pp. 240, 340>

Contemporary Owner(s)

“Probably inherited from Blake by his wife Catherine upon his death in 1827; probably acquired by Frederick Tatham upon Catherine Blake’s death in 1831; acquired by George A. Smith and bound by him in ‘about 1853’ ([BB] p[.] 337)” with the “Order” of the Songs (*Blake Archive* Copy Information). See BB pp. 337-39 for a complete list.

Digital

Library of Congress. Call no. [NE2047.6. B55 A47](#).

Object 4 (Bentley pl. 9) (Library of Congress)

Digital

Library of Congress. Call no. [PR4144.J4](#).

Contemporary Owner(s)

“Probably inherited from Blake by his wife Catherine upon his death in 1827; probably acquired by Frederick Tatham upon Catherine Blake’s death in 1831; acquired by George A. Smith and bound by him in ‘about 1853’ ([BB] p[.] 337)” with the “Order” of the Songs (*Blake Archive* Copy Information). See BB pp. 337-39 for a complete list.

Object 5 (Bentley pl. 9) (Victoria and Albert Museum) <BB p. 262>

Contemporary Owner(s)

“Possibly among the 145 works by Blake added at an unknown time to a copy of Alexander Gilchrist, Life of William Blake (1863)” (*Blake Archive* Copy Information).

Digital

Victoria and Albert Museum. Accession no. E.668-1899.EE.14ob. Uncropped images, with image of plate 11 in album. [Bentley Plate 9 and 11](#).

Object 6 (Bentley pl. 11) (Victoria and Albert Museum) <BB. P. 262>

Digital

Victoria and Albert Museum. Accession no. E.668-1899.EE.14ob. Uncropped images, with image of plate 11 in album. [Bentley Plate 9 and 11](#).

Object 7 (Bentley pl. 19) (Library of Congress) <BB p. 262>

Contemporary Owner(s)

“Probably inherited from Blake by his wife Catherine upon his death in 1827; probably acquired by Frederick Tatham upon Catherine Blake’s death in 1831; acquired by George A. Smith and bound by him in ‘about 1853’ ([BB] p.[.] 337)” with the “Order” of the *Songs* (*Blake Archive Copy Information*). See BB pp. 337-39 for a complete list.

Digital

Library of Congress. Call no. [PR4144.J4](#).

Object 8 (Bentley pl. 20) (Library of Congress) <BB p. 262>

Contemporary Owner(s)

“Probably inherited from Blake by his wife Catherine upon his death in 1827; probably acquired by Frederick Tatham upon Catherine Blake’s death in 1831; acquired by George A. Smith and bound by him in ‘about 1853’ ([BB] p.[.] 337)” with the “Order” of the *Songs* (*Blake Archive Copy Information*). See BB pp. 337-39 for a complete list.

Digital

Library of Congress. Call no. [PR4144.J4](#).

Object 9 (Bentley pl. 28) (Yale Center for British Art) <BB p. 263, WBHC 241>

Digital

[Yale Center for British Art](#). Accession no. B1992.8.1 (105).

Object 10 (Bentley pl. 28) (Robert N. Essick) <BB p. 263, WBHC 240-41>

Contemporary Owner(s)

“Frederick Tatham, who printed the work c. 1831-32” (*Blake Archive Copy Information*).

Object 11 (Bentley pl. 28^a) (Morgan Library and Museum) <BB pp. 263, 131>

Digital

Morgan Library and Museum. Call no. [9948.16](#).

Object 12 (Bentley pl. 28^b) (Morgan Library and Museum) <BBS 87, 61>

Current Binding and Copy Information

Part of album of Blakeana “BOUNDED BY A W BAIN” in the late nineteenth century in three-quarter Red Morocco “disbound” at the Morgan Library (BBS 62). See the table of contents, BBS pp. 61-62. See also *Blake Archive* description.

Contemporary Owner(s)

“Early history not known; bound at an unknown time, possibly by Allan Cunningham, with over one hundred other works by Blake, including Objects 27 and 29 (Bentley Plates 70 and 75), and the biography of Blake from Cunningham’s *Lives of the Most Eminent British Painters, Sculptors, and Architects*, second edition, vol. 2 (1830)” (*Blake Archive Copy Information*).

Digital

Morgan Library and Museum. Call no. [77019.29](#).

Object 13 (Bentley pl. 30) (Yale Center for British Art) <BB pp. 263, 161>

Current Binding and Copy Information

“Mounted and framed” (BB p. 161). *Europe* pl. 1 is on the recto.

Digital

[Yale Center for British Art](#). Accession no. B1992.8.1 (106).

Object 14 (Bentley pl. 35) (Yale Center for British Art) <BB pp. 263-64, WBHC 241>

Contemporary Owner(s)

“Acquired, probably from Frederick Tatham about 1834 (like the ‘Nelson’ drawing and Europe pl. 6) by [...] John Defett Francis” (BB pp. 263-26).

Digital

[Yale Center for British Art](#). Accession no. B1992.8.1 (105).

Object 15 (Bentley pl. 37) (Fitzwilliam Museum) <BB p. 264, 301>

Digital

[Fitzwilliam Museum](#). Accession no. P.708-1985.

Object 16 (Bentley pl. 38^a) (Library of Congress) <BB p. 262>

Contemporary Owner(s)

“Probably inherited from Blake by his wife Catherine upon his death in 1827; probably acquired by Frederick Tatham upon Catherine Blake’s death in 1831; acquired by George A. Smith and bound by him in ‘about 1853’ ([BB] p[.] 337)” with the “Order” of the *Songs* (*Blake Archive Copy Information*). See BB pp. 337-39 for a complete list.

Digital

Library of Congress. Call no. [PR4144.J4](#).

Object 17 (Bentley pl. 38^b) (Library of Congress) <BB p. 262>

Contemporary Owner(s)

“Probably inherited from Blake by his wife Catherine upon his death in 1827; probably acquired by Frederick Tatham upon Catherine Blake’s death in 1831; acquired by George A. Smith and bound by him in ‘about 1853’ ([BB] p[.] 337)” with the “Order” of the *Songs* (*Blake Archive Copy Information*). See BB pp. 337-39 for a complete list.

Digital

Library of Congress. Call no. [PR4144.J4](#).

Object 18 (Bentley pl. 45) (Morgan Library and Museum) <BB pp. 263, 131>

Digital

Morgan Library and Museum. Call no. [9948.27](#).

Object 19 (Bentley pl. 48) (Library of Congress) <BB p. 262>

Contemporary Owner(s)

“Probably inherited from Blake by his wife Catherine upon his death in 1827; probably acquired by Frederick Tatham upon Catherine Blake’s death in 1831; acquired by George A. Smith and bound by him in ‘about 1853’ ([BB] p[.] 337)” with the “Order” of the *Songs* (*Blake Archive Copy Information*). See BB pp. 337-39 for a complete list.

Digital

Library of Congress. Call no. [PR4144.J4](#).

Object 20 (Bentley pl. 50) (Library of Congress) <BB p. 262>

Contemporary Owner(s)

“Probably inherited from Blake by his wife Catherine upon his death in 1827; probably acquired by Frederick Tatham upon Catherine Blake’s death in 1831; acquired by George A. Smith and bound by him in ‘about 1853’ ([BB] pl. 337)” with the “Order” of the *Songs* (*Blake Archive Copy Information*). See BB pp. 337-39 for a complete list.

Digital

Library of Congress. Call no. [PR4144.J4](#).

Object 21 (Bentley pl. 50) (Houghton Library, Harvard University) <BBS 104>

Object 22 (Bentley pl. 51) (Fitzwilliam Museum) <BB p. 264, BBS 88>

Digital

[Fitzwilliam Museum](#). Accession no. P.709-1985.

Object 23 (Bentley pl. 51) (National Gallery of Victoria)

Contemporary Owner(s)

“Acquired from Blake by John Linnell, probably by 1821” (*Blake Archive Copy Information*).

Digital

National Gallery of Victoria. Accession no. [1026/3.47](#).

Object 24 (Bentley pl. 53) (British Museum) <BB p. 262>

Digital

British Museum. Museum no. 1906,0719.10. Slightly cropped. [Bentley Plate 53 \(recto\) and 5 \(verso\)](#). Plate 5 not available at the *Blake Archive Jerusalem* MPI.

Object 25 (Bentley pl. 56) (Morgan Library and Museum) <BB p. 263, 131>

Digital

Morgan Library and Museum. Call no. [9948.18](#).

Object 26 (Bentley pl. 58) (Library of Congress)

Digital

Library of Congress. Call no. [PR4144.J4](#).

Object 27 (Bentley pl. 70) (Morgan Library and Museum)

Current Binding and Copy Information

Part of album of Blakeana “BOUNDED BY A W BAIN” in the late nineteenth century in three-quarter Red Morocco” “disbound” at the Morgan Library (BBS 62). See the table of contents, BBS pp. 61-62. See also *Blake Archive* description.

Contemporary Owner(s)

“Early history not known; bound at an unknown time, possibly by Allan Cunningham, with over one hundred other works by Blake, including Objects [12] and 29 (Bentley Plates [28] and 75), and the biography of Blake from Cunningham’s *Lives of the Most Eminent British Painters, Sculptors, and Architects*, second edition, vol. 2 (1830)” (*Blake Archive Copy Information*).

Digital

Morgan Library and Museum. Call no. [77019.41](#).

Object 28 (Bentley pl. 74) (Morgan Library and Museum) <BB pp. 264, 131>

Digital

Morgan Library and Museum. Call no. [9948.12](#).

Object 29 (Bentley pl. 75) (Morgan Library and Museum) <BBS 61-62>

Current Binding and Copy Information

Part of album of Blakeana “‘BOUND BY A W BAIN’ in the late nineteenth century in three-quarter Red Morocco” “disbound” at the Morgan Library (*BBS* 62). See the table of contents, *BBS* pp. 61-62. See also *Blake Archive* description.

Contemporary Owner(s)

“Early history not known; bound at an unknown time, possibly by Allan Cunningham, with over one hundred other works by Blake, including Objects [12] and [27] (Bentley Plates [28] and [70]), and the biography of Blake from Cunningham’s *Lives of the Most Eminent British Painters, Sculptors, and Architects*, second edition, vol. 2 (1830)” (*Blake Archive* Copy Information).

Digital

Morgan Library and Museum. Call no. [77019.24](#).

Object 30 (Bentley pl. 78) (Library of Congress) <BB p. 262>

Contemporary Owner(s)

“Probably inherited from Blake by his wife Catherine upon his death in 1827; probably acquired by Frederick Tatham upon Catherine Blake’s death in 1831; acquired by George A. Smith and bound by him in ‘about 1853’ ([BB] pl. 337) with the ‘Order’ of the Songs (*Blake Archive* Copy Information). See BB pp. 337-39 for a complete list.

Digital

Library of Congress. Call no. [PR4144.J4](#).

Object 31 (Bentley pl. 99) (Philadelphia Museum of Art) <BBS 88, 104>

Digital

Philadelphia Museum of Art. Accession no. 1975-26-21. Uncropped image. [Bentley Plate 99](#).

J MPI Not Available at the *Blake Archive* (Arranged by Bentley Plate Numbers)

Bentley Plates 2, 41, 59

Current Binding and Copy Information

Part of album of Blakeana “‘BOUND BY A W BAIN’ in the late nineteenth century in three-quarter Red Morocco” “disbound” at the Morgan Library (*BBS* 62). See the table of contents, *BBS* pp. 61-62. These plates were posthumously printed by Frederick Tatham. See also *Blake Archive* description for *Jerusalem* MPI Objects 12, 27, and 29.

Contemporary Owner(s)

“Early history not known; bound at an unknown time, possibly by Allan Cunningham, with over one hundred other works by Blake, [...] and the biography of Blake from Cunningham’s *Lives of the Most Eminent British Painters, Sculptors, and Architects*, second edition, vol. 2 (1830)” (*Blake Archive* Copy Information).

Bentley Plate 3 (Untraced) <BB p. 261>

Bentley Plates 4, 37 (Paul L. Herring) <BB pp. 261-62, BBS 87>

Bentley Plate 5 (British Museum) <BB p. 262>

Digital

[British Museum](#). Museum no. 1906,0719.10. Slightly cropped. [Bentley Plate 53 \(recto\) and 5 \(verso\)](#). Plate 5 not available at the *Blake Archive Jerusalem* MPI.

Bentley Plate 6 (Anonymous Collection) <BB p. 262, BBS 87, WBHC 240>

Bentley Plates 18, 19, 35, 37 (Maurice Sendak) <BB pp. 261-62, BBS 87>

Bentley Plate 24 (Anonymous) <BB pp. 262, 162; BBS 69>

Current Binding and Copy Information

“Mounted and framed” (BB p. 162). *Europe* pl. 2 on the verso.

Bentley Plates 25, 32, 41, 47 (National Gallery of Art, Canberra, Australia) <BB pp. 262-63, BBS 87>

Current Binding and Copy Information

“These are probably the ‘Detached Specimens of an original illuminated Poem, entitled ‘Jerusalem . . .’ listed in the *Catalogue of the Fifth Annual Exhibition by the Associated Painters in Water Colours* (1812)’ (BB p. 262).

Contemporary Owner(s)

“[T]hey seemed to have passed in 1827 from Blake to his widow [Catherine Blake] and on her death in 1831 to [. . .] Frederick Tatham” (BB p. 263).

Bentley Plates 51 (Untraced) <BB pp. 264, 341; BBS 104 >

Bentley Plate 100 (Keynes/Fitzwilliam Museum?) <BB pp. 264, 301>

*Print Facsimiles, Editions, and Reproductions (Descending by Year)*⁸⁵⁸

Bindman, David, intro. [William Blake: The Complete Illuminated Books](#). London: Thames and Hudson in Associated with the William Blake Trust, 2000. <WBHC 483-85>

A color reproduction of *Jerusalem* copy E.

Solomon, Andrew. *William Blake’s Great Task: The Purpose of Jerusalem*. London: Palamabron Press, 2000. <WBHC 241, 2692>

A reproduction of the Pearson facsimile of copy D (1877) <BB #76> and of two plates from the Blake Trust facsimile of copy C (1952) <BB #79>. Includes an introduction, a corrected transcription with paraphrases and notes, and a glossary.

Paley, Morton D., ed. [Jerusalem: The Emanation of the Giant Albion](#). London: The William Blake Trust/Princeton University Press, 1991.⁸⁵⁹ London: Folio Society, 2007. <BBS 88, WBHC 88-89, 243, 471>

A color reproduction of *Jerusalem* copy E.

⁸⁵⁸ See also David V. Erdman, [The Illuminated Blake](#) (1974; 1975) and David Bindman, [The Complete Graphic Works of William Blake](#) (1978; 1986).

⁸⁵⁹ For corrections to this volume, see Morton D. Paley, “[Corrections to the Blake Trust Jerusalem](#),” *Blake: An Illustrated Quarterly* 26.1 (summer 1992), 34. <BBS 410>.

Doskow, Minna. [*William Blake's "Jerusalem": Structure and Meaning in Poetry and Picture*](#). Rutherford: Fairleigh Dickinson University Press, 1982. <BBS 456, WBHC 1961>

Facsimile of copy C, “apparently derived from the 1955 reproduction (9)” (BBS 456).

Keynes, Geoffrey, ed. *Jerusalem: The Emanation of the Giant Albion*. London: Trianon Press, for the William Blake Trust, 1974. <BB #A82>

A color facsimile of copy B. “Geoffrey Keynes, ‘Commentary and Bibliographical History.’ [. . .] deals largely with variants including those of the proofs of pl. 25, 32, 41, 47, here also reproduced” (BB p. 265).

Wicksteed, Joseph H., ed. *William Blake's Jerusalem*. Foreword, Geoffrey Keynes. London: Trianon Press, 1952. 1954. New York: Beechurst Press, 1955. <BB #79, #2961>

A facsimile of copy C. “A highly personal book which persistently reads *Jerusalem* as mere autobiography, often stimulating and rarely conclusive” (BB #2961).

Jerusalem: A Facsimile of the Illuminated Book. Preludium by Joseph Wicksteed. Bibliographic Statement by Geoffrey Keynes. London: The William Blake Trust, 1951. <BB #78, BBS 88, WBHC 242>

A color facsimile of copy E. But see, Dena Bain Taylors “[The Deterioration of the 1951 Blake Trust Jerusalem](#)” for a discussion of the acidic paper and low-quality bindings used.

MacLagen, E.R.D., and A.G.B. Russell. [*The Prophetic Books of William Blake: Jerusalem*](#). London, 1904. <BB #77, WBHC 241-42>

A typographic edition.

[Pearson, John.] [*Jerusalem: The Emanation of the Giant Albion*](#). [London, 1877]. <BB #76, BBS 88, WBHC 241>

Copy D. Black and white. 250 copies.

Translations

Hebrew

Jerushlayim: ha'atsalato shel ha-'anak albiyon [*Jerusalem: The Emanation of the Giant Albion*]. Trans. Ruth Blumert. Tel Aviv: Keshet le-shivah, 2012. In Hebrew. <WBHC 248>

Italian

Jerusalem. Introduzione, traduzione, note e glossario a cura di Marcello Pagnini. 2 vols. Firenze: Giunti, 1994. In Italian and English. <WBHC 246-47>

Vol. [I] is a facsimile Gerusalemme, L'Emanazione del Gigante Albione. Trans. Giuseppe Ungaretti. Milan, 1943. <BBS 88>

Portuguese

Jerusalém. Trans. Saulo Alencastre. São Paulo: Hedra, 2010. In Portuguese <*Blake (2019)*>

[Spanish](#)

Jerusalén: La Emanación del Gigante Albión. Introducción, notas y glosario a cargo de Xavier Campos Vilanova; Prólogo de Francisco Fernández. Castelló de la Plana: Publicions de la Universitat Jaume I, D.L. 1997. In Spanish. <*WBHC* 247>

Laocoön (Composed c. 1815, c. 1826-27) <*BB* #84; *BBS* 92; *WBHC* 249-50; *Essick, SP XIX*>

[Studies](#)

Bindman, David. “[William Blake and Popular Religious Imagery](#).” *Burlington Magazine* 128 (1986): 712-18. <*BBS* 374>

A short, but important essay highlighting how Blake employed popular visual religious imagery, with Bindman highlighting probable visual sources for designs in *There is No Natural Religion*, *Europe, Jerusalem*, and *Laocoön*.

Bogan, James. “[Blake's Jupiter Olympus in Rees' Cyclopaedia](#).” *Blake: An Illustrated Quarterly* 15.4 (spring 1982): 156-63. <*BBS* 393>

Provides the context for Blake's engraving of Phidias's Jupiter in Vol. 4 of Ree's *Cyclopaedia*.

Bogan, James Jr. “From Hackwork to Prophetic Vision: William Blake's Delineation of the *Laocoön* Group.” *Publications of the Arkansas Philological Association* 6 (1980): 33-51. <*BBS* 418>

“The resourceful artist transforms his material again and again, both in technique and in meaning” (49) (*BBS* 418).

Burwick, Frederick. “Blake's *Laocoön* and *Job*: or, On the Boundaries of Painting and Poetry.” *The Romantic Imagination: Literature and Art in England and Germany*. Ed. Frederick Burwick and Jürgen Klein. Rodopi: Amsterdam and Atlanta, 1996. 126-55. <*WBHC* 1814>

With some preliminary discussion on word and image, largely a reading of *Job* with only cursory references to *Laocoön*.

Chadwick, Esther. “Blake's Millennium.” *The Radical Print*. New Haven and London: Yale University Press, 2024. 161-192. <*Blake* (2025)>

A book on prints and radical politics. “[T]his chapter will focus on the way in which Blake brought an explicit indictment of money as a form of mediation into the open.” “Blake's critique [of commercialism] emerged from a distinctly millenarian culture of prints and printmaking” (164). Considers *Laocoön* and the two versions of *Joseph of Arimathea among the Rocks of Albion*.

Essick, Robert N. “[Blake's Job: Some Unrecorded Proofs and Their Inscriptions](#).” *Blake: An Illustrated Quarterly* 19.3 (winter 1985-86): 96-102. <*BBS* 399>

Discovery of proofs of pl. 1 and pl. 21. with the new inscriptions, respectively, “Prayer to God is the Study of Imaginative Art” and “Praise to God is the Exercise of Imaginative Art.” Slight discussion of *Laocoön*.

Herrstrom, David Sten. “Blake's Redemption of God in the *Laocoön*: Literal Incarnation and the Marriage of Picture and Text.” *Bucknell Review* 30.1. (1986): 37-71. <*BBS* 505>

Analyzing “the plate as a whole” (37), argues that “The Laocoön plate is a prophecy concerning the redemption of none other than Jehovah himself (40)” (BBS 505).

James, David E. “[Blake’s Laocoön: A Degree Zero of Literary Production.](#)” *PMLA* 98.2 (1983): 226-36.⁸⁶⁰ <BBS 525, WBHC 2203-04>

“Blake’s late engraving, erroneously known as *The Laocoön*, presents an unusually direct relation between the content of a literary work and the way the work is produced and consumed as an artifact. [. . .] He formulated a view of art as devotional practice rather than as the production of commodities, and this logic allowed the plate only the barest form of material existence” (abstract).

Martello, Matthew. “[The Notebook, Laocoön, and Blake’s Beauties of Inflection.](#)” *Blake: An Illustrated Quarterly* 56.3 (winter 2022-23): 73 pars. <*Blake* (2023)>

A reading of the *Notebook* as a whole, suggesting its form and poetics inform the Laocoön separate plate.

Larrabee, Stephen A. “[Blake.](#)” [English Bards and Grecian Marbles: The Relationship between Sculpture and Poetry Especially in the Romantic Period.](#) New York: Columbia University Press, 1943. 99-119. <BB #2099>

An early study of Blake within his artistic context, arguing that Blake transformed the Neoclassical into the Romantic

Paice, Rosamund A. “[Encyclopaedic Resistance: Blake, Rees’s Cyclopaedia, and the Laocoön Separate Plate.](#)” *Blake: An Illustrated Quarterly* 37.2 (fall 2003): 44-62. <WBHC 1695>

Illuminates in detail the context of both Blake’s commercial engravings for Rees’s *Cyclopaedia* and the *Laocoön*.

Paice, Rosamund. “[William Blake and the Napoleon Factor: Rethinking Empire and the Laocoön Separate Plate.](#)” *Romanticism on the Net* 65 (2014–15): 38 pars. <*Blake* (2019)>

Argues that in *Laocoön* Blake “came to see an irremediable link between imperial and commercial worlds” “against the backdrop of the empire-building of Napoleon” (abstract).

Paley, Morton D. “[I & His Two Sons Satan & Adam.](#)” *Studies in Romanticism* 41.2 (summer 2002): 201-35.⁸⁶¹ <WBHC 2713-15>

The definitive account of the *Laocoön* plate.

Ryan, Mark. “[‘striving with Systems to deliver Individuals’: William Blake’s Psychic Re-animation of Greek Myth.](#)” *Working With English: Medieval and Modern Language, Literature and Drama* 7 (2011): 46-58. <WBHC 2624>

“Specifically, for Blake, Greek myth presents a context in which the debasement of poetical vision takes place while involving a reaction of thought that attempts to reinvigorate a ‘Golden Age’. However, for Blake, the corruptions of Greek society

⁸⁶⁰ Rpt. in James’s *Power Misses: Essays Across (Un)Popular Culture* (1996), <WBHC 2203>.

⁸⁶¹ Incorporated in Paley’s [The Traveller in the Evening](#) (2003), <WBHC 2499-2501>.

prevented the redevelopment of a ‘Poetic Genius’ and Blake’s interest in mythography led him to investigate the cultivation of aesthetic ideas in other societies” (46). Discusses Jacob Bryant, *Milton*, and *Laocoön*.

Siegel, Jonah. “‘United, Completer Knowledge’: Barry, Blake, and the Search for the Artist.” *Desire and Excess: The Nineteenth-Century Culture of Art*. Princeton and Oxford: Princeton University Press, 2000. 30-89. <WBHC 2675>

On Barry’s and Blake’s engagement with antiquity, with discussions of *Joseph of Arimathea* and *Laocoön*.

Stein, Sarah B. “[The Laocoön and the Book of Job as Micrography: The Influence of Miniature Hebrew Illumination on the Work of William Blake](#).” *European Romantic Review* 24.6 (2013): 623-44. <WBHC 2703-04>

“[A]rgues that the practice of micrography, an art form which creates designs and images using miniature Hebrew text, can be found in two of William Blake’s late works, the *Laocoön* and *Illustrations of the Book of Job*” (abstract).

Tavares, Enéias Farias. “[Blake e a discussão ‘ut pictura poesis’ no seu Laocoonte: Lendo a imagem e observando o texto](#) (Blake and [the] ‘ut pictura poesis’ Discussion in His *Laocoonte*: Reading Image and Observing Text).” *Todas as Musas* 2.1 (July-Dec. 2010): 236-58. In Portuguese (abstract in Portuguese and English). <Blake (2020)>

Includes Blake’s *Laocoön* with a Portuguese translation of the texts (258).

Tayler, Irene. “[Blake’s Laocoön](#).” *Blake: An Illustrated Quarterly* 10.3 (winter 1976–77): 72-81. <BBS 380>

An important early discussion in anticipation of the 1976 MLA seminar on Blake.

Whitehead, Angus. “[William Blake’s Laocoon \(1826\): ‘You must leave Fathers & Mothers & Houses & Lands If They Stand in the Way of Art’: An Alternative Biblical Source](#).” *Notes and Queries* 55.1 (2008): 27. <WBHC 2851>

Suggests that the source is Mark 10.28-30.

Villalobos, John C. “A Possible Source for William Blake’s “Great Code of Art.”” *English Language Notes* 26.1 (1988): 36-40. <BBS 668>

Suggests a passage from Robert Lowth’s *Isaiah, A New Translation* (1770): “‘Aristotle’s Treatise on Poetry . . . still continues to be the Great Code of Criticism (37)’” (BBS 668).

Ziolkowski, Eric. “[Great Code or Great Codex? Northrop Frye, William Blake, and Construals of the Bible](#).” *Journal of the Bible and Its Reception* 1.1 (Jun. 2014): 3-18. <WBHC 2927>

“My contention is that Blake’s engraving of the *Laocoön*, in which the “Great Code” aphorism appears, is itself a code of sorts, but not in Frye’s sense of a key to be used to unlock the meanings of works of art and literature – or to unlock anything else, for that matter. Nothing in the *Laocoön*, or in any of Blake’s other works, suggests that this was what Blake meant by ‘code’” (abstract).

Known Copies, Facsimiles, and Reproductions (Arranged by Year of Printing, Earliest First)⁸⁶²

L 1A/Copy A (Printed c. 1826-27, Fitzwilliam Museum)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Contemporary Owner(s)

Frederick Tatham. John Linnell.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023.

[Fitzwilliam Museum](#). Accession no. P.398-1985.

Cropped and slightly cropped views.

Print

Essick, *SP* fig. 51.

L 1B/Copy B (Printed 1826-27, Collection of Robert N. Essick)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 1998.

Print

Bindman, David, intro. [William Blake: The Complete Illuminated Books](#). London: Thames and Hudson in Associated with the William Blake Trust, 2000. <WBHC 483-85>

A color reproduction of *Laocoön* copy B.

Essick, Robert N., and Joseph Viscomi, ed. [Milton a Poem and the Final Illuminated Works](#).

Blake's Illuminated Books, vol. 5. London: Tate Gallery Publications, for the William Blake Trust, 1993. <WBHC 471, 527-30>

A color reproduction of *Laocoön* copy B.

Bindman, David, assisted by Deirdre Toomey. [The Complete Graphic Works of William Blake](#).

New York: G.P. Putnam's Sons and [London]: Thames and Hudson, 1978. Paperback edition.

[London]: Thames and Hudson, 1986. <BBS 150-51, WBHC 483>

A black and white reproduction of *Laocoön* copy B.

Keynes, Geoffrey. *William Blake's Laocoön: A Last Testament. With Related Works: On Homers' Poetry and On Virgil, The Ghost of Abel*. London: Trianon Press for the William Blake Trust, 1976. <BBS 168, WBHC 607>

Color facsimile of *Laocoön* copy B.

⁸⁶² Essick theorizes that the copy of the *Laocoön* mentioned by John Clark Strange could be either an untraced impression or copy B ("Marketplace, 2001," 129).

[Print Facsimiles, Editions, and Reproductions \(Descending by Year\)](#)⁸⁶³

Bindman, David, intro. [*William Blake: The Complete Illuminated Books*](#). London: Thames and Hudson in Associated with the William Blake Trust, 2000. <WBHC 483-85>

A color reproduction of *Laocoön* copy B.

Essick, Robert N., and Joseph Visconti, ed. [*Milton a Poem and the Final Illuminated Works*](#). Blake's Illuminated Books. London: Tate Gallery Publications, for the William Blake Trust, 1993. <WBHC 471, 527-30>

A color reproduction of *Laocoön* copy B.

Keynes, Geoffrey. *William Blake's Laocoön: A Last Testament. With Related Works: On Homers' Poetry and On Virgil, The Ghost of Abel*. London: Trianon Press for the William Blake Trust, 1976. <BBS 168, WBHC 607>

Color facsimile of *Laocoön* copy B.

The Marriage of Heaven and Hell (Composed 1790) <BB #98, BBS 97-101, WBHC 276-302> (See also [Swedenborgianism](#))

Studies

Adnot, Camille. "Imag(e)iner la création. Construire, déconstruire et reconstruire la Bible de l'enfer blakienne." [*Hobbes, Blair, Blake: Hommage à François Piquet*](#). Ed. Denis Bonnecase. Paris: Michel Houdiard Éditeur, 2018. In French. <Blake (2021)>

Adnot, Camille. "Le Mariage du Ciel et de l'Enfer, Carte du Maraudeur blakienne? Entre anonymat et pseudonymat." *Le Pardailan* 4 (2018). In French. <Blake (2021)>

Apesos, Anthony. "[*Taking Dictation: Plates 5 and 10 of Blake's The Marriage of Heaven and Hell*](#)." *Huntington Library Quarterly* 80.1 (2017): 159-72. <Blake (2018)>

Considers designs depicting dictation and what they mean for Blake's depiction of Milton, both here and in *Milton*.

Bloom, Harold. "[*Dialectic in The Marriage of Heaven and Hell*](#)." *PMLA* 73.5 (1958): 501-04.⁸⁶⁴ <BB #1229, WBHC 1764-65>

"Apocalypse is dialectical in the *Marriage*, as much so as it is in Shelley's *Prometheus* or the poems by Years written out *A Vision*, or in Blake's own 'Night the Ninth' of *The Four Zoas*" (501).

Bloom, Harold. [*William Blake's The Marriage of Heaven and Hell*](#). Modern Critical Interpretations. New York: Chelsea House, 1987. <BBS 416, WBHC 1770>

A collection of previously published essays. Not a facsimile or edition of *Marriage*.

⁸⁶³ See also David Bindman, [*The Complete Graphic Works of William Blake*](#) (1978; 1986).

⁸⁶⁴ Rpt. in [*English Romantic Poets: Modern Essays in Criticism*](#), ed. M.H. Abrams (1st ed. 1960), 76-83, <BBS 329>; Bloom's [*Ringers in the Tower*](#) (1971), 55-62, <BB #1231>; and [*Introducing William Blake*](#), ed. Ratimir Ristić (1996), 117-24, <WBHC 2589-90>.

Bonnecase, Denis. “Énergie, prophétie, mise en scène de l’écriture dans *The Marriage of Heaven and Hell*.” [Hobbes, Blair, Blake: Hommage à François Piquet](#). Ed. Denis Bonnecase. Paris: Michel Houard Éditeur, 2018. In French. <Blake (2021)>

Bracher, Mark. “Rouzing the Faculties: Lacanian Psychoanalysis and *The Marriage of Heaven and Hell* in the Reader.” [Critical Paths: Blake and the Argument of Method](#). Ed. Dan Miller, Mark Bracher, and Donald Ault. Durham: Duke University Press, 1987. 168-203. <BBS 573-74, WBHC 2405-06>

A Lacanian reading of *Marriage*.

Butler, Marilyn. “Art for the People in the Revolutionary Decade: Blake, Gillray and Wordsworth.” *Romantic Rebels and Reactionaries: English Literature and Its Background 1760-1830*. Oxford: Oxford University Press, 1981. 39-68. <BBS 430>

Mostly on *Marriage*, 41-53.

Butlin, Martin. “[A New Color Print from the Small Book of Designs](#).” *Blake: An Illustrated Quarterly* 26.1 (summer 1992): 19. <BBS 409>

On the discovery of a new copy of Butlin #260.6, *Marriage* pl. 20, inscribed with the lines: “O revolving serpent / O the Ocean of Time and Space” (19). It is here Butlin also concedes that “my suggestion that the two Small Books of Designs were printed in 1794 and 1796 respectively [is] invalid” (19).

Cooper, Andrew M. “[Irony as Self-Concealment in The Marriage of Heaven and Hell](#).” *Auto/Biography Studies* 2.4 (winter 1986-87): 34-44. <WBHC 1883>

“Energy serves to undermine not only established authority but also any moral position from which authority might be criticized or reformed” (34).

Cox, Philip T. “[Blake, Marvell, and Milton: A Possible Source for a Proverb of Hell](#).” *Notes and Queries* 38.3 (1991): 292-93. <BBS 443>

Traces *Marriage*’s “Bring out number weight & measure” to Marvell’s “On Mr. Milton’s *Paradise Lost*.”

Cox, Philip. “[Blake, Marvell, Milton, and Young: A Further Possible Source for a ‘Proverb of Hell’](#).” *Notes and Queries* 40.1 (1993): 37-38. <Blake (1994)>⁸⁶⁵

Adds to Edward Young to the sources mention in his article, “[Blake, Marvell, and Milton: A Possible Source for a ‘Proverb of Hell’](#).”

Cox, Stephen C. “Methods and Limitations.” [Critical Paths: Blake and the Argument of Method](#). Ed. Dan Miller, Mark Bracher, and Donald Ault. Durham: Duke University Press, 1987. 19-40. <BBS 573-74, WBHC 2405-06>

Insists upon knowing what a methodology can and cannot do, and reads *Marriage* pl. 23 from various critical perspectives.

⁸⁶⁵ Not recorded in BBS or WBHC.

Cronin, Richard. "William Blake and Revolutionary Poetry." *The Politics of Romantic Poetry: In Search of the Pure Commonwealth*. Basingstoke: Macmillan; New York: St. Martin's Press, 2000. 48-60, 203-04. <WBHC 1897>

On *The Marriage of Heaven and Hell*, Swedenborg, and the Joseph Johnson Circle.

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. <Blake (2017)>

Considers Blake's use of the imago dei from a Jungian perspective.

Del Gizzo, Luciana. "[Imágenes de la revolución heterogénea. Tensiones entre texto e imagen en The Marriage of Heaven and Hell de William Blake \(Pictures of a Heterogeneous Revolution. Tensions between Text and Image in The Marriage of Heaven and Hell of William Blake\)](#)." *Cuadernos de Ilustración y Romanticismo* 24 (2018): 619-35. In Spanish (abstract in Spanish and English). <Blake (2020)>

Donnellan, Brendan. "[Blake and Nietzsche](#)." *Nietzsche Studien* 14 (1985): 269-80. <BBS 455>

Reads the aphorisms in *Marriage* as anticipating Nietzsche.

Eaves, Morris. "A Reading of Blake's *Marriage of Heaven and Hell*, Plates 17-20: On and Under the Estate of the West." *Blake Studies* 4.2 (spring 1972): 81-116. <BB #1218.61>

Argues that "the journeys of the Angle and the narrator" in this section "use all the principles and powers of the first seventeen plates to herald the fundamental principle of human perception" (81).

Edwards, Gavin. "Repeating the Same Dull Round." [Unnam'd Forms: Blake and Textuality](#). Ed. Nelson Hilton and Thomas A. Vogler Berkeley: University of California Press, 1986. 26-48.⁸⁶⁶ <BBS 508-09, WBHC 2148-49>

Reads "London," *Experience*'s "The Chimney Sweeper," and the "Proverbs of Hell," examining Blake's use of repetitive, performative utterances, particularly in his aphorisms and proverbs.

Ellis, Helen B., and Warren U. Ober. "Grendel and Blake: The Contraries of Existence." [John Gardner: Critical Perspectives](#). Ed. Robert A. Morace and Kathryn Van Spanckeren. Carbondale and Edwardsville: Southern Illinois University Press, 1982. 46-61. <BBS 462>

"The real key to an understanding of the theme of [John Gardner's] *Grendel* [...] is to be found in [...] *The Marriage of Heaven and Hell*" (47).

Ellis, James. "Wallace Stegner's Art of Literary Allusion: *The Marriage of Heaven and Hell* and *Faust* in 'Maiden in a Tower.'" *Studies in Short Fiction* 17 (1980): 105-11. <BBS 462>

"[T]he two work that make most explicit the meaning of the sexual failure of Kimball Harris are William Blake's *The Marriage of Heaven and Hell* and Goethe's *Faust*" (105).

⁸⁶⁶ Rpt. in part in [William Blake: Contemporary Critical Essays](#), ed. David Punter (1996), 57-61, <WBHC 2551-53>, and [William Blake: Comprehensive Research and Study Guide](#), ed. Harold Bloom (2003), 57-61, <WBHC 1766-70>.

Erdman, David V., with Tom Dargan and Marlene Deverell-Van Meter. “Reading the Illuminations of Blake’s *Marriage of Heaven and Hell*.” [*William Blake: Essays in Honour of Sir Geoffrey Keynes*](#). Ed. Morton D. Paley and Michael Phillips. Oxford: Clarendon Press, 1973. 162-207. <BB #A2350, BBS 598-99, WBHC 2503-05>

Detailed descriptions of the designs of each plate, including their integration with the text.

Essick, Robert N. “[Representation, Anxiety, and the Bibliographic Sublime](#).” *Huntington Library Quarterly* 59 (1998): 503-28. <WBHC 1997>

On the anxiety of representation, with references to *Marriage* (copy L) and *Tristram Shandy*: “That response to semiotic uncertainty, when inscribed within the physical features of a book, I term the bibliographic sublime” (513). Reproduces *Marriage* copy L.

Farrell, Michael. “[John Locke’s Ideology of Education and William Blake’s ‘Proverbs of Hell’](#).” *Notes and Queries* 53.3 (2006): 310-11. <WBHC 2013>

“In ‘Sooner murder an infant in its cradle than nurse unacted desires,’ ‘Blake may be referring ironically to Locke’s’ ‘Children should . . . go without their longings even from their very Cradles’” (WBHC 2013).

Fernie, Ewan. “*The Marriage of Heaven and Hell*.” [*The Demonic: Literature and Experience*](#). London and New York: Routledge, 2013. 165-68. <WBHC 2107>

A breezy celebration of *Marriage* in a book on literature and the demonic.

Foster, Hal. *Hal Foster’s “The Marriage of Heaven and Hell” by William Blake*. London: Marginalia Books, 2018. <Blake (2019)>

Publishes the annotations to *The Marriage of Heaven and Hell* by art critic and historian Hal Foster.

Franceschini, Marcele Aires. “[Now the sneaking serpent walks: Diabolic as a Creation Force in The Marriage of Heaven and Hell, by William Blake](#).” *Ilha do Desterro* 74.1 (2021): 147-61. In English. <Blake (2022)>

On the serpents in *Marriage*.

Frosch, Thomas R. “[Analogue to the ‘Greatest Men’ Passage in The Marriage of Heaven and Hell](#).” *Blake: An Illustrated Quarterly* 40.3 (winter 2006-07): 110. <WBHC 1710>

Considers Blake’s usage of the phrase “Greatest Men” in terms of the Panthéon in Paris, which “had originally been conceived as a church dedicated to St. Geneviève, patron saint of Paris, but in April 1791, just before its completion, [. . .] was converted into a secular temple for the remains of great men” (110).

Frost, Everett C. “The Education of the Prophetic Character: Blake’s *The Marriage of Heaven and Hell* as a Primer in Visionary Autography.” [*Prophetic Character: Essays on William Blake in Honor of John E. Grant*](#). Ed. Alexander S. Gourlay. West Cornwall, CT: Locust Hill Press, 2002. 67-95. <WBHC 2095-98>

“In *The Marriage* the narrator creates and performs an autobiographical account of the process by which he became a participant in the realm of prophetic discourses” (72).

George, Diana Hume. “Reading Isaiah and Ezekiel through Blake.” *New Orleans Review* 13.3 (fall 1986): 12-21. <BBS 586>

On how Blake read these prophets without the criticism he usually brings to texts, with reflections on how Blake helps George herself approach these biblical books.

Gleckner, Robert F. “[Blake and the Senses](#).” *Studies in Romanticism* 5.1 (1965): 1-15. <BB #1691>

An analysis of bodily and spiritual senses, focused mainly on *Marriage*.

Gleckner, Robert F. “[Blake's Miltonizing of Chatterton](#).” *Blake: An Illustrated Quarterly* 11.1 (summer 1977): 27-29.⁸⁶⁷ <BBS 382>

Highlights echoes of Chatterton and Spenser in *Marriage*, which becomes “merely the vehicle for Blake’s manipulation of Milton” (28-29).

Gleckner, Robert F. “[Edmund Spenser and Blake's Printing House in Hell](#).” *South Atlantic Quarterly* 81 (1982): 311-22. <BBS 487>

Suggests Blake’s source for the Printing House in Hell section of *Marriage* is Book II of *The Faeirie Queene*.

Gleckner, Robert F. “[Priestley and the Chameleon Angel in The Marriage of Heaven and Hell](#).” *Blake: An Illustrated Quarterly* 13.1 (summer 1979): 37-39. <BBS 388>

Sees an allusion to Priestley’s [History and Present State of Discoveries Related to Vision](#) (1772) in the last Memorable Fancy in *Marriage*.

Green, Matt. “This Angel, who is now become a Devil, is my particular Friend’: Diabolic Friendships and Oppositional Interrogation in Blake and Rushdie.” *Blake, Modernity and Popular Culture*. Ed. Steve Clark and Jason Whittaker. Basingstoke: Palgrave, 2007. 127-39. <WBHC 2862-63>

On the similar methods of *Marriage* and *Satanic Verses*.

Greenberg, Mark L. “Romantic Technology: Books, Printing, and Blake’s *Marriage of Heaven and Hell*.” [Literature and Technology](#). Ed. Mark L. Greenberg and Lance Schachterle Bethlehem: Lehigh University Press; London and Toronto: Associated University Presses, 1992. 154-76. <WBHC 2104>

Largely focuses on *Marriage* and its critique of print conventions. “Viewed especially from within Blake’s project, we can witness technology and prophecy interpenetrate reciprocally and dynamically” (157).

Gross, David. “[Infinite Indication: Teaching Dialectical Vision and Blake's The Marriage of Heaven and Hell](#).” *College English* 42 (1986): 175-86. <BBS 495>

⁸⁶⁷ A shorter version of his argument is found in Gleckner’s [Blake and Spenser](#) (1985).

Using Blake to teach Marxist dialectic.

Gross, Kenneth. "Satan and the Romantic Satan: A Notebook." *Re-membering Milton: Essays on Texts and Traditions*. Ed. Mary Nyquist and Margaret W. Ferguson. New York and London, 1987. <BBS 496>

"In the *Marriage*, 'Blake allusively restructures *Paradise Lost* itself' (339)" (BBS 496).

Günçel, Fatma Büşra. "[William Blake'in Cennet ile Cehennemin Evliliği Eseri ve Coincidentia Oppitorum \[Coincidentia Oppitorum in William Blake's The Marriage of Heaven And Hell\]](#)." *Belgü* 141 (2023): 141-52. In Turkish. <Blake (2024)>

Helms, Randel. "Blake's Use of the Bible in 'A Song of Liberty.'" *English Language Notes* 16.4 (1979): 287-91. <BBS 504>

"Blake invokes this context of biblical imitation and parody of the song of Moses as a justification and ironic source of his own parody" (290).

Helms, Randel. "Proverbs of Heaven and Proverbs of Hell." *Paunch* 38 (1974): 51-57. <BBS 504>

"Blake neither parodies nor imitates the basic form of proverbial utterance in the Bible . . . he ignores it' (51, 52)" (BBS 504).

Helms, Randel. "Why Ezekiel Ate Dung." *English Language Notes* 15.4 (1978): 279-81. <BBS 505⁸⁶⁸>

Regarding *Marriage*: "Ezekiel was instructed by the divine voice to perform as a dramatic prophecy of Israel's future" (28).

Holstein, Michael E. "Crooked Roads without Improvement: Blake's 'Proverbs of Hell.'" *Genre* 8 (1975): 26-41. <BBS 513>

"Useful on the theory and background of proverbs" (BBS 513).

Howard, John. "An Audience for *The Marriage of Heaven and Hell*." *Blake Studies* 3.1 (1970): 19-52. <BB #1218.38>

Suggests that the audience of *Marriage* is both the Joseph Johnson circle and members of the New Jerusalem Church.

Jacobson, Howard. "[Blake's Proverbs of Hell: St. Paul and the Nakedness of Woman](#)." *Blake: An Illustrated Quarterly* (summer 2005): 48-49. <WBHC 1702>

"Compares Blake's Proverb of Hell, 'The nakedness of woman is the work of God,' with St Paul's first letter to the Corinthians: 'Every woman that prayeth or prophesieth, with her head uncovered dishonoureth her head'" (WBHC 1702).

Jamosky, Edward, and James B. Robinson. "The Reconciliation of Opposites in Goethe's *Faust* and in William Blake's *Marriage of Heaven and Hell*." *Occasional Papers in Language, Literature and Linguistics*, Series A, No. 30 (1988): 1-14. <BBS 525>

⁸⁶⁸ BBS misidentifies the article as being by Thomas Helmstadter.

“Both Blake and Goethe . . . realize, though in very different ways literally that the solution to the human dilemma presented by those contraries is to be found not in the glorification of one side and suppression of the other, but in their harmony’ (11)” (*BBS* 525).

Johnson, Mary Lynn. “[The Devil’s Syntax and O.E.D.](#)” *Blake: An Illustrated Quarterly* 3.4 (May 1970): 94-96. <BB #1217.54>

An attempt to explicate “Damn. Braces: Bless relaxes” (*MHH* pl. 9:57, E 37).

Jones, Edward Terry. “[Another Look at the Structure of The Marriage of Heaven and Hell.](#)” *Blake: An Illustrated Quarterly* 10.4 (spring 1977): 115-16. <*BBS* 381>

Offers a “reductive outline” that “reveal[s] the Biblical mythos in *The Marriage*” (116).

Kline, Allan. “[Blake’s A Song of Liberty.](#)” *The Explicator* 15.1 (1956): 8-9.⁸⁶⁹ <BB #2063>

Ties Blake’s use of “keys” to a reference in Thomas Paine’s *Rights of Man* in which the keys are “organized religion wedded to antiquated monarchy” (42).

Ko, Joon Seog. “[The Harmonizing Poetics of the Opposites in William Blake’s The Marriage of Heaven and Hell.](#)” *Yeats Journal of Korea* 60 (2019): 267-85. In Korean (abstract in English and Korean). <*Blake* (2021)>

Kucich, Greg. “Blake’s Eighteenth-Century and the Shaping of Prophetic Consciousness in *The Marriage of Heaven and Hell*.” [Teaching Eighteenth-Century Poetry](#). Ed. Christopher Fox. New York, 1990. 331-48. 409-12. <*BBS* 542>

“Instead of pretending to know how to read *The Marriage*, therefore, we may do our students a better service by focusing their attention on its problematics” (332).

Lipking, Lawrence. “Blake Initiation: *The Marriage of Heaven and Hell*.” *Woman in the Eighteenth Century and Other Essays*. Ed. Paul Fritz and Richard Morton. Toronto and Sarasota: Samuel Stevens, Hakkert, 1976. 217-43. <*BBS* 552>

“*The Marriage* . . . belongs . . . to a distinct literary kind’ which Lipking calls ‘The Initiation,’ and it represents ‘the education of a prophet’ (220-21, 228)” (*BBS* 552).

Lussier, Mark. “Affective Textualities: Restructuring Subjectivity in Blake’s *Marriage*.” *Romanticism and Affect Studies*. Ed. Seth T. Reno *Romantic Circles* (May 2018): 30 pars. <*Blake* (2019)>

“Within the accumulation of *The Marriage* as assemblage, from its opening titular mirror and its dedicated exploitation of the ‘I’ as our narrative guide through both heaven and hell, readers both transfer (via internalization) the subject-function and thereby continuously pronounce themselves the ‘I’ of the text, which operates through countertransference” (par. 30).

⁸⁶⁹Rpt. in [The Explicator Encyclopedia](#) (1968), 41-42, <BB #A1587>. Quotation taken from the reprinted version.

Mazella, David. “[Diogenes the Cynic in the Dialogues of the Dead of Thomas Brown, Lord Lyttleton, and William Blake](#).” *Texas Studies in Language and Literature* 48.2 (2006): 102-22. <WBHC 2384>

“In Blake, [. . .] Diogenes holds a prophetic vocation that would strip away the accretions of the present moment to reveal the infinite and atemporal underneath” (119).

McGillivray, Murray.” “Two Notes on *The Marriage of Heaven and Hell*.” [McGill Literary Journal](#) 1.1 (1979): 65-76. <BBS 569>

“[T]he Blake who appears in it is Gide’s Blake’ (65)” and “[The Prolific and the Devourer] look like allegorical figures’ but are not ‘because they do not stand for concepts we already understand’ (76)” (BBS 569).

Mee, Jon. “William Blake and John Wright: Two Ex-Swedenborgians.” [Imagining Romanticism: Essays on English and Australian Romantics](#). West Cornwall, CT: Locust Hill, 1992. 73-84. <BBS 440, WBHC 1878>

“I shall be attempting to place Blake’s *The Marriage of Heaven and Hell* in the context of the culture of enthusiasm via comparison with John Wright’s [A Revealed Knowledge of Some Things That Will Speedily Be Fulfilled in the World](#)” (73).

Miller, Dan. “[Contrary Revelation: The Marriage of Heaven and Hell](#).” *Studies in Romanticism* 24 (1985): 491-509. <BBS 573>

A deconstructive reading of *Marriage*: “it demonstrates how problematic are certain features of Blake’s discourse that critics have often overlooked: rhetorical acts that resist assimilation to a higher truth, figuration more complex than either symbol or traditionally conceived allegory, a logic and a narrative that attain great power when they strategically violate coherence” (508).

Miner, Paul. “[Blake’s Design of Nebuchadnezzar](#).” *Blake: An Illustrated Quarterly* 44.2 (fall 2010): 75-78. <WBHC 1725>

“One source of *Marriage* pl. 24, first suggested by Frederick York Powell, ‘Blake’s Etchings,’ *Academy*, VII (16 January 1875), 66, but later ignored, is probably in le Sieur de Royaumont [Nicholas Fontaine], *The History of the Old and New Testament* [1691, 1701, 1703, 1705, etc. in English, 1670 in French]” (WBHC 1725).

Morris, David B. “[Dark Ecology: Bio-anthropocentrism in The Marriage of Heaven and Hell](#).” *Interdisciplinary Studies in Literature and Environment* 19.2 (2012): 274-91. ⁸⁷⁰

Marriage “offers less a forecast of contemporary deep ecology than a prophetic and revolutionary and still enormously challenging dark ecology” (275).

Niimi, Hatsuko. “The Proverbial Language of Blake’s *Marriage of Heaven and Hell*.” [Blake’s Dialogic Texts](#). Tokyo: Keio University Press, 2006. 73-92. ⁸⁷¹ <WBHC 2460-63> .

⁸⁷⁰ Not recorded in WBHC.

⁸⁷¹ Originally published in the Japanese journal, *Studies in English Literature* English Number (1982), 3-20, <BBS 587>.

“The purpose of my study of the ‘Proverbs of Hell’ in *The Marriage of Heaven and Hell* is to add to our understanding of what Blake means by ‘Hell’ and its antithesis, ‘Heaven’” (73).

Pechey, Graham. “[The Marriage of Heaven and Hell: A Text and Its Conjuncture.](#)” *Oxford Literary Review* 3.3 (1979): 52-76. <BBS 601>

Suggests that *Marriage* is structured by “seven themes answered by seven others” (BBS 601).

Reilly, Susan P. “[Blake’s Poetics of Sound in The Marriage of Heaven and Hell.](#)” *Romanticism On the Net* 16 (Nov. 1999): 14 pars. <WBHC 2577>

“What I want to argue is that Blake’s epithalamic prophecy is a monologic *bricolage* which contains poetic subgenera integral to his privileging of oral media—parable, prophecy, and proverb” (par. 9).

Rix, Donna S. “*Milton*: Blake’s Reading of Second Isaiah.” [Poetic Prophecy in Western Literature.](#) Ed. Jan Wojcik and Raymond-Jean Frontain. Teaneck, Rutherford, Madison: Fairleigh Dickinson University Press; London & Toronto: Associated University Presses, 1984. 106-18, 203-06. <BBS 623-24, WBHC 2591-92>

Argues that second Isaiah is a generic model for *Milton*.

Rix, Robert W. “[In Infernal Love and Faith’: William Blake’s The Marriage of Heaven and Hell.](#)” *Literature and Theology* 20.2 (2006): 107-25. <WBHC 2593>

“Reinserting Blake’s literary work into its original Swedenborgian context reveals it as a vivacious manifesto of antinomian theology” (abstract).

Rix, Robert W. “[Blake’s A SONG OF LIBERTY.](#)” *Explicator* 60 (2002): 131-34. <WBHC 2592>

Suggests the “brethren” (pl. 27) are Free Masons (131).

Salahi Moghaddam, Sohila. “[Daghoghi in Mathnavi and Blake in The Marriage of Heaven and Hell.](#)” *Comparative Literature Research Journal* 6.1 (2018): 84-107. In Arabic (abstract in English). <Blake (2019)>

Analyzes the rhetorical and poetic devices in these “mystic works” (abstract).

Sato, Hikari. “[Creative Contradiction in Proverbs of Hell: On the Media and Contents of The Marriage of Heaven and Hell.](#)” *Eibungaku Kenkyu, Nihon Eibungakkai: Studies in English Literature, English Literary Society of Japan*, English Number 2000 (2000): 17-35. <WBHC 2638-39>

“In the case of *The Marriage*, we the readers are expected to desanctify the Bible and to create our own view of the world independently of any dogmatic pressure, not as some abstract and general idea of the universe but as the empirical world, insofar as it is accessible to our perception” (18).

Sato, Hikari. “The Devil’s Progress: Blake, Bunyan, and *The Marriage of Heaven and Hell*.” *Eibungaku Kenkyū, Nihon Eibungakkai: Studies in English Literature [The English Literary Society of Japan]* 78 (2002): 121-46. <WBHC 2639>

“In this essay I would like to demonstrate that *The Pilgrim’s Progress* is one of the satirical targets in *The Marriage* and discuss the ambivalent relationship between Blake and Bunyan” (123).

Sato, Hikari. “Prophets Interviewed in *The Marriage of Heaven and Hell*: Blake, Religion and Relativism.” *Voyages of Conception: Essays in English Romanticism*. Ed. Eiji Hayashi et al. Tokyo: Published by Japan Association of English Romanticism, Distributed by Kirihsara Shoten, 2005. 104-117. <WBHC 2641-42>

“Blake’s Isaiah and Ezekiel are akin to these rationalist theologists [Lowth, Geddes, and Unitarian thinkers] in their approach to the Bible” (113) (WBHC 2642).

Schuchard, Marsha Keith. “[William Blake and the Promiscuous Baboons: A Cagliostroan Séance Gone Awry](#).” *British Journal for Eighteenth-Century Studies* 18 (1995): 185-200. <WBHC 2659-60>

“By referring to the scandal of ‘the promiscuous baboons’ [in *Marriage*] that erupted when the Masonic adventurer Cagliostro introduced his Swedenborgian recruits to the techniques of erotic and visionary Cabalism, Blake suggested his own immersion in the complex web of international illuminism” (185).

Scrivener, Michael. “[A Swedenborgian Visionary and *The Marriage of Heaven and Hell*](#).” *Blake: An Illustrated Quarterly* 21.3 (winter 1987-88): 102-04. <BBS 402>

Highlights an article, entitled “A New Visionary,” in the 5 Sep. 1791 issue of the *Morning Chronicle*, condemning a Swedenborgian visionary.

Schock, Peter A. “[The Marriage of Heaven and Hell: Blake’s Myth of Satan and its Cultural Matrix](#).” *ELH* 60.2 (summer 1993): 441-70. <WBHC 2653>

“The diabolism of *The Marriage of Heaven and Hell* participates, of course, in the widespread revision of the myth of Satan during the Romantic era” (441).

Schöpflin, Karin. “Die Person des Propheten: William Blake, *The Marriage of Heaven and Hell* (circa 1790–94)” in “Prophet, Gottesthrone, steinernes Menschenherz, Totenfeld und Quelle des Lebens—Aspekte der Rezeption des Ezechielbuches.” *Das Buch Ezechiel: Komposition, Redaktion und Rezeption*. Ed. Jan Christian Gertz, Corinna Körting, and Markus Witte. Berlin: De Gruyter, 2020. 299-303. In German. <Blake (2020)>

Şentürk-Uzun, Nesliham. “[Negative Theology, Random Profanity, and Subversive Semiotics in William Blake’s *The Marriage of Heaven and Hell*](#).” *World Language Studies* 3.2 (2023): 131-49. In English (abstract in English and Turkish). <Blake (2024)>

In this study, Şentürk-Uzun examines William Blake’s *The Marriage of Heaven and Hell* (1790) within the context of its exploration of language and semiotic paradigms during the Romantic period.

Shabetai, Karen. “[Blake’s Antifoundationalist Poetics](#).” *SEL* 27.4 (1987): 555-70. <BBS 636>

Uses largely *Marriage* to argue that “Blake uses perception as a language to destroy the ‘Platonic myth’ that he held responsible for the damaging metaphysics of his age” and that “Blake makes use of something like antifoundationalism to make room for his own sense-producing system” (564).

Stevenson, W.H. “[Blake’s Advent Birthday](#).” *Blake: An Illustrated Quarterly* 40.1 (summer 2006): 45. <WBHC 1708>

Glossing the line, “As a new heaven is begun, and it is now thirty-three years since its advent,” notes that Blake’s birthday “in 1790 [...] fell on 28 November; his 33rd birthday” (45).

Stewart, David. “The Context of Blakean Contraries in *The Marriage of Heaven and Hell*.” *Essays in Literature* 21.1 (1994): 43-53. <WBHC 2709>

Blake uses Boehme to attack Swedenborg.

Taylor, Gary J. “[The Structure of The Marriage: A Revolutionary Primer](#).” *Studies in Romanticism* 13.2 (1974): 141-45. <BBS 649>

Suggests that Blake modeled *Marriage* on primers for children.

Vevel, Siri. “[An Unnoticed Parallel between William Blake’s Fiery Pegasus and The Marriage of Heaven and Hell](#).” *Notes and Queries* 59.3 (2012): 354-55. <WBHC 2802>

“In William Blake’s painting *Fiery Pegasus* (1809), illustrating Shakespeare’s 1 Henry IV, the Pegasus in the image resembles an interlinear horse in plate 14 of ‘The Marriage of Heaven and Hell’” (354).

Villalobos, John. “[William Blake’s ‘Proverbs of Hell’ and the Tradition of Wisdom Literature](#).” *Studies in Philology* 87.2 (1990): 74-99. <BBS 668-69>

“Blake’s ‘Proverbs of Hell’ should be categorized as wisdom literature, or rather as a critique and parody of proverbial wisdom” (247).

Visconti, Joseph. “[The Evolution of William Blake’s The Marriage of Heaven and Hell \[Part I\]](#).” *Huntington Library Quarterly* 58.3-4 (1997): 281-344. <WBHC 2176, 2813>

“I argue that the idea of a disjointed, miscellaneous work entitled *The Marriage of Heaven and Hell* emerged only after Blake had written and executed plates 21-24 and planned his ‘Bible of Hell,’ and that the structure of the whole work is in some measure the result of a production history in which sections were written and executed at different times” (282).

The first of Visconti’s three articles on the development of *The Marriage of Heaven and Hell*. See “[Lessons of Swedenborg](#)” for Part II and “[In the Caves of Heaven and Hell](#)” for Part III.

Visconti, Joseph. “[In the Caves of Heaven and Hell: Swedenborg and Printmaking in Blake’s Marriage \[Part III\]](#).” *Blake in the Nineties*. Ed. Steven Clark and David Worrall. Basingstoke: Macmillan Press, 1999. 27-60. <WBHC 2812-13>

“[F]ocuses on Blake’s allusions to printmaking [in *Marriage*], their connections to Swedenborg, and the way they evolved” (28).

The third of Viscomi’s three articles on the development of *The Marriage of Heaven and Hell*. See “[The Evolution of Blake’s *The Marriage of Heaven and Hell*](#)” for Part I and “[Lessons of Swedenborg](#)” for Part II.

Viscomi, Joseph. “[Lessons of Swedenborg: or, the Origin of Blake’s *The Marriage of Heaven and Hell* \[Part II\]](#).” *Lessons of Romanticism*. Ed. Robert Gleckner and Thomas Pfau. Durham, North Carolina: Duke University Press, 1998. 173-212. <WBHC 2813>

“[A]rgues that plates 21-24 do, indeed, form an autonomous text; that they are, unlike the other textual units, thematically, aesthetically, and rhetorically coherent; and that their textual and visual coherence supports the hypothesis that they were initially conceived as an independent pamphlet” (174).

The second of Viscomi’s three articles on the development of *The Marriage of Heaven and Hell*. See “[The Evolution of Blake’s *The Marriage of Heaven and Hell*](#)” for Part I and “[In the Caves of Heaven and Hell](#)” for Part III.

Wallace, Christina. “Intersecting Blake: Rereading *The Marriage of Heaven and Hell*.” *Of Images and Imagery: Frames, Borders, Limits: Interdisciplinary Perspectives*. Ed. Leslie Boldt-Irons, Corrado Federici, and Ernesto Virgulti. New York: Peter Lang, 2005. 225-38. <WBHC 2825-26>

“Through *The Marriage of Heaven and Hell* Blake offers a standard of reading that ignores not only the differences between word and image, but also overcomes the boundary of the page” (226).

Wanderlinde, William Weber, and Maria Rita Drumond Viana. “O Diabo em *O casamento do céu e do inferno* de William Blake: confluências com a recepção do Satã de *Paraíso perdido* no século XVIII”. *Anuário de Literatura* 29 (2024): 1-21. In Portuguese (abstract in Portuguese and English). <*Blake* (2025)>

“This article aims to analyze how the Devil is depicted in *The Marriage of Heaven and Hell* (1790), written by English writer William Blake, mainly by comparing it with readings of the character Satan, from John Milton’s *Paradise Lost* (1667)” (abstract).

Wellens, Oskar. “[A Dutch Bibliophile Edition of *The Marriage of Heaven and Hell* \(1928\)](#).” *Blake: An Illustrated Quarterly* 37.3 (winter 2003-04): 104-07. <WBHC 1695>

“*The Marriage of Heaven and Hell* was edited by P.N. van Eyck, printed by John Enschedé with Jan van Krimpen’s Lutetia type, and published by Alexandre Alphonse Marius Stols at his Halcyon Press in 325 copies, ‘a brilliant example of their superior craftsmanship’” (WBHC 1695).

Known Copies, Facsimiles, and Reproductions (Arranged by Year of Printing, Earliest First)
MHH Copy K (Printed 1790, Fitzwilliam Museum, Cambridge University)

Copy Information and Current Binding

See the *Blake Archive*.

Contemporary Owner(s)

“Henry Crabb Robinson, who probably inserted this copy, loose, in Copy Z of *Songs of Innocence and of Experience* shortly after he acquired Copy Z from Blake, 10 Dec. 1825.” (*Blake Archive* Copy Information).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2008.

[Fitzwilliam Museum](#). Accession no. P.4165-R.

Grouped individual images with alternative views. Includes inner front cover with inscription.

Print

Phillips, Michael., ed. *William Blake: The Marriage of Heaven and Hell*. Oxford: Bodleian Library, 2011. <WBHC 300-01>

A high-quality facsimile of *Marriage* copies B, K, and M, with pl. 14 from copies A, C, H, F, E, D, G, and I and from copy G pls. 15, 14, 12, and 13. There is also an introduction, transcription, and notes. Bentley comments, “Much of it aims, often silently and rather ineffectively, to correct Joseph Viscomi, *Blake and the Idea of the Book* (1993). The detailed arguments about dates of composition, etching, and printing are not persuasive” (WBHC 300).

[MHH Copy L \(Printed 1790, Collection of Robert N. Essick\)](#)

Copy Information and Current Binding

See the *Blake Archive*.

Contemporary Owner(s)

“Acquired at an unknown time, probably directly from Blake, by John Linnell; sold from the Linnell collection, Christie’s, 15 March 1918, lot 197” (*Blake Archive* Copy Information).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2008.

Print

Essick, Robert N. “[Representation, Anxiety, and the Bibliographic Sublime](#).” *Huntington Library Quarterly* 59 (1998): 503-28. <WBHC 1997>

On the anxiety of representation, with references to *Marriage* (copy L) and *Tristram Shandy*: “That response to semiotic uncertainty, when inscribed within the physical features of a book, I term the bibliographic sublime” (513). Reproduces *Marriage* copy L.

Phillips, Michael. “[Blake and the Terror 1792-1793](#).” *The Library* 16 (1994): 263-97. <WBHC 2519-20>

Important and substantial article on Blake in the context of William Pitt’s crackdown on seditious writing, with discussions of the *Songs of Experience*, “Our End is Come,” “A Song of Liberty,” the *Marriage of Heaven and Hell*, Blake’s time in Lambeth, and the publication of Blake’s prospectus, “To the Public.” Reproduces *Marriage* copy L.

[William Blake](#). London: Tate, 2000; New York: Harry Abrams, 2000. <WBHC 1286-1308>

Exhibition held at the Tate Britain, London, from 9 Nov. 2000 to 11 Feb. 2001 and at the New York Metropolitan Museum, from 27 Mar. to 24 Jun. 2001. Includes reproductions of *Laocoön* copy A and *Marriage* copies L and M.

[MHH Copy M \(Printed 1790, Victoria University Library\)](#)

Copy Information and Current Binding

See the *Blake Archive*.

Contemporary Owner(s)

“Acquired at an unknown time, probably directly from Blake, by John Linnell.”

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2008.

Victoria University. Call no. Blake no. 394. Recto (Bentley plates 25 and 26 on a single folded sheet, uncropped). Verso (Bentley plate 27 and blank page on a single folded sheet, uncropped).

One folded half sheet. Individual images of recto and verso.

Print

Phillips, Michael., ed. *William Blake: The Marriage of Heaven and Hell*. Oxford: Bodleian Library, 2011. <WBHC 300-01>

A high-quality facsimile of *Marriage* copies B, K, and M, with pl. 14 from copies A, C, H, F, E, D, G, and I and from copy G pls. 15, 14, 12, and 13. There is also an introduction, transcription, and notes. Bentley comments, “Much of it aims, often silently and rather ineffectively, to correct Joseph Viscomi, *Blake and the Idea of the Book* (1993). The detailed arguments about dates of composition, etching, and printing are not persuasive” (WBHC 300).

Brandeis, Robert, and Karen Mulhallen, ed. [*Remember Me! Blake in Our Time: A Keepsake Book in Celebration of An Exhibition and Symposium on the Life and Art of William Blake \(1757-1827\)*](#). Toronto: Victoria University Library, 2010. <WBHC 1385-87>

The catalogue for the exhibition held at Victoria University, Toronto, from 3 Aug. to 2 Oct. 2010. Mulhallen’s [introduction](#) to the catalogue is available at her blog. The catalogue reproduces *Marriage* copy M.

Phillips, Michael, ed., with the assistance of Catherine de Bourgoing. [*William Blake \(1757-1827\): Le Génie visionnaire du romantisme anglais*](#). Paris: Paris-Musées, 2009. In French. <WBHC 1371-75>

The catalogue for the exhibition held at Petit Palais, Musée des beaux-arts de la Ville, Paris, from 2 Apr. to 28 Jun. 2009. Essays on Blake in French (see WBHC 1371-74 for enumeration, including some translations), including David Alexander’s “William Blake, graveur d’interprétation” (pp. 79-81), which recorded for the first time that Blake had an apprentice, Thomas Owen. Reproduces *Europe* copy B, *The Ghost of Abel* copy B, and *Marriage* copy M.

[*William Blake*](#). London: Tate, 2000; New York: Harry Abrams, 2000. <WBHC 1286-1308>

Exhibition held at the Tate Britain, London, from 9 Nov. 2000 to 11 Feb. 2001 and at the New York Metropolitan Museum, from 27 Mar. to 24 Jun. 2001. Includes reproductions of *Laocoön* copy A and *Marriage* copies L and M.

Bentley, G.E., Jr., with Keiko Aoyama. “[William Blake and His Circle: A Checklist of Publications and Discoveries in 1997](#).” *Blake: An Illustrated Quarterly* 31.4 (spring 1998): 139.

Reproduces *Marriage* copy M.

[MHH Copy A \(Printed 1790, Houghton Library, Harvard University\)](#)

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2016.

[Houghton Library](#). Call no. f Typ 6500.36.

Digitally collated, uncropped images only. No view of the blank versos of pages 1, 2, and 27.

Print

Phillips, Michael., ed. *William Blake: The Marriage of Heaven and Hell*. Oxford: Bodleian Library, 2011. <WBHC 300-01>

A high-quality facsimile of *Marriage* copies B, K, and M, with pl. 14 from copies A, C, H, F, E, D, G, and I and from copy G pls. 15, 14, 12, and 13. There is also an introduction, transcription, and notes. Bentley comments, “Much of it aims, often silently and rather ineffectively, to correct Joseph Viscomi, *Blake and the Idea of the Book* (1993). The detailed arguments about dates of composition, etching, and printing are not persuasive” (WBHC 300).

[MHH Copy B \(Printed c. 1790, Bodleian Library, Oxford University\)](#)

“Acquired in April 1821 by Francis Douce from ‘Dyer’ (according to Douce’s acquisition list); bequeathed in 1834 by Douce to the Bodleian Library. ‘Dyer’ is probably the Exeter bookseller Gilbert Dyer” (*Blake Archive* Copy Information).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2010.

[Bodleian Library, Oxford University](#). Call no. Arch. G d.53. Digitally collated book view, including front and back covers, endpapers, bookplate, flyleaves, and [The Accusers of Theft Adultery Murder copy 1A](#).

Print

Phillips, Michael., ed. *William Blake: The Marriage of Heaven and Hell*. Oxford: Bodleian Library, 2011. <WBHC 300-01>

A high-quality facsimile of *Marriage* copies B, K, and M, with pl. 14 from copies A, C, H, F, E, D, G, and I and from copy G pls. 15, 14, 12, and 13. There is also an introduction, transcription, and notes. Bentley comments, “Much of it aims, often silently and rather ineffectively, to correct Joseph Viscomi, *Blake and the Idea of the Book* (1993). The detailed arguments about dates of composition, etching, and printing are not persuasive” (WBHC 300).

Bindman, David, assisted by Deirdre Toomey. [*The Complete Graphic Works of William Blake*](#). New York: G.P. Putnam's Sons and [London]: Thames and Hudson, 1978. Paperback edition. [London]: Thames and Hudson, 1986. <BBS 150-51, WBHC 483>

A black and white reproduction of *Marriage* copy B.

MHH Copy C (Printed 1790, Morgan Library and Museum)

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 1999.

Print

Phillips, Michael., ed. *William Blake: The Marriage of Heaven and Hell*. Oxford: Bodleian Library, 2011. <WBHC 300-01>

A high-quality facsimile of *Marriage* copies B, K, and M, with pl. 14 from copies A, C, H, F, E, D, G, and I and from copy G pls. 15, 14, 12, and 13. There is also an introduction, transcription, and notes. Bentley comments, "Much of it aims, often silently and rather ineffectively, to correct Joseph Viscomi, Blake and the Idea of the Book (1993). The detailed arguments about dates of composition, etching, and printing are not persuasive" (WBHC 300).

Matrimônio do Céu e do Inferno. Tr. Julia Vidili. São Paulo [Brazil]: Madras, 2004. In Portuguese. <WBHC 299>

"A colour facsimile [unidentified but apparently of copy C] with translation on facing pages" (WBHC 299).

Erdman, David V. [*The Illuminated Blake*](#). Garden City: Anchor Doubleday, 1974. <BB #A261, BBS 157, WBHC 511-13>

Monotone reproduction of *Marriage* copy C (pls. 1-2, 8, 21), E (pls. 3-7, 9-10, 12-14, 17-19, 22-27) and I (pls. 11, 15-15, 20).

MHH Copy H (Printed 1790, Fitzwilliam Museum, Cambridge University)

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2000.

Fitzwilliam Museum. Accession no. P.123—1950. Individual cropped images with some uncropped alternative views: [4](#), [5](#), [20](#).

Print

The Marriage of Heaven and Hell. London and New York: Oxford University Press in association with the Trianon Press, 1975. <BB #A109>

A color facsimile of *Marriage* copy H, with commentary by Keynes. It was reproduced in colour in the Spanish edition (2000, 2001).

MHH Copy E (Printed 1794, Fitzwilliam Museum, Cambridge University)

"Before the volume was rebound in 1957 and the plates arranged in the standard order of Bentley Plates 1-27, the plate order was Bentley Plates 1-3, 5-10, 4, 11, 14, 12, 13, 16-27, 15.

Although this arrangement may have been created as early as 1813, it is unlikely that this arrangement was Blake's own" (*Blake Archive* Copy Information).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2010.

Fitzwilliam Museum. Accession no. P.669-1985. Individual cropped images with some uncropped alternative views: [1](#), [2](#), [3](#), [4](#), [5](#), [6](#), [7](#), [8](#), [9](#), [10](#), [11](#), [12](#), [13](#), [14](#), [15](#), [16](#), [17](#), [18](#), [19](#), [20](#), [21](#), [22](#), [23](#), [24](#), [25](#), [26](#), [27](#).

Print

Erdman, David V. [The Illuminated Blake](#). Garden City: Anchor Doubleday, 1974. <BB #A261, BBS 157, WBHC 511-13>

Monotone reproduction of *Marriage* copy C (pls. 1-2, 8, 21), E (pls. 3-7, 9-10, 12-14, 17-19, 22-27) and I (pls. 11, 15-15, 20).

MHH Copy F (Printed 1794, Morgan Library and Museum)

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 1999.

Morgan Library and Museum. Accession no. [PML 63935](#).

Part of the online exhibition, [William Blake's World: "A New Heaven Is Begun."](#)

Print

The Marriage of Heaven and Hell. London: [CamdenHotten, 1871]. <BB #99, WBHC 288-89>

WBHC cites Quaritch's *New Catalogue of Miscellaneous Works* (1876) that stated, "Only 100 copies of this facsimiles were printed, and [...] only 25 were colored" (WBHC 288-89).

MHH Copy D (Printed 1795, Library of Congress)

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 1998.

[Library of Congress](#). Call no. [PR4144.M3 1794](#).

Digitally collated, slighted cropped images, multiple viewing options.

Print

Phillips, Michael., ed. *William Blake: The Marriage of Heaven and Hell*. Oxford: Bodleian Library, 2011. <WBHC 300-01>

A high-quality facsimile of *Marriage* copies B, K, and M, with pl. 14 from copies A, C, H, F, E, D, G, and I and from copy G pls. 15, 14, 12, and 13. There is also an introduction, transcription, and notes. Bentley comments, "Much of it aims, often silently and rather ineffectively, to correct Joseph Viscomi, *Blake and the Idea of the Book* (1993). The detailed arguments about dates of composition, etching, and printing are not persuasive" (WBHC 300).

The Marriage of Heaven and Hell. London: The William Blake Trust, 1960. <BB #107, WBHC 292>

A color reproduction of *Marriage* of copy D, with Keynes's "Description and Bibliographical Statement" 4 pp. This copy is reproduced at a smaller size in the 1994 Dover edition.

[MHH Copy G \(Printed c. 1818, Houghton Library, Harvard University\)](#)

"[U]ntil Feb. 1890, bound in calf with *The Book of Thel* Copy N and *Visions of the Daughters of Albion* Copy P" (*Blake Archive* Copy Information). Owned by Amy Lowell.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2001.

[Houghton Library](#). Accession no. Lowell.1217.17F. Digitally collated out of order, cropped images of Bentley Plate Numbers [3](#), [12](#), [13](#), [14](#), [15](#).

Print

Phillips, Michael., ed. *William Blake: The Marriage of Heaven and Hell*. Oxford: Bodleian Library, 2011. <WBHC 300-01>

A high-quality facsimile of *Marriage* copies B, K, and M, with pl. 14 from copies A, C, H, F, E, D, G, and I and from copy G pls. 15, 14, 12, and 13. There is also an introduction, transcription, and notes. Bentley comments, "Much of it aims, often silently and rather ineffectively, to correct Joseph Viscomi, *Blake and the Idea of the Book* (1993). The detailed arguments about dates of composition, etching, and printing are not persuasive" (WBHC 300).

[MHH Copy I \(Printed 1827, Fitzwilliam Museum, Cambridge University\)](#)

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2000.

Fitzwilliam Museum. Accession no. P.4172-R. Individual cropped images with some uncropped alternative views: [1](#), [2](#), [3](#), [4](#), [5](#), [6](#), 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18.

Print

Phillips, Michael., ed. *William Blake: The Marriage of Heaven and Hell*. Oxford: Bodleian Library, 2011. <WBHC 300-01>

A high-quality facsimile of *Marriage* copies B, K, and M, with pl. 14 from copies A, C, H, F, E, D, G, and I and from copy G pls. 15, 14, 12, and 13. There is also an introduction, transcription, and notes. Bentley comments, "Much of it aims, often silently and rather ineffectively, to correct Joseph Viscomi, *Blake and the Idea of the Book* (1993). The detailed arguments about dates of composition, etching, and printing are not persuasive" (WBHC 300).

Erdman, David V. [The Illuminated Blake](#). Garden City: Anchor Doubleday, 1974. <BB #A261, BBS 157, WBHC 511-13>

Monotone reproduction of *Marriage* copy C (pls. 1-2, 8, 21), E (pls. 3-7, 9-10, 12-14, 17-19, 22-27) and I (pls. 11, 15-15, 20).

MHH Designs in A Small Book of Designs Copy A [Bentley Plates 11, 14, 16, 20] (See [MHH MPI](#) and [A Small Book of Designs Copy A](#))

MHH Designs in A Small Book of Designs Copy B [Bentley Plates 11, 14, 16] (See [MHH MPI](#) and [A Small Book of Designs Copy B](#))

Bentley Plates 11, 14, 16, 20 (British Museum) <BB p. 301, BBS 99>

Digital

[Fitzwilliam Museum](#). Accession no. P.680-1985.

Bentley Plates 5, 6 (Untraced) <BB p. 341>

Copy Information and Current Binding

Once bound with George Smith's collection of Blakeana. See BB pp. 337-39 for a complete list.

Bentley Plate 11 (British Museum) <Bentley Plate 136.2, Butlin #260.2> (See also [A Small Book of Designs Copy A](#))

Digital

[British Museum](#). Museum no. 1856,0209.426.

Bentley Plate 11 (Princeton University Library) <Butlin #261.2; BB pp. 302, 356> (See also [A Small Book of Designs Copy B](#))

Notable Owner(s)

Anne Gilchrist and H.H. Gilchrist.

Digital

[Princeton University Library](#). Call no. GA 2007.02185 HSV/South 15/GC115/Box 05/Normal.

Bentley Plate 14 (British Museum) <Bentley Plate 136.5, Butlin #260.5> (See also [A Small Book of Designs Copy A](#))

Digital

[British Museum](#). Museum no. 1856,0209.429.

Bentley Plate 14 (National Gallery of Art, Washington DC) <Butlin #261.2; BB pp. 302, 356> (See also [A Small Book of Designs Copy B](#))

Contemporary Owner(s)

John Varley.

Digital

[National Gallery of Art](#). Accession no. 1943.3.8989.

Bentley Plate 16 (British Museum) <Bentley Plate 136.4, Butlin #260.4> (See also [A Small Book of Designs Copy A](#))

Digital

[British Museum](#). Museum no. 1856,0209.428.

Bentley Plate 20 (Collection of Robert N. Essick) <Butlin #261.12, BBS 99-100> (See also [A Small Book of Designs Copy B](#))

Contemporary Owner(s)

John Varley. Delvalle Varley.

Digital

Essick, Robert N. "[Blake in the Marketplace, 1995, Including a Survey of Blakes in Private Ownership](#)." *Blake: An Illustrated Quarterly* 29.4 (spring 1996): 108-30. <WBHC 1162>

Bentley Plate 20 (British Museum) <Bentley Plate 136.6, Butlin #260.6> (See also [A Small Book of Designs Copy A](#))

Digital

[British Museum](#). Museum no. 1856,0209.430.

[Print Facsimiles, Editions, and Reproductions \(Descending by Year\)](#)⁸⁷²

Phillips, Michael, ed. *The Marriage of Heaven and Hell*. Oxford: Bodleian Library, 2011. <WBHC 300-01>

Includes "reproductions of copies B, K, and M and of pl. 14 in copies A, C-I + pl. 15, 14, 12-13 in copy G" (WBHC 300).

Bindman, David, intro. [William Blake: The Complete Illuminated Books](#). London: Thames and Hudson in Associated with the William Blake Trust, 2000. <WBHC 483-85>

A color reproduction of *Marriage* copy F.

[The Marriage of Heaven and Hell](#). New York: Dover Publications, Inc., 1994. 2007. <WBHC 295>

Reduced reproduction of Keynes's 1960 color facsimile of *Marriage* copy D.

Eaves, Morris, Robert N. Essick, and Joseph Visconti, ed. [The Early Illuminated Books: All Religions are One, There is No Natural Religion, The Book of Thel, The Marriage of Heaven and Hell, Visions of the Daughters of Albion](#). Princeton: The William Blake Trust/Princeton University Press, 1993. <WBHC 88-89, 471, 491-94>

A color reproduction of *Marriage* copy F.

Keynes, Geoffrey, ed. [The Marriage of Heaven and Hell by William Blake](#). London and New York: Oxford University Press in association with the Trianon Press, 1975. <BB #A109>

Color facsimile of *Marriage* copy H.

The Marriage of Heaven and Hell. Drawings by Clark Stewart. Knoxville, TN: Darkpool Press, 1972. <BB #109, WBHC 292>

[The Marriage of Heaven and Hell](#). Intro. Clark Emery. Coral Gables, FL, 1963. 1968. 1970. <BB #108>

⁸⁷² See also David V. Erdman, [The Illuminated Blake](#) (1974; 1975) and David Bindman, [The Complete Graphic Works of William Blake](#) (1978; 1986). For an early digital transcription, see [The Alchemy Web Site](#), <WBHC 299>.

A black and white reprint of *Marriage* copy I from Plowman's 1927 facsimile.

The Marriage of Heaven and Hell. London: The William Blake Trust, 1960. <BB #107, WBHC 292>

A color facsimile of *Marriage* of copy D, with Keynes's "Description and Bibliographical Statement" 4 pp. This copy is reproduced at a smaller size in the [1994 Dover edition](#), rpt. 2007.

The Marriage of Heaven and Hell. Bristol, 1928. <BB #105>

The Marriage of Heaven and Hell by William Blake. Holland: Halcyon Press, 1928. <BB #106>

A typeset edition. "It was edited by P.N. van Eyck, printed by John Enschedé with Jan van Krimpen's Lutetia type, and published by Alexandre Alphonse Marius Stols at his Halcyon Press in 325 copies" (WBHC).⁸⁷³

The Marriage of Heaven and Hell, with a Note by Max Plowman London and Toronto: J.M. Dent and Sons, Ltd; New York: E.P. Dutton & Co., 1927. <BB #104, WBHC 289-90>

A facsimile of *Marriage* copy I.

[*The Marriage of Heaven and Hell and a Song of Liberty*](#). London: Florence Press and New York: E.P. Dutton, 1911. <BB #103>

A typeset edition.

The Marriage of Heaven and Hell. Chelsea: [Printed by Jacques Raverat] 1910. <WBHC 289>

A transcription. 24 copies were produced.

[*The Marriage of Heaven and Hell*](#). Boston, 1906. <BB #102>

A typeset edition.

The Marriage of Heaven and Hell. London, 1906. <BB #101>

A typeset edition.

"William Blake's *Marriage of Heaven and Hell*." *Century Guild Hobby Horse* 2 (1887): 135-57. <BB #100>

"The first printing in conventional typography" (BB #100).

The Marriage of Heaven and Hell. London, [1868]. <BB #99>

"Camden Hotton colour facsimile" (BB #99).

Translations

Arabic

Zawaj al-Jannah wa-al-Ja.im [*Marriage of Heaven and Arabic Hell*]. Trans. Asan Ilmi. Cairo, 2000. In Arabic. <WBHC 297>

⁸⁷³ For a description, see Oskar Wellens's "[A Dutch Bibliophile Edition of *The Marriage of Heaven and Hell* \(1928\)](#)," *Blake: An Illustrated Quarterly* 37.3 (winter 2003-04), 104-07.

Catalan

Les Noces del cel i l'infern. Trans. Segimon Serrallonga. Ed. Francesc Codina. Barcelona: Café Central, 2012. In Catalan and English. <WBHC 301>

Les Noces del cel I l'infern. Estudi preliminar, traducció I textos complementaris a cura de Seigmon Serralong. Sant Boi de Llobregat, 1981. In Catalan. <BB #100>

Czech

Snoubeni Nebe a Pekla = The Marriage of Heaven and Hell. Trans. Sylva Ficová. Praha and Litoměřice [Czech Republic]: Paseka, 1999. <WBHC 296>

Snoubeni Nebe a Pekla. Trans. Otto F. Babler. Olomouc [Czech Republic]: Bera, 1931. Trans. Jaroslava Skalická and Otto F. Babler. Liberec [Czech Republic]: Dauphin, 1994. In Czech. <BB #114, WBHC 291>

Danish

Ægteskabet mellem Himmel og Helvede. Trans. Niels Bronse. Eftorord by Mawanne Lindgren. Roskilde [Denmark]: Batzeer and Co, 1995. In Danish. <WBHC 296>

“A facsimile” (WBHC 296).

Flemish

Het Huwelijk van Hemel en Hel. Trans. S. Koetsier. Utrecht: Bijleveld, 2001. In Flemish? <WBHC 298>

French

Le mariage du ciel et de l'enfer. Trans. Jean-Yves Lacroix. Paris: Editions Allia, 2011. <WBHC 301>

Le Mariage du Ciel et de l'Enfer. Postface de Giuseppe Ungaretti. Trans. Alain Suied. Paris: Arfuen, 1996. In French and English. <WBHC 296>

Le Mariage du Ciel & de l'Enfer. Trans. Stephane Lamy. Frontenay-aux-Roses, 1965. <BB #117>

A typographical edition with illustrations not by Blake.

La sposalizio del Cielo e dell'inferno. Firenze, 1951. <BB #116>

A dual language French and Italian edition based on the 1946 French edition.

Le Mariage du Ciel et de l'Enfer. Trans. Daniel-Rops [Jules Charles Henri Petiot]. Paris, 1946. <BB #112>

Le Mariage du Ciel et de l'Enfer. Trans. André Gide. Nouvelle revue française, No. 107 (1 August 1922), 129-47. B. (Paris, 1922) C. (Paris: Chez Claude Aveline, 1923) <BB #111, BBS 100, WBHC 289-90>§ D. Saint-Denis (France): Éditions Corti, 2023. 56 pp. In French. <Blake (2025)>

Le Mariage du Ciel et de l'Enfer. Trans. Charles Grolleau. Paris, 1900. <BB #110, BBS 100>

German

Die Hochzeit von Himmel und Hölle. Trans. Kai Grehn mit Musik von Sandow. Vevais: Edition Minotaurus in der Galerie Vevais, 2003.

Contains a CD with a recitation of the poem in German. An excerpt can be heard [here](#).

Die Hochzeit von Himmel und Hölle: Eine Auswahl aus den prophetisch-revolutionären schriften. Ed. Silvia Leutjohann. 1987. In German <BBS 156, WBHC 294>

Translations of *No Natural Religion*, *All Religions are One*, *Marriage*, *Visions*, *Song of Los, America, Europe*, and “The Everlasting Gospel.”

Die Vermählung von Himmel under Hölle—The Marriage of Heaven and Hell. Ed. Geoffrey Keynes. Trans. Detlef W. Dörrbecker. Munich: Prestel, 1975. <BBS 100, WBHC 293>

A German translation of Keynes's 1975 Blake Trust facsimile.

Greek

Hoi gamoi tou Ouranou kai test Kolase. Eisagog—mataphrase: Zeimos Lorentzatos. Athans, Greece, 1986. In Greek. <BBS 100>

Hebrew

Nisu'eha-she'ol. Trans. Giora Leshem. Tel Aviv: Eked, 1967/68. In Hebrew. Tel Aviv: G. Leshem, 1997. <BBS 100, WBHC 292>

Italian

Matrimonio del cielo e dell'inferno. Piccola enciclopedia 100. 1998. <WBHC 296>

Italian. Il Matrimonio del Cielo e Dell'Inferno. Traduzione e Nota di Giuseppe Ungaretti, con uno scritto de Brunilde Neroni. Milan: Studio Editoriale SRL, 1994. <WBHC 296>

Il matrimonio tra Cielo e l'inferno. Trans. P. Manetti. Firenze, 1979. In Italian. <BBS 100, WBHC 294>

Cielo e Inferno. Introduzione, Traduzione i Nota di Pasquale Maffeo; con Cinque Disegno e Due Acquaforti Originale de Sandro Stenico. Napoli: Fiorentino, 1977. In Italian. <WBHC 293>

La sposalizio del Cielo e dell'inferno. Firenze, 1951. In Italian. <BB #116>

A dual language French and Italian edition based on the 1946 French edition.

The Marriage of Heaven and Hell . . . 1790. Roma: De Fonseca Editore, 1945. In Italian? <WBHC 292>

Japanese

Tengoku to jigoku no kekkon [*The Marriage of Heaven and Hell*]. Trans. Mikihiko Ikeshita. Tokyo: Kindaibungeisha, 1992. In Japanese. <WBHC 295>

“*Tengoku to jigoku no kekkon 1790 kar 1793 nen koro no chiban:* W. Blake, *The Marriage of Heaven and Hell.*” Trans. Rikio Matsua. *Hannan Ronshu Jinbun Shizenkagaku hen: Bulletin of Hannan University: The Hannan Ronshu, Humanities and Natural Science* 19.1 (1983): 19-44. <BBS 100>

Norwegian

Giftarmålet mellom Himmel og Helvete. Trans. Hanne Bramness and Erling Indreeide. Oslo: Cappelen, 1993. In English and Norwegian. <WBHC 295>

Portuguese

O casamento do céu e do inferno. Trans. Ivo Barroso. São Paulo: Hedra, 2008. In Portuguese. <Blake (2019)>

Matrimônio do Céu e do Inferno. Trans. Julia Vidili. .São Paulo [Brazil]: Madras, 2004. In Portuguese. <WBHC 299>

“A colour facsimile [unidentified but apparently of copy C] with translation on facing pages” (WBHC 299).

A União do Céu e do inferno. Trans. João Ferreira Duarte. Lisbon: Via Editoria, 1979. In Portuguese and English. Lisbon: Relógio D'água, 1991. <WBHC 294>

Spanish

El matrimonio del cielo y el infierno (The Marriage of Heaven and Hell). Ed. and trans. Fernando Castanedo. Madrid: Ediciones Cátedra, 2002. <WBHC 298-99, Blake (2003, 2014, 2017, 2018, 2020, 2021, 2022, 2023)>

A facsimile, bilingual edition of *Marriage* copy H.

Los bosques de la noche (Poemas, canciones y epigramas). Edición bilingüe y anotada de Jordi Doce. Valencia: PreTextos, 2001. In Spanish. <WBHC 297>

El Matrimonio del Cielo y del Infierno (The Marriage of Heaven and Hell) (1790-1792). Estudio Preliminar, Traducción y Notas de José Luis Palomares. Edición Facsímil y Bilingüe. Madrid: Hiperión, 2000. 2001. 2006. <WBHC 296-97>

A facsimile edition of *Marriage* copy H.

Matrimonio del Cielo y el Infierno. Traducción y Prologo de Biego Arenas. Montevio & Buenos Aires, 1979. <BBS 100>

El matrimonio del cielo y del infierno. Traducción de Soledad Capurro y prologo de Luis Cernuda. Madrid: Vissor, 1977. In Spanish. <WBHC 294>

Rpt. in *El Matrimonio del Cielo y del Infierno y Cantos de Inocencia y de Experiencia*. Trans. Soledad Capurro. Madrid, 1979. <WBHC 294>

El matrimonio del Cielo y del Infierno. Trans. Xavier Villaurretia. With a Prefatory Note taken from G.K. Chesterton. [México], 1942. In Spanish. 2nd ed. Mexico City: Ediciones Coyoacán, 2004. <BB #115, WBHC 291-92>

For a full list of editions and reprints, see WBHC 291-92.

La boda del Cielo y del Infierno. Versión castellana con introducción y notas por Edmundo González-Blanco. Madrid: Editorial Mundo Latino, 1927. In Spanish <BB #113, WBHC 290-91>

[Swedish](#)

Äktenskapet mellan Himmel och Helvete. Trans. Folke Isaksson, med efterord av Gören Malmqvist. Tystberga, Swedent, 1988. <BBS 101>

[Performances](#)

McGann, Jerome J. “[Staging The Marriage of Heaven and Hell.](#)” *Blake: An Illustrated Quarterly* 5.3 (winter 1971-72): 182-83. <BB #1217.85>

“In May 1970 *The Marriage of Heaven and Hell* was presented in a stage version at the University of Chicago. The production was the work of Cain’s Company, a group formed a few years before at the university with the first complete stage presentation of another great Romantic text, Lord Byron’s *Cain*” (182).

Milton a Poem (Composed c. 1804-11) (Including the “[Jerusalem Hymn](#)”) <BB #118, BBS 101-02, WBHC 302-10>

[Introductions](#)

Jackson, J.R. de J. “*Milton.*” [Poetry of the Romantic Period](#). London, Boston, and Henley: Routledge & Kegan Paul, 1980. 235-45. The Routledge History of English Poetry. Vol. 4. <BBS 523>

A summary of the poem, highlighting Blake’s engagement with Milton and his legacy.

[Studies](#)

Adlard, John. “[The Annandale Druids: A Blake Crux.](#)” *Notes and Queries* 14.1 (1967): 19-20. <BB#784>

Suggests sources that align the druids with Annandale valley or, at least, the neighboring Nithsdale valley.

Adlard, John. “[Blake and ‘Electrical Magic.’](#)” *Neophilologus* 53 (1969): 422-23. <BB #785>

“About the effect of John Birch upon Catherine Blake and *Milton*” (BB #785).

Adlard, John. “[Blake and the Wild Thyme.](#)” *Folklore* 87 (1976): 219.

Ties “the morning ordours” in *Milton* (pl. 35 [39].47, E 136) with the link between thyme and “perfume” in Sussex folklore.

Adlard, John. “Tasso and the Cock and the Lion in Blake’s *Milton*.” *Symposium* 20 (1966): 5-6. <BB #793>

The cock and the lion [in *Milton* pl. 28 [30].23-28, E 126] seem to be the result of a fusion, in Blake’s mind, of Tasso, Agrippa and Milton” (6).

Adlard, John. “A ‘Triumphing Joyfulness’: Blake, Boehme and the Tradition.” *Blake Studies* 1.2 (spring 1969): 109-22. <BB #1218.8>

A useful reading of *Milton* highlighting probable allusions and parallels to Boehme.

Apesos, Anthony. “[The Poet in the Poem: Blake’s Milton.](#)” *Studies in Philology* 112.2 (spring 2015): 379-413. <WBHC 1563>

Emphasizes Blake’s representation of himself in *Milton*.

Balfour, Ian. "The Mediated Vision: Blake, *Milton*, and the Lines of Prophetic Tradition." *The Rhetoric of Romantic Prophecy*. Stanford: Stanford University Press, 2002. 127-72, 307-17. <WBHC 1579>

"‘Blake engages the Hebraic, Christian, and English prophetic traditions in a spectacular and highly self-conscious way’ (128)" (WBHC 1579).

Barfoot, C. C. "‘Milton Silent Came Down My Path’: The Epiphany of Blake’s Left Foot." *Moments of Moment: Aspects of the Literary Epiphany*. Ed. Wim Tigges. Amsterdam and Atlanta, GA: Rodopi, 1999. 61-84. <WBHC 1581>

On Blake’s moment of epiphany.

Barr, Mark L. "[Practicing Resistance: Blake, Milton, and the English Jury](#)." *European Romantic Review* 18.3 (2007): 361-79. <WBHC 1583>

"[P]laces William Blake’s *Milton* in the historical context of early 1800s radical expression" (abstract).

Behrisch, Erika. "[The Great Map of Mankind’: Corporeal Cartography and the Route to Discovery in William Blake’s Milton](#)." *English Studies in Canada* 27 (2001): 435-58. <WBHC 1597>

In *Milton* Blake inverts the established conventions of the travel narrative to offer a critique of the genre: in both the text and illuminations Blake shows us the limitations of linearity, the danger of sensationalism, and the problems inherent in defining the ‘self’ through the ‘other” (abstract).

Bolton, Betsy. "[A Garment dipped in blood’: Oolon and Problems of Gender in Blake’s Milton](#)." *Studies in Romanticism* 36.11 (1997): 61-101. <WBHC 1775>

"I will argue that gender and sexuality in particular run through the fabric of [Milton] as a frayed and contradictory strand" (61).

Bracher, Mark. *Being Form’d: Thinking through Blake’s Milton*. Barrytown: Station Hill Press, 1985. <BBS 424, WBHC 1781-82>

A close reading of the poem.

Brinkley, Robert A. "Blake and the Prophecy of Satan." *New Orleans Review* 9 (1982): 73-76. <BBS 425>

"In *Milton*, ‘Milton is Satan’ (73)" (BBS 425).

Brisman, Leslie. "[Blake’s Comme-bined Cherubim: A Note on Milton, Plate 32](#)." *Blake: An Illustrated Quarterly* 21 (1987-88): 95-98. <BBS 401>

On Blake’s use of Hebrew on plate 32 [35] in copies C and D of *Milton*.

Butter, Peter. "Milton: The Final Plates." *Interpreting Blake*. Ed. Michael Phillips. Cambridge: Cambridge University Press, 1978. 145-63. <BBS 603-04, WBHC 2521-22>

An evaluation of the end of *Milton*: “I still think that Blake in the prophetic books is an uneven writer, who at his best conveys by rhythm and image far more than specious explications can hope to define” (163).

Campbell, Grant. “[Starry Wheels and Watch-Fiends: Clocks and Time Pieces in William Blake’s Milton](#).” *Lumen: Selected Proceedings from the Canadian Society for Eighteenth-Century Studies; Travaux choisis de la Société canadienne d’étude du dix-huitième siècle* 17 (1998): 165-74. <*WBHC* 1822>

Examines the concept of time in *Milton* in relationship to “the great horological inventions of the eighteenth century” (169).

Clark, S. H. “[Blake’s Milton as Empiricist Epic: ‘Weaving the Woof of Locke.’](#)” *Studies in Romanticism* 36.3 (1997): 457-82. <*WBHC* 1856>

“Blake’s references to Locke ‘may be seen as part of a more general reinstatement of an empiricist perspective in the poem . . . ultimately Lockean in origin’ (458)” (*WBHC* 1856).⁸⁷⁴

Colebrook Claire. “Blake, Literary History and Sexual Difference.” [Women Reading William Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2007. 16-25. <*WBHC* 1795-1800>

Reading primarily *Milton*, “argue[s] that Blake’s poetry, with its explicit figures of sexual binaries and its apocalyptic imagery, provides a new way for feminist criticism to approach the politics of literary history” (16).

Connolly, Tristanne. “Human Grapes in the Wine-Presses: Vegetable Life and the Violence of Cultivation in Blake’s *Milton*.” *Wild Romanticism*. Ed. Markus Poetzsch and Cassandra Falke. Abingdon and New York: Routledge, 2021. 17 pp. <*Blake* (2024)>

“In *Milton*, Blake purposely leaves unresolved whether the violence of the Vintage leads to the transformation of the human grapes or to tragic disaster; he avoids justifying violence by a redeeming result, and recognizes the contingency of all work of cultivation” (p.3).

Cooper, Andrew M. “[Blake’s Escape from Mythology: Self-Mastery in Milton](#).” *Studies in Romanticism* 20.1 (1981): 85-110.⁸⁷⁵ <*BBS* 442>

Reads *Milton* as a recovery of Blake’s visionary selfhood after the failure of his millenarian hopes and a crisis reflected in the ultimate failure of *The Four Zoas*: “Thus, Blake, having in *Milton* repossessed his mythology as direct personal vision, is able to go on projecting it [in *Jerusalem*] despite its internalization” (109).

Cox, Philip. “[Blake, Hayley and Milton: A Reassessment](#).” *English Studies* 75.5 (1994): 430-42. <*WBHC* 1892>

Critiques Joseph Wittreich’s account of Blake and Hayley’s relationship.

⁸⁷⁴ Bentley’s ellipses.

⁸⁷⁵ Incorporated into Cooper’s [Doubt and Identity in Romantic Poetry](#) (1988), 54-76, <*BBS* 442>.

Curtis, F.B. “Blake and the ‘Moment of Time’: An Eighteenth[-]Century Controversy in Mathematics.” *Philological Quarterly* 51 (1972): 460-70. <BB #1439>

“Blake makes ‘an original poetic interpretation of the mathematical connotations’ of the Newtonian term ‘moment,’ after 1800 and especially in *Milton* (460)” (BB #1439).

Damon, S. Foster. “Blake and Milton.” *The Divine Vision: Studies in the Poetry and Art of William Blake*. Ed. Vivian de Sola Pinto. London: Gollancz, 1957. 89-96. <BB #2402, WBHC 2533-34>

A very general overview of Milton’s influence on Blake.

De Luca, Vincent Arthur. “‘The Unwearied Sun’: An Echo of Addison in Blake’s *Milton*.” *English Language Notes* 20.1 (1982): 8-10. <BBS 450>

Traces the phrase, “unwearied Sun” to Addison’s ode based on Psalm 19 that was published in *The Spectator* no. 465 (23 Aug. 1712).

Dilworth, Thomas. “[The Hands of Milton: Blake’s Multistable Image of Self-Annihilation](#).” *Mosaic* 16.3 (1983): 11-27. <BBS 453>

Considers the visual depiction of Milton’s journey on pl. 36 as a “multistable” image in which “two different visual interpretations [...] are nearly equally clear or compelling so that the viewer perceives sometimes the one and sometimes the other” (11).

Effinger, Elizabeth. “Anal Blake: Bringing Up the Rear in Blakean Criticism.” *Queer Blake*. Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2010. 63-73. <WBHC 1801-03>

On Blake’s representations of “buttocks and anuses in *The Book of Urizen* and *Milton*, and the corresponding anxiety within Blake criticism surrounding the reading of butts” (63).

Elfenbein, Andrew. “Genius and the Blakean Ridiculous.” *Romantic Genius: The Prehistory of a Homosexual Role*. Columbia: Columbia University Press, 1999. 149-76. <WBHC 1981>

An early Queer reading of Blake focused on *Milton* that argues Blake “punctures constricting gender roles” and “revises the old assumption that any sexuality other than heterosexuality is inherently ridiculous” (153).

Erdman, David V. “The Steps (of Dance and Stone) that Order Blake’s *Milton*.” *Blake Studies* 6.1 (fall 1973): 73-87. <BB #1218.80>

Claims the organization of copy D (the last copy) suggests “a two-part dance opera, with all the world as its stage [...] and the vale of Felpham as stage center” (73).

Faflak, Joel. “Blake’s *Milton* and the Disaster of Psychoanalysis.” *William Blake: Modernity and Disaster*. Ed. Tilottama Rajan and Joel Faflak. Toronto: University of Toronto Press, 2020. 103-252. <Blake (2021, 2022, 2023, 2024)>

“*Milton* constitutes and reads as a vast identity crisis” (112).

Faflak, Joel. “[Blake’s Milton and the Nonlife of Affect](#).” *Wordsworth Circle* 50.1 (winter 2019): 36-54. <*Blake* (2020)>

Draws on Quentin Meillassoux’s idea of feeling to read *Milton* as an “attempt of Romantic writers to think of and through feeling as both embodied and disembodied, individual and social, local and global, within and beyond temporal immediacy, alive and beyond life” (37).

Fallon, David. “[‘Creating New Flesh on the Demon cold’: Blake’s Milton and the Apotheosis of the Poet](#).” *Literature Compass* 2.1 (2005). <*WBHC* 2011>

“I place [the ‘Bard’s Song’] in the context of a Whiggish literary tradition in which Milton’s enthusiastic Protestantism is downplayed, producing a cultural icon who is distanced from the militant expressions of ‘mental fight’ in his prose’ (abstract).

Fallon, David. “‘My left foot’: Milton and Blake.” *Blake Journal* 9 (2005): 20-35. <*WBHC* 1755>

Explores the imagery of the tarsus.

Fisch, Harold. “Blake’s Miltonic Moment.” [William Blake: Essays for S. Foster Damon](#). Ed. Alvin Rosenfeld. Providence: Brown University Press, 1969. 36-56. <*BB* #2565, *BBS* 626-27, *WBHC* 2608-09>

“I shall endeavor to define rather more narrowly than has been customary hitherto the nature of the affinity between Blake and Milton” (36); “[Blake] joins with [Milton] to divide” (52).

Fogel, Aaron. “[Pictures of Speech: On Blake’s Poetic](#).” *Studies in Romanticism* 21.2 (1982): 217-42. <*BBS* 473>

Highlighting “London” and *Milton*, calls attention to Blake’s use of voice and of the play of language and names to create concrete realities.

Fox, Susan. “[The Female as Metaphor in William Blake’s Poetry](#).” *Critical Inquiry* 3.3 (1977), 507-19.⁸⁷⁶ <*BBS* 474>

An important early essay on Blake’s depiction of women: “One cannot apologize away Blake’s occasional shrillness towards women” (508).

Fox, Susan. [Poetic Form in Blake’s Milton](#). Princeton: Princeton University Press, 1976. *Princeton Legacy Library. Rpt. 2016*.⁸⁷⁷ <*BBS* 474-75, *WBHC* 2024-25>

A close reading of the poem that stresses Blake’s use of simultaneous, multiple perspectives as a means of structuring the narrative.

Fox, Susan C. “The Structure of a Moment: Parallelism in the Two Books of Blake’s *Milton*.” *Blake Studies* 2.1 (1970): 21-35. <*BB* #1218.20>

⁸⁷⁶ “Parts of this essay are elaborations of material included in” her [Poetic Form in Blake’s Milton](#) (1976) (Fox, “[Female](#),” 507n).Rpt. in [Essential Articles for the Study of William Blake, 1970-1984](#), ed. Nelson Hilton (1986) 75-90, <*BBS* 507-08, *WBHC* 2146-47>.

⁸⁷⁷ Excerpted in [Modern Critical Views: William Blake](#), ed. Harold Bloom (1985), 133-43, <*BBS* 415>, and [Critical Essays on William Blake](#), ed. Hazard Adams (1991), 135-49, <*BBS* 331, *WBHC* 1472>.

Suggests that the two-book structure of *Milton* emulates “L’Allegro” and “Il Pensero.”

Frye, Northrop. "Notes for a Commentary on *Milton*." *The Divine Vision: Studies in the Poetry and Art of William Blake*. Ed. Vivian de Sola Pinto. London: Gollancz, 1957. 99-137. ⁸⁷⁸ <BB #2402, WBHC 2533-34>

A still fruitful analysis of *Milton* and Blake’s relationship to Milton.

Fuller, David. “*Milton*, and the Development of Blake’s Thought.” *An Infinite Complexity: Essays on Romanticism*. Ed. J. R. Watson. Edinburgh: Edinburgh University Press, 1983. 46-94.

A detailed reading of *Milton* and how the poem “enacts the liberation of the individual human imagination from the consequences of the fallen intellect” (46).

Glausser, Wayne. “[Milton and the Pangs of Repentance](#).” *Blake: An Illustrated Quarterly* 13,4 (spring 1980): 192-99. <BBS 389>

“*Milton* must really be called a memory poem—an epic about what it means, in several different ways, to appropriate the past. On a basic level, after all, this is Blake’s attempt to remember Milton; or from another perspective, his effort to recollect three years of experience at Felpham. The most telling aspect of memory in *Milton* has to do with repentance, the retrospective effort to cope with transgression and guilt” (192).

Goslee, Nancy Moore. “Blake’s Milton: From Marble Landscape to Living Form.” [Uriel’s Eye: Miltonic Stationing and Statuary in Blake, Keats, and Shelley](#). Tuscaloosa: University of Alabama Press, 1985. 29-67. <BBS 491, WBHC 2093>

Examines the engagement with Milton by Blake’s *Milton*, Keats’s *Hyperion*, and Percy Shelley’s *Prometheus Unbound* through metaphors of stationing.

Graham, Brian Russell. [Speech Acts in Blake’s Milton](#). New York: Routledge, Taylor and Francis, 2023. <Blake (2024, 2025)>

“[A] study of Blake’s *Milton*, informed by [J.L.] Austin, which addresses Blake’s poem and speech acts.”

Grant, John E. “The Female Awakening at the End of Blake’s *Milton*: A Picture Story, with Questions.” [Milton Reconsidered: Essays in Honor of Arthur E. Barker](#). Ed. John Carl Franson. Salzburg Studies in English Literature, *Elizabethan and Renaissance Studies* 49. Salzburg: Universität Salzburg, 1976. 78-102. <BBS 492>

Lays out principles for analyzing *Milton* plates 42, 48, 49, and 50.

Greenberg, Mark. “[Blake’s Vortex](#).” *Colby Library Quarterly* 14.4 (1978): 198-212. ⁸⁷⁹ <BBS 494>

On the word’s source in Descartes and its usage in *The Four Zoas* and *Milton*.

⁸⁷⁸ Rpt. in [Northrop Frye on Milton and Blake](#) (2005), <WBHC 2040-43>.

⁸⁷⁹ Originally published in *Rackham Literary Studies: Published by the Graduate Students in Literature at the University of Michigan* 5 (1974), 22-36, <BBS 494>.

Gross, Kenneth. [The Dream of the Moving Statue](#). Ithaca and London: Cornell University Press, 1992. 61-68. <WBHC 2109>

On the conflict between Urizen and Milton in *Milton*.

Herzig, Thomas W. "Book I of Blake's *Milton*: Natural Religion as an Optical Fallacy." *Blake Studies* 6.1 (fall 1973): 19-34. <BB #1218.77>

"In the first book of *Milton*, Blake instructs, cajoles, guides his central figure to a freeing of the eye, a loosing of imaginative vision, so that the universe will appear as it is—Infinite and Holy" (34).

Howard, John. [Blake's Milton: A Study in the Selfhood](#). Rutherford: Fairleigh Dickinson University Press, 1976. <BBS 515-16, WBHC 2169>

A good introductory study for the poem, especially for its explication of the mythology and symbolism. Howard reads the poem in psychological terms and examines ideas of selfhood in figures like Boehme and Swedenborg.

Hsu, Kan-Lin, and Pang-Li Liu. "[[The Voice of the Anachronic Bard: 'satanic Mill' and Market Society](#)]." [*Journal for Philosophical Study of Public Affairs*] 70 (2019): 109–67. In Chinese. Abstract in Chinese and English. <*Blake* (2020)>

Hutchings, Kevin D. "[Locating the Satanic: Blake's Milton and the Poetics of 'self-Examination'](#)." *European Romantic Review* 8.3 (1997): 274-97. <WBHC 2179>

On Blake's proto-Foucauldian examinations of *Milton*.

Hutchings, Kevin D. "[William Blake and 'The Nature of Infinity': Milton's Environmental Poetics](#)." *Nineteenth-Century Contexts* 25 (2003): 55-77. <WBHC 2179>

Milton offers "Blake's alternative vision of nature (71)" (WBHC 2179).

James, David E. [Written Within and Without: A Study of Blake's Milton](#). Frankfurt: Peter Lang, 1977. <BBS 525>

"*Milton* 'is primarily about poetry, about what constitutes good poetry, and about how good poetry may be written' (10)" (BBS 525).

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. <*Blake* (2017)>

Challenges the idea of a conversion narrative as focusing on the author's past experience, showing how its ultimate focus is, instead, on the reader" (abstract).

Johnson, Mary Lynn. "separating What Has Been Mixed": A Suggestion for a Perspective on *Milton*." *Blake Studies* 6.1 (fall 1973): 11-17. <BB #1218.76>

A theological reading examining the Fall and Redemption in relationship to the three classes of men.

Kauvar, Elaine. "[Los's Messenger to Eden: Blake's Wild Thyme](#)." *Blake: An Illustrated Quarterly* 10.3 (winter 1976-77): 82-84. <BBS 380-81>

An account of why “Wild Thyme” is Los’s messenger to Eden.

Keith, Jennifer. “[The Feet of Salvation in Blake’s Milton](#).” *Bulletin de la Société d’Etudes Anglo-Américaines des XVIIe et XVIIIe Siècles* 45 (Nov. 1995): 51-67. <WBHC 2247>

“Blake’s stepping feet, metaphors of metaphoric cognition, exercise consciousness of the spirit falling and rebounding” (67).

Lafford, Erin. “[‘asking with tears forgiveness’: Weeping as ‘Gentling’ in Blake’s Milton](#).” *Literature Compass* 11.2 (Feb. 2014): 117-25. <Blake (2017)>

Reads the poem as “a conscious study in the nature of forgiveness” (abstract).

Leporati, Matthew. “‘Mark Well My Words! They Are of Your Eternal Salvation’: William Blake’s Milton as Missionary against Empire.” *Romantic Epics and the Mission of Empire*. Cambridge: Cambridge University Press, 2023. 183-224. <Blake (2024, 2025)>

“In exploring the power of art to promote a freedom from Selfhood, Blake is subverting the tendency of Christian evangelism, along with the secular civilizing mission, to reify the dichotomy between self and Other upon which imperialism is largely predicated” (219).

Lincoln, Andrew. “Restoring the Nation to Christianity: Blake and the Aftermyth of Revolution.” *[Blake, Nation, and Empire](#)*. Ed. Steve Clark and David Worrall. New York: Palgrave Macmillan, 2006. 153-66. <WBHC 1866-69>

Suggests *Milton* and *Jerusalem* reflect widespread evangelical fears of deism that spurred “a willingness to reach across doctrinal differences” (159).

Lussier, Mark. “Mirrored Text/Infinite Planes: Reception Aesthetics in Blake’s *Milton*.” *[Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture](#)*. Ed. Steve Clark, Tristanne Connolly, and Jason Whittaker. Hounds Mills, Basingstoke, Hampshire: Palgrave Macmillan, 2012. 13-26. <WBHC 1871-73>

Rethorizes the model of reception represented in *Milton* by employing the work of Hans Robert Jauss and Jacques Lacan (to counter Harold Bloom and Sigmund Freud), and references Blake’s reception among science fiction and fantasy writers like Michale Moorcock and scientists like Jacob Bronowski.

Lussier, Mark. “[Self-Annihilation/Inner Revolution: Blake’s Milton, Buddhism, and Ecocriticism](#).” *Religion and Literature* 40.1 (spring 2008): 39-57. <WBHC 2356>

“Blake’s process of self-annihilation [. . .] clearly intersects with Buddhist ecological thinking” (56).

Marks, Cato. “[Writings of the Left Hand: William Blake Forges a New Political Aesthetic](#).” *Huntington Library Quarterly* 74. (Mar. 2011): 43-70. <WBHC 2372>

Suggests that imagery of the right and left in *Milton* was a “challenge to Milton’s separation of ideology and aesthetics” (45).

McArthur, Murray Gilchrist. [Stolen Writings: Blake’s Milton, Joyce’s Ulysses, and the Nature of Influence](#). Ann Arbor: U.M.I. Research Press, 1988. <BBS 566, WBHC 2385>

On Blake's use of Milton in *Milton* and how it shaped Joyce's practices in his novel.

McConnell, Will. "Blake, Bataille, and the Accidental Processes of Material History in *Milton*." *Clio* 26 (1997): 449-71. <WBHC 2386>

On differences between the mythologies of Blake and Bataille.

Miner, Paul. "Blake and the Night Sky III: Visionary Astronomy." *Bulletin of Research in the Humanities* 84.3 (autumn 1981): 305-36. <BBS 428, WBHC 1809-10>

On how Blake fuses astronomical imagery with his mythology, local geography, and historical figures and events.

Miner, Paul. "[Blake: Milton inside Milton](#)." *Studies in Romanticism* 51.2 (summer 2012): 233-76. <WBHC 2412>

On the allusions to Milton's works in *Milton*.

Miner, Paul. "[Newton's Pantocrator](#)." *Notes and Queries* 8 (1961): 15-16. <BB #2226>

"Argues that Blake took his phrase from Newton's *Mathematical Principals of Natural Philosophy*, tr. A. Motte (1729), ii.389-92" (BB #2226).

Minetti, Francesco. "[William Blake's Milton and the Renaissance Myth of Hermaphroditus](#)." *Lingue e Linguaggi* 5 (2011): 125-32. <WBHC 2417>

"[V]arious Renaissance tradition of inquiries about the hermaphrodite is recycled by Blake to demonize female body" (125).

Mitchell, Jeffrey. "Progression from the *Marriage* into the Bard's Song of *Milton*." *Blake Studies* 6.1 (fall 1973): 35-44. <BB #1218.78>

Reads Rintrah and the two contrary classes in *Marriage* against the three classes and the reconciliation of Rintrah and Palamabron in *Milton*.

Mitchell, W.J.T. "Blake's Radical Comedy: Dramatic Structure as Meaning in *Milton*." *Blake's Sublime Allegory: Essays on The Four Zoas, Milton, and Jerusalem*. Ed. Stuart Curran and Joseph A. Wittreich, Jr. Madison: University of Wisconsin Press, 1973. 281-307.⁸⁸⁰ <BB #A1437, BBS 446, WBHC 1913>

"This essay grew out of an attempt to answer a fairly simple question about Blake's *Milton*: why these things in this order?" (281).

Ness, Richard. "[Vibrant Meter: Periods, Pulsations, and Prosody in Blake's Milton](#)." *European Romantic Review* 34.6 (2023): 711-33. <Blake (2024)>

"This article argues that *Milton*'s metrical experiments are essential for understanding the poem's strange temporal frameworks" (abstract).

Newman, Marcia. "['Milton's Track' Revisited: Visual Analogues to Blake's Vortex in the 'Law Edition' of Boehme](#)." *Interdisciplinary Literary Studies* 5 (2004): 73-93. <WBHC 2456>

⁸⁸⁰ The second half of the essay was published as "Style and Iconography in the Illustrations of Blake's *Milton*," *Blake Studies* 6.1 (1973), 47-71, <BB #1219.79>.

Focusing on *Milton*, argues: “As Blake extends his myth of the fall to include and emphasize the story of redemption, there is strong indication that he is not only indebted to Jacob Boehme, but also to Boehme’s follower and illustrator, Dionysius Freher” (76-77).

Niimi, Hatsuko. “Self-Annihilation in *Milton*.” *Blake’s Dialogic Texts*. Tokyo: Keio University Press, 2006. 233-50.⁸⁸¹ <WBHC 2460-63>

An analysis of “the last five plates of *Milton*, with reference to Yanagi’s approach to Blake” (236).

O’Regan, Keith. *Towards a Productive Aesthetics: Contemporary and Historical Interventions in Blake and Brecht*. Leiden and Boston: Brill, 2022. <Blake (2023)>

“[C]ompare[s] the political-aesthetic strategies of William Blake (1757-1827) and Bertolt Brecht (1898-1956)” (abstract). The chapters on Blake appear to focus on the *Songs* and *Milton*.

Owen, A.L. “All Things Begin and End in Albion’s Ancient Druid Rocky Shore.” *The Famous Druids*. Oxford: Clarendon Press, 1962. 224-36. <BB #2337>

The closing chapter of a survey of Early Modern British ideas of druids, highlighting *Milton* and *Jerusalem*.

Paley, Morton D. “The Figure of the Garment in *The Four Zoas*, *Milton*, and *Jerusalem*.” *Blake’s Sublime Allegory: Essays on The Four Zoas, Milton, and Jerusalem*. Ed. Stuart Curran and Joseph A. Wittreich, Jr. Madison: University of Wisconsin Press, 1973. 119-39. <BB #A1437, BBS 446, WBHC 1913>

“An understanding of the figure of the garment is [. . .] indispensable to an understanding of the later Blake” (119).

Paley, Morton D. “The Fourth Face of Man: Blake and Architecture.” *Articulate Images: The Sister Arts from Hogarth to Tennyson*. Ed. Richard Wendorf. Minneapolis: University of Minnesota Press, 1983. 184-215. <BBS 598>

Highlights Blake’s lifelong concern with architecture.

Paley, Morton D. “[James Barry as Rintrah in William Blake’s Milton](#).” *Notes and Queries* 61.4 (Dec. 2014): 494-97. <WBHC 2498-99>

Suggests that the judgment of Rintrah is an allegory of James Barry’s expulsion from the Royal Academy.

Paley, Morton D. “*Milton* and the Form of History.” *Aligarh Journal of English Studies* 10.1 (1985): 66-80.⁸⁸² <BBS 612>

⁸⁸¹ Translated by Niimi from her “Blake no *Milton* ni okeru ‘Jiko Mekkyaku’: ‘Self-Annihilation’ in Blake’s *Milton*,” *Nihon Joshi Daigaku Kiyo, Bungakubu: Journal, Faculty of Humanities, Japan Women’s University* 46 (1996), 292-339 <WBHC 2459>; also printed in [The Reception of Blake in the Orient](#), ed. Steve Clark and Masashi Suzuki (2006), <WBHC 1857-62>.

⁸⁸² Originally published in the proceedings of the conference *Blake & Criticism* 1982.

Discusses “the relation of the form of history in *Milton* to the tradition of millenarian thought” (67).

Paley, Morton D. “[A Virgin of Twelve Years': Oolon in Blake's Milton.](#)” *Huntington Library Quarterly* 72.1 (2009): 106-12. <WBHC 2501-02>

On the traditions that explain why Blake identifies Oolon as twelve years old.

Palieraqui, Mariana dos Reis. “O paralelo entre John Milton e William Blake: aspectos estéticos em *Milton* a partir de *Paradise Lost*”, in *Caderno de Anais da XV Semana de Letras do CPAN*, (org. Carlos Eduardo de Araujo Placido), Campo Grande: Editora Universidade Federal de Mato Grosso do Sul, 2024. 32-40. In Portuguese (abstract in Portuguese).<*Blake* (2025)>

(“Ultimately, the challenge for the reader of Blake stems from the difficulties associated with interpreting his narration's mythological pantheon—and their symbolic meanings—alongside his own textual dialogue with *Paradise Lost*”) (abstract).

Pease, Donald. “Blake, Whitman, Crane: The Hand of Fire.” [William Blake and the Moderns.](#) Albany: State University of New York Press, 1982. 15-38. <BBS 370, WBHC 1625-26>

Argues Crane's *The Bridge* drew on the tensions between the epic and the prophetic as exemplified in *Paradise Lost*, *Milton a Poem*, *Leaves of Grass*, and *The Waste Land*.

Piccitto, Diane. “Apocalyptic Visions, Heroism, and Intersections of the Human and ‘the Not Human’ in Blake's *Milton*.” [Beastly Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Cham: Palgrave Macmillan-Springer, 2018. 111-33. <*Blake* (2019, 2020, 2021)>

Analyzes what it means to put off the human in *Milton*.

Piccitto, Diane. “[Reclaiming 'The Grandeur of Inspiration': Authenticity, Repetition and Parody in William Blake's Milton.](#)” *Paradoxes of Authenticity: Studies on a Critical Concept*. Ed. Julia Straub. Bielefeld [Germany]: 2012. 243-62. <WBHC 2528>

“Blake's performative figuration of inspiration [in *Milton*] destabilizes the original biblical moment of inspiration and subverts any notion of the spired prophet-poet as a unique and divinely authorized identity” (245).

Pierce, Frederick E. “[The Genesis and General Meaning of Blake's Milton.](#)” *Modern Philology* 25 (1927): 165-78.

An early reading, emphasizing the influence of Hayley and *Paradise Lost*.

Privateer, Paul Michael. “The Voice of Prophecy: Blake's *Milton* and the Problem of Self.” [Romantic Voices: Identity and Ideology in British Poetry, 1789-1850](#). Athens and London: University of Georgia Press, 1991. 93-111, 238-40. <WBHC 2547>

“The “newness” of Blake's mythology is proportionate to how it transcendentalizes the self and accommodates the ideology of autonomous individuality” (94) (WBHC 2547).

Quinney, Laura. “Escape from Repetition: Blake versus Locke and Wordsworth.” *Ritual, Routine, and Regime: Repetition in Early Modern British and European Culture*. Toronto, Buffalo, N.Y., London: University of Toronto Press in Association with the UCLA Center for

Seventeenth- and Eighteenth-Century Studies and William Andrews Clark Memorial Library, 2006. 63-79.⁸⁸³ <WBHC 2557>

Sees Blake as explicitly attacking Wordsworth's Lockean view of nature in *Milton*.

Raine, Kathleen. "[The Crested Cock](#)." *Blake: An Illustrated Quarterly* 1.3 (Dec. 1967): 9-10. <BB #1217.6>

Identifies probable sources for "the crested Cock" (M 28 [30]: 24, E 126) in James Macpherson's [Introduction to the History of Great Britain and Ireland](#) (1772) and Thomas Taylor's [Works of Plato](#) (1804).

Reiman, Donald H., and Christina Shuttleworth Kraus. "[The Derivation and Meaning of 'Oolon.'](#)" *Blake: An Illustrated Quarterly* 16.2 (fall 1982): 82-85.

"If 'Oolon' means, as we maintain, a cry of joy or a cry to the gods, then the 'lamentations' attributed to manifestations of Oolon throughout the poem have a multiple significance" (87).

Richman, Jared. "[Milton Re-membered, grav'd and press'd: William Blake and the Fate of Textual Bodies](#)." *European Romantic Review* 19.4 (2008): 385-401. <WBHC 2585>

"By materializing Milton's body as print, Blake's work textually (re-) inscribes this politically volatile figure to advance a notion of radical authorship that defies corporeal limitations" (abstract).

Riede, David G. "Blake and the Church Blake." [Oracles and Hierophants: Constructions of Romantic Authority](#). Ithaca and London: Cornell University Press, 1991. 33-91.⁸⁸⁴ <BBS 623, WBHC 2586>

On Blake's conception of an authoritative imagination in relationship to religion; focused on *Milton* with a discussion of Swinburne's essay and his alignment of Blake with "the margins of culture" (85).

Rieger, James. "'The Hem of Their Garments': The Bard's Song in *Milton*." [Blake's Sublime Allegory: Essays on The Four Zoas, Milton, and Jerusalem](#). Ed. Stuart Curran and Joseph A. Wittreich, Jr. Madison: University of Wisconsin Press, 1973. 259-80. <BB #A1437, BBS 446, WBHC 1913>

A close reading of the Bard's Song that rejects historical or biographical allusions.

Rivero, Albert J. "[Typology, History, and Blake's Milton](#)." *Journal of English and Germanic Philology* 81.1 (1982): 30-46. <BBS 623>

Tries to identify "a scheme that will somehow allow for the 'simultaneity' of certain events within the poem which appear, at least to the corporeal understanding to occur sequentially" (31).

⁸⁸³ Revised for Quinney's [William Blake on Self and Soul](#) (2009), <WBHC 2556>.

⁸⁸⁴ Incorporates Riede's "Blake's *Milton*: On Membership in the Church Paul," [Re-membering Milton: Essays in the Texts and Traditions](#), ed. Mary Nyquist and Margaret W. Ferguson (London: Methuen, 1987), 257-77, <BBS 623, WBHC 2585>.

Rix, Donna S. "Milton: Blake's Reading of Second Isaiah." *Poetic Prophecy in Western Literature*. Ed. Jan Wojcik and Raymond-Jean Frontain. Teaneck, Rutherford, Madison: Fairleigh Dickinson University Press; London & Toronto: Associated University Presses, 1984. 106-18. <WBHC 2591-92>

"An argument that 'on the first six plates of *Milton*, Blake not only employs almost all of the themes and images of Second Isaiah [*Isaiah 40-55*], but he also arranges them in an order parallelling [sic] the order of their appearance in the prophecy" (106, *WBHC* 2592).

Roe, Albert S. "The Thunder of Egypt." *William Blake: Essays for S. Foster Damon*. Ed. Alvin Rosenfeld. Providence: Brown University Press, 1969. 158-95. <BB #2565, BBS 626-27, WBHC 2608-09>

On Blake's use of Egyptian art, with references to Jacob Bryant and Erasmus Darwin.

Rogal, Samuel J. "Blake's 'And did those feet' as Congregational Hymn." *Hymn* 44.3 (Jul. 1993): 22-25. <WBHC 2601>⁸⁸⁵

"Includes a history of its composition and performance" (*WBHC* 2601).

Rose, Edward J. "Blake's *Milton*: The Poet as Poem." *Blake Studies* 1.1 (autumn 1968): 16-38. <BB #1218.2>

"The purpose of this essay is to discuss *Milton* as a creative 'state' by examining how Blake uses the figure of Milton as a symbol of the active and prophetic imagination, how he answers aesthetic questions by dramatizing them, and how he relates Milton's quest to Lo's labors to restore man's real humanity according to the 'Divine Image'" (16).

Rose, Edward J. "Mental Forms Creating': 'Fourfold Vision' and the Poet as Prophet in Blake's Designs and Verse." *Journal of Aesthetics and Art Criticism* 23.2 (1964): 173-83. <BB #2556>

On the fourfold in Blake's poetry (largely *Milton*) and the designs (*Michael and the Dragon* and the *Illustrations of the Book of Job*), with Rose pointing out the circle within the square pattern Blake often used.

Rosso, G.A. "Redefining Apocalypse in Blake Studies." *Blake: An Illustrated Quarterly* 57.2 (fall 2023): 43 pars. <Blake (2024)>

On the confusion between eschatological and apocalyptic in Blake studies, with a useful survey of the use of "apocalypse" in both biblical studies and Blake criticism between Northrop Frye and Lucy Cogan. There is also a reading of *Milton* in order "to show how recent biblical studies can help clarify Blake's treatment of apocalypse and eschatology" (par. 34).

Russett, Margaret. "Milton Unbound." *British Romanticism: Criticism and Debates*. Ed. Mark Canuel. Abingdon: Routledge, 2015. Routledge Criticism and Debates in Literature. 222-41. <Blake (2018)>

Reading *Milton*, "I will describe Blake as a *media* critic of authorship" (222).

⁸⁸⁵ "Rogal" is misspelled in *WBHC* as "Rogel" and alphabetized according the error.

Sandler, Florence. "The Iconoclastic Enterprise: Blake's Critique of 'Milton's Religion.'" *Blake Studies* 5.1 (fall 1972): 13-57.⁸⁸⁶ <BB #1218.67, BBS 631>

On Blake's critique of Milton's religion in *Milton* and in other works.

Schott, G. D. "William Blake's Milton, John Birch's 'Electrical Magic,' and the 'falling star.'" *Lancet* 362 (Dec. 2003): 2114-16. <WBHC 2655>

"[T]he unusual and striking depictions of the star in *Milton* may have been images inspired by Blake's personal philosophy and by his own observation of electricity's therapeutic effects" (2116).

Shakespeare, David. "The Sight of All These Things' Sexual Vision and Obscurity in Blake's *Milton*." *Sexy Blake*. Basingstoke: Palgrave Macmillan, 2013.⁸⁸⁷ 113-24. <WBHC 1803-04>

Examines female concealment in *Milton*: "It is not copulation, not even a joining of properly male and female, but an ideal of androgyny where the feminine remains subordinate, but makes a tangible contribution" (113).

Smith, A.W. "And did those feet . . . ? The 'legend' of Christ's visit to Britain." *Folklore* 100.1 (1989): 63-83. <WBHC 2684-85>

Contends that *Milton's "Jerusalem"* hymn does not refer to Christ visiting Britain since the legend dates, according to his argument, only from the later nineteenth century.

Spector, Sheila A. "Blake's Milton as Kabbalistic Vision." *Religion and Literature* 25.1 (spring 1993): 19-33. <WBHC 2696>

"When viewed from the perspective of the kabbalistic prototypes, *Milton* emerges as a mystical interpretation of Blake's own life" (30).

Steil, Juliana, and Lawrence Flores Pereira. "Translating Blake's Prophetic Poetry: The Case of Milton." *Blake: An Illustrated Quarterly* 54.2 (fall 2020): 15 pars. <Blake (2021)>

On translating *Milton* into Portuguese.

Sutherland, John H. "Blake's Milton: The Bard's Song." *Colby Library Quarterly* 13.2 (1977): 142-57. <BBS 439, WBHC 1877>

An important biographical reading of "The Bard's Song" in *Milton*: "I believe the focus of *Milton* is most directly and literally on events within Blake's own mind at a time of personal crisis" (142).

Suzuki, Masashi. "signal of Solemn Mourning': Los/Blake's Sandals and Ancient Israelite Custom." *The Journal of English and Germanic Philology* 100.1 (Jan. 2001): 40-56. <WBHC 2729-30>

⁸⁸⁶ Rpt. in *Essential Articles for the Study of William Blake, 1970-1984*, ed. Nelson Hilton (1986), 33-55, <BBS 507-08, WBHC 2146-47>.

⁸⁸⁷ Many papers were delivered at the conference "Blake, Gender and Sexuality in the Twenty-First Century, aka The Sexy Blake Conference, 15-16 July 2010, St Aldate's, Oxford" (17n1).

“This essay attempts to show the significant ways in which the foot/tarsus and sandal imagery relates to the thematic issues of [Milton]” (41).

Taniguchi, Shigeru. “The Vicissitudes of Spectres and the Development of Blake’s Myth.” *Centre and Circumference: Essays in English Romanticism. Association of English Romanticism in Japan*. Ed. Kenkichi Kamijima. Tokyo: Kiriha Shoten, 1995. 83-95. <WBHC 2233-34>

“The features, functions and roles of the spectres in *The Four Zoas* and *Milton* have thus changed in a dramatic way complying with the development of Blake’s myth itself” (94)” (WBHC 2233-34).⁸⁸⁸

Tannenbaum, Leslie. “Blake and the Iconography of Cain.” *Blake in His Time*. Bloomington: Indiana University Press, 1978. 23-34. <BBS 466-68, WBHC 2003-04>

Examines the visual and verbal representations of Cain in *Milton*, *The Ghost of Abel*, and “The Body of Abel Found by Adam and Eve, with Cain Fleeing” in light of depictions of Cain by range of artists.

Tannenbaum, Leslie. “[Hirelings and Laborers: Biblical Parable in Blake’s Milton](#).” *Revue LISA/LISA e-journal* 5.4 (2007): 19 pars. <WBHC 2750>⁸⁸⁹

“Blake’s epic [. . .] uses the biblical distinction between laborers and hirelings to advance a theory of narrative, authorship, and readership that centers around the biblical form of the parable” (par. 19).

Taylor, Peter Alan. “Providence and the Moment in Blake’s *Milton*.” *Blake Studies* 4.1 (autumn 1971): 43-60. <BB #1218.52>

On the idea of providence in *Milton*, in relationship to *Paradise Lost*, with consideration of the role of Wild Thyme as Jesus.

Teitelbaum, Eve. “Form as Meaning in Blake’s *Milton*.” *Blake Studies* 2.1 (1970): 37-64. <BB #1218.21>

The essay “will consider the relationship of ‘The Bard’s Song’ to the larger portion of *Milton* which explains the process of Milton’s redemption” (37).

Vogler, Thomas A. “[Intertextual Signifiers and the Blake of That Already](#).” *Romanticism Past and Present* 9.1 (1985): 1-33. <BBS 669>

Arguing against Eaves’s notion of Blake’s expressive theory ([William Blake’s Theory of Art](#)), reads *Milton*’s pl. 38/42 (Bentley 38) as “exemplary of some general features of the dynamics of intertextuality” (4).

Vogler, Thomas A. “Re: Naming MIL/TON.” *Unnam’d Forms: Blake and Textuality*. Ed. Nelson Hilton and Thomas A. Vogler. Berkeley: University of California Press, 1986. 140-76. <BBS 508-09, WBHC 2148-49>

⁸⁸⁸ Revised and translated from Taniguchi’s “‘The Four Zoas’ to ‘Milton’ ni okeru Spectres no ichi kosatsu: Counterpart to Negation nomondai [A Study of ‘Spectres’ in *The Four Zoas* and *Milton*: The Problem of ‘Counterpart’ and ‘Negation’],” Reitaku Daigaku Kiyo: Bulletin of Reitaku University 12 [1971], 140-58, <WBHC 2233-34>.

⁸⁸⁹ Repeated erroneously on WBHC 2751.

A rich deconstructive reading of the poem.

Wardle, Judith. “[satan not having the Science of Wrath, but only of Pity.](#)” *Studies in Romanticism* 13.2 (spring 1974): 147-54. <BBS 649>

On Hayley and his differences from Blake’s aesthetic views and practices.

Warner, Nicholas O. “[Blake’s Moon-Ark Symbolism.](#)” *Blake: An Illustrated Quarterly* 14.2 (fall 1980): 44-59. <BBS 390>

A detailed account of the image, which occurs in “one line in *Milton*, four pictures in *Jerusalem*, [and] a design from the Dante illustrations” (44).

Welch, Dennis M. “[Cloth’d with Human Beauty’: Milton and Blake’s Incarnational Aesthetic.](#)” *Religion and Literature* 18.2 (summer 1986): 1-15. <BBS 676>

“The main action of *Milton* involves the poet’s [i.e., Milton’s] self-redemption through his imitation of his most inspiring character, Jesus” (1).

Whitson, Roger. “[Applied Blake: Milton’s Response to Empire.](#)” *Interdisciplinary Literary Studies* 9.2 (2008): 87-101. <WBHC 2852>

“[F]ocuses on how Blake’s *Milton* enacts a materialist and temporal revolution” (89).

Wilkie, Brian. “Epic Irony in *Milton*.” *Blake’s Visionary Forms Dramatic*. Ed. David V. Erdman and John E. Grant. Princeton: Princeton University Press, 1970. 359-72. <BB #1580, BBS 464, WBHC 1994-95>

Suggests that Blake’s use of irony in his epics is well within the epic tradition of Milton.

Wittreich, Joseph Anthony, Jr. [Angel of Apocalypse: Blake’s Idea of Milton.](#) Madison: University of Wisconsin Press, 1975. ⁸⁹⁰ <BB #A2993, BBS 682, WBHC 2875-76>

An important study of Milton’s influence on Blake that considers Blake’s portrayals of Milton, the illustrations, and *Milton*.

Wright, Julia. “Greek & Latin Slaves of the Sword’: Rejecting the Imperial Nation in Blake’s *Milton*.” [Milton and the Imperial Vision.](#) Ed. Balachandra Rajan and Elizabeth Sauer. Pittsburgh: Duquesne University Press, 1999. 255-72. <WBHC 2886>

“[E]xplore[s] Blake’s use of Milton, the new national bard, as an emblem for cultural complicity in and corruption by the imperial project for which the classical nations provided the type. In *Milton; A Poem in Two Books* [. . .], Blake begins by representing Milton as an emblematic national poet who has been infected by classical culture (a culture identified with Satan in *Milton*), and closes by envisaging the poet’s apocalyptic purification” (256).

⁸⁹⁰ Incorporates Wittreich’s “[Divine Countenance’: Blake’s Portrait and Portrayal of Milton.](#)” *Huntington Library Quarterly* 38 (1975), 125-60, <BB #A2995, BBS 682>; “William Blake: Illustrator Interpreter of *Paradise Regained*,” [Calm of Mind: Tercentenary Essays on Paradise Regained and Samson Agonistes, in Honour of John S. Diekhoff,](#) ed. Joseph Anthony Wittreich, Jr. (Cleveland and London, 1971), 93-132, <BB #2999, BBS 683>; “Sublime Allegory’: Blake’s Epic Manifesto and the Milton Tradition,” *Blake Studies* 4.2 (1972), 15-44, <BB #1218.59>; and “[Domes of Mental Pleasure: Blake’s Epics and Hayley’s Epic Theory.](#)” *Studies in Philology* 69.1 (1972), 101-29, <BB #B2995, BBS 682>.

Youngquist, Paul Bruce. “[Criticism and the Experience of Blake’s Milton](#).” *SEL* 30.4 (1990): 555-71. <BBS 694>

“[Freud] cannot accommodate a poem like *Milton* precisely because it underestimates [the world of experience]” (555). “An adequate criticism of this activity must begin with Blake, but it cannot stop there. It must continually come to terms with what was and is the experience of *Milton*” (569).

Studies on the “Jerusalem” Hymn

Bergvall, Åke. “[The Blake Syndrome: The Case of ‘Jerusalem’](#).” *Literature/Film Quarterly* 41.4 (2013): 254-65. <WBHC 1625>

Considers the “Jerusalem” hymn from *Milton* in film.

Blaydes, Sophia B., and Philip Bordinat. “[Blake’s ‘Jerusalem’ and Popular Culture: The Loneliness of the Long-Distance Runner and Chariots of Fire](#).” *Literature/Film Quarterly* 11 (1983): 211-14. <BBS 413>

On the use of the “Jerusalem” hymn and its setting by Parry in the films, *The Loneliness of the Long Distance Runner* (1962) and *The Chariots of Fire* (1981).

Chapman, M. “[William Blake, Hubert Parry, and the Singing of ‘Jerusalem’](#).” *Hymn* 42.2 (2011): 41-51. <WBHC 1836>

Davies, Keri. “[Blake Set to Music](#).” *Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture*. Ed. Steve Clark, Tristanne Connolly, and Jason Whittaker. Hounds mills, Basingstoke, Hampshire: Palgrave Macmillan, 2012. 189-208. <WBHC 1871-73>

On twentieth-century settings of Blake and their importance, including Hubert Parry’s “Jerusalem,” Ralph Vaughan Williams’s *Job: A Masque for Dancing*, Benjamin Britten’s *Songs and Proverbs of William Blake*, John Tavener’s “The Lamb,” and Ed Sanders’s *The Village Fugs*. Includes a useful “Appendix 13.1. Blake Set to Music: Selected Recordings.”

Dent, Shirley. “‘Thou readst white where I read black’: William Blake, the Hymn ‘Jerusalem’, and the Far Right.” [Re-envisioning Blake](#). Ed. Mark Crosby, Troy Patenaude, and Angus Whitehead. Basingstoke: Palgrave Macmillan, 2012. 48-62. <WBHC 1899-1900>

Examines the use of the “Jerusalem” hymn by the political Right: “Blake’s ‘Jerusalem,’ English nationalism, and the rise of identity politics throws out some challenges to Blake scholars that we should *not shy away from*” (62).

Ferber, Michael. “[Blake’s ‘Jerusalem’ as a Hymn](#).” *Blake: An Illustrated Quarterly* 34.3 (winter 2000-01): 82-94. <WBHC 1685>

Excellent overview of the context of the “hymn” in *Milton*, its setting by Parry, the reception of Parry’s version, and adaptations of it. Includes a selected discography.

Goslee, Nancy M. “[‘In Englands green & pleasant Land’: The Building of Vision in Blake’s Stanzas from Milton](#).” *Studies in Romanticism* 13.2 (1974): 105-25. <BBS 649>

A reading of the “Jerusalem” hymn, with an eye towards its biblical and Miltonic allusions.

Lerner, Edwin John. *Jerusalem: The Story of a Song*. Alresford: Chronos Books-John Hunt Publishing, 2022. <*Blake* (2024)>

An account of “Jerusalem” and its reception.

Locke, Louis G. “[Blake’s Stanzas from Milton](#).” *The Explicator* 1.5 (1943): 39.⁸⁹¹

“[T]he whole mood and attitude of the lines is an application of the spirit of the prophetic books of the Old Testament to contemporary England” (41).

Makdisi, Saree. “[Afterword: Palestine is Everywhere](#).” *Studies in Romanticism* 62.2 (2023): 311-16. <*Blake* (2024)>

“Blake’s vision of building Jerusalem in England—in lines that are repeated in song to this very day—may be the best known of these references to Palestine in Romanticism, but they are in a sense the exception that proves the rule. For if most gestures to Palestine at the time and through the nineteenth century see it as a blank space that could simply be appropriated, Blake’s interests actually lie in England, not in Palestine itself” (312).

Whittaker, Jason. [Jerusalem: Blake, Parry, and the Fight for Englishness](#). Oxford: Oxford University Press, 2022.⁸⁹² <*Blake* (2023-2025)>

A definitive and detailed reception history of the “Jerusalem” hymn and its setting by Hubert Parry in relationship to English identity from the poem’s composition in *Milton* to the summer of 2020.

Whittaker, Jason. “Mental Fight, Corporeal War, and Righteous Dub: The Struggle for ‘Jerusalem,’ 1979-2009.” [Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture](#). Ed. Steve Clark, Tristanne Connolly, and Jason Whittaker. Houndsill, Basingstoke, Hampshire: Palgrave Macmillan, 2012. 263-73. <*WBHC* 1871-73>

On the Thatcher Right and “Jerusalem.” Points out that even David Cameron likes to sing “Jerusalem.”

Known Copies, Facsimiles, and Reproductions (Arranged by Year of Printing, Earliest First)

M Copy A (Printed c. 1811, British Museum)

Copy Information and Current Binding

See the *Blake Archive*.

⁸⁹¹ Rpt. in [The Explicator Cyclopedie](#) (1968), 40-41, <BB #A1587>. Quotation taken from the reprinted version.

⁸⁹² Incorporates Whittaker’s “[Blake and the New Jerusalem: Art and English Nationalism into the Twenty-First Century](#),” [Visual Culture in Britain](#) 19.3 (2018), 365-79, <*Blake* (2017)>.

Contemporary Owner(s)

“Possibly the copy sold, perhaps from the collection of Thomas Butts, at Sotheby’s, 26 March 1852, lot 53 (£9 to the dealer James Toovey)” (*Blake Archive* Copy Information).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2008.

British Museum. Accession no. 1859,0625.1-45. BM page Numbers and Bentley Plate Numbers the Same: [1](#), [2](#) (“Preface”), [3](#), [4](#), [5](#), [6](#), [7](#), [8](#), [9](#), [10](#), [11](#), [12](#), [13](#), [14](#), [15](#), [16](#), [17](#), [18](#), [19](#), [20](#), [21](#), [22](#), [23](#), [24](#), [25](#), [26](#), [27](#), [28](#), [29](#), [30](#), [31](#), [32](#), [33](#), [34](#), [35](#), [36](#), [37](#), [38](#), [39](#), [40](#), [41](#), [42](#), [43](#), [44](#), [45](#).

Uncropped individual images.

Print

Bindman, David, assisted by Deirdre Toomey. [The Complete Graphic Works of William Blake](#). New York: G.P. Putnam’s Sons and [London]: Thames and Hudson, 1978. Paperback edition. [\[London\]: Thames and Hudson, 1986](#). <BBS 150-51, WBHC 483>

A black and white reproduction of *Milton* copy A.

Erdman, David V. [The Illuminated Blake](#). Garden City: Anchor Doubleday, 1974. 1975 with corrections. <BB #A261, BBS 157, WBHC 511-13>

Monotone reproduction of *Milton* copy A (pls. 1-32), C (pl. 33), and D (pls. 1-f).

Muir, William, et al. *Milton, A Poem in 2 Books*. Edmonton: Quaritch, 1886. <BB #249f>

A color facsimile of *Milton* copy A.

[M Copy B \(Printed c. 1811, Huntington Library and Art Gallery\)](#)

Copy Information and Current Binding

See the *Blake Archive*.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2009.

[Huntington Library, Art Collections, and Botanical Gardens](#). Call no. [54041](#).

Digitally collated, uncropped images.

Print

Easson, Kay Parkhurst and Roger R. Easson, ed. *Milton: A Poem by William Blake*. The Sacred Art of the World Series. Boulder, Colorado: Shambhala in association with Random House of New York, 1978. <BBS 102, WBHC 308>

A color facsimile of *Milton* copy B and a black and white facsimile of copy D (pls. a-f), with transcription, commentary, and bibliography.

[M Copy C \(Printed c. 1811, New York Public Library\)](#)

Copy Information and Current Binding

See the *Blake Archive*.

Contemporary Owner(s)

William Beckford

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 1998.

[New York Public Library](#). Call no. [*KL](#).

Digitally collated. Multiple viewing options.

Print

Bindman, David, intro. [William Blake: The Complete Illuminated Books](#). London: Thames and Hudson in Associated with the William Blake Trust, 2000. <WBHC 483-85>

A color reproduction of *Milton* copy C.

Essick, Robert N., and Joseph Viscomi, ed. [Milton a Poem and the Final Illuminated Works](#). London: Tate Gallery Publications, for the William Blake Trust, 1993. <WBHC 471, 527-30>

A color reproduction of *Milton* copy C.

Erdman, David V. [The Illuminated Blake](#). Garden City: Anchor Doubleday, 1974. 1975 with corrections. <BB #A261, BBS 157, WBHC 511-13>

Monotone reproduction of *Milton* copy A (pls. 1-32), C (pl. 33), and D (pls. 1-f).

[M Copy D \(Printed c. 1818, Library of Congress\)](#)

Copy Information and Current Binding

See the *Blake Archive*.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2010.

[Library of Congress](#). Call no. [PR4144.M6 1815](#).

Digitally collated, slighted cropped images, multiple viewing options.

Print

Möhring, Hans-Ulrich, trans. *Milton: Ein Gedicht Mit einer Reproduction des Originals. Anhang: Eine Vision des Jüngsten Gerichts Ins Deutsche übertragen, mit einem Nachwort und kommentiert von Hans-Ulrich Möhring*. Wien [Austria]-Lana [Italy]: edition per procura, 1995. <WBHC 530>

“It is primarily a reproduction (pp. 9-59) of the Blake Trust colour facsimile copy D (1967)” (WBHC 530). Only 12 prints are in color, with the remainder black and white. They are printed recto-verso whereas the originals are only on one side. “Pl. 2 from copy B is added” (WBHC 530).

Easson, Kay Parkhurst and Roger R. Easson, ed. *Milton: A Poem by William Blake*. The Sacred Art of the World Series. Boulder, Colorado: Shambhala in association with Random House of New York, 1978. <BBS 102, WBHC 308>

A color facsimile of *Milton* copy B and a black and white facsimile of copy D (pls. a-f), with transcription, commentary, and bibliography.

Erdman, David V. [The Illuminated Blake](#). Garden City: Anchor Doubleday, 1974. 1975 with corrections. <BB #A261, BBS 157, WBHC 511-13>

Monotone reproduction of *Milton* copy A (pls. 1-32), C (pl. 33), and D (pls. 1-f).

Keynes, Geoffrey. *Milton a Poem*. London: The Trianon Press for the William Blake Trust, 1967. <BB #120, WBHC 307-08>

A color facsimile of *Milton* copy D, with Keynes “Description and Bibliographical Statement.”

M MPI Not Available at the *Blake Archive* (Arranged by Bentley Plate Numbers)

Bentley Plate 13 (Philadelphia Museum) <BBS 102>

Digital

[Philadelphia Museum](#). Accession no. 1975-26-20.

Uncropped image.

Bentley Plate 38 (Collection of Robert N. Essick) <BB p. 320, BBS 102, WBHC 307>

Digital

Essick, Robert N. “[Blake in the Marketplace, 1993](#).” *Blake: An Illustrated Quarterly* 27.4 (spring 1994): fig. 6. <WBHC 1650-51>

Bentley Plate 38 (Untraced) <BBS 102>

Notable Owner

Owned by Anne Gilchrist.

Print Facsimiles and Reproductions (Descending by Year)⁸⁹³

Bindman, David, intro. [William Blake: The Complete Illuminated Books](#). London: Thames and Hudson in Associated with the William Blake Trust, 2000. <WBHC 483-85>

A color reproduction of *Milton* copy C.

Möhring, Hans-Ulrich, trans. *Milton: Ein Gedicht Mit einer Reproduction des Originals. Anhang: Eine Vision des Jüngsten Gerichts Ins Deutsche übertragen, mit einem Nachwort und kommentiert von Hans-Ulrich Möhring*. Wien [Austria]-Lana [Italy]: edition per procura, 1995. <WBHC 530>

“It is primarily a reproduction (pp. 9-59) of the Blake Trust colour facsimile copy D (1967)” (WBHC 530). Only 12 prints are in color, with the remainder black and white. They are printed recto-verso whereas the originals are only on one side. “Pl. 2 from copy B is added” (WBHC 530).

Essick, Robert N., and Joseph Visconti, ed. [Milton a Poem and the Final Illuminated Works](#). London: Tate Gallery Publications, for the William Blake Trust, 1993. <WBHC 471, 527-30>

A color reproduction of *Milton* copy C.

⁸⁹³ See also David V. Erdman, [The Illuminated Blake](#) (1974; 1975) and David Bindman, [The Complete Graphic Works of William Blake](#) (1978; 1986).

Easson, Kay Parkhurst and Roger R. Easson, ed. *Milton: A Poem by William Blake*. The Sacred Art of the World Series. Boulder, Colorado: Shambhala in association with Random House of New York, 1978. London, 1979. <BBS 102, WBHC 308>

A color facsimile of *Milton* copy B and a black and white facsimile of copy D (pls. a-f), with transcription, commentary, and bibliography.

Keynes, Geoffrey. *Milton a Poem*. London: The Trianon Press for the William Blake Trust, 1967. <BB #120, WBHC 307-08>

A color facsimile of *Milton* copy D, with Keynes “Description and Bibliographical Statement.”

[The Prophetic Books of William Blake: Milton](#). Ed. E.R.D. MacLagen & A.G.B. Russell. London. 1907. Rpt. 1973. <BB #107, BBS 102, WBHC 308>

Muir, William, et al. *Milton, A Poem in 2 Books*. Edmonton: Quaritch, 1886. <BB #249f>

A color facsimile of *Milton* copy A.

Translations

Catalan

Figueres, Enric Casassas, trans. and afterword. *Milton Un Poema. Edició Bilingüe*. Barcelona: Edicions dels Quaderns Crema, 2004. In English and Catalan. <WBHC 309>

German

Möhring, Hans-Ulrich, trans. *Milton: Ein Gedicht Mit einer Reproduction des Originals. Anhang: Eine Vision des Jüngsten Gerichts Ins Deutsche übertragen, mit einem Nachwort und kommentiert von Hans-Ulrich Möhring*. Wien [Austria]-Lana [Italy]: edition per procura, 1995. In German. <WBHC 530>

“It is primarily a reproduction (pp. 9-59) of the Blake Trust colour facsimile copy D (1967)” (WBHC 530). Only 12 prints are in color, with the remainder black and white. They are printed recto-verso whereas the originals are only on one side. “Pl. 2 from copy B is added” (WBHC 530).

Japanese

Miyamachi, Seiichi, trans. “Shiyaku. W. Blake no Milton (1[-2]): A Translation of Blake’s *Milton* (1[-2]).” *Otaru Joshi Tankidaigaku Kenkyu Kiyo: Journal of Otaru Women’s Junior College*, 12 (1981): 51-72 and 13 (1982): 55-74. In Japanese <BSJ 2-3, WBHC 308>

Portuguese

Steil, Juliana. “Tradução comentada de Milton de William Blake”. PhD diss., Universidade Federal de Santa Catarina, Florianópolis (Brasil), 2011. In Portuguese (abstract in Portuguese). <Blake (2025)>

A translation-studies dissertation of Blake’s *Milton*, including both a rendering of the poem into Brazilian Portuguese and a close analysis of the rhetoric resources and prosodic characteristics of the work on all linguistic levels.

Portela, Manuel, prologue, trans., and notes. *Milton*. Lisbon: Antígona, 2009. In Portuguese. <Blake (2019)>

[Russian](#)

Smirnov(-Sadovskii), Dmitrii. *Mil'ton/Milton*. Moscow: Magreb, 2021. In Russian and English. <*Blake* (2022)>

Dmitrii Smirnov (1948–2020), a poet and composer, was one of the best translators of Blake into Russian. This bilingual edition contains the first translation of Milton into Russian, along with its original text, some plates, a substantial commentary, and a dictionary of Blake's concepts.

[Spanish](#)

Atreides, Bel, ed. and trans. *Milton: Un Poema*. Barcelona: DVD ediciones, S.L., April 2002. DVD poesia. In Spanish and English. <*WBHC* 308-09>

On Homers Poetry [and] *On Virgil* (Composed c. 1822) <*BB* #124, *BBS* 103, *WBHC* 313-14>

[Studies](#)

Adams, Hazard. “[Must a Poem be a Perfect Unity?](#)” *Blake: An Illustrated Quarterly* 21.2 (fall 1987), 74-77. <*BBS* 401>⁸⁹⁴

“[F]rom the point of view of unity, the sort of literary work of which Blake approved is not unified” (75).

Carr, Stephen Leo. “[Visionary Syntax: Nontryrannical Coherence in Blake's Visual Art](#).” *The Eighteenth Century: Theory and Interpretation* 22.3 (1981): 222-48. <*BBS* 433>

“I proposed to describe his revisionary practices as a visual artist, especially the ways he organized parts into a coherent whole” (222). Considers many works, including the annotations to Reynolds, *On Homers Poetry*, and several designs from *Jerusalem*, and contrasts Blake's linear aesthetics with those of Flaxman and Cumberland.

[Known Copies, Facsimiles, and Reproductions \(Arranged by Year of Printing, Earliest First\)](#)

HPV Copy A (Printed c. 1822, Rosenwald Collection, National Gallery of Art)

[Copy Information and Current Binding](#)

1 leaf. Bentley Plate Number: 1.

Loose.

[Contemporary Owner\(s\)](#)

“Probably this is the copy sold anonymously with the Collection of Thomas Butts [...] at Sotheby's 26 March 1852, lot 55” (*BB* p. 209).

[Digital](#)

National Gallery of Art. Call no. [BRT Pr B6362 Bk HO 1](#).

[Print](#)

Bindman, David, intro. *William Blake: The Complete Illuminated Books*. London: Thames and Hudson in Associated with the William Blake Trust, 2000. <*WBHC* 483-85>

A color reproduction of *On Homer* copy A.

⁸⁹⁴ *BBS* erroneously gives the issue as “XXXI” (330).

Essick, Robert N., and Joseph Visconti, ed. [*Milton a Poem and the Final Illuminated Works*](#). Blake's Illuminated Books. London: The William Blake Trust/Princeton University Press, 1993. <WBHC 471, 527-30>

A color reproduction of *On Homer* copy A.

Bindman, David, assisted by Deirdre Toomey. [*The Complete Graphic Works of William Blake*](#). New York: G.P. Putnam's Sons and [London]: Thames and Hudson, 1978. Paperback edition. [\[London\]: Thames and Hudson, 1986.](#) <BBS 150-51, WBHC 483>

A black and white reproduction of *On Homer* copy A.

[HPV Copy B \(Printed c. 1822, Fitzwilliam Museum\)](#)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Contemporary Owner(s)

“John Linnell, who acquired the work either directly from Blake or, less probably, the impression that passed from Frederick Tatham to the dealer Francis Harvey” (*Blake Archive* Copy Information).

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Visconti. 1998.

Fitzwilliam Museum. Accession no. [P.711-1985](#).

Print

Keynes, Geoffrey. *William Blake's Laocoön. A Last Testament. With Related Works: On Homer's Poetry and On Virgil, The Ghost Of Abel*. London: The Trianon Press for the William Blake Trust, 1976. <BBS 168, WBHC 607>

Includes color facsimiles of *Laocoön* copy A, *On Homers Poetry* [and] *On Virgil* copy B, *The Ghost of Abel* copy B, with Keynes's “Foreword,” “*Blake's Laocoön, On Homer's Poetry and On Virgil,*” “The Ghost of Abel and Associated Designs, and “Description of the Plates.”

[HPV Copy C \(Printed c. 1822, Untraced\)](#)

Copy Information and Current Binding

1 leaf. Bentley Plate Number: 1.

Print

Muir, William, et al. *On Homer's Poetry [&] On Virgil*. Edmonton: Quaritch, 1886. <BB #249h>

A color facsimile of *On Homers Poetry* copy C.

[HPV Copy D \(Printed c. 1822, Trinity College\)](#)

Copy Information and Current Binding

1 leaf. Bentley Plate Number: 1.

“Bound between 1871 (the fly-leaves seem to be watermarked J WHATMAN 1871) and 1884 (when they were offered for sale together) in half Red morocco over Red boards with [pl. 14 of *The Gates of Paradise*], *The Ghost of Abel* (D), and Blake's portrait of Joseph Wright of Derby” (BB p. 204).

Digital

Trinity College Library. Call no. [QUARTO NC242.B55 A57](#).

Print

Erdman, David V. [*The Illuminated Blake*](#). Garden City: Anchor Doubleday, 1974. 1975 with corrections. <BB #A261, BBS 157, WBHC 511-13>

Monochrome reproduction of *On Homer* [and] *on Virgil* copy D.

HPV Copy E (Printed 1822, New York University Library)

Copy Information and Current Binding

1 leaf. Bentley Plate Number: 1.

Once bound with George E. Smith's volume of Blakeana (see BB pp. 337-41).

Contemporary Owner(s)

Probably owned by Catherine Blake and passed to Frederick Tatham.

Digital

Fales Manus Collection, New University Library. Call no. [MSS.001. Box 195, Folder 9](#).

HPV Copy F (Printed c. 1822, Morgan Library and Museum)

Copy Information and Current Binding

1 leaf. Bentley Plate Number: 1.

Formerly “[b]ound in contemporary rough calf with other leaves of Blakeana[,] including *Thel* (a)” (BB p. 115). See Bentley's list of the bound contents, BB p. 131.

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 1998.

Morgan Library and Museum. Accession no. [PML 9948.22](#).

Part of the online exhibition, [*William Blake's World: “A New Heaven Is Begun.”*](#)

Print

Bentley, G.E. [*William Blake's Writings*](#). Vol. 1. Oxford: Clarendon Press, 1978.⁸⁹⁵ <BBS 169, WBHC 608-09>

Reproduces *On Homer* copy F.

Print Facsimiles and Reproductions (Descending by Year)⁸⁹⁶

Bindman, David, intro. [*William Blake: The Complete Illuminated Books*](#). London: Thames and Hudson in Associated with the William Blake Trust, 2000. <WBHC 483-85>

A color reproduction of *On Homer* copy A.

Essick, Robert N., and Joseph Viscomi, ed. [*Milton a Poem and the Final Illuminated Works*](#). Blake's Illuminated Books. London: The William Blake Trust/Princeton University Press, 1993. <WBHC 471, 527-30>

⁸⁹⁵ See Bentley's “Blake's Loose Canons,” *Language. Philology. Culture* 1 (2013), 20-45, <WBHC 2306>.

⁸⁹⁶ See also David V. Erdman, [*The Illuminated Blake*](#) (1974; 1975) and David Bindman, [*The Complete Graphic Works of William Blake*](#) (1978; 1986).

A color reproduction of *On Homer* copy A.

Bentley, G.E., Jr., ed. [William Blake's Writings](#). Vol. 1. Oxford: Clarendon Press, 1978.⁸⁹⁷ <BBS 169, WBHC 608-09>

Reproduces *On Homer* copy F.

Keynes, Geoffrey. *William Blake's Laocoön. A Last Testament. With Related Works: On Homer's Poetry and On Virgil, The Ghost Of Abel*. London: The Trianon Press for the William Blake Trust, 1967. <BBS 168, WBHC 607>

Includes color facsimiles of *Laocoön* copy A, *On Homers Poetry [and] On Virgil* copy B, *The Ghost of Abel* copy B, with Keynes's "Foreword," "Blake's *Laocoön*, *On Homer's Poetry* and *On Virgil*," "The Ghost of Abel and Associated Designs, and "Description of the Plates."

Muir, William et al. *On Homer's Poetry [&] On Virgil*. Edmonton: Quaritch, 1886. <BB #249h>

A color facsimile of *On Homer* copy C.

[The Song of Los \(Composed 1795\)](#) <BB #137, BBS 108-11, WBHC 352-55>

Studies

Bindman, David. "[An Unpublished Pencil Drawing of the Lambeth Period](#)." *Blake: An Illustrated Quarterly* 4.2 (autumn 1970): 38-40. <BB #1217.63>

Documents the sale and purchase (by Bindman himself) of "The Dead Bad-Doers" (Butlin #232), which "been sold with the William Bell Scott collection under the same title in 1892" (38). It is on the recto on a sketch for the title page of *The Song of Los*.

Dörrbecker, D. W. "[The Song of Los: The Munich Copy and a New Attempt to Understand Blake's Images](#)." *Huntington Library Quarterly* 52.1 (1989): 43-73. <BSS 517-18, WBHC 2175-76>

A detailed commentary on the book, focused on copy F, which Dörrbecker rediscovered.

Erdman, David V. "[The Symmetries of The Song of Los](#)." *Studies in Romanticism* 16.2 (1977): 179-88.

Considers the design and layout of the poem, particularly the sections of "Asia" and "Africa," in relationship to the two other Continental Prophecies, *America* and *Europe*.⁸⁹⁸

Lindsay, David W. "[The Song of Los: An Interpretation of the Text](#)." *Forum for Modern Language Studies* 13.1 (1977): 1-5. <BBS 552>

A close reading.

McCord, James. "[Historical Dissonance and William Blake's The Song of Los](#)." *Colby Library Quarterly* 20.1 (1984): 22-35. <BBS 567>

⁸⁹⁷ See Bentley's "Blake's Loose Canons," *Language. Philology. Culture* 1 (2013), 20-45, <WBHC 2306>.

⁸⁹⁸ See Visconti's "[Blake's Virtual Designs and Reconstructions of The Songs of Los](#)" for an account of how the plates and pages evolved.

“[T]he narrative sweeps from eternal past to revolutionary present over two battlefields” (22).

Viscomi, Joseph. “[Blake's 'Annus Mirabilis': the Productions of 1795](#).” *Blake: An Illustrated Quarterly* (fall 2007): 52-83. <WBHC 1713>

A key reconsideration of the production of the last three Lambeth illuminated books (*The Song of Los*, *The Book of Ahania*, and *The Book of Los*), the large color prints, and the Small and Large Books of Designs.

Viscomi, Joseph. “[Blake's Virtual Designs and Reconstruction of The Song of Los](#).” *RoN: Romanticism on the Net* now RaVon: *Romanticism and Victorianism on the Net*] 41-42 (Feb.-May 2006): 19 pars. <WBHC 2809>

Uses digital reconstructions from images at the *Blake Archive* to show the production history of *The Songs of Los*.

Known Copies, Facsimiles, and Reproductions (Arranged by Year of Printing, Earliest First)
SL Copy A (Printed 1795, British Museum)

Copy Information and Current Binding

See the *Blake Archive*.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2004.

British Museum. Accession no. 1856,0209.409-16. Individual cropped images with some less cropped: [1](#), [2](#), [3](#), [4](#), [5](#), [6](#), [7](#), [8](#).

Print

Bindman, David, intro. [William Blake: The Complete Illuminated Books](#). London: Thames and Hudson in Associated with the William Blake Trust, 2000. <WBHC 483-85>

A color reproduction of *The Song of Los* copy A.

Dörrbecker, D.W., ed. [The Continental Prophecies: America: A Prophecy, Europe: A Prophecy, The Song of Los](#). Blake's Illuminated Books, vol. 4. London: The William Blake Trust/Princeton University Press, 1995. <WBHC 471, 487-89>

A color reproduction of *The Song of Los* copy A.

Bindman, David, assisted by Deirdre Toomey. [The Complete Graphic Works of William Blake](#). New York: G.P. Putnam's Sons and [London]: Thames and Hudson, 1978. Paperback edition. [\[London\]: Thames and Hudson, 1986](#). <BBS 150-51, WBHC 483>

A black and white reproduction of *Song of Los* copy A.

Erdman, David V. [The Illuminated Blake](#). Garden City: Anchor Doubleday, 1974. 1975 with corrections. <BB #A261, BBS 157, WBHC 511-13>

Monochrome reproduction of *Song of Los* copy A (pl. 1), E (pls. 2-3, 6), and D (pls. 4-5, 7-8).

SL Copy B (Printed 1795, Library of Congress)

Copy Information and Current Binding

See the *Blake Archive*.

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2003.

[Library of Congress](#). Call no. [PR4144.S47 1795](#).

Digitally collated book view, including front and back covers, endpapers, bookplates, fly leaves, and blank versos. Multiple viewing options.

Print

Keynes, Geoffrey, ed. William Blake: *The Song of Los*. London: Trianon Press, for the William Blake Trust, 1975. <BB #A137>

A color reproduction of *The Song of Los* copy B with a “Commentary and Bibliographical History” by Geoffrey Keynes..

SL Copy C (Printed 1795, Morgan Library and Museum)

Copy Information and Current Binding

See the *Blake Archive*.

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2009.

Morgan Library and Museum. [PML 77236](#).

Plates 2, 3, 5, and 6 are part of the online exhibition, Part of the online exhibition, [William Blake's World: "A New Heaven Is Begun."](#)

Print

William Blake Ten: William Blake: 25 September—25 November 1990. Tokyo: The National Museum of Western Art, 1990. 2nd ed. 1990. <BBS 308-09>

Reproduces *America* copy A, *Europe* copies a and B, *Marriage* copy D, *Song of Los* copy C, *Songs of Experience* copy H and *Songs of Innocence* copy Z.

SL Copy D (Printed 1795, British Museum)

Copy Information and Current Binding

See the *Blake Archive*.

Contemporary Owner(s)

“Acquired, probably directly from Blake, by his friend George Cumberland; sold Christie’s, 6 May 1835, lot 60, bound with *Visions of the Daughters of Albion* Copy B, *Europe a Prophecy* Copy C, and *America a Prophecy* Copy F, and, apparently bound separately, a copy of Robert Blair, *The Grave*, the 1808 edition with Blake’s illustrations (£3.18s. to Thomas Butts); Thomas Butts, Jr., probably by inheritance upon his father’s death in 1845” (*Blake Archive* Copy Information).

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2004.

British Museum. Accession no. 1953,0101.1.17-24. Individual images, one recto-verso: [1-2](#), [2](#), [3](#), [4](#), [5](#), [6](#), [7](#), [8](#).

Print

Erdman, David V. [*The Illuminated Blake*](#). Garden City: Anchor Doubleday, 1974. 1975 with corrections. <BB #A261, BBS 157, WBHC 511-13>

Monochrome reproduction of *Song of Los* copy A (pl. 1), E (pls. 2-3, 6), and D (pls. 4-5, 7-8).

SL Copy E (Printed 1795, Huntington Library and Art Gallery)

Copy Information and Current Binding

See the *Blake Archive*.

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2009.

[Huntington Library and Art Gallery](#). Call no. [54043](#).

Collated, uncropped individual images.

Print

Erdman, David V. [*The Illuminated Blake*](#). Garden City: Anchor Doubleday, 1974. 1975 with corrections. <BB #A261, BBS 157, WBHC 511-13>

Monochrome reproduction of *Song of Los* copy A (pl. 1), E (pls. 2-3, 6), and D (pls. 4-5, 7-8).

SL Copy F (Printed 1795, Bayerische Staatsbibliothek)

Copy Information and Current Binding

See the *Blake Archive*.

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 1998.

[Huntington Library Quarterly 52.1](#) (1989): Special Issue: “William Blake and His Circle.” <BSS 517-18, WBHC 2175-76> The illustrations for the issue include a color reproduction of *The Song of Los* copy F in relationship to D.W. Dörrbecker’s “[*The Song of Los: The Munich Copy and a New Attempt to Understand Blake's Images*](#),” 43-73, which appears in the issue.

Print

[Huntington Library Quarterly 52.1](#) (1989): Special Issue: “William Blake and His Circle.” <BSS 517-18, WBHC 2175-76> The illustrations for the issue include a color reproduction of *The Song of Los* copy F in relationship to D.W. Dörrbecker’s “[*The Song of Los: The Munich Copy and a New Attempt to Understand Blake's Images*](#),” 43-73, which appears in the issue.

Print Facsimiles and Reproductions (Descending by Year)⁸⁹⁹

Bindman, David, intro. *William Blake: The Complete Illuminated Books*. London: Thames and Hudson in Associated with the William Blake Trust, 2000. <WBHC 483-85>

A color reproduction of *The Song of Los* copy A.

Dörrbecker, D.W., ed. *The Continental Prophecies: America: A Prophecy, Europe: A Prophecy, The Song of Los*. Blake's Illuminated Books, vol. 4. London: Tate Gallery Publications in conjunction with the William Blake Trust, 1995. <WBHC 471, 487-89>

A color reproduction of *The Song of Los* copy A.

William Blake Ten: William Blake: 25 September—25 November 1990. Tokyo: The National Museum of Western Art, 1990. 2nd ed. 1990. <BBS 308-09>

Reproduces *America* copy A, *Europe* copies a and B, *Marriage* copy D, *Song of Los* copy C, *Songs of Experience* copy H and *Songs of Innocence* copy Z.

Huntington Library Quarterly 52.1 (1989): Special Issue: “William Blake and His Circle.” <BSS 517-18, WBHC 2175-76>

The illustrations for the issue include a color reproduction of *The Song of Los* copy F in relationship to D.W. Dörrbecker’s “[The Song of Los: The Munich Copy and a New Attempt to Understand Blake's Images](#),” 43-73, which appears in the issue.

Keynes, Geoffrey, ed. William Blake: *The Song of Los*. London: Trianon Press, for the William Blake Trust, 1975. <BB #A137>

A color reproduction of *The Song of Los* copy B, with a “Commentary and Bibliographical History” by Geoffrey Keynes.

Works of William Blake. [London: Chatto and Windus,] 1876 [i.e., 1878]. <BB #368, BBS 169, WBHC 609-11>

An early, but poor quality, lithograph facsimiles of “*Songs of Innocence* [a]. 1789. *Song of Experience* [a]. 1794. *Book of Thel* [?D]. 1789. *Vision[s] of the Daughters of Albion* [B]. 1793. *America: A Prophecy* [?F]. 1793. *Europe: A Prophecy* [?D]. 1794. *The First Book of Urizen* [D]. 1794. *The Song of Los* [A or D]. 1794 [i.e., 1795]⁹⁰⁰” (WBHC 609). See Morton D. Paley’s “[A Victorian Blake Facsimile](#)” for an account of its production.

Translations

German

Die Hochzeit von Himmel und Hölle: Eine Auswahl aus den prophetisch-revolutionären Schriften. Ed. Silvia Leutjohann. 1987. In German <BBS 156, WBHC 294>

Translations of *No Natural Religion*, *All Religions are One*, *Marriage*, *Visions*, *Song of Los*, *America*, *Europe*, and “The Everlasting Gospel.”

⁸⁹⁹ See also David V. Erdman, *The Illuminated Blake* (1974; 1975) and David Bindman, *The Complete Graphic Works of William Blake* (1978; 1986).

⁹⁰⁰ Bentley's correction.

[Russian](#)

Serdechnaya, Vera V., trans. “The Songs of Los: Pesn’ Losa.” *Malye poemy Uil'yama Bleika: Povestvovanie, tipologiya, kontekst [Small Poems of William Blake: Narrative, Typology, Context]*. St. Petersburg: šDmitrii Bulanin, 2012. In Russian. <WBHC 355, 2667>

Songs of Innocence (Composed 1789) and *Songs of Innocence and of Experience* (Composed 1789, 1794)

[Introductions](#)

Cooper, Brendan. *William Blake’s Songs of Innocence and of Experience: A Student’s Guide*. Oxford: Peter Lang, 2017 <*Blake* (2018)>

An introduction for undergraduate students.

Crehan, Stewart. “William Blake.” *The Romantic Period*. Ed. David B. Pirie. Vol. 5. The Penguin History of Literature. London, New York, Ringwood (Victoria), Toronto, Auckland: Penguin Books, 1994. 119-49. <WBHC 1895>

An overview of Blake, focused on the *Songs*.

Haggarty, Sarah, and Jon Mee, ed. *William Blake: Songs of Innocence and of Experience. Readers’ Guides to Essential Criticism*. New York: Palgrave, 2012. <WBHC 2115>

An excellent study of the critical reception of the *Songs* from their production to twenty-first century.

Hilton, Nelson. “William Blake *Songs of Innocence and of Experience*.” *A Companion to English Romanticism*. Ed. Duncan Wu. Oxford: Blackwell, 1998. 103-12. <WBHC 2148>

A strong introduction, with readings of selected poems.

Mee, Jon. “William Blake, *Songs of Innocence and [of] Experience*.” *A Companion to Literature from Milton to Blake*. Ed. David Womersley. Oxford: Blackwell Publishers Ltd., 2000. 402-07. <*Blake* (2002)>⁹⁰¹

A good overview, with a discussion of Mary Alock’s “The Chimney Sweeper’s Complaint” (1799).

[General Studies on More than One Song](#) (See also Studies on Individual Poems)

Abley, Mark, and G.E. Bentley, Jr. “[New Blake Documents: Job, Oedipus, and the Songs of Innocence and of Experience](#).” *Blake: An Illustrated Quarterly* 21.3 (winter 1987-88): 104-07. <BBS 402>

New references to Blake in the Ivimy manuscript of John Linnell (named Ivimy after the descendent, Joan Linnell Ivimy, who holds it), including reference to a young patron, Edward Denny and Linnell, Blake’s viewing of John Dryden and Nat Lee’s *Oedipus* at the Royal West London Theatre, the printing and reception of *Job*, and Eliza Aders purchase of Blake’s works among which was *Songs* copy AA.

⁹⁰¹ Not recorded in *WBHC*.

Ackland, Michael. “[Blake's Problematic Touchstones to Experience: 'Introduction,' 'Earth's Answer,' and the Lycan Poems.](#)” *Studies in Romanticism* 19.1 (1980): 3-17. <BBS 330>

“[T]hese works are fundamental to an understanding of the collection” (3).

Adams, Hazard. [William Blake: A Reading of the Shorter Poems](#). Seattle: University of Washington Press, 1963. <BB #780, BBS 332, WBHC 1475-76>

Considers “The Mental Traveller,” “My Spectre around me,” “The Crystal Cabinet,” “The Golden Net,” Auguries of Innocence, two letter poems, “The Everlasting Gospel,” and *Songs of Innocence and of Experience*.

There is also a useful “Bibliographical Appendix,” which lists significant extant commentary on the shorter poems by author and page number.

Adlard, John. “Blake's ‘The Little Girl Lost and Found.’” *Archiv fur das Studium de neuren Sprachen under Literaturen* 210 (1973): 330-34. <BB #A787>

Suggests that the imagery has sources in Swedenborg and Agrippa.

Antol, Éva. “['Labour of Love'—Ovidian Flower-Figures in William Blake's Songs.](#)” *Eger Journal of English Studies* [Esterházy Károly College, Eger, Hungary] 8 (2008): 23-40. <WBHC 1557>

“I intend to map connections between Ovid's *Metamorphoses* and William Blake's *Songs* concentrating on their transformed anthropomorphic flower-figures” (24).

Bass, Eben. “*Songs of Innocence and of Experience*: The Thrust of Design.” [Blake's Visionary Forms Dramatic](#). Ed. David V. Erdman and John E. Grant. Princeton: Princeton University Press, 1970. 196-213. <BB #1580>

On the wider design elements of the *Songs*.

Benziman, Galia. “[Two Patterns of Child Neglect: Blake and Wordsworth.](#)” *Partial Answers: Journal of Literature and the History of Ideas* 5.2 (2007): 167-97. <WBHC 1624>

“[U]nrvavels the residues of Puritan and catechetical thinking in texts by two of the earliest advocates of the child's perspective as a valuable human and poetic quality” (abstract).

Bloom, Harold, ed. [William Blake's Songs of Innocence and of Experience](#). New York: Chelsea House, 1987. <BBS 416-17>

A collection of previously published essays. Not a facsimile or edition of *Songs*.

Borkowska, Eliza. “[Did he who made the . . . Tyger?](#)” *Blake: An Illustrated Quarterly* 48.2 (fall 2014): 3-12. <WBHC 1740>

On the question in “The Tyger”: “Did he who made the Lamb make thee?”

Bull, Malcolm. “[Blake and Watts in Songs of Experience.](#)” *Notes and Queries*, 43.1 (1996): 27-29. <WBHC 1809>

Argues Blake rewrites Isaac Watts in “The Sick Rose” and “The Garden of Love.”

Cardoso, José Arlei. “Entre a inocência e a experiência: Intermidialidade e representação na arte de William Blake [Between Innocence and Experience: Intermediality and Representation in William Blake’s Art].” *Letras & Letras* 37.1 (2021): 191-206. In Portuguese (abstract in Portuguese and English). <*Blake* (2022)>

Carey, Francis. “[Fragments from Songs of Innocence](#).” *Blake: An Illustrated Quarterly* 11.1 (summer 1977): 60-61.⁹⁰²

Notes the sale of fragments (“the illustration to ‘The Shepherd’ and the headpiece to ‘Spring’” [61]), which are similar to “the color-printed pages of the variegated *Songs of Experience* in the British Museum (copy T)” (61).

Catană, Adela Livia. “*Songs of Innocence and [sic] Experience: A Neoplatonic Approach.*” *Signs of Identity: Literary Constructs and Discursive Practices*. Ed. Emilia Parpală. Newcastle upon Tyne: Cambridge Scholars Publishing, 2017. 55-65. <*Blake* (2018)>

A reading of *Songs* relying heavily on Raine’s and Harper’s work.

Chandler, James. “Blake and the Syntax of Sentiment: An Essay on ‘Blaking’ Understanding.” *Blake, Nation and Empire*. Ed. Steve Clark and David Worrall. London: Palgrave, 2006. 102-18. <*WBHC* 1866-69>

On the nationalization of sentiment, with references to the *Songs*.

Chayes, Irene H. “[Little Girls Lost: Problems of a Romantic Archetype](#).” *Bulletin of the New York Public Library* 67 (1963), 579-92.⁹⁰³ <*BB* #1374>

“As an archetypal figure, Blake’s Lyca thus is a delicately sustained synthesis of a number of images of different orders and from different contexts” (73).

Codsi, Stephanie. “[Father, father, where are you going?: Epicurean Deism and Absent Fathers in Blake’s Songs of Innocence and of Experience](#).” *Literature and Theology* 33.4 (Dec. 2019): 357-75. <*Blake* (2020)>

On missing fathers in “Little Boy Lost” and other poems.

Connolly, Thomas E. “The Real ‘Holy Thursday’ of William Blake.” *Blake Studies* 6.2 (1976): 179-87. <*BBS* 411>

Correcting Erdman and others, offers detailed historical information about Holy Thursday and provides a chart listing the day of its celebration between 1757 and 1796 and the name of the preacher who delivered the sermon to the children.

Connolly, Thomas E. “[Songs of Innocence, Keynes \(1921\) Copy U, Keynes-Wolf \(1953\) Copy U](#).” *Blake: An Illustrated Quarterly* 7.4 (spring 1974): 88-89. <*BB* #1217.140>

Corrects details in the Keynes and Keynes-Wolf descriptions.

⁹⁰² Not recorded in *BBS* nor in the *Blake* index.

⁹⁰³ Rpt. in [Blake: A Collection of Critical Essays](#), ed. Northrop Frye (1965), 65-78, <*BB* #1643, *BBS* 477, *WBHC* 2035>.

Cook, Jonathan. "Romantic Literature and Childhood." *Romanticism and Ideology: Studies in English Writing 1765-1830*. Ed. David Aers, Jonathan Cook, and David Punter. London: Routledge & Kegan Paul, 1981. 44-63. <BBS 441>

Blake, the *Songs*, and childhood are discussed on pages 46 to 54.

Damrosch, Leopold, Jr. "[Burns, Blake, and the Recovery of the Lyric](#)." *Studies in Romanticism* 21.4 (1982): 637-60. <BBS 447>

Considers the Romantic recovery of the lyric, using Burns and Blake ("How sweet I roam'd from field to field," "The Sick Rose," and "The Tyger") as his primary examples.

Davidson, Clifford. "Blake's *Songs of Experience* and 'Rebel Nature.'" *Research Studies* [of Washington State University] 44 (1976): 35-41. <BBS 448>

"His poetry in *Songs of Experience* moves . . . back to the moist cave of generation' (40)" (BBS 448).⁹⁰⁴

Dickstein, Morris. "The Price of Experience: Blake's Reading of Freud." *The Literary Freud: Mechanism of Defense and the Poetic Will*. Ed. Joseph H. Smith. New Haven: Yale University Press, 1980. 67-111. <BBS 453>

A psychoanalytical reading of the *Songs of Experience*. "It is scarcely an accident that the gradual discovery of Blake in the twentieth century parallels the gradual ascendancy of Freud" (109).

Dörrbecker, Detlef W. "[Innocence Lost & Found: An Untraced Copy Traced](#)." *Blake: An Illustrated Quarterly* 15.3 (winter 1981-82): 125-31. <BBS 392>

Notes the discovery of [Innocence copy Y](#) and describes it.

Dyson, A. E. "[The Little Black Boy': Blake's Song of Innocence](#)." *Critical Quarterly* 1.1 (1959): 44-47. <BB #1529>

"A sound, though not very original, reading of the poem" (BB #1529).

Edwards, Gavin. "Repeating the Same Dull Round." *Unnam'd Forms: Blake and Textuality*. Ed. Nelson Hilton and Thomas A. Vogler. Berkeley: University of California Press, 1986. 26-48.⁹⁰⁵ <BBS 508-09, WBHC 2148-49>

Reads "London," *Experience*'s "The Chimney Sweeper," and the "Proverbs of Hell," examining Blake's use of repetitive, performative utterances, particularly in his aphorisms and proverbs.

Edwards, Thomas R. "Blake: The Mythologist as Agitator" in "The Revolutionary Imagination." *Imagination and Power: A Study of Poetry on Public Themes*. New York: Oxford University Press, 1971. 141-59. <BB #A1537>

Treats "Ah! Sun-flower," "The Clod and the Pebble," and "The Sick Rose."

⁹⁰⁴ Bentley's emendations in the citation and annotation.

⁹⁰⁵ Rpt. in part in [William Blake](#), ed. David Punter (1996), 57-61, and *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003), 57-61.

Essick, Robert N. “[Songs copy h.](#)” *Blake: An Illustrated Quarterly* 15.1 (summer 1981): 59-60. <BBS 392>

A description of [Songs copy h.](#)

Fabi, Marta. “[“O Rose thou art sick”: Unravelling Social Implications of Body and Mind’s Sickness in William Blake’s Poems of Experience.](#)” *Testo e Senso* 25 (2022): 177-89. <Blake 2023>

“By looking closely at the poem, *The Sick Rose*, which will be compared with the last stanza of the poem *London*, this paper aims at investigating the symbolical meaning of the works with references to the spreading of venereal diseases in the 1790s London” (abstract).

Fairchild, B.H., Jr. “*Melos* and Meaning in Blake’s Lyric Art.” *Blake Studies* 7.2 (1975): 143-66.⁹⁰⁶ <BBS 411>

Argues that Blake’s *melos* “has a meaning of its own” (127) analyzing what the rhythm of several *Songs* contributes to their meaning.

Fairer, David. “[Experience Reading Innocence: Contextualizing Blake’s Holy Thursday.](#)” *Eighteenth-Century Studies* 35.4 (2002): 535-62. <WBHC 2010>

Responding largely to Stanley Gardner’s readings of the Songs within a very specific historical context, aims to “recover a wider range of documentation that can remind us of the system within which Blake’s innocent children and wise guardians were working” (538).

Ferber, Michael. “[Blake for Children.](#)” *Blake: An Illustrated Quarterly* 35.1 (summer 2001): 22-24. <WBHC 1686-87>

On a contemporary publisher who “commissioned but then declined to publish an edition of Blake for children” (WBHC 1686).

Ferreira, Isabel Cristina Rodrigues, and Ingrid Oliveira Pinto. “[Songs of Innocence and of Experience: um olhar sobre o processo de tradução.](#)” *Revista Eletrônica do Instituto de Humanidades* 50 (2020): 130-47. In Portuguese (abstract in Portuguese and English). <Blake (2020)>

Analyzes and compares Paulo Vizioli’s and Renato Suttana’s translations (1993 and 2011 respectively) of Blake’s “The Blossom” and “The Sick Rose.”

Frosch, Thomas. “The Borderline of Innocence and Experience.” [Approaches to Teaching Blake’s Songs of Innocence and of Experience.](#) Ed. Robert F. Gleckner and Mark L. Greenberg. New York: Modern Language Association, 1989. 74-79. <BBS 488-89, WBHC 2083-84>

An account of teaching the *Songs*, which highlights the ambiguity and contradictions in the states of innocence and experience.

⁹⁰⁶ Incorporated in Fairchild’s *Such Holy Songs* (1980).

Frye, Northrop. “[Blake’s Introduction to Experience](#).” *Huntington Library Quarterly* 21.1 (Nov. 1957): 57-67.⁹⁰⁷ <BB #1644>

On the “Introduction” to *Songs of Experience* and “Earth’s Answer.”

Garber, Frederick. “City, Swain and Subtext in Blake’s Songs.” *City Images: Perspectives from Literature, Philosophy, and Film*. Ed. Mary Ann Caws. New York, Philadelphia, London, Paris, Montreux, Tokyo, and Melbourne: Gordon and Breach, 1991. 197-208. <WBHC 2051>

Examines the pastoral (along with the “neo-pastoral” and “urban pastoral”) in the *Songs*.

Gardner, Stanley. [Blake’s Innocence and Experience Retraced](#). London: The Athlone Press, 1986. <BBS 482, WBHC 2053>

Examines Blake’s *Songs* in the context of how Blake’s parish (the Parish of St. James, Westminster) treated the poor, especially in light of Gardner’s discovery that the Blake family hosiery shop supplied clothing to the St. James Workhouse and Schoolhouse.

Gardner, Stanley. [The Tyger, the Lamb, and the Terrible Desart: Songs of Innocence and of Experience in its Times and Circumstance](#). London: Cygnus Arts, 1998. <WBHC 2054>

Develops the argument of his [Blake’s Innocence and Experience Retraced](#) regarding the *Songs* and Blake’s depiction of children and charity in the Parish of St. James. Includes a color reproduction of *Songs* copy I and posthumously printed copy b in monochrome.

Gillham, D. G. [Blake’s Contrary States](#). Cambridge: Cambridge University Press, 1966. <BB #1688, WBHC 2073-74>

An analysis of the *Songs* according to set themes (e.g., “Blake’s Criticism of ‘Nature’”).

Ginsberg, Allen. “[To Young or Old Listeners: Setting Blake’s Songs to Music, and a Commentary on the Songs](#).” *Blake: An Illustrated Quarterly* 4.3 (winter 1971): 98-103. <BB #1217.68>

On his setting of the *Songs*, which was released as the 1970 album, *Songs of Innocence and Experience by William Blake, Tuned by Allen Ginsberg*. It was issued on CD in 2017. See Luke Walker’s [review](#) in *Blake* 52.2 (fall 2018).

Glazer-Schotz, Myra, and Gerda Norvig. “Blake’s Book of Changes: On Viewing Three Copies of the *Songs of Innocence and of Experience*.” *Blake Studies* 9.1-2 (1980): 100-21. <BBS 413>

An early example of a detailed comparison of different copies. They compare *Songs* copies A, B, and T.

⁹⁰⁷ Rpt. in [Blake: A Collection of Critical Essays](#), ed. Northrop Frye (1966), 23-31, <BB # 1643, BBS 477, WBHC 2035>; [Twentieth-Century Interpretations of Songs of Innocence and of Experience](#), ed. Morton D. Paley (1969), 58-67, <BB #A2349, WBHC 2501>; in [William Blake’s Songs of Innocence and of Experience](#), ed. Harold Bloom (1987), 29-37, <BBS 416-17>; in [Introducing William Blake](#), ed. Ratmir Ristić (1996), 93-101, <WBHC 2589-90>; and in [Northrop Frye on Milton and Blake](#), ed. Angela Esterhammer (2005), 303-12, 456, <WBHC 2040-43>. Note that BBS mistakenly reports that the essay is rpt. in [Critics on Blake](#), ed. Judith O’Neil (1970), but the Frye essay there is “[Blake’s Treatment of the Archetype](#).”

Gleckner, Robert F. "Blake's *Tiriel* and the State of Experience." *Philological Quarterly* 36 (1957): 195-210. <BB #1698>

Reads *Tiriel* as Blake's first attempt to depict experience after completing *The Songs of Innocence*.

Gleckner, Robert F. "[Point of View and Context in Blake's Songs](#)." *Bulletin of the New York Public Library* 61.11 (Nov. 1957). 531-38.⁹⁰⁸ <BB #1308, #1703>

"For the serious reader of Blake's songs, then, a constant awareness of the context or state in which a poem appears is indispensable" (533).

Gleckner, Robert F., and Mark L. Greenberg, ed. [Approaches to Teaching Blake's Songs of Innocence and of Experience](#). New York: Modern Language Association, 1989. <BBS 488-89, WBHC 2083-84>

Remains the key collection of essays on teaching Blake's *Songs*, with its suggestions for using visual media made immensely easier with the *Blake Archive*.

Glen, Heather. "Blake's Criticism of Moral Thinking in *Songs of Innocence and of Experience*." [Interpreting Blake](#). Ed. Michael Phillips. Cambridge: Cambridge University Press, 1978. 32-69. <BBS 603-04, WBHC 2521-22>

Suggests that Blake rejects moral thinking. Reads especially both versions of "The Chimney Sweeper" and of "Holy Thursday" as well as "London," "The Divine Image," and "The Human Abstract."

Glen, Heather. [Vision and Disenchantment: Blake's Songs and Wordsworth's Lyrical Ballads](#). Cambridge: Cambridge University Press, 1983. <BBS 490, WBHC 2084-85>

A comparison of the poets' two most famous works. She addresses the *Songs* and children's literature.

Grant, John E. "Two Flowers in the Garden of Experience." [William Blake: Essays for S. Foster Damon](#). Ed. Alvin Rosenfeld. Providence: Brown University Press, 1969. 333-67. <BB #2565, BBS 626-27, WBHC 2608-09>

On "My Pretty Rose Tree" and "The Lilly."

Greco, Norma A. "[Mother Figures in Blake's Songs of Innocence and the Female Will](#)." *Romanticism Past and Present* 10 (1986): 1-15. <BBS 494>

Argues that Blake's concept of the "Female Will" "is anticipated, especially in its form of the oppressive mothering principle, in the mother figures of the *Songs of Innocence*" (1).

Guest, Harriet, and John Barrell. "[Who Ever Perished, Being Innocent? Some Plates from the Songs of Innocence](#)." *Style* 222 (1988): 238-62. <BBS 496>

⁹⁰⁸ Rpt. in *English Romantic Poets: Modern Essays in Criticism* (1960, 1975), <BBS 329>; in [Blake: A Collection of Critical Essays](#), ed. Northrop Frye (1965) <BB #1643>; in [William Blake: Songs of Innocence and \[of\] Experience: A Casebook](#), ed. Margaret Bottrall (1970) <BB #1261>.

Considers the “Introduction” and “Infant Joy” from *Innocence* to suggest “[t]hese two conjunctions of word and image [. . .] produce two different constructions of innocence” (239).

Gurton-Wachter, Lily. “[Blake’s ‘Little Black Thing’: Happiness and Injury in the Age of Slavery.](#)” *ELH* 87.2 (2020): 519-52. <*Blake* (2021)>

A very significant reading of the line “And because I am happy, & dance & sing” from “The Chimney Sweeper” of *Experience*: “I take the discomfort of trying to make sense of this perplexing line as a prompt for exploring the politics of joy in the 1790s, particularly in British writing about slavery and abolition” (520).

Guth, Deborah. “[Innocence Recalled: The Implied Reader in Blake’s Songs of Innocence.](#)” *Colby Library Quarterly* 25.1 (1989): 4-11. <*BBS* 497>

“[I]f the purpose of these poems is to portray the world of Innocence, why the insistent presence of elements from the world of Experience? What is their function in these poems? And secondly, in the light of this, who is actually the implied reader of the *Songs*?” (4-5). Her answer is that the poems are aimed at adults.

Haresnape, Geoffrey. “William Blake and South Africa.” *South African National Gallery/Suid Afrikaanse Nasionale Kunsmuseum Quarterly Bulletin* (Sep. 1980): 5-10. <*WBHC* 2128>

Readings of “Little Black Boy” and other works and their implications for apartheid South Africa. “In South Africa today [1980] Blake is disquieting.”

Harmancı, Hasan. “[Ebu'l-Alâ el-Ma'arrî'nin el-Lütûmiyyât'ı ile William Blake'in Masumiyet ve Tecrübe Sarkuları adlı eserlerinde pesimizm](#) [Pessimism in Ebu'l-Alâ el-Ma'arrî's *al-Lütûmiyyât* and William Blake's *Songs of Innocence and of Experience*.]” *RumeliDE Dil ve Edebiyat Araştırmaları Dergisi* [RumeliDE Journal of Language and Literature Studies] 26 (Feb. 2022): 825-40. In Turkish (abstract in Turkish and English). <*Blake* (2023)>

Hartley, Craig. “[Songs of Innocence.](#)” *Print Quarterly* 6.1 (1989): 63. <*BBS* 502>

“The loose leaf with ‘the Little Black Boy’ in the Fitzwilliam Museum is ‘certainly from the same set’ of leaves as *Songs of Innocence* (X)” (*BBS* 502).

Heagy, Angela. “[Blake’s Green Symbols of Humanity, Society, and Spirituality.](#)” *Criterion: A Journal of Literary Criticism* 17.1 (2024): 16 pp. <*Blake* (2025)>

“An eco-critical analysis of *Songs of Innocence and of Experience* reveals that Blake’s depictions of nature are no less notable than those of his peers. Blake’s use of green imagery symbolizes human development, gendered and social inequalities, and divinity throughout his masterwork, all of which illustrate his continual awe for the natural world and his relevance to the broader discussions on Green Romantic poets.”

Heffernan, James A.W. “Text and Design in Blake *Songs of Innocence and of Experience*.” [Imagination on a Long Rein: English Literature Illustrated](#). Ed. Joachim Möller. Marburg [Germany]: Jonas Verlag, 1988. 94-109. <*BBS* 504>

A useful consideration of how the texts and designs relate in the *Songs*.

Helsinger, Elizabeth. "[What Is This Thing Called Song?](#)" *Modern Language Quarterly* 79.4 (2018): 397-419. <Blake (2019)>

Discusses the impact of Thomas Percy, Joseph Ritson, and Blake on the Pre-Raphaelites and Yeats.

Heymans, Peter. "[Eating Girls: Deleuze and Guattari's Becoming-Animal and the Romantic Sublime in William Blake's Lyca Poems](#)." *Humanimalia* 3.1 (fall 2011): 1-30. ⁹⁰⁹ <WBHC 2145>

"[A]n ecocritical reading of William Blake's Lyca poems, 'The Little Girl Lost' and 'The Little Girl Found' (1).

Hilton, Nelson. "What has *Songs* to do with Hymns?" [Blake in the Nineties](#). Ed. Steve Clark and David Worrall. Basingstoke: Macmillan Press and New York: St. Martin's Press, 1999. <WBHC 1863-65> 96-113.

A critically sophisticated analysis of how Blake's *Songs* utilized the conventions of eighteenth-century hymnody, with discussions of Isaac Watts, John and Charles Wesley, John Newton, William Cowper, Phillip Doddridge, and the Muggletonians and focusing at greatest length on "To Tizrah."

Hinkel, Howard H. "[From Pivotal Idea to Poetic Ideal: Blake's Theory of Contraries and 'The Little Black Boy.'](#)" *Papers on Language and Literature* 11 (1975): 39-45. <BBS 509>

Applies Blake's theory of contraries to the poem.

Hirsch, E. D., Jr. [Innocence and Experience: An Introduction to Blake](#). New Haven: Yale University Press, 1964. <BB #1853, BBS 510, WBHC 2151-52>

"A psychological-biographical critique of the *Songs*, of somewhat uncertain scholarship" (BB #1853).

Holloway, John. [Blake: The Lyric Poetry](#). London: Edward Arnold Ltd., 1968. <BB #1875, BBS 513, WBHC 2159>

Focused mainly on the *Songs*, with a discussion of Blake use of hymns.

Howard, John. "Swedenborg's *Heaven and Hell* and Blake's *Songs of Innocence*." *Papers on Language and Literature* 4.4 (1968): 390-99. <BB #837>

Based on the then newly discovered annotations to Swedenborg's *Treatise Concerning Heaven and Hell* (1784),⁹¹⁰ argues for Swedenborg's influence on *Songs of Innocence*.

Hutchings, Kevin. "Nature, Ideology, and the Prohibition of Pleasure in Blake's 'Garden of Love.'" [Romanticism and Pleasure](#). Ed. Thomas H. Schmid and Michelle Faubert. Basingstoke: Palgrave Macmillan, 2010. 187-207. <WBHC 2179>

⁹⁰⁹ Also published as "The Cute and the Cruel: Taste, Animality and Sexual Violence in Burke and Blake," [Animality in British Romanticism: The Aesthetics of Species](#) (New York and London: Routledge, 2012), 101-17, <WBHC 2145>.

⁹¹⁰ See G.E. Bentley's "[Blake's Annotations to Swedenborg's Heaven and Hell](#)," *University of Toronto Quarterly* 34 (1965), 290-93, <BB #1160>.

Considers pleasure and nature in “The Garden of Love,” “Ah! Sunflower,” and “The Earth’s Answer.”

Ishihara, Naoki. “*Songs of Innocence and of Experience* as an Innovative Conduct Book.” *Centre and Circumference: Essays in English Romanticism. Association of English Romanticism in Japan*. Ed. Kenkichi Kamijima. Tokyo: Kiriha Shoten, 1995. 33-50. <WBHC 2233-34>

“Concerned with ideas of childhood in 18th Century England” (WBHC 2233).

Jackson, Wallace. “William Blake.” *The Probable and the Marvellous: Blake, Wordsworth, and the Eighteenth-Century Critical Tradition*. Athens, GA: University of Georgia Press, 1978. 89-121.⁹¹¹ <BBS 524, WBHC 2201-02>

“‘The poetry of Blake . . . and Wordsworth, is [closely related] to the tradition of the religious sublime poem’ (91)” (BBS 524).⁹¹²

Jackson, Wallace. “William Blake in 1798: Unorganized Innocence.” *Modern Language Quarterly* 33.4 (1972): 396-404. <BB #A1941>

Denies a complexity or overarching structure to the poems, citing the different ordering of the various copies.

Joy, Louise. “The Laughing Child: Children’s Poetry and the Comic Mode.” *The Aesthetics of Children’s Poetry: A Study of Children’s Verse in English*. Ed. Katherine Wakely-Mulroney and Louise Joy. Abingdon: Routledge, 2018. 111-26. <Blake (2019)>

Blake also figures slightly in the introduction and other chapters.

Juhl, P.D. *Interpretation: An Essay in the Philosophy of Literary Criticism*. Princeton: Princeton University Press, 1986. 118-26. 219-24.⁹¹³

Uses “London” and “Ah Sun-flower” as examples.

Kauvar, Elaine Mozer. “Blake’s Interpretation of Dreams: ‘Mental Forms Creating.’” *American Imago* 41 (1984): 19-45. <BBS 531>

“Blake’s and Freud’s conception of the psyche’s dynamics is so remarkably similar, they should be read together, for Freud’s rigorous explanation of how the mind works is specifically germane to how Blake’s art works” (21). Reads “A Dream” and “The Angel.”

Kennedy, Thomas C. “From Anne Barbauld’s *Hymns in Prose* to William Blake’s *Songs of Innocence and of Experience*.” *Philological Quarterly* 77.4 (1998): 359-76. <WBHC 2248>

With many references to *Island in the Moon*, contends that the *Songs* and *Hymns* are “inversion[s]” of each other (361).

⁹¹¹ Incorporates Jackson’s “William Blake in 1798: Unorganized Innocence,” *Modern Language Quarterly* 33 (1972), 396-404, <BB #A1941>.

⁹¹² Bentley’s emendations.

⁹¹³ Not recorded in BBS or WBHC.

Keynes, Geoffrey. "Blake's Copper-plates." *Blake Studies: Essays on his Life and Work*. 2nd ed. Oxford: Clarendon Press, 1971. 122-29.⁹¹⁴ <BB #2010, WBHC 2249-50>

A general description of Blake's printing techniques, with an overview of the electrotypes of the *Songs*.

Keynes, Geoffrey. "'Blake's Own' Copy of *Songs of Innocence and of Experience*." *The Book Collector* 29 (1980): 203-07. <BBS 534>

Announcing the Blake Trust facsimile of copy W, which would appear eleven years later in [Andrew Lincoln's 1991 Blake Trust edition of the Songs](#).

Keynes, Geoffrey. "An Undescribed Copy of Blake's *Songs of Innocence and of Experience*." *Book Collector* 30 (1980): 39-42. <BBS 535>

"A description of [copy BB](#)" (BBS 535).

Kroeber, Karl. "Inventing the Unconscious." "Ditties of No Tone." *British Romantic Art*. Berkeley, Los Angeles, London: University of California Press, 1986. 9-33. 59-81. <BBS 541>

"Inventing the Unconscious" compares Blake and Hogarth, using *The Book of Urizen* and *Industry and Idleness* as primary examples. "Ditties of No Tone" compares Blake and Burns, using *The Songs of Innocence and of Experience* and *Poems Chiefly in the Scottish Dialect* as primary examples.

Lake, David J. "[Blake's 'The Blossom.'](#)" *Explicator* 45.2 (1987): 20-23. <BBS 543>

"[S]ince 'The Sick Rose' is clearly about unhappy sexual experience, it follows that 'The Blossom' should be about happy sex" (20).

Langland, Elizabeth. "Blake's Feminist Revision of Literary Tradition in 'The Sick Rose.'" *Critical Paths: Blake and the Argument of Method*. Ed. Dan Miller, Mark Bracher and Donald Ault. Durham: Duke University Press, 1987. 225-43. <BBS 573-74, WBHC 2405-06>

Examines how Blake offers a feminist critique of the literary traditions evoked by "The Sick Rose."

Leader, Zachary. [Reading Blake's Songs](#). Boston, London, and Henley: Routledge& Kegan Paul, 1981. <BBS 546, WBHC 2314-15>

A still important reading of the *Songs*, which raises key questions of interpretation. Leader often connects the *Songs* to eighteenth-century children literature and educational tracts.

Lee, Debbie. "[Lost Girls, Lost Women: Foundlings in the Art and Poetry of William Blake](#)." *Prism(s)* 15 (2007): 129-53. <WBHC 2316>

Suggests connections between the Foundling Hospital and the *Songs*.

Lindsay, David W., ed. [Blake: Songs of Innocence and Experience](#). The Critics Debate Series. Basingstoke: Macmillan, 1989. <BBS 551, WBHC 2332>

⁹¹⁴ Revised version of essay of [same title](#), *TLS* (24 Jan. 1942), <BB #2013>.

Aimed at students; contains an overview of different issues facing readers of the *Songs* and readings of “Holy Thursday” (*Innocence*), “The Echoing Green,” “The Little Girl Lost” and “The Little Girl Found,” “The Tyger” and “The Fly,” “The Human Abstract,” and “To Tizrah.”

Linkin, Harriet K. “[The Language of the Speakers in Songs of Innocence and of Experience.](#)” *Romanticism Past and Present* 10.2 (1986): 5-24. <BBS 552>

“I propose to examine (1) the individual syntactic structures some of these speakers employ, (2) the manner in which grammatical deviation implicate limited perspectives, and (3) some larger classes of linguistic variations that differentiate disruptions in *Innocence* from those in *Experience*” (5).

Linkin, Harriet Kramer. “Transfigured Maternity in Blake’s *Songs of Innocence*: Inverting the ‘Maternity Plot’ in ‘A Dream.’” [Blake, Politics, and History](#). Ed. Jackie DiSalvo, G. A. Rosso, and Christopher Z. Hobson. New York and London: Garland Press, 1998. 325-38. <WBHC 1950-53>

Blake “offers a more subtle and perhaps sympathetic recognition of a greater variety of maternal positions than contemporary cultural idealizations of the mother allow” (327).

Lister, Raymond. “[A Fragmentary Copy of Songs of Innocence and of Experience.](#)” *Blake: An Illustrated Quarterly* 6.1 (summer 1972): 19. <BB #1217.99>

A description of his pages of [Songs copy X.](#)

Manlove, C. N. “[Engineered Innocence: Blake’s ‘The Little Black Boy’ and ‘The Fly.’](#)” *Essays in Criticism* 27.2 (1977): 112-21. <BBS 558>

“‘The Little Black Boy’ ‘describes the preservation of innocence by a falsification of experience; and . . . in this it is very like . . . ‘The Fly’ (112)” (BBS 558).

McCord, James. “‘If Thought is Life and Strength & Breath’: Learning Through Eye and Ear from William Blake’s *Songs of Innocence and of Experience*.” *Humanities Education* 6.3 (1989): 19-26. <BBS 567>

“Starts with a pleading for ‘learning’ instead of ‘teaching’ the *Songs* (19), and then argues that the *Songs* demonstrate ‘Blake’s conviction that education involves the complete reexamination of our ideas about the value of learning and the methods we use to learn’ (20)” (*Blake* [1989/90]).

McLane, Maureen. “[Ballads and Bards: British Romantic Orality.](#)” *Modern Philology* 98 (2001): 423-43. <WBHC 2390>

Considers written representations of bardic orality in Romantic writers, with a section on “Introduction” of *Songs* and its related plates.

McQuail, Josephine A. “[Sexual Knowledge and Children’s Literature: William Blake’s Songs of Innocence and of Experience and Jamila Gavin’s Coram Boy.](#)” *New Review of Children’s Literature and Librarianship* 8 (2002): 89-103. <WBHC 2391-92>

About sexuality in children’s literature.

Mee, Jon. “‘Images of Truth New Born’: Iolo, William Blake and the Literary Radicalism of the 1790s.” *A Rattleskull Genius: The Many Faces of Iolo Morganwg*. Ed. Geraint H. Jenkins. Chicago: University of Chicago Press in association with the University of Wales Press, 2009. <WBHC 2394>

“This chapter examines [. . .] parallels between Iolo’s *Poems, Lyric and Pastoral* and Blake’s *Songs of Innocence and of Experience*,” with a discussion of Iolo’s and Blake’s “situation in the radical London of the 1790s” (174).

Mellor, Anne K. “[Blake’s Songs of Innocence and of Experience: A Feminist Perspective.](#)” *Nineteenth-Century Studies* 2.1 (1988): 1-17. <BBS 572>

A reading of the roles of women (and gender in general) in the *Songs*.

Miner, Paul. “[Contemplations on Iconography: Blake’s Frontispieces and Tailpiece to Songs of Innocence and \[of\] Experience.](#)” *Notes and Queries* 62.3 (2015): 378-79. <WBHC 2414>

“The Piper has his left foot forward (*Songs* pl. 2), the shepherd has his right foot forward (pl. 28), and one of the ‘Cherubs of Inspiration’ has a cloven hoof (pl. a [copy C])” (WBHC 2414).

Morley, Alec. “William Blake and the Great Eastcheap Orthodoxy.” [Protest and Survival: The Historical Experience: Essays for E.P. Thompson](#). Ed. John Rule and Robert Malcolmson. London: The Merlin Press; New York: The New Press, 1993. 39-73. <WBHC 2428>

Provides “[a] reading of some of Blake’s most famous poetry, *The Songs of Innocence and [of] Experience*, using the context of Blake’s complex Swedenborgianism as a guide” (141).

Muşlu, Meltem. “*A Corpus-Based Analysis of William Blake’s Songs of Innocence and Songs of Experience.*” *English Studies in the 21st Century*. Ed. Zekiye Antakyaloğlu et al. Newcastle upon Tyne: Cambridge Scholars Publishing, 2020. 244-61. <Blake (2021)>

“In this chapter we outline some techniques for using corpora to study poetry and drama and demonstrate the value of using a corpus linguistic methodology in stylistic analysis” (abstract).

Ngide, George Ewane. “[Romantic Individuation and Individualism: Re-reading William Blake’s Vision of Romantic ‘Thingliness’.](#)” *International Journal of Language and Literature* 7.2 (2019): 16-27. <Blake (2021)>

Suggests that the *Songs* portray “journeys of life from individuation, through individualism and back to individuation” (abstract).

Nichols, Ashton. “An Empire of Exotic Nature: Blake’s Botanic and Zoomorphic Imagery.” [The Reception of Blake in the Orient](#). Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 121-33. <WBHC 1857-62>

Looks at representations of Asian flora and fauna as “battlegrounds for ideological and cultural discourse tied to the expansion of empire” (122), and how Blake engages with it, discussing the designs of “The Blossom,” “Infant Joy,” “The Tyger,” and the frontispiece to *For the Sexes*.

Niimi, Hatsuko. "Newtonian Influences in *Songs of Experience*." [*Blake's Dialogic Texts*](#). Tokyo: Keio University Press, 2006. 213-30.⁹¹⁵ <WBHC 2460-63>

"The purpose of this essay is to discuss the possibility that Newton's philosophy and its reasoning method are an influence on [the *Songs*] regulating and circumscribing the mental processes of the speakers" (213-14).

Niimi, Hatsuko. "Visions of Inversion: Three of Blake's *Songs of Innocence* Reconsidered." [*Blake's Dialogic Texts*](#). Tokyo: Keio University Press, 2006. 155-77.⁹¹⁶ <WBHC 2460-63>

The *Experience* versions of "The Chimney Sweeper," "Holy Thursday," and "Nurse's Song" "suggest, to adult readers, [...] a vision of inversion; they overturn the hierarchies on which English society was based at this period" (156).

Norvig, Gerda S. "Lucid Dreaming/Lucid Reading: Notes on Sleepers in Blake's *Songs*." [*Women Reading William Blake*](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2007. 170-78. <WBHC 1795-1800>

Examines dreaming and sleeping in the *Songs*.

Nurmi, Martin K. "[Fact and Symbol in 'The Chimney Sweeper' of Blake's Songs of Innocence](#)." *Bulletin of the New York Public Library* 68.4 (Apr. 1964): 249-56.⁹¹⁷ <BB #2298>

Reads "The Chimney Sweeper" in light of facts surrounding chimney sweepers, with references to "The Little Black Boy." Includes a "[Postscript: Blake and Charles Lamb](#)" by Robert H. Hopkins, 257-58, which discusses Lamb's references to chimney-sweepers.

Olivier, T. "['The Voice of the Bard' in Blake's Songs of Experience](#)." *Theoria* 33 (1969): 71-76. <BB #2324>

Emphasizes the importance of the Bard's voice whose purpose "is both to reveal the benighted state of man *and* to speak to him in that state—to emancipate him" (71). Considers "My Pretty Rose Tree," "A Poison Tree," and "The Human Abstract."

Onodera, Reiko. *Kaiga wa Shosetsu yorimo Ki nari: 18 seiki to 19 seiki no igirisu kaiga wo yomu* [Paintings are Stranger than Fiction: A Reading of British Paintings in the Eighteenth and Nineteenth Centuries]. Tokyo: Arina Shobo, 2022. 322 pp. In Japanese. <Blake (2024)>

The author gives it another title, "Pictura Novior Est Quam Fabula: Legere picturas Britannicas in saeculis XVIII et XIX". Chapter Two "Soshoku no yorokobi: William Blake to chusei saishoku shahon [Decorative Joy: William Blake and Illuminated Manuscripts in the Middle Ages]" discusses *Songs of Innocence*, Illustrations to *Night Thoughts*, Illuminated Manuscripts, and Kelmscott Press (pp. 43-80).

⁹¹⁵ Originally published in *Studies in English and American Literature* [of Japan Women's University] 33 (1998), <WBHC 2465>.

⁹¹⁶ Translated by Niimi from her "Tenkan no vijyon: Blake no sanpen no 'Muku no Uta' [Vision of Changes: Blake's Three Poems in *Songs of Innocence*]," *Igirisu Romanha Kenkyu, Igirisu Romanhagakkai: Essays in English Romanticism*, Japan Association of English Romanticism 15 (1991), 16-24, <BBS 587>.

⁹¹⁷ Rpt. in [Blake: A Collection of Critical Essays](#), ed. Northrop Frye (1965), 15-22, <BB #1643, BBS 477, WBHC 2035>.

O'Regan, Keith. *Towards a Productive Aesthetics: Contemporary and Historical Interventions in Blake and Brecht*. Leiden and Boston: Brill, 2022. <*Blake* (2023)>

“[C]ompare[s] the political-aesthetic strategies of William Blake (1757-1827) and Bertolt Brecht (1898-1956)” (abstract). The chapters on Blake appear to focus on the *Songs* and *Milton*.

Otto, Peter. “From the English to the French Revolution: The Body, the World and Experience in Locke's *Essay*, Bentley's ‘A Prospect of Vapourland’ and Blake's *Songs*.” *British Romanticism in European Perspective: Into the Eurozone*. Ed. Steve Clark and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2015. 210-29. <*Blake* (2019)>

Suggests “that Blake's work, along with [John] Locke's *Essay* [on Human Understanding] and [Richard] Bentley's ‘Vapourland,’ can profitably be read as engaging with a pan-European phenomenon, namely the gradual shift of emphasis [...] from the king to the people, and from the sovereign to the sovereign subject” (211).

Pagliaro, Harold E. *Selfhood and Redemption in Blake's Songs*. University Park: Pennsylvania State University Press. 1987.⁹¹⁸ <BBS 598, WBHC 2494>

A study of Blake's “psychology of redemption” (15) in the *Songs*, with a concluding chapter comparing the *Songs* and the prophecies.

Paley, Morton D., ed. *Twentieth Century Interpretations of Songs of Innocence and of Experience: A Collection of Critical Essays*. Engelwood Cliffs, NJ: Prentice-Hall, Inc., 1969. <BB #A2349, WBHC 2501>

A collection of previously published essays.

Phillips, Michael. *William Blake: The Creation of the Songs: From Manuscript to Illuminated Printing*. London: The British Library, 2000.⁹¹⁹ <WBHC 2526-27>

A key study of the evolution of the *Songs* from the *Notebook* and *An Island in the Moon* to illuminated printing that considers drafts, illustrations, and historical context. Phillips's account of Blake's color printing led to an extended controversy,⁹²⁰ but this should not distract from the book's wider importance.

Pinto, Vivian de Sola. “William Blake, Isaac Watts, and Mrs. Barbauld.” *The Divine Vision: Studies in the Poetry and Art of William Blake*. Ed. Vivian de Sola Pinto. London: Gollancz, 1957. 66-87. <BB #2402, WBHC 2533-34>

⁹¹⁸ Incorporates Pagliaro's “[Blake's 'Self-Annihilation': Aspects of its Function in the Songs, with a Glance at its History](#),” *English* 30.187 (1981), 117-46, <BBS 598>.

⁹¹⁹ Incorporates Phillips's “William Blake's *Songs of Innocence and of Experience* from Manuscript Draft to Illuminated Book,” [The Book Collector 28.1](#) (1979), 17-59, <BBS 422>.

⁹²⁰ See Robert N. Essick and Joseph Viscomi's “[An Inquiry into William Blake's Method of Color Printing](#)”; Phillips's “[Color-Printing Songs of Experience and Blake's Method of Registration: A Correction](#)”; Butlin's “[Is This a Private War or Can Anyone Join In?: A Plea for a Broader Look at Blake's Color-Printing Techniques](#)”; and Essick and Viscomi's “[Blake's Method of Color Printing: Some Responses and Further Observations](#),” all of which appear in *Blake: An Illustrated Quarterly* 36.2 (fall 2002). Addition responses were offered by Butlin, “[William Blake, S. W. Hayter and Color Printing](#),” and Essick and Viscomi, “[Response](#),” both which appeared in *Blake: An Illustrated Quarterly* 36.2 (fall 2002), Bonus Online Material.

An early, detailed account of the echoes of Watts and Barbauld in the *Songs*.

Punter, David. *Songs of Innocence and of Experience: William Blake*. London: Longman, 1998. *New rev. ed. Pearson, 2003.* <WBHC 2551>

In many ways, a teacher's edition of Blake's *Songs*, with commentary and questions for each poem, a guide for studying poems, an overview of critical approaches, examples of textual analysis, contextual information, and a reception history of the *Songs*.

Raine, Kathleen. "The Little Girl Lost and Found and The Lapsed Soul." *The Divine Vision: Studies in the Poetry and Art of William Blake*. Ed. Vivian de Sola Pinto. London: Gollancz, 1957. 17-63.⁹²¹ <BB #2402, WBHC 2533-34>

The first part reads "The Little Girl Lost" and "The Little Girl Found" as Platonic allegories of the soul, emphasizing the supposed influence of Porphyry and the translations of Plato and the Platonists by Thomas Taylor. The second part extends this analysis to the phrase, "the lapsed soul," from the "Introduction" for *Experience*.

Rawlinson, D.H. "An Early Draft of Blake's 'London.'" and "Relevance and Irrelevance in Response: Another Blake Poem." *The Practice of Criticism*. Cambridge: Cambridge University Press, 1968. 45-51 and 52-61. <BB #B2496 and #C2496>

Readings of the "London" draft and "The Human Abstract" using New Criticism in a text designed for students.

Rix, Robert. "'Happy Songs every child may joy to hear': William Blake's Works for Children." *Cultures of Childhood: Literary and Historical Studies in Memory of Julia Briggs*. Copenhagen: Museum Tusculanum Press, University of Copenhagen, 2008. 38-50. <WBHC 2593>

Positions *Songs of Innocence* in the tradition of children's literature of the late eighteenth-century, with references to Bunyan, Watts, and Smart.

Ross, D. "An EYEBALL view of Blake's *Songs of Innocence and of Experience*." *Computers in the Humanities*. Ed. J.L. Mitchell. Minneapolis: University of Minnesota Press, 1974. 94-108. <BBS 627>

Early discussion of using computer-based stylistic analysis on the *Songs*.

Russell, Corinna. "Free Play Revisited: The Poetics of Repetition in Blake's *Songs of Innocence*." *The Aesthetics of Children's Poetry: A Study of Children's Verse in English*. Ed. Katherine Wakely-Mulroney and Louise Joy. Abingdon: Routledge, 2018. 47-58. <Blake (2019)>

Blake also figures slightly in the introduction and other chapters.

Saklofske, Jon. "[Remediating William Blake: Unbinding the Network Architectures of Blake's Songs](#)." *European Romantic Review* 22.3 (2011): 381-88. <WBHC 2630>

Saklofske, Jon. "[Remediating William Blake: Unbinding the Network Architectures of Blake's Songs](#)." *European Romantic Review* 22.3 (Jun. 2011): 381-88. <WBHC 2630>

⁹²¹ Rpt. in Raine's *Blake and Tradition*, <BB #2478, BBS 613, WBHC 2560-63>.

“Overall, this paper will examine how network structures within the meaningful excesses and shifting functions of Blake’s *Songs* invite and justify a metaphoric reconsideration of Blake’s work through computer and social network models, then discuss how digital technologies can productively engage with this overlap between eighteenth-century ideas and twenty-first century perceptions.” (382). Chief among the “digital technologies” he mentions is his and Jean-Mar Giffin’s “data visualization application,” *New Radial*, “an online workspace in which users can rearrange, group, and connect various pages from one or many editions of Blake’s *Songs*, and add commentary to such groupings and connections which then becomes part of a shared database of critical work” (387).

Sato, Hikari. “Mushakoji Saneatsu to Sylvia Pankhurst: Eikoku shakai-shugi-kei kikanshi de hodosareta ‘Atarashiki mura’ [Saneatsu Mushakoji and Sylvia Pankhurst: ‘A New Village’ Reported in a Socialist Newspaper in Britain].” *Hikaku Bungaku [Journal of Comparative Literature]* 62 (2020): 7-21. In Japanese. <Blake (2021)>

Although this essay mainly discusses the correspondence between Saneatsu Mushakoji, a Japanese novelist, dramatist, and social reformer, and Sylvia Pankhurst, a British suffragette, it points out that some poems from *Songs of Experience* were reprinted in *Workers Dreadnought*, a weekly newspaper edited and issued by Pankhurst in London (“The Chimney Sweeper” and “The Little Vagabond,” 2 Dec. 1922, p. 1; “London” and “A Little Girl Lost,” 9 Dec. 1922, p. 1; “Holy Thursday” and “A Little Boy Lost,” 9 June 1923, p. 1).

Schuchard, Marsha Keith. “Text Books for Innocence: Moravian-Swedenborg Infant Education and William Blake’s *Songs of Innocence and Experience* [sic].” *Studies in Romanticism* 62.3 (fall 2023): 405-34. <Blake (2024)>

“In the 1780s and 90s, William Blake and his wife Catherine shared the radical, often esoteric theories of Moravian-Swedenborgian pedagogy with an international network of mystical Freemasons, and he produced illustrated (illuminated) songs and poems to express their notions of infant education” (406).

Shäfer, Wiebke Katharina. “[Text and Picture in Three Pairs of William Blake’s Companion Pieces in The Song\[s\] of Innocence and of Experience \(Copy T\)](#).” *University of Goettingen Publications* (2022): 183-250. <Blake (2024)>

Comparisons of the two “Chimney Sweeper” poems, the two “Holy Thursday” poems, and “Infant Joy” and “Infant Sorrow.”

Shepherd, Steve. “[Songs of Innocence and of Experience: Blake into Rock](#).” *Interfaces* 30 (2010): 91-104. <WBHC 2190-91>

On Blake’s influence on 1960s rock, highlighting Jim Morrison at length.

Shrimpton, Nicholas. “Hell’s Hymnbook: Blake’s *Songs of Innocence and of Experience* and Their Models.” Ed. R. T. Davies and B. G. Beatty. [Literature of the Romantic Period 1750–1850](#). New York: Barnes and Noble, 1976. 19–36. <BBS 639>

Considers the *Songs* as “hymns for children” (BBS 639).

Simpson, Matt. “[Blake’s Songs of Innocence and \[of\] Experience](#).” *Critical Survey* 4.1 (1992): 20-27.⁹²² <WBHC 2677>

An overview of several poems and how to approach them.

Smith, Donald M. “Blake’s *Songs of Innocence* and [of] *Experience* and Eighteenth-Century Religious and Moral Verse for Children.” *Essays in Arts and Sciences* 20 (1991): 1-16. <BBS 642>

Highlights Blake’s critique of the genre.

Smith, K.E. *An Analysis of William Blake’s Early Writings and Designs to 1790, Including Songs of Innocence*. Lewiston, NY; Queenston, ON; and Lampeter, Wales: Edwin Mellen Press, 1999. <WBHC 2687-88>

Reads Blake’s early artistic and literary works as culminating in *Songs of Innocence*.

St. Pierre, Ronald. “‘He Became a Little Child’: Christ in Blake’s *Songs of Innocence*.” [Shoin Literary Review](#) 30.1 (1993): 1-14. <WBHC 2627>

“The three earthly manifestations of Christ are never independent in *Innocence*” (1).

Storey, Mark. “Laughing Songs: Blake and Wordsworth.” [Poetry and Humour from Cowper to Clough](#). London and Basingstoke; Totowa, NJ: Rowen and Littlefield, 1979. 19-27. <BBS 648>

Not so much on “Laughing Song” as on “Blake’s sense of the ludicrous” (23) in even his serious poetry and designs. He highlights the *Songs, An Island in the Moon*, “When Klopstock England defied,” and the harshest reviews of his commercial engravings.

Stepto, Michele Leiss. “Mothers and Fathers in Blake’s *Songs of Innocence*.” *Yale Review* 67.3 (1978): 357-70. <BBS 646>

“Concerned with ‘The double nature of Innocence’ (357)” (BBS 646).

Sturrock, June. “[Protective Pastoral: Innocence and Female Experience in William Blake’s Songs and Christina Rossetti’s Goblin Market](#).” *Colby Quarterly* 30.2 (1994): 98-108. <WBHC 2716>

“Both *Goblin Market* and *Songs of Innocence and of Experience* deal with the emergence from childhood or a childlike state” (98).

Summerfield, Geoffrey. “Apotheosis of the Chap-Book.” [Fantasy and Reason: Children’s Literature in the Eighteenth Century](#). Athens: University of Georgia Press, 1984. 208-40.⁹²³

Reads *Island*, *Songs*, and *Gates of Paradise* in the context of late eighteenth-century children literature, with references to Barbauld’s [Hymns in Prose for Children](#) (1781), including a table charting Blake’s echoes in the *Songs*, and to Wollstonecraft’s *Original Stories* (1788, 1791).

⁹²² Rpt. in [William Blake](#), ed. John Lucas (1998), 189-200, <WBHC 2349-50>.

⁹²³ Not recorded in BBS.

Thomson, Ian. “[William Blake's 'Introduction' to Songs of Innocence: The Role of the Piper.](#)” *Blake: An Illustrated Quarterly* 57.2 (fall 2023): 11 pars. <Blake (2024)>

On the frontispiece and “Introduction”: “Blake's piper appears to be holding an eighteenth-century clarinet” (par. 10).

Tolley, Michael J. “Blake's Songs of Spring.” [William Blake: Essays in Honour of Sir Geoffrey Keynes](#). Ed. Morton D. Paley and Michael Phillips. Oxford: Clarendon Press, 1973. 96-128. BB #A2350, BBS 598-99, WBHC 2503-05>

On Blake's references to spring from “To Spring” in *Poetical Sketches to Jerusalem*.

Tomlinson, Alan. [Blake: Songs of Innocence and of Experience](#). Macmillan Master Guides. London: Red Globe Press / Macmillan Education, 1987. <BBS 663>

A guide for students with questions.

Trawick, Leonard. “Teaching Blake's *Songs of Innocence and of Experience*.” [Teaching Eighteenth-Century Poetry](#). Ed. Christopher Fox. New York: AMS Press, 1990. 319-29. <BBS 663>

“A useful account” (BBS 663).

Wanderlinde, William Weber. “[The Contraries' Progression: Romantic Irony in the Introductory Poems of William Blake's Songs of Innocence and of Experience](#).” *Ilha do Desterro / Journal of English Language, Literatures in English and Cultural Studies* 74.1 (2021): 163-82. <Blake (2022)>

“This paper is an attempt to understand the ironies present in some poems of *Songs of Innocence and of Experience*” (abstract).

Whissell, Cynthia. “[The Emotionality of William Blake's Poems: A Quantitative Comparison of Songs of Innocence with Songs of Experience](#).” *Perceptual and Motor Skills* 92 (2001): 459-67. <WBHC 2847>

Compares the vocabulary of the two *Songs* according to a dictionary of affect in which “[e]ach word” “has been rated by several people in terms of its pleasantness, its activation, and its imagery” (461).

Wicksteed, Joseph H. [Blake's Innocence and Experience: A Study of the Songs and Manuscripts "Shewing the Two Contrary States of the Human Soul."](#) London and Toronto: J.M. Dent and Sons Ltd.; New York: E.P. Dutton and Co., 1928. <BB #2954, WBHC 2859>

“A naïve, highly personal, and often useful study, with reproductions of all the etching and manuscripts drafts (in the *Notebook* and *The Island*)” (BB #2954). Includes commentary on all of the *Songs*.

Wilkie, Brian. “Blake's *Innocence and Experience*: An Approach.” [Blake Studies](#) 6.2 (1976) 119-37. <BBS 410>

Calls for focusing on the different personae of the poems.

Williams, Harry. “The Tyger and the Lamb.” *Concerning Poetry* 5.1 (1972): 49-56. <BB #B2974>

"In 'The Tyger' stanza 5, Los is the lamb and the tyger" (BB #B2974).

Williams, Porter, Jr. "The Influence of Mrs. Barbauld's *Hymns in Prose for Children* upon Blake's *Songs of Innocence and of Experience*." *A Fair Day in the Affections: Literary Essays in Honor of Robert B. White, Jr.* Ed. Jack D. Durant and M. Thomas Hester. Raleigh, NC, 1980. 131-46. <BBS 680>

Important essay on Barbauld's influence on the Songs.

Williams, Rowan. "'The human form divine': Radicalism and Orthodoxy in William Blake." *Radical Christian Voices and Practice: Essays in Honour of Christopher Rowland*. Edd. Zoë Bennett and David Gowler. Oxford: Oxford University Press, 2012. 151-64. <WBHC 2869>

"Blake's 'divine image' is a matter of how imaginative action or initiative is realized in the world of limits" (155) with references to "The Divine Image," "The Human Abstract," *Marriage*, and *Jerusalem*.

Yoder, R. Paul. "[The Poems and the Books: Reading and Rereading Blake's Songs](#)." *William Blake and Pedagogy*. Ed. Andrew Burkett and Roger Whitson, ed. Pedagogies Edition. Romantic Circles. 2016.⁹²⁴

"I teach the *Songs* especially to my new English majors precisely because I want them to think about what makes a book, and whether a book is ever a stable authoritative statement. I use Blake to make certain points about the nature of literature, the nature of reading, the nature of reality. The lesson of the multiplicity of the *Songs* is to embrace the uncertainty of new relationships and to discover the possibilities that arise from the combination and recombination of words and pictures, poems and books."

Studies on Individual Poems (following Erdman's arrangement with Bentley's plate numbers in parentheses; for studies of pairs of poems, see *Experience*)⁹²⁵

Combined Titlepage of *Songs of Innocence and of Experience* (Bentley Plate 1)

Innocence

Frontispiece (Bentley pl. 2) (See "[Introduction](#)")

Innocence Titlepage (Bentley Plate 3)

"Introduction" (Bentley Plate 4)

Bowden, William R. "[Blake's 'Introduction' to Songs of Innocence](#)." *The Explicator* 11.6 (1953): 76-79.⁹²⁶ <BB #1265>

Calls attention to the fact the Piper is piping his song before he even meets the child, suggesting that "it is actually the duty, the responsibility of the artist *not* to hide his work but share it" (37).

Fosso, Kurt. "[Blake's 'Introduction' and Hesiod's Theogony](#)." *Blake: An Illustrated Quarterly* 47.1 (summer 2013): 9 pars. <WBHC 1736>

⁹²⁴ Not recorded in WBHC.

⁹²⁵ Most of the *Experience* plates were etched on the versos of the *Innocence* plates. See BB p. 382 and WBHC 376-77.

⁹²⁶ Rpt. in [The Explicator Cyclopedie](#) (1968), 36-37, <BB #A1587>. Quotation taken from the reprinted version.

Argues that Blake alludes to the beginning of *Theogony* in the “Introduction” to *Innocence*.

Giovannini, Margaret. “[Blake’s ‘Introduction’ to Songs of Innocence](#).” *The Explicator* 8.1 (1949): 10-11.⁹²⁷ <BB #1690>

Rejects [Wormhoudt’s reading](#) that there is any hint of experience in the poem.

Justin, Howard. “[Blake’s ‘Introduction’ to Songs of Innocence](#).” *The Explicator* 11.1 (1952): 1-3.⁹²⁸ <BB #1981>

Reads the line, “And I stain’d the water clear,” to emphasize the importance of the poem’s ambiguities to Blake’s conception of both innocence and art itself.

Kelley, Theresa M. “[A Minute Particular in Blake’s Songs of Innocence, Copy O](#).” *Blake: An Illustrated Quarterly* 17.1 (summer 1983): 18-19. <BBS 394>

Notes that the vignettes on the plate are very clear in this copy.

McConnell, Frank D. “Romanticism, Language, Waste: A Reflection on Poetics and Disaster.” *Bucknell Review* 20.3 (1972): 121-40.⁹²⁹

“We must regard this poem as belonging on the same spectrum we have been tracing-as a poem, in other words, which is *about* ‘other words’ and their relationship to the possibility of an authentic, non-destructive language-we see that it is, in fact, an elaborate series of ‘quotations,’ or of un-premeditations of song which eventuate in the fabrication of an ‘Innocence’ neither paralytic nor triumphant, but, precisely, *fabricated* and hence polluting” (136).

McLane, Maureen. “[Ballads and Bards: British Romantic Orality](#).” *Modern Philology* 98 (2001): 423-43. <WBHC 2390>

Considers written representations of bardic orality in Romantic writers, with a section on “Introduction” of *Songs* and its related plates.

Wang, Orrin N. C. “Two Pipers and the Cliché of Romanticism.” *Techno-Magism: Media, Mediation, and the Cult of Romanticism*. New York: Fordham University Press, 2022.⁹³⁰ <Blake 2023-2025>

Briefly discusses the “Introduction” from *Songs of Innocence*.

Wormhoudt, Arthur. “[Blake’s ‘Introduction’ to Songs of Innocence](#).” *The Explicator* 7.7 (1949): 108-09.⁹³¹ <BB #3007>

Sees an allusion to the Gospel of Luke 7.32 (“We have piped unto you”) in stanza two that indicates an innocence that is lost when the pipe is dropped in the following stanza.

⁹²⁷ Rpt. in [The Explicator Cyclopedie](#) (1968), 34-35, <BB #A1587>.

⁹²⁸ Rpt. in [The Explicator Cyclopedie](#) (1968), 35-36, <BB #A1587>.

⁹²⁹ Not recorded in BB.

⁹³⁰ The chapter originally appeared in [British Romanticism: Criticism and Debates](#), ed. Mark Canuel (New York: Routledge, 2014), 518-26, <Blake (2018)>.

⁹³¹ Rpt. in [The Explicator Cyclopedie](#) (1968), 34, <BB #A1587>.

“The Shepherd” (Bentley Plate 5)

“The Echoing Green” (Bentley Plates 6-7)

Bölükmeşe, Engin, and Halil Özdemir. “[William Blake'in 'Yankıyan Yeşillik' adlı Eserinde Romantik Öğeler](#) [Romantic Elements in William Blake's 'The Echoing Green'].” *RumeliDE Dil ve Edebiyat Araştırmaları Dergisi* 25 (Dec. 2021): 1120-29. In Turkish. <*Blake* (2022)>

Grant, John E. Review of Keynes's *Blake's "Songs of Innocence and of Experience."* *Philological Quarterly* 47 (1968): 571-80.

Includes a discussion of “The Echoing Green.”

Groot, H.B. de. “R.H. Horne, Mary Howitt and a Mid-Victorian Version of ‘The Echoing Green.’” *Blake Studies* 4.1 (autumn 1971): 81-88. <BB #1218.55>

Records the reference to Blake by Richard Henry Horne's 1838 “British Artists and Writers on Art” in the *British and Foreign Review* (VI.610-57) and Mary Howitt's reprinting of part of “The Echoing Green” as “A Summer Evening on a Village Green” in her 1854 edition of *Calendar of Nature* as well as her other references to Blake.

Hindrichsen, Lorenz. “When I'm 73 and in Constant Good Tumour’: Poetic Responses to Ageing from Jenny Joseph to Fleur Adcock.” *Polish Journal of English Studies* 9.2 (2023): 108-27. <*Blake* (2024)>

Includes a section on “The Echoing Green” (110-13): “Text and image, then, promote a collective ‘laughing away’ of old age through echoes of spring associated with the young” (112).

Simpson, David. “[Blake's Pastoral: A Genesis for 'The Echoing Green.'](#)” *Blake: An Illustrated Quarterly* 13.3 (winter 1979-80): 116-38. <BBS 389>

Considers the type of tree the design may depict and its place in late eighteenth-century pastoral art and poetry, with references to trees in the illustrations of Gray and of Milton and to the pastoral poetry of Crabbe, Goldsmith, Dyer, Gray, and Milton.

“The Lamb” (Bentley Plate 8) (See also “[The Tyger](#)” in *Experience*)

Borck, Jim S. “Blake's ‘The Lamb’: The Punctuation of Innocence.” *Tennessee Studies in Literature* 19 (1974): 163-75. <BBS 423>

“How should the poem be punctuated?” (BBS 423).

Konishi, Hironobu. “William Blake no ‘Kohitsuji no Uta’ niokeru danwa bunseki (Discourse Analysis of William Blake's ‘The Lamb’).” *Hiroshima Bunkyo Global* 3 (2019): 33-46. In Japanese. <*Blake* (2020)>

Richardson, Bruce Alan. “[The Politics of Childhood: Wordsworth, Blake, and Catechistic Method.](#)” *ELH* 56.4 (1989): 853-68. ⁹³² <BBS 621, WBHC 2582>

⁹³² Rpt. as “Children's Literature and the Work of Culture” in Alan Richardson, *Literature, Education, and Romanticism: Reading as Social Practice, 1780-1832* (Cambridge: Cambridge University Press, 1994), 64-77, <WBHC 2581>.

Reads Wordsworth's "We Are Seven" and Blake's "The Lamb" in the context of Sarah Trimmer and Isaac Watts on the education of children through catechism.

Sergodeev, I. "[Opyt analiza i sinteza kontekstnykh znachenii dominantnoi edinitsty Child poeticheskogo teksta U. Bleika 'The Lamb': intertekstual'nyi aspect](#)" [The Experience of Analyzing and Synthesizing the Contextual Meanings of the Dominant *Child* Lexeme in W. Blake's Poetic Text 'The Lamb': An Intertextual Aspect]. *Nauchnyi dialog* [Scientific Dialogue] 1 (2020): 158-74. In Russian (abstract in Russian and English). <Blake (2021)>

"The Little Black Boy" (Bentley Plates 9-10) (See also [Race, Slavery, \(Post-\)Colonialism, and Orientalism](#) and the [Stedman Engravings](#))

Adler, Jacob H. "[Symbol and Meaning in 'The Little Black Boy.'](#)" *Modern Language Notes* 72.6 (1957): 412-15. <BB #794>

Lays out some of the complexities in the poem's key metaphors.

Ault, Donald. "Where's Poppa? Or, the Defeminization of Blake's 'Little Black Boy.'" *Out of Bounds: Male Writers and Gender*. Ed. Laura Claridge and Elizabeth Langland. Amherst: University of Massachusetts Press, 1990. 75-91. <BBS 356, WBHC 1572>

A detailed reading of the poem's arguments about gender and race, emphasizing the disappearance of the mother from the poem and the boy's fantasy of the father. The essay includes a postscript by Ault that reflects on his use of "antipatriachal" and 'feminist' discourse" (87).

Bindman, David M. "[Blake's Vision of Slavery Revisited.](#)" *Huntington Library Quarterly* 58.3/4 (1995): 373-82. <WBHC 2177>

Considers Blake's portrayal of race in *Visions of the Daughters of Albion*, "The Little Black Boy," and *The Song of Los*, challenging, at times, David V. Erdman's influential essay, "[Blake's Vision of Slavery.](#)"

Bowen, John. "Practical Criticism: 'The Little Black Boy' by William Blake." *English Review* 3.4 (1993): 33-35. <WBHC 1779>

"Blake wants to leave us with a vision of the difference between black and white finally abolished" (WBHC 1779).

Cecire, Natalia. "[Environmental Innocence and Slow Violence.](#)" *Women's Studies Quarterly* 43.1-2 (2015): 164-87.⁹³³

Examines, in part, the allusion to Blake's "The Little Black Boy" in the film, *Beasts of the Southern Wild* (2012), and what it suggests about environmental racism.

Dumitrana, Magdalena. "The Christian Poetry and the Formation of an Intercultural Attitude: 'The Little Black Boy' by William Blake." *Euromentor Journal* 2. 2 (Jun. 2012): 9 pp. <WBHC 1967>

"William Blake's small poem, romantic poet and painter [sic], could serve, we think, to reaching our goal—the inducing of the feeling of intercultural understanding" (5).

⁹³³ Not recorded in WBHC.

Easton, Will. "William Blake and the Culture of Slavery in the Late 1780s and 1790s." *Blake Journal* 9.1-2 (2005): 38-60. <WBHC 1755>

"About the extent to which *Visions of the Daughters of Albion* and "The Little Black Boy" from *Innocence* 'were influenced by a poetic and cultural context of slavery,' with 'some possible sources of African influence on Blake'" (WBHC 1755).

Eberly, Ralph D. "[Blake's 'The Little Black Boy.'](#)" *The Explicator* 15.7 (1957): 97-99. <BB #1536>

Responding to [Whitesell](#), insists that phrases like "white as an angel" "must, it seems, depend upon and convey a Caucasio-centric association of whiteness of 'purity and innocence'" (38).

Echeruo, Michael J.C. "[Theologizing 'Underneath the Tree': an African Topos in Ukawsaw Gronniosaw, William Blake, and William Cole.](#)" *Research in African Literature* 23.4 (winter 1992): 51-58. <WBHC 1975>⁹³⁴

Developing Paul Edward's claim in "[An African Literary Source of Blake's 'Little Black Boy?'](#)" Echeruo suggests parallels between Blake's poem and William Cole's "Thoughts in Exile," a poem published in 1864 in the Nigerian newspaper, the *Anglo-African*.

Edwards, Paul. "[An African Literary Source of Blake's 'Little Black Boy?'](#)" *Research in African Literatures* 21.4 (1990): 179-81. <BBS 460>

Suggests that the scene between the child and mother in "The Little Black Boy" is drawn from *A Narrative of the Most Remarkable Particulars of the Life of James Albert Ukawsaw, An African Prince* (Bath, 1774).

Erle, Sibylle. "Representing Race: The Meaning of Colour and Line in William Blake's 1790s Bodies." [The Reception of Blake in the Orient](#). Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 87-103. <WBHC 1857-62>

An important essay examining Blake's depictions of race in light of eighteenth-century race science, with a focus on Patrus Camper (1722-89), Johann Caspar Lavater, and Emanuel Swedenborg in particular. She discusses "The Little Black Boy" and the commercial engravings.

Fulford, Tim, Debbie Lee, and Peter J. Kitson. Britain's Little Black Boys and the Technologies of Benevolence." [Literature, Science and Exploration in the Romantic Era: Bodies of Knowledge](#). Cambridge: Cambridge University Press, 2004. 228-70. <WBHC 2045>

A very useful examination of the Romantic-era campaigns on behalf of chimney sweepers and their relationship in the campaigns' rhetoric with Black slaves. The "Chimney Sweeper," and "The Little Black Boy," and "Holy Thursday" from *Innocence* are discussed in detail on pp. 266-70.

Glazer, Myra. "[Blake's Little Black Boys: On the Dynamics of Blake's Composite Art.](#)" *Colby Library Quarterly* 16.4 (1980): 220-36. <BBS 486>

Emphasizes the importance of the designs: "[I]t is that activity of mind that 'The Little Black Boy' is essentially about; it is a dramatization of the process, intricate and involved"

⁹³⁴ Mis-alphabetized in WBHC.

by which symbolic form comes into being” (221). “What ‘The Little Black Boy’ therefore means in one copy is not necessarily what it means in another” (222).

Gleckner, Robert F. “[Blake’s Little Black Boy and the Bible](#).” *Colby Library Quarterly* 18.4 (1982): 205-13. <BBS 487>

A reading that insists on the poem’s status as a *Song of Innocence*, highlighting 1 John I.

Glück, Louise. “On ‘The Little Black Boy’ by William Blake.” [First Loves: Poets Introduce the Essential Poems that Captivated and Inspired Them](#). Ed. Carmela Ciuraru. New York: Scribner, 2000. <WBHC 2085, Blake (2021)>

Adapted for her 2020 [Nobel Prize Lecture](#).

Greco, Norma A. “[Blake’s ‘The Little Black Boy.’](#)” *The Explicator* 46.1 (1987): 13-15.⁹³⁵ <BBS 494>

Discusses the mother “as a victim of a repressive Christian doctrine that, having lived by, she transmits to her son” (13).

Gunes, Ali. “The Deconstruction of the Cartesian Dichotomy of Black and White in William Blake’s ‘The Little Black Boy.’” *Tarih Kültür ve Sanat Araştırmaları Dergisi [Journal of History, Culture, and Art Research]* 4.2 (2015): 144-57. <WBHC 2110>

“Blake strives to deconstruct radically in ‘The Little Black Boy’ the basis of this [Black-white] binary” (abstract).

Gurton, Wachter, Lily. “[Blake’s ‘Little Black Thing’: Happiness and Injury in the Age of Slavery.](#)” *ELH* 87.2 (2020): 519-22. <Blake (2021)>

A very significant reading of the line “because I am happy” from “The Chimney Sweeper” of *Experience*: “I take the discomfort of trying to make sense of this perplexing line as a prompt for exploring the politics of joy in the 1790s, particularly in British writing about slavery and abolition” (520).

Haresnape, Geoffrey. “William Blake and South Africa.” *South African National Gallery/Suid Afrikaanse Nasionale Kunsmuseum Quarterly Bulletin* (Sep. 1980): 5-10. <WBHC 2128>

Readings of “Little Black Boy” and other works and their implications for apartheid South Africa. “In South Africa today [1980] Blake is disquieting.”

Henry, Lauren. “[Sunshine and Shady Groves: What Blake’s ‘Little Black Boy’ Learned from African Writers](#).” *Blake: An Illustrated Quarterly* 29.1 (summer 1995): 4-11. <WBHC 1656-57>

A reading of “Little Black Boy” alongside Phyllis Wheatley’s “An Hymn to the Morning.”

⁹³⁵ Note that Greco’s article was republished and erroneously attributed to Jerome Cartwright in *The Explicator* 45.3 (1987), 16-18, <BBS 433>. The error was corrected in *The Explicator* 47 (1989), but the [misattributed article](#) is still available on the journal’s page at Taylor and Francis Online with no reference to the correction.

Ikeshita, Mikihiko. "A Phoneme-Conscious Reading of Blake's 'The Little Black Boy.'" *Centre and Circumference: Essays in English Romanticism. Association of English Romanticism in Japan*. Ed. Kenkichi Kamijima. Tokyo: Kiriha Shoten, 1995. 51-66. <WBHC 2233-34>

"An attempt 'to clarify . . . the unseen structure of the poem' (52)" (WBHC 2233).⁹³⁶

Jeffrey, Lloyd N. "[Blake's 'The Little Black Boy.'](#)" *The Explicator* 17.4 (1959): 52-53.⁹³⁷ <BB #1956>

Responding to both [Whitesell](#) and [Eberly](#), suggests that the Mother--"half real person, a representative of an exploited and long-suffering people, half allegorical figure, a kind of Libyan Sibyl, the wisdom of Mother Africa—speaks with the voice of wisdom and prophecy," and that Blake expresses, ultimately, the racial and spiritual "confusion" of his time (39, 40).

MacDonald, D.L. "[Pre-Romantic and Romantic Abolitionism: Cowper and Blake.](#)" *European Romantic Review* 4.2 (1993): 163-82. <WBHC 2357>

On Cowper's "Pity for Poor Africans," Blake's "The Little Black Boy," and their relationship to abolitionism and especially Thomas Clarkson's *Essay on the Slavery and Commerce of the Human Species, particularly the African* (1786).

Manlove, Colin. "Blake: 'The Little Black Boy' and *The Marriage of Heaven and Hell*." *Christian Fantasy: From 1200 to the Present*. Basingstoke and London: Macmillan, 1992. 144-55. <WBHC 2370>⁹³⁸

"The Little Black Boy" "could be said to a critique of the use of Christian fable; while the longer *The Marriage of Heaven and Hell* (c. 1790) involves a rewriting of Christianity itself" (144).

Marriot, David. "[The Heat to Bear.](#)" *Religion and Literature* 45.3 (2013): 201-10.⁹³⁹

"'The Little Black Boy' has everything to do with putting to death what enslaves us to death, with the burning away of the many ways in which we, as mortals, condemn ourselves to death, including the fundamental obscurity of race itself, in whose deviations God's heat, or love, is made inhospitable to us, or becomes so *clouded* in its meaning that we cannot sense it in its simple, absolute presence" (201).

Matthews, Susan. "Africa and Utopia: Refusing a 'local habitation.'" *The Reception of Blake in the Orient*. Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 104-20. <WBHC 1857-62>

Contrasts Blake's depictions of Africa and Africans within his poetry (including "Little Black Boy") with writers, including George Cumberland, Swedenborgians, William Hayley, John Stedman, Ottobah Cugoano, Olaudah Equiano, and others.

⁹³⁶ Bentley's elision.

⁹³⁷ Rpt. in [The Explicator Cyclopedie](#) (1968), 39-40, <BB #A1587>. Quotations taken from the reprinted version.

⁹³⁸ WBHC erroneously has "The Little Boy Lost" rather than "The Little Black Boy" in the title.

⁹³⁹ Not recorded in WBHC.

Perris, Jonathan. “[God Lives in the Sun: The Critique of Evangelical Abolitionism in William Blake’s ‘The Little Black Boy.’](#)” *European Romantic Review* 34.6 (2023): 629-45. <Blake (2024)>

“The essay argues that Blake’s poem speaks not with conventional abolitionist rhetoric, nor with oft-suggested ambiguity, inconsistency, or racism, but rather with intense criticism of the Eurocentric evangelical discourse that came to inform abolitionist campaigns and of the resultant African-European voice constructed in texts such as *The Interesting Narrative* [of Olaudah Equiano]” (abstract).

Richardson, Bruce Alan. “[Colonialism, Race, and Lyric Irony in Blake’s The Little Black Boy.](#)” *Papers on Language and Literature* 26 (1990): 233-48.⁹⁴⁰ <BBS 621, WBHC 2581-82>

“In Blake’s representation of a black child’s attempt to challenge a crippling ideology through the creative subversion[,] the English reader—child or adult—could find a discursive site for opposition and a rare lesson in dissent” (246).

Rix, Robert W. “‘The Little Black Boy’: William Blake, Carl Bernhard Wadström, and Swedenborg’s Africa.” [The Moment Is Now: Carl Bernhard Wadström’s Revolutionary Voice on Human Trafficking and the Abolition of the African Slave Trade](#). Ed. Anders Hallengren. West Chester, PA: Swedenborg Foundation, 2019. 129-45. <Blake (2020)>

Ties the poem to Swedenborgian efforts to colonize Africa with freed Africans.

Whitesell, J. Edwin. “[Blake’s ‘The Little Black Boy.’](#)” *The Explicator* 5.6 (1947): 88-91.⁹⁴¹ <BB #2952>

Rejects the idea that the Black Boy’s words offer “a note of inferiority or even of servility” (37).

“The Blossom” (Bentley Plate 11)

Baine, Rodney M., and Mary R. Baine. “[Blake’s ‘Blossom.’](#)” *Colby Library Quarterly* 14.1 (1978): 22-27. <BBS 358>

“A satisfying interpretation of ‘The Blossom’ demands our examining the design, properly identifying the speaker and listener, understanding the symbolism of the sparrow and robin, and reading ‘The Blossom’ with the context of the other *Songs of Innocence*, especially those in which a mother speaks to or for her child” (22).

Lake, David J. “[Blake’s ‘The Blossom.’](#)” *The Explicator* 45 (1987): 20-23. <BBS 545>

“I myself think the sexual interpretation is perfectly plausible’ (21)” (BBS 545).

Ober, Warren U. “[Poor Robin’ and Blake’s ‘The Blossom.’](#)” *Blake: An Illustrated Quarterly* 9.2 (fall 1975): 42-43. <BBS 377>

⁹⁴⁰ Rpt. as “Blake, Children’s Literature, and Colonialism” in Richardson’s [Literature, Education, and Romanticism: Reading as Social Practice, 1780-1832](#) (Cambridge: Cambridge University Press, 1994), 153-66, <BBS 377, WBHC 2580-81>.

⁹⁴¹ Rpt. in [The Explicator Cyclopedie](#) (1968), 37-38, <BB #A1587>. Quotation taken from the reprinted version.

On the echoes of “Poor Robin,” a popular song, in “The Blossom,” which Ober contends supports Wicksteed’s sexualized reading in his *Blake’s Innocence and Experience* (1928).

“The Chimney Sweeper” (Bentley Plate 12) (See also “[The Chimney Sweeper](#)” in *Experience*)
Gourlay, Alexander S. “[An Emendation in ‘The Chimney Sweeper’ in *Innocence*.](#)” *Blake: An Illustrated Quarterly* 17.1 (summer 1983): 17. <BBS 395>

Notes the change in the line “And have God for his father & never want joy” to “But have God for his father & never want joy” in copy AA.

Harrison, James. “[Blake’s ‘The Chimney Sweeper.’](#)” *The Explicator* 36.2 (1978): 2-3. <BBS 502>

“The secret of this poem lies in the extraordinary multiplicity of viewpoints and tones of voice” (BBS 502).

Lamont, Claire. “[Blake, Lamb and the Chimney-Sweeper.](#)” *Charles Lamb Bulletin*. 76 (1991): 109-23. <BBS 543>

On both the *Innocence* and *Experience* version of “The Chimney Sweeper,” and includes references to Blake’s 1784 commercial engraving of “chimney-sweepers and milk-maids celebrating May Day” (111), to James Montgomery’s *The Chimney-Sweeper’s Friend, and Climbing-Boy’s Album* <BB #238>, and to Charles Lamb’s role in the volume and to his essay “The Praise of Chimney-Sweepers,” which was originally titled, “A May-Day Effusion.”

Langham, Kent. “[Transforming Perspectives: The Angel’s Key in William Blake’s ‘The Chimney Sweeper.’](#)” *The Explicator* 75.2 (2017) 133-36. <Blake (2018)>

Stresses the importance of the Angel’s key in light of the Bible.

McGlynn, Paul D. “[Blake’s ‘The Chimney Sweeper’ \(from Songs of Innocence\).](#)” *The Explicator* 27.3 (1968): 38-41. <BB #2200>

“The poem describes ‘a dramatically ironic situation’” (BB #2200).

Muhlestein, Daniel K. “(Re)Reading ‘The Chimney Sweeper’: Western Marxism, Christian Faith, and a Negative Hermeneutics of Critical Demystification.” *Literature and Belief: Enter for the Study of Christian Values, Brigham Young University* 13 (1993): 69-94. <WBHC 2436>

“Three readings of ‘The Chimney Sweeper’ from *Innocence*, one Marxist” (WBHC 2436).

Slagel, Judith Bailey. “[Literary Activism: James Montgomery, Joanna Baillie, and the Plight of Britain’s Chimney Sweeps.](#)” *Studies in Romanticism* 51.1 (2012): 59-76.⁹⁴²

Slight references to Blake, but good contextual information about James Montgomery’s *The Chimney-Sweeper’s Friend, and Climbing-Boy’s Album* <BB #238>, which included the *Innocence* “Chimney Sweeper.”

Williams, Porter. “Duty in Blake’s ‘The Chimney Sweeper’ of *Songs of Innocence*.” *ELN* 12 (1974): 92-96. <BBS 680>

⁹⁴² Not recorded in WBHC.

“A useful parallel with *Jerusalem* pl. 45, ll.52-3” (BBS 680).

“The Little Boy lost” (Bentley Plate 13)

Connolly, Thomas E., and George R. Levine. “[Pictorial and Poetic Design in Two Songs of Innocence](#).” *PMLA* 82 (1967): 257-64. <BB #1416>

The two poems are “The Little Boy lost” and “The Little Boy found.” They emphasize the importance of the designs and the necessity of taking the poems together. The article elicited a response by [J.G. Keogh](#) and [John E. Grant](#).

Connolly, Thomas E., and George R. Levine. “[Recognizing Mother](#).” *Blake: An Illustrated Quarterly* 3 (1967): 17-18. <BB #1217.11>

A response to Grant’s “[Recognizing Fathers](#),” which, in turn, elicited Grant’s “[Mother of Invention](#).”

Cox, Stephen. “[Adventures of ‘A Little Boy Lost’: Blake and the Process of Interpretation](#).” *Criticism* 23.4 (1981): 301-16. <BBS 443>

Considers the poem’s reception history, including its publication in anthologies, and offers guidelines for interpretation. “A rewarding survey” (BBS 443).

Grant, John E. “[Mother of Invention, Father in Drag or Observations on the Methodology that Brought About These Deplorable Conditions and What Then Is to be Done](#).” “Mothers and Methodology.” *Blake: An Illustrated Quarterly* 2.2 (Sep. 1968): 29-32 and 2.3 (Dec. 1968): 50-53. <BB #1217. 23 and 30>

An extended controversy preceded by Connolly and Levine’s “[Pictorial and Poetic Design in Two Songs of Innocence](#),” Grant’s “[Recognizing Fathers](#),” and Connolly and Levine’s “[Recognizing Mothers](#).”

Grant, John E. “[Recognizing Fathers](#).” *Blake: An Illustrated Quarterly* 1.2 (1967): 7-9. <BB #1217.2>

A response to Connolly and Levine’s “[Pictorial and Poetic Design in Two Songs of Innocence](#).”

Keogh, J.G. “[Two Songs of Innocence](#).” *PMLA* 84 (1969): 137-38. Connolly, Thomas E., and George R. Levine. “*Two Songs of Innocence II*.” *PMLA* 84 (1969): 138-39. <BB #2000>

A critique of Connolly and Levine’s “[Pictorial and Poetic Design in Two Songs of Innocence](#),” and their response.

Kovalenko, Galina, and Il'ya Smyvalov. “[Interpretatsiya i perevod kreolizovannogo poeticheskogo teksta U. Bleyka ‘The Little Boy Lost’ v aspekte teorii kontseptual'noy integratsii](#) [Interpretation and Translation of W. Blake’s Creolized Poetic Text ‘The Little Boy Lost’ in the Aspect of the Theory of Conceptual Integration].” *Molodoy uchenyy* [Young Scientist] 21 (416) (2022): 236-40. In Russian (abstract in Russian and English). <*Blake* (2023)>

“The article deals with the concept of ‘creolized text,’ with the theory of conceptual integration, the interaction of meanings formed in the process of perception of the verbal and pictorial components of the illustrated poem by W. Blake ‘The Little Boy Lost.’”

“The Little Boy found” (Bentley Plate 14) (See “[The Little Boy lost](#)”)

“Laughing Song” (Bentley Plate 15)

Dilworth, Thomas. “[Blake’s Argument with Newberry in ‘Laughing Song.’](#)” *Blake: An Illustrated Quarterly* 14.1 (1980): 36-37. <BBS 389>

Sees a convincing allusion to the eighteenth-century lyric, “How to Laugh,” which appeared in John Newbery’s *A Pretty Book for Children* (1761) and *A Collection of Pretty Poems* (1770).

Greco, Norma A. “Blake’s ‘Laughing Song’: A Reading.” *Concerning Poetry* 19 (1986): 67-72. <BBS 493>

Considers the poem “an intriguing display of the hermeneutics of Blake’s visual-verbal discourse, but also a provocative and important common on the limitations of innocence and artistic creation in a fallen world’ (69)” (BBS 493).

“A Cradle Song” (Bentley Plates 16-17)

“The Divine Image” (Bentley Plate 18) (See also “[A Divine Image](#)” and “[The Human Abstract](#)” in *Experience*)

Gleckner, Robert F. “Blake and the Four Daughters of God.” *English Language Notes* 15.2 (1977): 110-15. <BBS 486>

Aligns the daughters of God with the virtues, Mercy, Pity, Peace, and Love, in “The Divine Image.”

Larrabee, Stephen. “[An Interpretation of Blake’s ‘A Divine Image.’](#)” *Modern Language Notes* 47 (1932): 305-08. <BB #2099>

Correlates the imagery of “A Divine Image” with “The Divine Image.”

Niimi, Hatsuko. “The Divine Image—A Study of Blake’s Idea of God.” [Blake’s Dialogic Texts](#). Tokyo: Keio University Press, 2006. 13-32.⁹⁴³ <WBHC 2460-63>

“This essay seeks to throw light on Blake’s idea of God in his early thirties: to see how he reaches his criticism of Locke’s theory of sense perception and reflection by following closely the reasoning method used by Newton, and how consequently Blake presents a concept of God which is crucially different from theirs” (13).

Smith, David J. “[Blake’s ‘The Divine Image.’](#)” *The Explicator* 25.8 (1967): 125-28. <BB #2718>

“‘The poem is a syllogism’ that the divine is in all men” (BB #2718).

Thomson, E.P. “The Divine Image.” [Witness Against the Beast: William Blake and the Moral Law](#). New York: The New Press, 1993. 146-61. ⁹⁴⁴ <WBHC 2761-66>

Suggests Swedenborgian origins for the poem.

⁹⁴³ From Niimi’s essay in *Nihon Joshi Daigaku Eibeibungaku Kenkyū: Studies in English and American Literature* [of Japan Women’s University] 17 (1982), 33-51, <BBS 587>.

⁹⁴⁴ Pp. 146-61 rpt. in [William Blake](#), ed. John Lucas (1998), 27-42, <WBHC 2349>. Pp. 106-14 rpt. in [William Blake: A Critical Study](#), ed. T. Joseph and S. Francis (2005), <WBHC 2217-18>.

“Holy Thursday” (Bentley Plate 19) (See also “[Holy Thursday](#)” in *Experience*)

Connolly, Thomas E. “The Real ‘Holy Thursday’ of William Blake.” *Blake Studies* 6.2 (1976): 179-87. <BBS 411>

Correcting Erdman and others, offers detailed historical information about Holy Thursday and provides a chart listing the day of its celebration between 1757 and 1796 and the name of the preacher who delivered the sermon to the children.

Fairer, David. “[Experience Reading Innocence: Contextualizing Blake’s Holy Thursday](#).” *Eighteenth-Century Studies* 35.4 (2002): 535-62. <WBHC 2010>

Responding largely to [Stanley Gardner’s readings of the Songs](#) within a very specific historical context, aims to “recover a wider range of documentation that can remind us of the system within which Blake’s innocent children and wise guardians were working” (538).

Fauvet, Paul. “Mind-forg’d manacles—Blake and Ideology.” *red letters: Communist Party Literature Journal* 6 (1977): 16-39. <BBS 469>

“About ‘ideological apparatuses’ (16), particularly in ‘Holy Thursday’ from *Innocence* (25-39)” (BBS 469). Responded to by [Edward Larrissy](#).

Gleckner, Robert F. “[Irony in Blake’s ‘Holy Thursday’ I.](#)” *Modern Language Notes* 71.6 (1956): 412-15. <BB #1699>

Gleckner’s New Critical use of irony is illuminated by the important historical contexts he also provides.

Larrissy, Edward. “Blake and Ideology.” *red letters: Communist Party Literature Journal* 8 (1978): 63-66.⁹⁴⁵ <BBS 544>

A critique of [Fauvet’s reading](#) of ‘Holy Thursday’ (BBS 544).

Spink, Ian. “[Haydn at St Paul’s—1791 or 1792?](#)” *Early Music* 33.2 (2005): 273-80.⁹⁴⁶

With references to *Innocence*’s “Holy Thursday,” an account of Haydn’s visit to the Holy Thursday service, which is established to have occurred in 1791.

Stevenson, W.H. “[The Sounds of ‘Holy Thursday.’](#)” *Blake: An Illustrated Quarterly* 36.4 (spring 2003): 137-40. <WBHC 1693>

Details the music sang on Holy Thursday from eyewitness accounts by Joseph Haydn and Gilbert Elliott and descriptions on handbills.

“Night” (Bentley Plate 20-21)

Greco, Norma A. “[The Problematic Vision of Blake’s Innocence: A View from Night](#).” *Dalhousie Review* 70 (1990): 40-51. <BBS 494>

⁹⁴⁵ Incorporated into Larrissy’s [William Blake](#) (1985), <BBS 544-45, WBHC 2312-13>.

⁹⁴⁶ Not recorded in WBHC.

"I believe there is much in the text and design of 'Night' that would have us question the speaker's 'innocent vision'" (41).

Miner, Paul. "[The Influence of Milton on Blake's 'Night' of Innocence](#)." *Notes and Queries* 58.4 (Dec. 2011): 509-11. <WBHC 2414>

Sees allusions to the Garden of Eden in Book IV of *Paradise Lost*.

Munson, Rita. "Blake's 'Night.'" *UNISA English Studies* 22 (1984): 7-13. <BBS 581>

"The implications of the design extend beyond the text' of the poem from *Innocence* (7)" (BBS 581).

"Spring" (Bentley Plates 22-23)

"Nurse's Song" (Plate 24) (See also "[Nurse's Song](#)" in *Experience*)

"Infant Joy" (Bentley Plate 25) (See also "[Infant Sorrow](#)" in *Experience*)

Minot, Walter S. "[Blake's 'Infant Joy': An Explanation of Age](#)." *Blake: An Illustrated Quarterly* 25.2 (fall 1991): 78. <BBS 408>

Argues that the baby is unnamed and joyful because it isn't baptized.

Rix, Robert William. "[William Blake's 'Infant Joy' and the Rhetoric of Riddle](#)." *ANQ: A Quarterly Journal of Short Articles, Notes, and Reviews* 30.4 (Oct.-Dec. 2017): 216-18. <Blake (2018)>

A rhetorical analysis of what Rix suggests is the poem's riddle form.

"A Dream" (Bentley Plate 26)

"On Another's Sorrow" (Bentley Plate 27)

Suzuki, Hideko. "Jinsei wo terasu kotoba (178): Hitotsubu no suna no nakani sekai wo mi, Ichirin no nono hana ni tengoku wo mi, Tenohira de mugen wo tsukami, Hitotoki no naka ni eien wo tsukamu [Words to Illuminate Our Life (178): To see a World in a Grain of Sand, And a Heaven in a Wild Flower, Hold Infinity in the palm of your hand, And Eternity in an hour]."
Chichi [To Reach Wisdom] 593 (2024): 116-18. In Japanese. <Blake (2025)>

A moralistic essay based on "Auguries of Innocence" and "On Another's Sorrow".

Experience

Frontispiece (Bentley Plate 28) (See "[Introduction](#)" to *Experience*)

Experience Titlepage (Bentley Plate 29)

"Introduction" (Bentley Plate 30)

Annwn, David. "*Hear the Voice of the Bard! Who Present, Past, & Future Sees*": Three Cores of Bardic Attention: The Early Bards, William Blake & Robert Duncan. Han-on-Wye: WestHouse Books, 1995. <WBHC 1491-92>

Considers depictions of the Welsh Bard in Blake, beginning with Gray and ending with Duncan.

Esterhamer, Angela. "The Constitution of Blake's Innocence and Experience." *English Studies in Canada* 10 (1993): 151-60. <WBHC 2005-06>

“An awareness of the performative dimension of Blake’s language modifies our interpretation of the ‘Introduction’ to *Experience*’ (151-52)” (*WBHC* 2005). The journal issue is dedicated to Northrop Frye.

Frost, Everett Calvin. “[William Blake’s John Taylor](#).” *Notes and Queries* 26.1 (1979): 48-49. <BBS 476>

Identifies the John Taylor mentioned in *Island* and suggests that the “Introduction” to *Songs of Experience* “might well have” (48) echoed the opening of Taylor’s *Urania*.

Grant, John E. [Rev. of Michael Ferber, *The Poetry of William Blake \(1991\)*](#). *Blake: An Illustrated Quarterly* 28.2 (fall 1992): 71-78. <WBHC 1653>

The review includes Grant’s commentary on the “Introduction” of *Experience* and “The Earth’s Answer.”

Herriman, Noah. “William Blake, the Ballad Revival, and the Deep Past of Poetry.” *Deep Time: A Literary History*. Princeton, NJ: Princeton University Press, 2023. 120-75. <Blake (2024, 2025)>

Considers Blake’s notion of deep time in relationship to the eighteenth-century ballad revival and especially to Joseph Ritson’s *A Select Collection of English Songs* (1783), with a focus on the “Introduction” and “Earth’s Answer” from the *Songs of Experience* and on the “contact zone between geology and prehistory” (169) in *Milton* and *Jerusalem*. There are also comparisons between Blake and Herder.

Leavis, F.R. “Blake and Ash Wednesday.” *Revaluation: Tradition & Development in English Poetry*. London, 1936. 140-42. [New York: George W. Stewart, Publisher, 1947](#).⁹⁴⁷ <BB #2106, BBS 546>

“Looking back at the first stanza we can see how Blake uses the Christian theme and subdues it completely to his own unorthodox purpose” (142).

Sitterson, Joseph C., Jr. “Introduction to the *Songs of Experience*: The Infection of Time.” [Romantic Poems, Poets and Narrators](#). Kent and London: Kent State University Press, 2000. 12-33. <WBHC 2681>

On the ambiguity of the narrator of the “Introduction” in the *Songs of Experience*.

“Earth’s Answer” (Bentley Plate 31) (See “[Introduction](#)” to *Experience*)

“The Clod & the Pebble” (Bentley Plate 32)

Dickinson, Arthur. “[Blake’s ‘The Clod and the Pebble’ and Masefield’s Cargoes](#).” *The Explicator* 2.2 (1943): 14.⁹⁴⁸ <BB #1487>

“[T]here are two ways of looking at love” (34).

⁹⁴⁷ Leavis’s essay drew a response from René Wellnek, “Literary Criticism and Philosophy,” *Scrutiny* 5 (Mar. 1937), 375-83, which Leavis answered in his “Literary Criticism and Philosophy: A Reply,” *Scrutiny* 7 (Jun. 1937), 59-70, which was reprinted in Leavis’s book, [The Common Pursuit](#) (New York: University Press, 1964), 211-22. Blake figures as a significant example in the essays.

⁹⁴⁸ Rpt. in [The Explicator Cyclopedie](#) (1968), 34, <BB #A1587>. Quotation is taken from the reprinting.

Feber, Michael. "In Defense of Clods." [Prophetic Character: Essays on William Blake in Honor of John E. Grant](#). Ed. Alexander S. Gourlay. West Cornwall, CT: Locust Hill Press, 2002. 51-66. <WBHC 2095-98>

Suggests that Blake's sympathy for the clod's position in "The Clod and the Pebble," with a discussion of *The Book of Thel*.

Greer, Germaine. "No Earthly Parents I confess": the Clod, the Pebble and Catherine Blake." [Women Reading Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2006. 78-90. <WBHC 1795-1800>

On William and Catherine's infertility, with biographical readings of *The Book of Thel* and "The Clod and the Pebble."

Hagstrum, Jean H. "William Blake's 'The Clod and the Pebble.'" [Restoration and Eighteenth-Century Literature: Essays in Honor of Alan Dugald McKillop](#). Ed. Charles Carroll Camden. Chicago: University of Chicago Press, 1963. 381-88. <BB #1772>

Sees the poem, ultimately, as an "attack on Christian mildness" (387).

James, Joan E., and G. Inglis James. "[Blake's 'The Clod and the Pebble': Some Christian-Feminist Observations](#)." *Feminist Theology* 6 (1994): 48-52. <WBHC 2204-05>

"Perhaps 'love, properly understood, is neither exclusively passive nor exclusively active' (52)" (WBHC 2205).

"Olybrius." "[Blake's 'The Clod and the Pebble.'](#)" *The Explicator* 1.4 (1943): 33.⁹⁴⁹ <BB #2325>

Maintains that the poem is both "moral state of the superiority of unselfish love to selfish love" and "a statement of Blake's awareness of the existence of these two kinds of love" (33).

Schultz, Max F. "Point of View in Blake's 'The Clod and the Pebble.'" *Papers on Language and Literature* 2.3 (1966): 217-24. <BB #2674>

"The point of view is that of the Bard; an answer to Hagstrum['s '[William Blake's "The Clod and the Pebble"](#)]" (BB #2674).

Wilkinson, John. "Stone Thresholds." *Textual Practice* 31.4 (2017): 631-59. <*Blake* (2018)>

Discusses "The Clod and the Pebble."

Wolff, Tristram. "[Romantic Stone Speech and the Appeal of the Inorganic](#)." *ELH* 84.3 (fall 2017): 617-47. <*Blake* (2018)>

Reads the poem alongside the contemporary poet, Alice Oswald, to investigate "stone speech" (620), suggesting that "[i]f the poem spiritualizes or animates clay and stone by giving them voices, it does so too eagerly and too self-consciously to (only) be taken seriously" (629).

⁹⁴⁹ Rpt. in [The Explicator Cyclopedie](#) (1968), 33-34, <BB #A1587>. Quotation taken from the reprinting.

“Holy Thursday” (Bentley Plate 33) (See also “[Holy Thursday](#)” in *Innocence*)

Gleckner, Robert F. “[Blake and Wesley](#).” *Notes and Queries* 3.12 (1956): 522-24. <BB #1692>

Reads the two “Holy Thursday” poems in light of John Wesley’s hymns on charity children.

Hilton, Nelson. “[Wordsworth Illustrates Blake \(‘All light is mute amid the gloom’\)](#).” *ImagTexT: Interdisciplinary Comics Studies* 3.2 (winter 2007). <WBHC 2184-85>

Argues that Blake read Wordsworth’s *Evening Walk* (1793) and alludes to it the illustration of “Holy Thursday” in *Experience*.

Keynes, Geoffrey. “[‘Holy Thursday.’ By M.](#)” *Blake: An Illustrated Quarterly* 11.1 (summer 1977): 38-39. <BBS 383>

Reprints a detailed letter on the singing children on Holy Thursday, published on 1 Jul. 1807 in the *Monthly Magazine*.

Rowland, Christopher. “‘sweet Science Reigns’: Divine and Human Wisdom in the Apocalyptic Tradition.” *Where Shall Wisdom Be Found? Wisdom in the Bible, the Church, and the Contemporary World*. Ed. Stephen Barton. Edinburgh: T. and T. Clark, 1999. 61-73. <WBHC 2619>

The “Holy Thursday” poems exemplify “apocalyptic wisdom” (61).

Simmons, Clare A. “[Blake’s ‘Holy Thursday’ and ‘The Martyrdom of St. Paul’s.’](#)” *Blake: An Illustrated Quarterly* 53.3 (winter 2019-20): 24 pars. <Blake (2020)>

Interesting reexamination of the St. Paul’s children processions referenced in the “Holy Thursday” poems.

Stevenson, W.H. “[The Sounds of ‘Holy Thursday.’](#)” *Blake: An Illustrated Quarterly* 36.4 (spring 2003): 137-40. <WBHC 1693>

Details the music sang on Holy Thursday from eyewitness accounts by Joseph Haydn and Gilbert Elliott and descriptions on handbills.

“The Little Girl Lost” “The Little Girl Found” (Bentley Plate 34-36)⁹⁵⁰

Chayes, Irene H. “[Blake and Tradition: ‘The Little Girl Lost’ and ‘The Little Girl Found.’](#)” *Blake: An Illustrated Quarterly* 4.1 (Aug. 1970): 25-28. <BB #1217.62>

A critique of Raine’s overemphasis on Thomas Taylor and Platonism in her reading of the poems in *Blake and Tradition* (1968).

Connolly, Thomas E. “[‘Little Girl Lost,’ ‘Little Girl Found’: Blake’s Reversal of the Innocence-Experience Pattern.](#)” *College Literature* 16.2 (1989): 148-66. <BBS 441>

A detailed reading of both poems and the designs, claiming “that the usual pattern of innocence and experience in Blake’s *Songs* has been reversed” (148).

⁹⁵⁰ “The Little Girl Lost” ends and “The Little Girl Found” begins on plate 35.

da Silva, Suellen Cordovil, and Teófilo Augusto da Silva. “[A tradução intersemiótica em *Frankenstein*, de Mary Shelley, *The Little Girl Lost*, de William Blake, e a série *The Frankenstein Chronicles*](#) [The Intersemiotic Translation in *Frankenstein* by Mary Shelley, ‘The Little Girl Lost’ by William Blake, and *The Frankenstein Chronicles Series*.]” *Tabuleiro de Letras* 11.2 (Dec. 2017): 140-57. In Portuguese (abstract in Portuguese and English). <*Blake* (2019)>

Dilworth, Thomas R. “[Blake’s Babe in the Woods.](#)” *Blake: An Illustrated Quarterly* 11.1 (summer 1977): 35-37. <BBS 382>

Suggests persuasively that “Blake’s longest lyric fable, ‘The Little Girl Lost’ and ‘The Little Girl Found,’ appears to be influenced, in its plot and illustration, by the English ballad called ‘Babes in the Wood’ or ‘Children in the Wood’” (35).

Effinger, Elizabeth. “In the Company of Wolves: Blake’s Lyca Poems as Political Fable.” [Beastly Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Cham: Palgrave Macmillan-Springer, 2018. 87-110. <*Blake* (2019, 2020, 2021)>

“The Lyca poems (‘The Little Girl Lost’ and ‘The Little Girl Found’) embody the parasitical potential of the fable; they are a pair of beast fables that subversively stage the performativity of violent political power, or, put otherwise, the beastliness of political man” (88).

Greco, Norma A. “[Blake’s ‘The Little Girl Lost’: An Initiation into Womanhood.](#)” *Colby Library Quarterly* 19.3 (1983): 144-54. <BBS 494>

Sees the poem as a “primordial ritual of initiation, particularly initiation into womanhood” (144).

Heymans, Peter. “The Cute and the Cruel: Taste, Animality and Sexual Violence in Burke and Blake.” [Animality in British Romanticism: The Aesthetics of Species](#). New York and London: Routledge, 2012. 101-17.⁹⁵¹ <WBHC 2145>

On “The Little Girl Lost” and “The Little Girl Found”: “Lyca thus finds herself reduced to the inferior status of the non-human animal well before the beasts of prey have a first sniff at her body” (112).

Lindop, Grevel. “[Blake: ‘The Little Girl Lost’ and ‘The Little Girl Found.’](#)” *Critical Survey* 6.1-2 (1973): 36-40. <BBS 551>

An explication of the poem’s symbolism and the difficulties it presents.

Siemens, Reynold. “Borders in Blake’s ‘The Little Girl Lost-Found.’” *Humanities Association Bulletin* 22 (1971): 35-43. <BB #A2702>

“Lyca is on the borders of heaven” (BB #A2702).

Trout, Henry R. “A Reading of Blake’s ‘The Little Girl Lost’ and ‘The Little Girl Found.’” *Philological Papers* 23 (1977): 37-46. <BBS 664>

⁹⁵¹ An earlier version was published as “[Eating Girls: Deleuze and Guattari’s Becoming-Animal and the Romantic Sublime in William Blake’s Lyca Poems](#),” *Humanimalia* 3.1 (2011), 1-30, <WBHC 2145>.

“‘To be understood completely, these two poems must be read as unit’ as an epitome of Innocence, Experience, and the Higher Innocence (37)” (BBS 664).

Wienver, Gary A. “[Lawrence’s ‘Little Girl Lost.’](#)” *D.H. Lawrence Review* 19 (1987): 243-53. <BBS 678>

Suggests that Lawrence’s novel is elucidated by Blake’s “The Little Girl Lost.”

Wittreich, Joseph Anthony, Jr. “[Blake’s ‘The Little Girl Lost,’ Stanzas 9-11.](#)” *The Explicator* 27.8 (1969): 121-23.

Traces allusions back to Milton and Dante.

“The Chimney Sweeper” (Bentley Plate 37) (See also “[The Chimney Sweeper](#)” in *Innocence*)

Karakuzu, Melih, and Özlem Sayar. “[A Comparative Analysis of the Conditions in the Romantic and Victorian Ages and Their Reflection in the Poems, ‘The Chimney Sweeper’ \(1789, 1794\), by William Blake, and ‘The Cry of the Children’ by Elizabeth Barrett Browning.](#)” *Cogito* 8.4 (2016): 105-11.

“[A]ims to compare the stated poems of these poets in terms of child labor, social and family relationships, and religion” (abstract).

Primeau, Ronald. “[Blake’s Chimney Sweeper as Afro-American Minstrel.](#)” *Bulletin of the New York Public Library* 78.4 (summer 1975): 418-30. <BB #A2462>

“I shall describe Blake’s ways of dealing with oppression primarily as they are depicted in his characterization of the sweep, and suggest, by way of analogy, some tentative connections between Blake’s theme of overcoming servitude and similar themes in the long tradition of Afro-American literature—connections that advance our understanding of both Blake’s poems and modern Afro-American literature” (418).

“Nurses Song” (Bentley Plate 38) (See also “[Nurse’s Song](#)” in *Innocence*)

Essick, Robert N., and Joseph Viscomi. “[An Inquiry into William Blake’s Method of Color Printing.](#)” *Blake: An Illustrated Quarterly* 35.3 (winter 2002): 74-103. <WBHC 1689>

The most widely accepted account of Blake’s color printing. Argues that Blake used a “one-pull” procedure” to color his relief prints and not a “two-pull” procedure (74). In “Nurse’s Song” from *Experience* copy E, “the text (not the colouring) being printed again to correct scandalously faint inking on the first printing” (WBHC 2005).⁹⁵²

⁹⁵² The article is an answer to the claim in Michael Phillips’s *William Blake: The Creation of the Songs of Innocence and of Experience from Manuscript to Illuminated Printing* (2000) and led to an exchange among Phillips, Essick and Viscomi, and Martin Butlin. See Phillips, “[Color-Printing Songs of Experience and Blake’s Method of Registration: A Correction,](#)” Butlin, “[Is This a Private War or Can Anyone Join In?: A Plea for a Broader Look at Blake’s Color-Printing Techniques,](#)” and Essick and Viscomi, “[Blake’s Method of Color Printing: Some Responses and Further Observations,](#)” all of which appear in *Blake: An Illustrated Quarterly* 36.2 (fall 2002). Addition responses were offered by Butlin, “[William Blake, S. W. Hayter and Color Printing,](#)” and Essick and Viscomi, “[Response,](#)” both which appeared in *Blake: An Illustrated Quarterly* 36.2 (fall 2002), Bonus Online Material.

"The Sick Rose" (Bentley Plate 39)

Berwick, F.J. "[The Sick Rose.: A Second Opinion.](#)" *Theoria* 47 (1976): 77-81. <BBS 371>

A reading of the poem's design and its personae.

Diniz, Thaís Flores Nogueira. "[A Rosa Doente' dos tempos modernos.](#)" *Letras* 51 (Dec. 2015): 71-81. In Portuguese (abstract in Portuguese and English). <*Blake* (2017)> B. "[Transmediating Corruptive Beauty: William Blake's 'The Sick Rose' of Modern Times.](#)" *Cadernos de Letras da UFF* 27, no. 54 (2017): 11-21. <*Blake* (2018)>

"An English translation of the 2015 article."⁹⁵³ Compares the poem with David Burrow's polyethylene foam sculpture, *Sick Rose* (2005).

Langland, Elizabeth. "Blake's Feminist Revision of Literary Tradition in 'The SICK ROSE.'" *Critical Paths: Blake and the Argument of Method*. Ed. Dan Miller, Mark Bracher, and Donald Ault. Durham: Duke University Press, 1987. 225-43. <BBS 573-74, WBHC 2405-06>

Examines how Blake offers a feminist critique of the literary tradition evoked by "The Sick Rose."

Mee, Jon. "[The 'insidious poison of secret Influence': A New Historical Context for Blake's 'The Sick Rose.'](#)" *Studies in the Eighteenth Century* 22.1 (1998): 111-22. <WBHC 2394>

Suggests that Blake alludes to George Rose, "a secretary of the Treasury" (WBHC 2394).

Mellard, James M. "[Faulkner's Miss Emily and Blake's 'sick Rose': 'Invisible World,' Nachträglichkeit, and Retrospective Gothic.](#)" *The Faulkner Journal* 2.1 (fall 1986): 37-45. <BBS 571>

Argues that "The Sick Rose" is alluded to as part of Faulkner's use of the gothic.

Meyerstein, E.H.W. "[A True Maid' and 'The Sick Rose.'](#)" *TLS* (22 Jun. 1946): 295. <BB #2219>

"Suggests Prior's ["A True Maid"] as a source" (BB #2219).

Neubauer, John. "The Sick Rose as an Aesthetic Idea: Kant, Blake, and the Symbol in Literature." *Studies in Eighteenth-Century Culture: Irrationalism in the Eighteenth Century*. Ed. Harold Pagliaro. Cleveland: Press of Case Western Reserve University, 1972. 167-79. <BB #A2280>

Uses "The Sick Rose" to illuminate Kant's argument in chapter 59 of *Critique of Judgement*: "[T]o interpret a poem of pure poetic idiom implies an attempt to transpose its poetry into conceptual language, the way the Kantian symbol asks to be converted into its original concept" (171).

Niimi, Hatsuko. "'The Sick Rose'—A Brief Critical History (1924-91)." [Blake's Dialogic Texts](#). Tokyo: Keio University Press, 2006. 197-212.⁹⁵⁴ <WBHC 2460-63>

⁹⁵³ Castanedo's description.

⁹⁵⁴ Translated by Niimi from her "Blake no 'Yameru Bara' no Hi-Genteisei (1): The Indefinability of Blake's 'The Sick Rose' (1)," *Nihon Joshi Daigaku Eibeibungaku Kenkyu: Studies in English and American Literature* [of Japan Women's University] 31 (1996), 1-14, <WBHC 2459-60>.

A survey of criticism on the poem that concludes it “defies the logical consistency, but rouses the imaginative power to evoke an emotion too subtle and profound to be completed and contained in a system of reasoning” (212).

Riffaterre, Michael. “[The Self-sufficiency Text](#).” *diacritics* 3.3 (fall 1973): 39-45.⁹⁵⁵ <BB #A2522>.

Reads “The Sick Rose” “using internal evidence only [...] to determine to what extent the literary text is self-sufficient” (39).

Senaha, Eijun. “Autoeroticism and Blake: O Rose Art Thou Sick!?” [Sex, Drugs, and Madness in Poetry, from William Blake to Christina Rossetti: Women's Pain, Women's Pleasure](#). Lewiston NY, Queenston, ON, and Lampeter, WLS: Mellen University Press, 1996. 11-28. <WBHC 2664-65>

Suggests that “The Sick Rose” is about masturbation: “the critics have failed to notice that Blake deals with a woman’s rejection of mutual love in favor of autoeroticism” (11).

Smith, J.A. “[Telling Love: Twelfth Night in Samuel Richardson, Teresia Constantia Phillips, and William Blake](#).” *Studies in Philology* 112.1 (2015): 194-212. <WBHC 2686>

The Blake section discusses the *Notebook* poem, “Never Pain to Tell Thy Love,” in relationship to Shakespeare, Samuel Richardson, and “The Sick Rose.”

Strigley, Michael. “[The Sickness of Blake's Rose](#).” *Blake: An Illustrated Quarterly* 26.1 (summer 1992): 4-8. <BBS 409>

Mostly on the worm in “The Sick Rose” and its relationship to Paracelsus.

“The Fly” (Bentley Plate 40)

Cohen, Michael. “Engaging Metaphors: Comparative Figures in Hogarth and Blake.” [Engaging English Art: Entering the Work in Two Centuries of English Painting and Poetry](#). Tuscaloosa and London: University of Alabama Press, 1987. 65-76. <BBS 439>

“[I]n this chapter[,] we will look at engagement strategies of these two great English artists and examine how the poets’ devices of comparison and metaphor function in their work. At the same time[,] we will see how the reader/spectator’s role changes in moving from Hogarth’s work to Blake’s” (49). The analysis of Blake focuses on “The Fly.”

Connolly, Thomas E. “Point of View in Interpreting ‘The Fly.’” *ELN* 22.1 (1984): 32-37. <BBS 441>

Suggests there are two speakers in the poem.

Gleckner, Robert F. “[Blake, Gray, and the Illustrations](#).” *Criticism* 19.2 (1977): 118-40. <BBS 486>

Argues that “The Fly” is a response to Thomas Gray and, particularly, “Ode I: On the Spring.”

⁹⁵⁵ Rpt. in [Essential Articles for the Study of William Blake, 1970-1984](#). Ed. Nelson Hilton (1986), 58-74, <BBS 623, WBHC 2146-47>.

Grant, John E. “[Interpreting Blake’s ‘The Fly.’](#)” *Bulletin of the New York Public Library* 67 (1963): 593-612.⁹⁵⁶

An elaboration of his [critique of Kirschbaum](#) and an argument for how to interpret Blake.

Grant, John E. “[Misreadings of ‘The Fly.’](#)” *Essays in Criticism* 11.2 (1961): 481-87.

A critique of Kirschbaum’s [reading](#).

Hagstrum, Jean H. “The Fly.” [William Blake: Essays for S. Foster Damon](#). Ed. Alvin Rosenfeld. Providence: Brown University Press, 1969. 368-82. <BB #2565, BBS 626-27, WBHC 2608-09>

A close reading of “The Fly” in connection with Blake’s other works.

Keir, John. “[The Grasshopper and the Ant in Blake’s ‘The Fly.’](#)” *English Language Notes* 38.3 (2001): 56-68. <WBHC 2247>

A close reading of the poem and the design, with references to Thomas Gray’s “Ode on the Spring.”

Kirschbaum, Leo. “[Blake’s ‘The Fly.’](#)” *Essays in Criticism* 11.2 (1961): 154-62. With an “editorial postscript” by F.W. Bateson. <BB #2061>

A close reading, with corollaries by Bateson.

Kozyrev, D. “[Sravnitel’nyi analiz russkikh perevodov stikhovreniya Uil'yama Bleika ‘The Fly’](#) [Comparative Analysis of Russian Translations of William Blake’s ‘The Fly’].” *Problemy effektivnogo ispol'zovaniya nauchnogo potentsiala obshchestva* [Problems of Efficient Use of the Scientific Potential of Society]. Ufa, 2021. 7-12. In Russian. <Blake (2022)>

The author compares six translations of “The Fly” into Russian, by S. Marshak, T. Stamova, A. Kudryavitskii, S. Neshcheretova, S. Stepanov, and M. Ankudinov.

Manlove, C. N. “[Engineered Innocence: Blake’s ‘The Little Black Boy’ and ‘The Fly.’](#)” *Essays in Criticism* 27.2 (1977): 112-21. <BBS 558>

“‘The Little Black Boy’ ‘describes the preservation of innocence by a falsification of experience; and . . . in this it is very like . . . ‘The Fly’ (112)’ (BBS 558).⁹⁵⁷

Miner, Paul. “[Blake’s ‘swedenborgian’ Fly.](#)” *Notes and Queries* 58.4 (Dec. 2011): 529-30. <WBHC 2414>

Suggests that “The Fly” alludes to Swedenborg.

Morris, G.S. “[Blake’s ‘The Fly.’](#)” *The Explicator* 65 (2006): 16-18.⁹⁵⁸

A close reading of the poem and design.

⁹⁵⁶ Rpt. in [Blake: A Collection of Critical Essays](#), ed. Northrop Frye (1966), 32-55, <BB #1643, BBS 477, WBHC 2035>.

⁹⁵⁷ Bentley’s ellipses.

⁹⁵⁸ Not recorded in WBHC.

Saklofske, J. “[Thoughtless Play: Using William Blake to Illuminate Authority and Agency Within Grand Theft Auto: San Andreas](#).” *Games and Culture* 2.2 (2007): 134-48. <WBHC 2630>

“[C]ompare[s] how William Blake’s ‘The Fly’ and [the video game] Grand Theft Auto: San Andreas differently enable and disable the authority and agency of storytellers and readers” (abstract).

Simpson, Michael. “[Who Didn’t Kill Blake’s Fly: Moral Law and the Rule of Grammar in ‘Songs of Experience.’](#)” *Style* 30.2 (summer 1996): 220-40.⁹⁵⁹ <WBHC 2677-78>

A reading rooted in “reader-response” theory (WBHC 2677-78).

Stevenson, Warren. “[Artful Irony in Blake’s ‘The Fly.’](#)” *Texas Studies in Literature and Language* 10.2 (1968): 77-82. <BB #2755>

Argues that the poem’s place among the *Song of Experience* depends upon the speaker’s irony.

Tolley, Michael J. “Blake’s Blind Man.” *Blake Studies* 2.1 (1970): 77-84. <BB #1218.23>

Responds to Hagstrum’s “[The Fly](#),” and this same issue of *Blake Studies* has an extended exchange between Tolley and Hagstrum.

“The Angel” (Bentley Plate 41)

Crossan, Greg. “[Blake’s Maiden Queen in ‘The Angel.’](#)” *Blake: An Illustrated Quarterly* 15.3 (winter 1981-82): 133-34. <BBS 393>

Suggests that the Maiden Queen comes from John Dryden’s play, *Secret Love, or The Maiden Queen* (1668).

Freed, Eugenie R. “[‘sun-Clad Chastity’ and Blake’s ‘Maiden Queen’: *Comus*, *Thel*, and ‘The Angel.’](#)” *Blake: An Illustrated Quarterly* 25.3 (winter 1991-92): 104-16. <BBS 408>

Ties the imagery of *Thel* to the *Comus* illustrations, *Songs of Innocence*’s “The Angel,” and other works by Blake.

“The Tyger” (Bentley Plate 42) (See also “[The Lamb](#)” in *Innocence*)

Adams, Hazard. “[Reading Blake’s Lyrics: ‘The Tyger.’](#)” *Texas Studies in Literature and Language* 2 (1960): 18-37.⁹⁶⁰ <BB #778, BBS 332>

Reads “The Tyger” through the later mythology.

Alhas, Hüseyin. “[The Impact of Newspapers on William Blake’s The French Revolution and Tyger.](#)” *Hacettepe University Journal of Faculty of Letters* 40.1 (2023): 262-73. In English (abstract in Turkish and in English). <Blake (2024)>

⁹⁵⁹ Rpt. in [William Blake](#), ed. John Lucas (1998), 167-88, <WBHC 2349-50>.

⁹⁶⁰ Rpt. in [Discussions of William Blake](#), ed. John E. Grant (1961), 53-54, <BB #1724, WBHC 2101>; in *Englische Lyrik von Shakespeare bis Dylan Thomas*, ed. Willi Ersgräber (1969); and as “Hazard Adams on Blake’s System” in [William Blake: Comprehensive Research and Study Guide](#), ed. Harold Bloom (2003), 20-22, <WBHC 1766-70>.

Alhas delves into the impact of newspapers on William Blake's perception of the French Revolution, drawing from archival materials. He indicates that the newspapers of the era profoundly influenced Blake's poetic output during the early stages of the French Revolution, as evidenced in works such as *The French Revolution* (1791) and 'The Tyger' (1792-93).

Aman, Yasser. K.R. "[The Apocalyptic Image of the Best in William Blake's 'The Tyger' and W.B. Yeats' 'The Second Coming.'](#)" *Critical Survey* 33.3-4 (2021): 47-61. <Blake (2022)>

"[T]he apocalyptic theory in Christianity has an impact on the development of the image of the beast in both poems" (abstract).

Baine, Rodney M. "Blake's 'Tyger': The Nature of the Beast." *Philological Quarterly* 46.4 (1967): 488-98.⁹⁶¹ <BB #1112>

"'[T]he shocked and fascinated reaction of an observer imaginatively visualizing the creation of brutal cruelty in nature and in man' (488)" (BB #1112).

Baine, Rodney M., and Mary R. Baine. "[Blake's Other Tigers and 'The Tyger.'](#)" *SEL* 15.4 (1975): 563-78. <BBS 358>

On Blake's design of the tiger and his depictions of tigers in his other works.

Bentley, G.E., Jr. "[A Blake Bestiary: Animals, Birds, Fish, Insects, and Supernatural Beings in Blake's Words and Designs-Part I: Blake's Acquaintance with Animals.](#)" *Notes and Queries* 67.1 (2020): 47-57. <Blake (2024)>

"This is the first attempt to record Blake's depictions of and references to living creatures. No one has previously recorded and analysed the animals Blake mentions and portrays" (47).

Borkowska, Eliza. "[Did he who made the Lamb make the... Tyger?](#)" *Blake: An Illustrated Quarterly* 48.2 (fall 2014): 25 pars. <WBHC 1740-41>

Considers "The Lamb" and "The Tyger," and contrasts the prosody and diction of each.

Bowen, Robert O. "[Blake's 'The Tiger \[sic\].'](#)" *The Explicator* 7.8 (1949): 124-25.⁹⁶² <BB #1266>

Suggests classical allusions: "Wings" indicates Daedalus and 'aspire' Icarus"; "fire" symbolizes divine knowledge which Prometheus dared seize" (44).

Chamorro, Daniel. "La imaginación y la naturaleza como base sustancial en la poesía del movimiento romántico" ("Imagination and nature as a substantial basis in the poetry of the romantic movement" [sic]). *Revista Hermeneutic* 23 (2023): 84-99. In Spanish (abstract in Spanish and English). <Blake (2024)>

Reads several Romantic poems, including "The Tyger," from the standpoint of Maurice Bowra's *The Romantic Imagination*.

⁹⁶¹ Rpt. in *William Blake: The Tyger*, ed. Winston Weather (1969), 104-13, <BB #2937>.

⁹⁶² Rpt. in *The Explicator Cyclopedie* (1968), 44, <BB #A1587>. Quotation taken from the reprinted version.

Crehan, Stewart. "Blake's Tyger and the Tygerish Multitude." *Literature and History* 6.2 (1980): 151-60.⁹⁶³ <BBS 444>

"A "radical," historically based reading of "The Tyger" (152)" (BBS 444).

Dauphin, Caroline. "Histoire(s) naturelle(s) du tigre: reconstruire l'animal dans l'œuvre de William Blake." *Hobbes, Blair, Blake: Hommage à François Piquet*. Ed. Denis Bonnecase. Paris: Michel Houidiard Éditeur, 2018. In French. <Blake (2021)>

Doherty, F.M.J. "Blake's 'The Tyger' and Henry Needler." *Philological Quarterly* 46.4 (1967): 566-67. <BB #1498>⁹⁶⁴

"Needler's poem ['Copy of Verses'] is evidently the covert target of Blake's" (566).

Doxey, William S. "William Blake and William Herschel: The Astronomer and 'The Tyger.'" *Blake Studies* 2.2 (spring 1970): 5-13. <BB #1218.27>

Suggests that Blake may have drawn on Herschel's scientific writings in "The Tyger."

Eberly, Ralph D. "[Blake's 'The Tiger \[sic.\]'](#)" *The Explicator* 8.2 (1949): 20-23. ⁹⁶⁵ <BB #1537>

Responding to [Stone](#), [Nitchie](#), and [Bowen](#), argues the stars are "sparks showering down as the heavenly smiths strike hot metal with their hammers" (44).

Epstein, E.L. "The Self-Reflexive Artefact: The Function of Mimesis in an Approach to a Theory of Value for Literature." *Style and Structure in Literature: Essays in the New Stylistics*. Ed. Roger Fowler. Ithaca: Cornell University Press, 1975. <BBS 462>⁹⁶⁶

"The Tyger" is analyzed on pages 60 to 74.

Fish, Stanley. *Is There a Text in This Class?: The Authority of Interpretive Communities*. Cambridge, MA, and London: Harvard University Press, 1981. 259-63 and 339-49.⁹⁶⁷

Uses "The Tyger" as an example.

Franson, J. Karl. "[A Renaissance Source for Blake's 'Tyger.'](#)" *Notes and Queries* 27.5 (1980): 413-15. <BBS 475>

Sees images and rhymes similar to "The Tyger" in the Henry Howard, the Earl of Surrey's "Wyatt Resteth Here."

Freed, Eugenie R. "['By Wondrous Birth': The Nativity of William Blake's 'The Tyger.'](#)" *English Studies in Africa* 57.2 (Oct. 2014): 13-32. <WBHC 2027>

"[D]emonstrate[s] how Blake's pre-existing sketches [of *Paradise Lost*] in his 'Notebook' [...] influenced the composition of 'The Tyger'" (abstract). "A persuasive argument" (WBHC 2027).

⁹⁶³ Incorporated in Crehan's [Blake in Context](#) (1984), <BBS 444, WBHC 1894-95>.

⁹⁶⁴ BB lists the article as appearing in *Studies in Philology*.

⁹⁶⁵ Rpt. in [The Explicator Cyclopedie](#) (1968), 44, <BB #A1587>. Quotation taken from the reprinted version.

⁹⁶⁶ The essay appears in the collection recorded here and not in, as stated in BBS, Epstein's book.

⁹⁶⁷ Not recorded in BBS.

Gleckner, Robert F. “[Blake’s ‘The Tyger’ and Edward Young’s Book of Job](#).” *Blake: An Illustrated Quarterly* 21.3 (winter 1987-88): 99-101. <BBS 401-02>

Sees the influence of Young’s description of the tiger and of Job’s questions in his *Paraphrase on a Part of Job* (1719).

Grant, John E. “[The Art and Argument of ‘The Tyger.’](#)” *Texas Studies in Literature and Language* 2.1 (1960): 38-60. <BB #1723>

A reading of the poem, its draft, designs, and other depictions of tigers in the *Songs*.

Grant, John E., and Fred C. Robinson. “[Tense and the Sense of Blake’s ‘The Tyger.’](#)” *PMLA* 81.7 (1966): 596-603. <BB #1729>

An exchange, largely over “dare” and “twist,” spurred by Robinson’s “[Verb Tense in Blake’s ‘The Tyger.’](#)”

Harrold, William. “[Blake’s ‘Tyger’ and Vaughan’s ‘Cock-Crowing.’](#)” *Notes and Queries* 14.1 (1967): 20-21. <BB #1801>

Sees in “The Tyger” echoes of Vaughan’s lines “O thou immortall light and heat! / Whose hand so shines through all this frame, / That by the beauty of the seat, We plainly see, who made the same.”

Hazen, James. “[Blake’s Tyger and Milton’s Beasts.](#)” *Blake Studies* 3.2 (1971): 163-70. <BB #1218.46>

“Perhaps ‘the animal imagery of *Paradise Lost* is an important source of Blake’s poem’ (165)” (BB #1218.46).

Hilton, Nelson. “[Spears, Spheres, and Spiritual Tears: Blake’s Poetry as ‘The Tyger,’ ll.17-20.](#)” *Philological Quarterly* 59.4 (1980): 515-29. <BBS 507>

“[S]ome speculations on the sub-vocalized responses’ to these lines” (BBS 507).

Hirst, Désirée. “[Once More Continuing ‘The Tyger.’](#)” *Blake Studies* 7.2 (1975): 177-79. <BBS 411>

Suggests that the contrasting imagery in “The Tyger” are elucidated by a passage from Robert Fludd’s *Mosaical Philosophy* (1659).

Kaplan, Fred. “[‘The Tyger’ and Its Maker: Blake’s Vision of Art and the Artist.](#)” *SEL* 7.4 (1967): 617-27. <BB #1984>

Highlights the theme of creation in the poem and its implications for Blake as an artist.

Kawasaki, Misako. “William Blake no ‘The Lamb’ to ‘The Tyger’ wo yomu (A Reading of ‘The Lamb’ and ‘The Tyger’ by William Blake).” *Toyo Daigaku Daigakuin Kiyo (Bulletin of the Graduate School, Toyo University)* 53 (2016): 253-70. In Japanese, with an English synopsis. <Blake (2018)>

Keane, Christopher. “[Blake and O’Neil.](#)” *Blake Studies* 2.2 (spring 1970): 23-34. <BB #1218.29>

Suggests similarities between “The Tyger” and *The Hairy Ape*.

King-Hele, Desmond. “[A Twist in the Tale of ‘The Tyger.’](#)” *Blake: An Illustrated Quarterly* 23.2 (fall 1989): 104-06. <BBS 405>

Points out anticipations of the diction and rhymes of “The Tyger” in Erasmus Darwin’s *Botanic Garden*.

La Cassagnère, Christian. “[The Sublimity of the Tyger.](#)” *Interfaces* 30 (2010): 75-84. <WBHC 2190-91>

Considers the poem’s sublimity through its status as a speech act.

McCarthy, Shaun. “Riddle Patterns and William Blake’s ‘The Tyger.’” *Journal of English* 8 (1980): 1-11. <BBS 566-67>

“Perhaps’ ‘the solution to Blake’s riddle is that the tiger is “really” Man?’ (11)” (BBS 567).

Miner, Paul. “[Blake’s ‘Tyger’ as Miltonic Beast.](#)” *Studies in Romanticism* 47.4 (2008): 479-505. <WBHC 2414>

On Miltonic echoes in “The Tyger” and Blake’s other works.

Miner, Paul. “[The Tyger’: Genesis & Evolution in the Poetry of William Blake.](#)” *Criticism* 4.1 (1962): 59-73. <BB #2228>

Relates the imagery and metaphors of “The Tyger” to Blake’s other poems.

Miner, Paul. “[James Hervey’s Influence on Blake’s ‘Tyger’ of Experience.](#)” *Notes and Queries* 55.4 (2008): 414-16. <WBHC 2415>

“There are similar questions and images in Hervey’s “Contemplations on the Starry Heavens” (in his *Meditations and Contemplations* [1789], II, 95-100) and in ‘The Tyger’” (WBHC 2415).

Morton, Timothy. “[Romantic Disaster Ecology: Blake, Shelley, Wordsworth.](#)” *Romanticism and Disaster*. Ed. Jacques Khalip and David Collings. Romantic Circles Praxis Series (2012).⁹⁶⁸

In “The Tyger,” “Blake comes close to articulating a theory of disaster that is highly relevant to this essay’s proposal that we think beyond disaster. This is unsurprising, since his work is ideology critique through and through, and since the materialism and capitalism that spawn disaster, and disaster thinking, were operational by the time he was writing” (n.p.).

Niimi, Hatsuko. “The Continuous Questioner—The Impasse of Deistic Reasoning in ‘The Tyger.’” [Blake’s Dialogic Texts](#). Tokyo: Keio University Press, 2006. 179-95.⁹⁶⁹ <WBHC 2460-63>

⁹⁶⁸ Not recorded in WBHC.

⁹⁶⁹ Translated by Niimi from her “Toi tsuzukeru Katarite—Blake ‘Tora’ no Ichikosatsu [A Speaker Who Keeps On Asking—An Essay on Blake’s ‘The Tyger’],” *Nihon Joshi Daigaku Eibeibungaku Kenkyū: Studies in English and American Literature* [of Japan Women’s University] 29 (1994), 27-40, <WBHC 2460>.

“The fact that the [‘The Tyger’] consists almost entirely of interrogatives, I will argue, subtly reveals the speaker’s rational or deistic way of thinking” (179).

Nitchie, Elizabeth. “[Blake’s ‘The Tiger \[sic.\]’](#).” *The Explicator* 1.4 (1943): 34.⁹⁷⁰ <BB #2289>

Responding to [Stone](#), ties to the star imagery of “The Tyger” to Night the Fifth of *The Four Zoas*.

Nurmi, Martin K. “[Blake’s Revisions of ‘The Tyger.’](#)” *PMLA* 71.4 (1956): 669-85.⁹⁷¹ <BB #2297>

Traces the poem’s evolution in manuscript.

Olson, Marilynn S., and Donald W. Olson. “[Heavenly ‘spears’ and Fiery ‘Tears’ in Blake’s ‘Tyger.’](#)” *Notes and Queries* 37.1 (1990): 17-18. <BBS 594>

Suggests that the lines in “The Tyger” about meteors can be traced to the fact that the Perseid meteor shower were “known as ‘the tears of St. Laurence’, because they fell from heaven most abundantly on his feast day” (17) and the association of meteors with spears.

Outram, Richard. [Notes on William Blake’s “The Tyger.”](#) Gauntlet Press, 1997. <WBHC 2492>

On the author’s experience of the poem. A paper read at the Arts and Letters Club of Toronto 4 Feb. 1997.

Paley, Morton D. “[Tyger of Wrath.](#)” *PMLA* 81.7 (1966): 540-51.⁹⁷² <BB #880, WBHC 2501>

Engages the question: “How would an ideal contemporary reader of Blake [...] have regarded ‘The Tyger?’” (540). Michael J. Tolley’s “[Remarks on ‘The Tyger’](#)” is a response.

Parsons, Coleman O. “Blake’s ‘Tyger’ and Eighteenth-Century Animal Pictures.” *Art Quarterly* 31 (1968): 296-312. <BB #2360>

“A useful survey shows that in the designs of ‘The Tyger’ Blake is not ‘even abreast of the most effective practices of his day’ (307)” (BB #2360).

Parsons, Coleman O. “[Tygers before Blake.](#)” *SEL* 8.4 (1968): 573-92. <BB #2361>

Examines tigers in scientific discourse, literary writing, and the Bible, readying Blake’s poem through its revisions.

⁹⁷⁰ Rpt. in [The Explicator Cyclopedie](#) (1968), 43-44, <BB #A1587>.

⁹⁷¹ Rpt. in [Twentieth-Century Interpretations of Songs of Innocence and of Experience](#), ed. Morton D. Paley (1969), 104-06, <BB #A2349, WBHC 2501>; [William Blake: The Tyger](#), ed. Winston Weathers (1969), <BB #2937>; [William Blake: Songs of Innocence and of Experience: A Casebook](#), ed. Margaret Bottrall (1970), 198-217, <BB #1261>; and as “‘The Tyger’: Revisions Mirroring Changes in Society” in [William Blake: Comprehensive Research and Study Guide](#), ed. Harold Bloom (2003), 29-32, <WBHC 1766-70>.

⁹⁷² Incorporated in Paley’s [Energy and the Imagination: A Study in the Development of Blake’s Thought](#) (1970), <BB #2347, WBHC 2497-98>. Rpt. in [Twentieth-Century Interpretations of Songs of Innocence and of Experience](#), ed. Morton D. Paley (1969), 68-92, <BB #A2349, WBHC 2501>; and as “Differing Viewpoints on ‘The Tyger’” in [William Blake: Comprehensive Research and Study Guide](#), ed. Harold Bloom (2003), 34-38, <WBHC 1766-70>.

Paulson, Ronald. "Blake's Revolutionary Tiger." [Articulate Images: The Sister Arts from Hogarth to Tennyson](#). Ed. Richard Wendorf. Minneapolis: University of Minnesota Press, 1983. 169-83.⁹⁷³ <BBS 600>

On Blake's ideas of revolution, with how he used the tiger to demystify "the rhetoric of Burke and the counter-revolutionary polemicists" (171).

Pearcy, Roy J. "[Blake's Tyger and Richard Crashaw's Paraphrase of Thomas of Celano's Dies Irae](#)." *Blake: An Illustrated Quarterly* 7.4 (spring 1974): 80-81. <BB #1217.136>

"Crashaw's 'Hymn' helps us, I think, to recognize that imaginative power to fuse time functioning in 'The Tyger'" (81).

Pedley, Colin. "[Blake, France, and the Tiger](#)." *Notes and Queries* 35.3 (1988): 303-05. <BBS 601>

On associations of France with tigers to "show how 'contemporaries might readily have responded to the political implications of 'The Tyger'" (305)" (BBS 601).

Pedley, Colin. "[Blake's 'Tyger' and Contemporary Journalism](#)." *British Journal for Eighteenth Century Studies* 14.1 (1991): 45-49. <BBS 601>

On how tigers were depicted in early 1790s newspapers.

Pedley, Colin. "[Blake's Tiger and the Discourse of Natural History](#)." *Blake: An Illustrated Quarterly* 24.1 (summer 1990): 238-46. ⁹⁷⁴ <BBS 406>

On late eighteenth-century references to tigers in newspapers and in works of natural history, including Thomas Bewick's engraving for the [General History of Quadrupeds](#) (1790).

Peterfreund, Stuart. "[Power Tropes: 'The Tyger' as Enacted Critique of Newtonian Metonymic Logic and Natural Theology](#)." *New Orleans Review* 18.1 (spring 1991): 27-35. ⁹⁷⁵ <WBHC 2515>

"In their repetitions, the questions [of 'The Tyger'] enact a critique of the Newtonian version of metonymic logic as well as of the applications of that logic by natural theology" (27).

Pfefferkorn, Eli. "The Questions of the Leviathan and the Tiger." *Blake Studies* 3.1 (fall 1970): 53-60. <BB #1218.39>

"The technique used by Blake in mystifying [sic] the nature of the Tiger is akin to that used by Melville in describing the Leviathan" (59) (BB #1218.39).

Popova, A. Yu., and N. G. Smolina. "[Trudnosti perevoda, ili o perevodcheskom stile i lichnosti perevodchika](#) [Difficulty of Translation, or Translator's Style and Personality]." *Vektry*

⁹⁷³ Incorporated in Paulson's [Representations of Revolutions \(1789-1820\)](#) (1983), <BBS 600>, and rpt. in [William Blake's Songs of Innocence and of Experience](#), ed. Harold Bloom (1987), <BBS 416-17>.

⁹⁷⁴ As BBS points out (406n1), the pagination for *Blake* should have started anew with this issue.

"[\[Correction to Pagination\]](#)" in *Blake: An Illustrated Quarterly* 24.2 (fall 1990), 75, offers the correct pagination, but as the both the html and the pdf version retained the erroneous pagination, I have retained the erroneous pagination here.

⁹⁷⁵ Rpt. in Peterfreund's [William Blake in a Newtonian World](#) (1998), <WBHC 2516-17>

razvitiya russkikh i lingvodidaktiki v kontekste sovremennoj filologicheskogo obrazovaniya. Materialy II Mezhdunarodnoy nauchno-prakticheskoy konferentsii, posvyashchennoy 90-letiyu universiteta [Development Vectors of Russian Studies and Linguistic Didactics in the Context of Modern Philological Education. Materials of the II International Scientific-Practical Conference Dedicated to the Ninetieth Anniversary of the University]. Astrakhan, 2022. 193-96. In Russian (abstract in Russian and English). <Blake (2023)>

This article makes a comparative analysis of translations of Blake's poem "The Tyger" by Konstantin Bal'mont and Samuil Marshak.

Pottle, Frederick A. "[Blake's 'The Tiger \[sic\]'](#)." *The Explicator* 8.5 (1950): 74-75.⁹⁷⁶ <BB #2434>

"When the stars threw down their spears" "mean[s] simply, 'When the stars faded out in the dawn and the dew fell?'" (44).

Prynne, J.H. *Stars, Tigers and the Shape of Words: The William Matthews Lectures 1992 delivered at Birkbeck College, London*. London: Birkbeck College, 1993.22-33, 50-56. <WBHC 2548>

"A detailed and fruitful discussion of 'The Tyger' in the linguistic context of 'arbitrariness' (1)" (WBHC 2548).

Reed, Walter L. "[Dimensions of Dialogue in the Book of Job: A Topology according to Bakhtin](#)." *Texas Studies in Language & Literature* 34.2 (1992): 177-96. <WBHC 2576>

Uses Bakhtin to analyze the relationship between "The Tyger" and the Book of Job.

Rix, Robert. "[William Blake's 'The Tyger': Divine and Beastly Bodies in Eighteenth-Century Children's Poetry](#)." *ANQ: A Quarterly Journal of Short Articles, Notes, and Reviews* 25.4 (2012): 222-27. <WBHC 2595>

Analyzes "The Tyger" in the context of late eighteenth-century children's poetry, with some references to Isaac Watts, Anna Laetitia Barbauld, and the Wesleys.

Robinson, Fred. "[Verb Tense in Blake's 'The Tyger'](#)." *PMLA* 79.5 (1964): 666-69. <BB #2532>

Argues that "dare" is in the past tense. See [Grant's and Robinson's exchange](#).

Roudaut, Jean. *Le tigre de William Blake. Principes et ingrédients du roman policier noir*. Montpellier: Presses universitaires de la Méditerranée, 2017. In French. <Blake (2018)>

Suggests that detective stories and/or crime novels describe a confrontation of "symbolic equals such as the Lamb and the Tyger."

Rumsby, R.L. "[Trinities of 'The Tyger'](#)." *The Cambridge Quarterly* 11.2 (1982): 316-28. <BBS 609>

Suggests that there are three sets of metaphoric networks in the poem.

⁹⁷⁶ Rpt. in [The Explicator Cyclopedie](#) (1968), 43, <BB #A1587>. Quotation taken from the reprinted version.

Shaviro, Steven. “[‘Striving with Systems’: Blake and the Politics of Difference](#).” *boundary 2* 10.3 (spring 1982): 229-50.⁹⁷⁷ <BBS 636-37>

“In Blake’s poetry, it is not subversion by means of irony, but rather precisely the contradiction between an ironic and self-limiting rhetorical and dramatic stance, on the one hand, and the conceptual, totalizing thrust of a mythopoeic system, on the other, which most needs to be explored” (231). Reads “The Tyger.”

Stevenson, Warren. “‘The Tyger’ as Artefact.” *Blake Studies* 2.1 (1970): 3-19.⁹⁷⁸ <BB #1218.19>

“A summary of ‘criticism’ (7)” (BB #1218.19).

Stone, George W. “[Blake’s ‘The Tiger \[sic.\]’](#).” *The Explicator* 1.3 (1942): 22.⁹⁷⁹ <BB #2766>

“The stars I take to symbolize the angelic legions fighting for the Lord upon that historic occasion [of Satan’s fall]” (42).

Swingle, L.J. “Answers to Blake’s ‘The Tyger’: A Matter of Reason or of Choice?” *Concerning Poetry* 2 (1969): 61-71. <BB #2796>

“It simply is not rationally possible . . . to produce answers’ in ‘The Tyger’ (61)” (BB #2796).⁹⁸⁰

Tolley, Michael J. “[Remarks on ‘The Tyger,’ \[with a response by Morton D. Paley\]](#).” *Blake: An Illustrated Quarterly* 1.2 (1967): 10-13. <BB #1217.3>

A response to Paley’s “[Tygers of Wrath](#),” along with Paley’s answer.

Watanabe, Hideki. “Eishi ni okeru shudai teijion bunsan (hypogram) saiko: Herrick to Wordsworth, Shakespeare to Blake no hikaku kara [Hypogram in English Poetry Reconsidered: Through Comparison of Herrick, Wordsworth, Shakespeare and Blake]”. *Gengo Bunka Kyodo Kenkyu Project (Cultural Formation Studies)* 2023 (2024): 15-23. In Japanese. <Blake (2025)>

“The Tyger” and “The Lamb” are phonetically analyzed in the discussion of the effects of alliteration, rhyme and hypogram.

Weathers, Winston. “The Construction of William Blake’s ‘The Tyger.’” *Style and Texts: Studies presented to Nils Erik Enkvist*. Ed. Håkan Ringbom et al. Stockholm, 1975. <BBS 674>

“I wish to identify [and analyze] the major stylistics ‘sets’ in the poem’ i.e. phonemes, serials, and metaphors (290)” (BBS 674).⁹⁸¹

Weathers, Winston, ed. [William Blake: “The Tyger.”](#) The Merrill Literary Casebook Series. Columbus: Merrill, 1969. <BB #2937>

⁹⁷⁷ Rpt. in [Essential Articles for the Study of William Blake, 1970-1986](#), ed. Nelson Hilton (1986), 271-99, <BBS 507-08, WBHC 2146-47>, and excerpted in [Critical Essays on William Blake](#), ed. Hazard Adams (1991), 164-74, , <BBS 331, WBHC 1472>.

⁹⁷⁸ Incorporated in Stevenson’s [Divine Analogy](#) (1972), <BB #2766, WBHC 2708>.

⁹⁷⁹ Rpt. in [The Explicator Cyclopedie](#) (1968), 43, <BB #A1587>. Quotation taken from the reprinted version.

⁹⁸⁰ Bentley’s elision.

⁹⁸¹ Bentley’s emendation.

With the exception of the introduction and the essay by Long, a collection of previously published essays. Aimed at students, it includes “Suggestions for Papers” (122-24).

Welch, David M. “[Blake’s ‘Tyger’ and Comic Vision](#).” *CEA Critic*: 53.1 (fall 1990): 223-42. <BBS 676>

A close reading: “A hopeful, comic, possibly even millennial union of the Tyger and the Lamb is intimated in the design, for its ‘beast,’ while recognizably a tiger, is almost as much a lamb in size and mildness” (37).

Wolff, Tristram. “[Being Several: Reading Blake with Ed Roberson](#).” *New Literary History* 49.4 (autumn 2018): 553-78. <*Blake* (2020)>

Uses “The Tyger” “to think about forms of rhythmic and rhetorical self-difference in the poetry of William Blake” (abstract)

“My Pretty Rose Tree” (Bentley Plate 43)

Durrant, G.H. “[Blake’s ‘My Pretty Rose Tree.’](#)” *Theoria* 30 (1968): 1-5. <BB #1526>

“The strange flower of ‘My Pretty Rose-Tree,’ I suggest, is the purity of the delighted mind” (2).

Gleckner, Robert F. “[Blake’s ‘My Pretty Rose Tree.’](#)” *The Explicator* 13.7 (1955): 104-07.⁹⁸² <BB #1694>

Connects the poem to two manuscript poems, “If you trap the moment before it’s ripe” and “He who binds to himself a joy” to suggest both the speaker and the rose tree are bound by the despair of experience.

Mabbott, T.O., and Edward C. Sampson “[Blake’s ‘A Poison Tree.’](#)” *The Explicator* 6.3 (1947): 32-33.⁹⁸³ <BB #2157, 2624>

Mabbott claims, “If you have an open quarrel, there are good chances of a complete reconciliation. If two persons are at odds, but both conceal it, a rather terrible hatred may result” (41). Sampson adds that the fruit is the apple of Eden, with the corollary that “Eden is no paradise, and the God is not perfect” (41).

Pechey, G.K. “[Blake’s ‘My Pretty Rose Tree.’](#)” *Theoria* 2 (1966): 55-60.⁹⁸⁴

A response Thompson’s “[Blake’s ‘My Pretty Rose Tree’—An Interpretation](#).”

Thompson, J.B. “[Blake’s ‘My Pretty Rose Tree’—An Interpretation](#).” *Theoria* 24 (1965): 33-37. <BB #2836>

“Considering [the speaker’s] feelings for ‘the other woman,’ and the fact that such an offer presupposes some sort of intimacy between the two people, is the rose tree’s rejection of him so unreasonable?” (34). Responded to by Pechey’s “[Blake’s ‘My Pretty Rose Tree.’](#)”

⁹⁸² Rpt. in [The Explicator Cyclopedie](#) (1968), 40-41, <BB #A1587>.

⁹⁸³ Rpt. in [The Explicator Cyclopedie](#) (1968), 41, <BB #A1587>. Quotations are taken from the reprinted version.

⁹⁸⁴ Not recorded in BB.

"Ah! Sun-flower" (Bentley Plate 43)

Grant, John E. "The Fate of Blake's Sun-Flower: A Forecast and Some Conclusions." *Blake Studies* 5.2 (1974): 7-64. <BB #1218.71>

A detailed close reading, with an appendix on sunflowers in Blake's other works.

Harper, George Mills. "[The Source of Blake's 'Ah! Sun-Flower.'](#)" *Modern Language Review* 48.2 (1953): 139-42. <BB #1794>

Suggests that it was inspired by Thomas Taylor's translation of the *Hymns of Orpheus* (1787).

Iovine, Marcella Quadri. "La presia del desiderio: 'Ah! Sunflower' di W. Blake." *Annali Istituto Universitario Orientale: Anglistica* [Rome] 22 (1979): 139-54. <Blake (1981)>

Keith, William J. "The Complexities of Blake's 'sunflower': An Archetypal Speculation." *Blake: A Collection of Critical Essays*. Ed. Northrop Frye. Englewood Cliffs: Prentice, 1966. 56-64. <BB #1643, BBS 477, WBHC 2035>

Argues that "The Sunflower" offers a metaphor for human existence in time and associates its imagery with myths of Narcissus and Persephone.

Landry, Hilton. "[The Symbolism of Blake's Sunflower.](#)" *Bulletin of the New York Public Library* 66 (1962): 613-16. <BB #2096>

Rejects the idea that the sunflower is aspiring to go to heaven, but is, instead, emblematic of earthly, frustrated desire.

Simons, Joan O. "[Teaching Symbolism in Poetry.](#)" *College English* 23.4 (1962): 301-02. <BB#2705>

A New Critical reading of "Ah Sun-flower": "Because this poem is brief and because the entire poem presents a single symbol, I have found it a very effective tool in teaching symbolism to college freshmen" (302).

Spila, Cristiano. "[Escatologia della luce: il girasole in Blake e Montale.](#)" *Otto/Novecento: rivista quadrimestrale di critica letteraria* 31.3 (2007): 115-25. In Italian. <Blake (2020)>

On how Montale and Blake use the sunflower as symbol.

"The Lilly" (Bentley Plate 43)

"Infant Sorrow" (Bentley Plate 48) (See also "[Infant Joy](#)" in *Innocence*)

Bender, John, and Anne Mellor. "[Liberating the Sister Arts: The Revolution of Blake's 'Infant Sorrow.'](#)" *ELH* 50.2 (1983): 297-319. <BBS 365>

"In 'Infant Sorrow' Blake denies the necessity of ranking the arts and thus breaks sharply with the tradition of the *paragone* [or debate between poetry and painting] that Lessing had revived" (298) and "explores the possibility that the two arts may neither conflict nor interact" (300).

Carson, Ricks. "[Blake's 'Infant Sorrow.'](#)" *The Explicator* 52 (1994): 150-51. <WBHC 1828-29>

"In the phrase 'to sulk upon my mothers breast,' 'to sulk' [is] a perverse pun on 'to suck'" (*WBHC* 1829).⁹⁸⁵

Cooper, Andrew M. "[Small Room for Judgment: Geometry and Prolepsis in Blake's 'Infant Sorrow.'](#)" *European Romantic Review* 31.2 (2020): 129-55. <*Blake* (2024)>

"By setting the poem's aged speaker and the design's infant at odds, Blake undermines the received relation between these two 'sister arts' and enforces a cognitive dissonance that is of apocalyptic intensity. The supercharged political context of 1792–93 adds further immediacy" (abstract).

Crossan, Greg. "['Infant Sorrow' and Robert Greene's *Menaphon*.](#)" *Blake: An Illustrated Quarterly* 19.4 (spring 1986): 142-43. <*BBS* 399>

Suggests additional parallels beyond Blake's echo of Greene's opening: "The wanton smilde, father wept; / Mother cride, babie lept" (142).

Epstein, E.L. "Blake's 'Infant Sorrow'—An Essay in Discourse Analysis." *Current Trends in Stylistics*. Ed. Braj B Kachru and Hubert F.W. Stahlke. Edmonton: Linguistic Research, 1972. 231-41. <*BB* #A1556>

"The poem illustrates 'dynamic asymmetry' (232)" (*BB* #A1556).

Jakobson, Roman. "[On the Verbal Art of William Blake and other Poet Painters.](#)" *Linguistic Inquiry* 1.1 (1970): 3-23.⁹⁸⁶ <*BB* #1943>

A linguistic reading of "Infant Sorrow" that concludes: "The eight lines of 'Infant Sorrow' are remarkably rich in what Gerald Manley Hopkins infers by 'figures of grammar' and 'figures of sound,' and it is to their eloquent symmetry and palpable interplay imbued with diaphanous symbolism that this succinct, ingenuous story owes most of its mythological power and suggestiveness" (10).

Jelsbak, Torben. "[Visual Language: The Graphic Signifier in Avant-garde Literature.](#)" *Acta Linguistica Hafniensia* 42 (2010): 177-188.⁹⁸⁷

In an essay concerned with Roman Jakobson's notion of "the graphic signifier in written language" (187), addresses Jakobson's 1970 essay on "Infant Sorrow," "[On the Verbal Art of William Blake and other Poet Painters](#)," pointing out that "what Jakobson does not comment on, is the visual makeup, the graphic lay-out of the text as it originally appeared in Blake's own engraving" (181).

Moore, Donald K. "[Blake's Notebook Version of 'Infant Sorrow.'](#)" *Bulletin of the New York Public Library* 76 (1972): 209-19. <*BB* #B2239>

"A supplement to Appendix I of Erdman's edition of the Notebook" (*BB* #B2239).

⁹⁸⁵ Bentley's emendation.

⁹⁸⁶ Rpt. in Jakobson's *Selected Writings*. Vol. 3. *Poetry of Grammar and Grammar of Poetry*. The Hague: Mouton, 1981.

⁹⁸⁷ Not recorded in *WBHC*.

O'Grady, T.B. "[Little Chandler's Song of Experience](#)." *James Joyce Quarterly* 28.2 (1991): 393-405. <BBS 591>

Argues that Joyce's story, "A Little Cloud," should be read in light of "Infant Sorrow," which "maybe seen to inform both structural and thematic aspects of the story" (404).

Wagenknecht, David. "[Mimicry against Mimesis in 'Infant Sorrow': Seeing through Blake's Image with Adorno and Lacan](#)." *Studies in Romanticism* 41.2 (summer 2002): 317-48. <WBHC 2713-15>

Uses Adorno and Lacan to "align [Blake] more generally with modern thought" (318).

"The Garden of Love" (Bentley Plate 44)

Adlard, John. "[The Garden of Love](#)." *Blake: An Illustrated Quarterly* 4.4 (spring 1971): 147. <BB #1217.77>

A still important note on the eighteenth- and nineteenth-century practice of literally binding "briers round and over the turfs (or turves) of graves" (148).⁹⁸⁸

Cervo, Nathan A. "[Blake's the Garden of Love](#)." *The Explicator* 59.3 (2001): 121-22. <WBHC 1834>

On line six's "Thou shalt not," with references to "The Echoing Green" and *A Vision of the Last Judgment*.

"The Little Vagabond" (Bentley Plate 45)

Adlard, John. "[Blake's Indenture and 'The Little Vagabond'](#)." *Blake: An Illustrated Quarterly* 5.3 (winter 1971-72): 214. <BB #1217.93>

Sees echoes of the language about taverns from the standard apprenticeship indenture in "The Little Vagabond."

Baine, Rodney. "[Blake's 'The Little Vagabond'](#)." *The Explicator* 27.1 (1968): 12-15. <BB #1111>

"Dame Lurch" in ll. 11-12 is probably a school-teacher" (BB #1111).

Shuting, Sun. "[William Blake's 'The Little Vagabond' and Organized Religion](#)." *International Journal of English Literature and Social Sciences* 5.2 (2020): 478-84. <Blake (2024)>

"[A]n analysis of William Blake's poem "The Little Vagabond" from the angle of Blake's views on organized religion" (abstract).

Welch, Dennis Martin. "Blake, Nehemiah, and Religious Renewal." *Christian Scholar's Review* 2 (1973): 308-10. <BB #A2942>

"The Little Vagabond' echoes Nehemiah 8:9-10, 12" (BB #A2942).

"London" (Bentley Plate 46)

Botoso, Altamir. "[Solidão, evasão e revolta do eu-lírico no poema 'London,' de William Blake \(Solitude, Evasion, and Revolt of the Liric \[sic\] Self in the Poem 'London,' by William Blake\)](#)."

⁹⁸⁸ Adlard cites an article in *Notes and Queries* (20 Aug. 1932).

Interfaces 10.2 (2019): 76-87. In Portuguese (abstract in Portuguese and English). <*Blake* (2020)>

Culler, Jonathan. "Prolegomena to a Theory of Reading." *The Reader in the Text: Essays on Audience and Interpretation*. Ed. Susan R. Suleiman and Inge Crosman. Princeton: Princeton University Press, 1980. [Rpt. Princeton Legacy Library, 2014](#). 46-66. <BBS 445>

Uses different readings of "London" to examine "how critical disagreements are related to conventions of interpretation" (57)" (BBS 445).

Culler, Jonathan. "Semiotics as a Theory of Reading." *The Pursuit of Signs: Semiotics, Literature, Deconstruction*. Ithaca: Cornell University Press, 1981. [London and Henly: Routledge & Kegan Paul, 1981](#). 47-79. <BBS 445>

Over pages 68 to 79, analyzes "London" and readings of it as a way to "identify and to demonstrate in more detail the conventionality of interpretative procedures" (68).

Doyno, Victor. "Blake's Revisions of 'London.'" *Essays in Criticism* 22 (1972): 58-63. <BB #A1516>

"[W]ith an 'Editorial Comment' by F.W. Bateson on pp. 61-[6]2" (BB #A1516).

Edwards, Gavin. "[Mind Forg'd Manacles: A Contribution to the Discussion of Blake's 'London.'](#)" *Literature and History* 5 (1979): 87-105.⁹⁸⁹ <BBS 460>

"'London' is particularly interested in *discourse, acts of language*" (87).

Ferber, Michael. "['London' and Its Politics.](#)" *ELH* 48.2 (1981): 310-38. <BBS 470>

Argues against Harold Bloom's claim made in his writings between 1961 and 1976 that "London" is rooted "in its transactions with [. . .] Ezekiel" (310).

Fogel, Aaron. "[Pictures of Speech: On Blake's Poetic.](#)" *Studies in Romanticism* 21.2 (1982): 217-42. <BBS 473>

Highlighting "London" and *Milton*, calls attention to Blake's use of voice and of the play of language and names to create concrete realities.

Freedman, Carl. "London as Science Fiction: A Note on Some Images from Johnson, Blake, Wordsworth, Dickens, and Orwell." *Extrapolation: A Journal of Science Fiction and Fantasy*, 43.3 (2002), 251-62. <WBHC 2029>

"Blake's 'London' is considered on pp. 253-55: 'London for Blake is a science-fictional object' (255)" (WBHC 2029).

Griffin, Paul F. "[Misinterpreting the City in Blake's 'London.'](#)" *CEA Critic* 48.4/49.1 (summer-fall 1986): 104-07, 114-24. <BBS 434>

"[T]he full complexity of Blake's interpretation of urban life emerges from the poem" (114). "Blake implies very forcefully that the reaction to the city which the speaker has in an incorrect one and shows us that the persona of 'London' in describing the plight of the

⁹⁸⁹ The first part of the essay is repeated in his paper, "Repeating the Same Dull Round," in [Blake & Criticism](#) (1982), 193-223, <BBS 375-76>.

harlot in the poem's last stanza is himself operating with a very limited and restrictive perspective" (104).

Gross, David. "["mind-forg'd manacles": Hegemony and Counter-Hegemony in Blake](#)." *The Eighteenth-Century* 27.1 (1986): 3-25. <BBS 496>

Suggests that Blake anticipates Gramsci's notion of hegemony, highlighting "London"; the Notebook poem, "How to know Love from Deceit"; and the Lambeth prophecies.

Kettle, Arnold. "The Progressive Tradition in Bourgeois Culture." [Literature and Liberation: Selected Essays \[of\] Arnold Kettle](#). Ed. Graham Martin and W. R. Owens, Manchester: Manchester University Press; New York: St. Martin's Press, 1988. 21-34.⁹⁹⁰

Ends the essay discussing "London" and Blake's place in a progressive tradition (pp. 31-33).

Kiralis, Karl. "'London' in the Light of *Jerusalem*." *Blake Studies* 1.1 (autumn 1968): 5-15. <BB #1218.1>

Considers "London" as offering the problem Blake attempts to solve in *Jerusalem*.

Luo, Jun, and Guijun Li. "[On the Accusative Weapon of the Poetic Image of London in William Blake's "London" against the Brutalities of English Realities](#)." *Advances in Literary Study* 6.2 (Apr. 2018): 69-108. <*Blake* (2019)>

"[T]he image of London in William Blake's "London" can be taken as an accusative weapon against the social brutalities of England" (abstract).

Makdisi, Saree. "William Blake and the Universal Empire." [Romantic Imperialism: Universal Empire and the Culture of Modernity](#). Cambridge: University Press, 1998. 154-72. <WBHC 2366>

Examines "London" and the later epics to posit Blake's relationship to imperial time and space: "The system of relations defining the Universal Empire is virtually planetary in scale, forming one interlocking network" (157).

Matthews, Susan. "Impurity of Diction: The 'Harlots Curse' and Dirty Words." [Blake and Conflict](#). Ed. Sarah Haggarty and Jon Mee. Basingstoke: Palgrave Macmillan, 2009. 65-83. <WBHC 2113-15>

On the context surrounding "harlot" in Blake's culture and its significance in his works. An important engagement with feminist criticism.

Nayar, Pramod K. "[William Blake's 'London' as a Surveillance Poem](#)." *The Explicator* 72.4 (2014): 328-32. <WBHC 2455>

"London" is "a poem critiquing surveillance" (328).

O'Keeffe, Bernard. "Comparisons: 'London' and 'Composed upon Westminster Bridge.'" *English Review* 17.1 (2006): 21-24. <WBHC 2478>

⁹⁹⁰ Kettle's collection is noted in BBS because of Kettle's essay on "[The Mental Traveller](#)," but the discussion of "London" is not recorded.

“[E]ach, in different ways, shows characteristics typical of writing of the Romantic period--the effect of the world on the poet’s own emotional state and feelings, a concern with the freedom of the individual and a veneration of nature, natural states and the innocence associated with them” (21).

Paulson, Ronald. “Blake: The Harlot and the Lamb.” [Hogarth’s Harlot: Sacred Parody in Enlightenment England](#). Baltimore: Johns Hopkins University Press, 2003. 326-54. <WBHC 2509>

On Blake’s depictions of “harlots” in “London” and other works, often in comparison with Hogarth’s “A Harlot’s Progress.”

Pechey, Graham. “[The London Motif in Some Eighteenth-Century Contexts](#).” *Literature and History* 4 (1976): 2-29. <BBS 601>

Examines contemporary eighteenth-century uses of the imagery and verbiage in “London,” including James Thomson and William Cowper.

Punter, David. “[Blake and the Shapes of London](#).” *Criticism* 23.1 (1981): 1-23. <BBS 610>

Aims “to investigate some of the relations between Blake and the town of London,” particular in the later poems (1).

Radner, John B. “The Youthful Harlot’s Curse: The Prostitute as a Symbol of the City in 18th-Century English Literature.” *Eighteenth-Century Life* 2 (1976): 59-64. <BBS 611>

Considers depictions of prostitutes in “Goldsmith, Fielding, Wordsworth, and Blake” (BBS 611).

Roti, Grant C., and Donald L. Kent. “[The Last Stanza of Blake’s ‘London.’](#)” *Blake: An Illustrated Quarterly* 11.1 (summer 1977): 19-21. <BBS 382>

Argues that “blast a tear” suggests “the effects of a particular venereal disease, *gonococcal conjunctivitis*, a form of gonorrhea which was certainly widespread at Blake’s time and which shortly after birth produces an ugly, pussy discharge from the eyes” (20).

Sayers, Janet, and Nanette Monin. “[Blake’s ‘London’: Diabolical Reading and Poetic Place in Organisational Theorising](#).” *Culture and Organization* 18.1 (Jan. 2012): 1-13. <WBHC 2650>

“Blake’s philosophy [...] highlights the creative poetic subject ‘placed’ in their city-landscape and so provides a pathway through inscription and incorporation” (abstract).

Sha, Richard C. “Blake and the Mark of the Cognitive: Notes Towards the Appearance of the Sceptical Subject.” [Distributed Cognition in Enlightenment and Romantic Culture](#). Ed. Miranda Anderson, George Rousseau, and Michael Wheeler. Edinburgh: Edinburgh University Press, 2019. 204-18. <Blake (2022)>

“Blake’s ‘London’ provides an especially appropriate venue for thinking about the environment as part of a cognitive system because it highlights the process of cognitive mapping” (207).

Tearle, Oliver. “[Blake’s ‘London’ in A Tale of Two Cities](#).” *Notes and Queries* 53.3 (2006): 335-36. <WBHC 2757>

Suggests that imagery in *A Tale of Two Cities* echoes “London.”

Thompson, E.P. “London.” *Interpreting Blake*. Ed. Michael Phillips. Cambridge: Cambridge University Press, 1978. 5-31.⁹⁹¹ <BBS 603-04, WBHC 2521-22>

Important essay on the political context of “London” and its use of “charter’d.” Includes an appendix considering the influence of Swedenborg on the poem.

Tomlins, Christopher. “[Revolutionary Justice in Brecht, Conrad, and Blake](#).” *Law and Literature* 21.2 (summer 2009): 185-213. <WBHC 2774>

Uses Bertolt Brecht’s *Threepenny Novel*, Joseph Conrad’s *Heart of Darkness*, and William Blake’s poem “London” “to show that literature as practice lends itself to the strategy of explanation that [Walter] Benjamin termed ‘constellation’ in ways that are suggestive of how legal historians in turn might employ constellation in approaching questions of time and justice” (abstract).

Watson-Williams, Helen. “[The Blackened Wall: Notes on Blake’s London and Eliot’s The Waste Land](#).” *English* 10 (1955): 181-84. <BB #2932>

“Blake’s poem *London* may have played its influential part in the creation of *The Waste Land*” (BB #2932).

Whitfield, Stephen J. “Alfred Kazin and the Holocaust.” *Society* 54.5 (Oct. 2017): 470-76. <*Blake* (2018)>

Considers, in part, Kazin’s use of “London” as part of his engagement with the Holocaust.

Wretched, Joakim. “The Invisible Apocalyptic City: The Affectivity of Urbanity, Movement, and Desire in William Blake’s ‘London,’ Don DeLillo’s *Cosmopolis*, and Ivan Vladislavić’s *The Exploded View*.” *Hungarian Journal of English and American Studies* 22.2 (2016): 305-25. In English. <*Blake* (2018)>

Compares the writers’ views of urban modernity.

“The Human Abstract” (Bentley Plate 47) (See also “[The Divine Image](#)” in *Innocence* and “[A Divine Image](#)” in *Experience*)

Gleckner, Robert F. “[William Blake and the Human Abstract](#).” *PMLA* 76.4 (1961): 373-79.

Despite its age, an important reading of the manuscript versions of “The Divine Image,” “A Divine Image,” “The Human Image,” and “The Human Abstract.”

“A Poison Tree” (Bentley Plate 49)

Bateson, F.W. “Myth—A Dispensable Critical Term.” *The Binding of Proteus: Perspectives on Myth and the Literary Process*. Ed. Marjorie W. McCune, Tucker Orbison, and Philip M. Whitham. Lewisburg: Bucknell University Press and London: Associated University Presses, 1980. 98-109. <BBS 361>

⁹⁹¹ Pp. 5-8 rpt. as “The Ways in Which Change in ‘London,’” *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (Broomall, PA: Chelsea House, 2003), 49-51, <WBHC 1766-70>.

“Bateson uses ‘A Poison Tree’ as ‘a test case’ of his thesis that ‘myth’ is used so vaguely as to be distracting rather than useful (100)” (*BBS* 361).

Brenkman, John. “The concrete Utopia of Poetry: Blake’s ‘A Poison Tree.’” *Lyric Poetry Beyond New Criticism*. Ed. Chaviva Hosek and Patricia Parker. Ithaca: Cornell University Press, 1985. 182-93. <*BBS* 424>

“The reading I will present of Blake’s “A Poison Tree” is guided by three sets of propositions intended to sharpen this dialogue between critical social theory and contemporary literary theory” (185).

Elfenbein, Andrew. “Cowper, Blake, and the Figure of The Invader.” *The Friend: Comment on Romanticism* 1 (Oct. 1992): 10-19. <*WBHC* 1980>

Observes “[b]oth ‘Blake’s “A Poison Tree” . . . and Cowper’s “On the Death of Mrs. Throckmorton’s Bullfinch” use the phrase ‘veild the pole’ (10)” (*WBHC* 1980) to suggest Blake read Cowper’s poem.

Enright, Nancy. “[Confront and Forgive](#).” *Commonweal* 144.15 (2017): 46-47. <*Blake* (2018)>

On “A Poison Tree.”

Gallagher, Philip J. “The Word Made Flesh: Blake’s ‘A Poison Tree’ and the Book of Genesis.” *Studies in Romanticism* 16.2 (1977): 237-49. <*BBS* 649>

A close reading of the figures of speech in “A Poison Tree,” its narration, and its allusions to Genesis.

Lara, Mathusha. Sam., and K. Vijila. “[Juxtaposing the Metaphorical Depiction of Kamala Das’ ‘Words’ and William Blake’s ‘A Poison Tree’](#).” *Language in India* 18.11 (Nov. 2018): 131-34. <*Blake* (2019)>

Kamala Surayya Das is “an Indian English Poet, Novelist and a short story writer [. . .] born in Kerala, 1934” (132).

Lefcowitz, Barbara F. “[Omnipotence of Thought and the Poetic Imagination: Blake, Coleridge, Rilke](#).” *Psychoanalytic Review* 59 (1972): 417-32. <*BB* #B2108, *BBS* 547>

Considers “A Poison Tree,” “Dejection: An Ode,” and “The Seventh ‘Duino Elegy’ and “Eingag” [‘Initiation’].” “[F]or the artist, [. . .] the re-created object is all there is and all there needs to be” (430). “A Poison Tree” “clearly demonstrates and resolves a hostile wish-fulfillment fantasy” (419).

Mayberry, Tommy. “Hélyos and Celèn [A Poison Tree]*.” [Sexy Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2013. 161-76. <*WBHC* 1803-04>

A creative response to “A Poison Tree,” with an analysis of how the creative work engages with issues raised by scholarship on the poem or Blake in general.

Okada, Shunnosuke. *Kami wo itadaku seiyo sekai, Kamigami no zasu Nihon: Bungaku bunka ronshu [The West Worshipping the God, Japan Having Gods among Itself: A Collection of Essays on Literature and Culture]* (Tokyo: Sairyusha, 2023), 443 pp. In Japanese. <*Blake* (2025)>

It includes a desultory essay on “A Poison Tree” (pp. 372-376).

Stauffer, Andrew M. [Anger, Revolution, and Romanticism](#). Cambridge: Cambridge University Press, 2005. 75-86. <WBHC 2702>

Argues that “Blake’s work embraces revolution as a correlative (perhaps even a consequence) of an allegiance to particular passions and emotional trajectories” (75). Blake is discussed most directly in the chapter, “Inflammatory Reactions,” but is mentioned throughout. “A Poison Tree” and the angry tone in his poetry and annotations are discussed.

Stauffer, Andrew M. “[Blake’s Poison Trees](#).” *Blake: An Illustrated Quarterly* 35.2 (fall 2001): 36-39. <WBHC 1688>

Suggests that Blake’s idea of a poison tree came from the Upas tree of Java.

Whitehead, Angus. “[William Blake’s Subsidiary Design of a Dog in his ‘Heads of the Poets’ Tempera of William Cowper \(c. 1800-1803\): An Identification](#).” *Notes and Queries* 53.3 (2006): 316-20. <WBHC 2850-51>

Identifies the dog as the spaniel described in Cowper’s poem, *An Epitaph*, and suggests that “Night veil’d the pole” in “A Poison Tree” echoes Cowper’s “On the Death of Mrs. Throckmorton’s Bulfinch” (1789).

“A Little Boy Lost” (Bentley Plate 50)

“A Little Girl Lost” (Bentley Plate 51)

Miner, Paul. “[Blake: Findings in ‘A Little Girl Lost’](#).” *Notes and Queries* 58.4 (Dec. 2011): 516-18. <WBHC 2410>

“Blake in ‘A Little Girl Lost’ rejects the repressions of Morality” (518)

Trowbridge, Katelin E. “[Blake’s ‘A Little Girl Lost’](#).” *Explicator* 54.3 (1996) 139-42. <WBHC 2782>

“Though the poet primarily endeavors to expose paternal tyranny masquerading as Christian love, he also takes pains to reveal his own emotional reaction to the maiden’s torment” (142)

“To Tizrah” (Bentley Plate 52)

Baulch, David M. “[‘To rise from generation’: The Sublime Body in William Blake’s Illuminated Books](#).” *Word and Image* 13.4 (1997): 340-65. <WBHC 1588>

Considers Burke, Reynolds, and sublime.

Beringhausen, Thomas F. “[The Marriage Contraries in ‘To Tizrah’](#).” *Colby Library Quarterly* 20.4 (1984): 191-98. <BBS 370>

“A correct understanding of ‘To Tirzah’ and its role in ‘songs’ hinges on consideration of its allusions and identification of its persona” (191).

Hilton, Nelson. “What has Songs to do with Hymns?” [Blake in the Nineties](#). Ed. Steve Clark and David Worrall. Basingstoke: Macmillan Press and New York: St. Martin’s Press, 1999. 96-113. <WBHC 1863-65>

A critically sophisticated analysis of how Blake's *Songs* utilized the conventions of eighteenth-century hymnody, with discussions of Isaac Watts, John and Charles Wesley, John Newton, William Cowper, Phillip Doddridge, and the Muggletonians and focusing at greatest length on "To Tizrah."

Shrimpton, Nicholas. "["To Tizrah," or William Blake's Changes of Mind.](#)" *Essays in Criticism* 71.1 (2021): 20-45. <*Blake* (2022)>

Suggests that "To Tizrah" belongs to Blake's period of religious skepticism in the early 1790s.

Sturrock, June. "["What have I to do with thee?"](#)" *Blake: An Illustrated Quarterly* 28.3 (winter 1994-95): 89-91. <*WBHC* 1655>

"[T]he figures of Mary and Martha of Bethany (and perhaps of Joseph of Arimathea) in the design, together with the obligation 'to work' ('and weep') in the text suggest that the song is not a pure rejection of human life" (91)

"The School Boy" (Bentley Plate 53)

"The Voice of the Ancient Bard" (Bentley Plate 54)

Gleckner, Robert F. "[The Strange Odyssey of Blake 'The Voice of the Ancient Bard.'](#)" *Romanticism Past and Present* 6.1 (1982): 1-25.⁹⁹² <*BBS* 487-88>

"I propose [...] to raise questions about [...] one of Blake's most puzzling poems" (1).

Miner, Paul. "[Blake's Anti-Lockian 'Bard.'](#)" *Notes and Queries* 58.4 (Dec. 2011): 530-32. <*WBHC* 2412>

"'The Voice of the Ancient Bard' . . . specifically rebukes the philosophy of John Locke" (*WBHC* 2412).⁹⁹³

"A Divine Image" (Bentley Plate b) (See also "[The Divine Image](#)" in *Innocence* and "[The Human Abstract](#)" in *Experience*)

Larrabee, Stephen. "[An Interpretation of Blake's 'A Divine Image.'](#)" *Modern Language Notes* 47 (1932): 305-08. <*BB* #2099>

Correlates the imagery of "A Divine Image" with "The Divine Image."

Law, Phillip. "[Innocence Renewed: The Divine Images of Songs of Innocence and of Experience.](#)" *Theology* 89.730 (1986): 275-82. <*BBS* 545>

"A Divine Image" and "The Divine Image" "spell out" "a fundamental conflict between two opposing conceptions of divinity" (275).

⁹⁹² Rpt. in [William Blake's Songs of Innocence and of Experience](#), ed. Harold Bloom (1987), 101-21, <*BBS* 416-17>.

⁹⁹³ Bentley's ellipses.

Known Copies, Facsimiles, and Reproductions (Arranged by Year of Printing, Earliest First)

Songs of Innocence (1789)

SI Copy A (Printed 1789, Private Collection) <BB p. 404, BBS 118, WBHC 161-62>

Copy Information and Current Binding

17 leaves. Object Order [Bentley Plate Numbers]: 2, 3, 4, (5, 25,), (16, 17), (15, 9), (10, 54), (6, 7), (24, 19), (27, 22), (23, 53), (26, 34), (35, 36), (11, 8), (13, 14), (20, 21), (12, 18).

Citron Morocco inlaid with red levant Morocco borders.

Contemporary Owner(s)

“stitched into an account book cover by Blake’ and given by Blake to his doctor,” according to the Sotheby’s catalogue for 24 Feb. 1897, lot 752 (BB p. 404). Bentley suggests Birch or Long as the doctor (BB p. 404).

Print

Trumble, Joseph Patrick, Sophia Elizabeth Muir, and William Muir. *Blake Centenary* 1927. 2 Vols. Vol. 1: *The Songs of Innocence*. Vol. 2: *The Songs of Experience*. London: Bernard Quaritch, 1927. <BB #144, #162>

Color facsimile of Innocence copy A, *Songs* copy A, four plates of copy T, and a colored plate of “A Divine Image.” About 50 copies printed.

SI Copy B (Printed 1789, Rosenwald Collection Library of Congress) <BB pp. 404-05, WBHC 362>

Copy Information and Current Binding

See the *Blake Archive*.

Contemporary owner(s)

“R. H. Clarke, who signed the first fly-leaf, perhaps by 1825 when the volume was bound” (*Blake Archive* Copy Information).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 1999.

[Library of Congress](#). Call no. PR4144. S6 1789b.

Slightly cropped images. Available as individual pages, collated gallery, or a running pdf.

Print

Bindman, David, assisted by Deirdre Toomey. [The Complete Graphic Works of William Blake](#).

New York: G.P. Putnam’s Sons and [London]: Thames and Hudson, 1978. Paperback edition.

[London]: Thames and Hudson, 1986. <BBS 150-51, WBHC 483>

A black and white reproduction of *Innocence* copy B.

Keynes, Geoffrey. *Songs of Innocence*. London: The Trianon Press for The William Blake Trust, 1954. <BB #165>

A color facsimile of *Innocence* copy B, with Keynes’s “Bibliographical Statement” (2 pp.).

Innocence Bound in Songs Copy B (See [Songs Copy B](#))

SI Copy C (Printed 1789, Wellesley College) <BB p.405>

Copy Information and Current Binding

17 leaves. Object Order [Bentley Plate Numbers]: 2, 3, 4, (16, 17), (13, 14), (18, 12), (27, 22), (23, 53), (8, 11), (26, 34), (35, 36), (15, 9), (10, 54), (19, 24), (6, 7), (20, 21), (25, 5).

Contemporary owner(s)

“It was ‘executed’ for Samuel Rogers (1763-1855), who added his book-plate on a fly-leaf” (BB p. 405).

Digital

Wellesley College. Call no. [Folio Wall A upper 5.](#)

A cropped view of the title page of *Innocence* [Bentley pl. 2] can be seen at the library’s “[English Poetry Collection](#)” webpage.

Innocence Bound in Songs Copy C (See [Songs Copy C](#))

SI Copy D (Printed 1789, Morgan Library and Museum) <BB p.405>

Copy Information and Current Binding

See the *Blake Archive*.

Contemporary owner(s)

“Acquired directly from Blake by John Flaxman or his wife, Ann (Nancy) Flaxman, who signed a front flyleaf (showing an 1801 watermark) ‘A Flaxman’; sold from the Flaxman collection, Sotheby’s, 26 April 1876, lot 4” (*Blake Archive* Copy Information).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023.

Morgan Library and Museum. Accession no. [PML 58636.](#)

Part of the Online Exhibition, [William Blake’s World: “A New Heaven Is Begun.”](#)

Print

Muir, William, et al. *Songs of Innocence*. London: Pearson, 1884. <BB #249a>

A color facsimile of *Innocence* copy D.

Innocence Bound in Songs Copy D (See [Songs Copy D](#))

SI Copy E (Printed 1789, Berg Collection, New York Public Library) <BB pp.405-06, WBHC 362-63>

Copy Information and Current Binding

17 leaves. Bentley Plate Numbers: 2, 3, 4, (18, 12), (6, 7), (11, 8), (15, 9), (10, 54), (5, 25), (27, 22), (23, 53), (24, 19), (14, 13), (26, 34), (35, 36), (20, 21), (16, 17). Loose plates.

Contemporary Owner(s)

“The ‘C. Newman Born July 21st 1804,’ whose birth is recorded on the leather label, is Charles Newman, son of Joseph and Ann Newman, who was born on 21 July and baptized in St Martin in the Fields on 12 August 1804” (WBHC 362-63).

Digital

New York Public Library. Call no. [Berg Coll Blake 1789.](#)

Partially digitized, multiple views, uncropped images of Bentley Plate Numbers. [5](#) [“[The Shepherd](#)”], [6-7](#) [“[The Echoing Green](#)”], [8](#) [“[The Lamb](#)”]. [11](#) [“[The Blossom](#)”].

Innocence Bound in Songs Copy E (See [Songs Copy E](#))

SI Copy F (Printed 1789, Houghton Library, Harvard University) <BB p. 406, BBS 118>

Copy Information and Current Binding

15 leaves. Object Order [Bentley Plate Numbers]: 2, 3, 4, (5, 25), (8, 11), (15, 9), (10, 54), (13, 14), (18, 12), (16, 17), (20, 21), (27, 22), (23, 53), (26, 34), (35, 36). Missing 6, 7, 19, 24: “Probably pl. (6-7) (19, 24) went to *Songs T* before 1836 when *Innocence F* was bound” (BB p. 406).

Contemporary brown morocco.

Notable Owner

Amy Lowell.

Digital

[Houghton Library](#). Call no. [Lowell 1217.21](#). Collated, uncropped images.

Innocence Bound in Songs Copy F (See Songs [Copy F](#))

SI Copy G (Printed 1789, Yale Center for British Art, Yale University) <BB p. 406, 406-07, WBHC 363>

Copy Information and Current Binding

See the *Blake Archive*.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2012.

[Yale Center for British Art](#). Accession no. B1992.8.12 (1-17). Some individual images [BA Object number (Bentley plate number)]: [1 \(2\)](#), [2 \(3\)](#), [3 \(4\)](#), [\[4 \(26\)\]](#), [5 \(34\)](#), [\[6 \(35\)\]](#), [7 \(36\)](#), [\[8 \(8\)\]](#), [9 \(11\)](#), [\[10 \(6\)\]](#), [11 \(7\)](#), [\[12 \(18\)\]](#), [13 \(12\)](#), [\[14 \(25\)\]](#), [15 \(5\)](#), [\[16 \(20\)\]](#), [17 \(21\)](#), [\[18 \(16\)\]](#), [19 \(17\)](#), [\[20 \(13\)\]](#), [21 \(14\)](#), [\[22 \(24\)⁹⁹⁴\]](#), [\[23 \(19\)\]](#), [24 \(27\)](#), [\[26 \(23\)\]](#), [27 \(53\)](#), [\[28 \(15\)\]](#), [29 \(9\)](#), [\[30 \(10\)\]](#), [31 \(54\)](#).

Collated, cropped images out of order.

SI Copy H (Printed 1789, Private Collection) <BB p. 407, BBS 118⁹⁹⁵>

Copy Information and Current Binding

17 leaves. Object Order [Bentley Plate Numbers]: 2, 3, 4, (5, 25), (15, 9), (10, 54), (6, 7), (16, 17), (20, 21), (24, 19), (11, 8), (27, 22), (23, 53), (13, 14), (26, 34), (35, 36), (12, 18,).

Contemporary owner(s)

“Acquired by ‘E[dward] FitzGerald | 1832’ who inscribed the verso of the second flyleaf with his name and date” (BBS 118). Green Morocco “with original marbled endpapers” (BBS 118).

SI Copy I (Printed 1789, Huntington Library, Art Gallery, and Botanical Garden) <BB p. 407, BBS 118, WBHC 363>

Copy Information and Current Binding

See the *Blake Archive*.

⁹⁹⁴ The Yale Center for British Art catalogue mislabels the *Innocence* “Nurses Song” as Bentley pl. 38, the *Experience* version.

⁹⁹⁵ BBS describes the copy after it had been rediscovered.

Contemporary owner(s)

“Sold by Blake no earlier than c. 1796 to an unknown collector; acquired at an unknown time by John Linnell” (*Blake Archive* Copy Information).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2015.

[Huntington Library, Art Gallery, and Botanical Garden](#). Call no. [54040](#).

Collated, uncropped images.

Print

Hollyer, Frederick. *Songs of Innocence* London, 1923. <BB #158>

A color facsimile of *Innocence* copy I.

SI Copy J (Printed 1789, Maurice Sendak Foundation) <BB p. 407, BBS 118, WBHC 363-64>

Copy Information and Current Binding

12 leaves. Object Order [Bentley Plate Numbers]: 2, 3, 4, (5, 9), (10, 54), (18, 26), (6, 7), (27, 25), (8, 22), (23, 11), (24, 12), (16, 17). Missing 13, 14, 15, 19, 20, 21, 34, 35, 36, 53. “Bound in old (?contemporary) half leather (later rebacked over marbled boards, gilt, lettered ‘SONGS’ sideways on the spine” (BB p. 407).

Digital

Christie’s. [The Library of Abel E. Berland: Part I: Important English Literature, Science and Philosophy](#). New York: Christie’s, 2001. <WBHC 1310> Slightly cropped images of front cover and Bentley plates 3, 5, 8, 11, 17.

SI Copy K (Printed 1789, Carl H. Pforzheimer Library) <BB p. 407-08, BBS 118-19>

Copy Information and Current Binding

16 leaves. Object Order [Bentley Plate Numbers]: 2, 3, 4, (6, 7), (15, 9), (10, 54), (11, 8), (26, 22), (23, 53), (25, 5), (16, 17), (24, 19), (12, 18,), (13, 14), (20, 21), 27.

“Pl (27, 34) and (35-6) were apparently removed from copy K (as they seem to have been from copy Z) and replaced by a copy of pl. 27 printed on only one side of the leaf, as Joseph Viscomi suggests [in [Blake and the Idea of the Book](#)]” (BBS 118-19).

Digital

Pforzheimer Library. Call no. [*Pforz A-RU o6](#).

SI Copy L (Printed 1789, Bodleian Library, Oxford University)

Copy Information and Current Binding

See the *Blake Archive*.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2014.

Oxford University. Call no. [Arch. G e.42](#).

Print

Crosby, Mark, intro. *Songs of Innocence*. Chicago: University of Chicago Press, 2024. <Blake (2025)>

Reproduces copy L.

SI Copy M (Printed 1789, Private Collection)

Copy Information and Current Binding

15 leaves. Object Order [Bentley Plate Numbers]: 2, 3, 4, (25, 5), (15, 9), (10, 54), (27, 22), (23, 53), (16, 17), (19, 24), (6, 7), (8, 11), (18, 12) (21, 20), (13, 14). Missing: 26, 34, 35, 36.

Bluish-purple velvet.

Contemporary Owner(s)

“It may have been acquired by the first Marquis of Bute, whose sister, the Countess of Portarlington, was solicited by Hayley for patronage of Blake in 1803” (*BB* p. 408).

SI Copy U (Printed 1789, Houghton Library, Harvard University) <*BB* p.411, *WBHC* 369>

Copy Information and Current Binding

See the *Blake Archive*.

Contemporary Owner(s)

“Acquired before 1818 by Robert Balmanno; bound by Balmanno with *A Descriptive Catalogue of Pictures* copy I and a copy of *The Prologue and Characters of Chaucer’s Pilgrims* (according to Bentley [*BB*] page 411) (*Blake Archive* Copy Information).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 1999.

Houghton Library. Call no. [TYP 6500.34U](#).

Print

Songs of Innocence and of Experience. Franklin Center, PA: Franklin Library, 1980. <*BBS* 135>

“[A] plausible reproduction” of copy U (*BBS* 135).

Songs of Innocence Boston, 1883. <*BB* #147>

A black and white photographed facsimile of *Innocence* copy U.

SI Copy V (Printed 1789, Untraced)

Copy Information and Current Binding

30 leaves. Unknown order.

“Half bound (?in leather)” (*BB* p. 411).

SI Copy W <*BB* p. 411-12, *WBHC* 369>

Copy Information and Current Binding

22 leaves. Loose plates. Missing 9, 10, 13, 14, 34, 35, 36, 53.

Bentley Plates 2, 5, 15, 25, 54 (Printed 1789, Robert N. Essick)

Bentley Plates 3, 11, 16, 17, 26 (Printed 1789, Victoria University Library)

Digital

Victoria University Library. Catalogue no. [Blake Suppl. no.699 Rare Books Oversize](#).

Uncropped, watermarked individual images (*Bentley Plates*): [3](#), [11](#), [16](#), [17](#), [26](#).

Bentley Plates 4, 27 (Printed 1789, Alan Parker)

Bentley Plates 6, 7 (Printed 1789, Morgan Library and Museum)

Digital

Morgan Library and Museum. Accession no. [PML 196219](#).

Bentley Plate 8 (Printed 1789, Lilly Library, Indiana University)

Digital

Lilly Library. Call no. [PR4144. L218](#).

Bentley Plates 12, 20, 21, 18 (Printed 1789, Charles Deering McCormick Library, Northwestern University)

Digital

Charles Deering McCormick Library. Call no. [Prints B636s.c](#) [12]; [Prints B636s.n](#) [20-21]. [I couldn't find pl. 18 ("The Divine Image") in the Catalogue—correctly listed at BA?]

Bentley Plate 19 (Printed 1789, Private Collection)

Bentley Plates 22-24 (Printed 1789, University of North Carolina Library, Chapel Hill)

University of North Carolina Library. Call no.

[PR4142 1789 superv'd no.22](#) [22]; [PR4142 1789 superv'd no.23](#) [23]; [PR4142 1789 superv'd no.24](#) [24].

SI Copy X (Printed 1789, National Gallery of Victoria) <BB p. 412, WBHC 369>

Copy Information and Current Binding

See the *Blake Archive*.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2015.

National Gallery of Victoria. Accession no. P122.1-14-1988. Bentley Plates Numbers: [35](#), [36](#), [18](#), [25](#), [16](#), [17](#), [13](#), [14](#), [24](#), [27](#), [19](#), [54](#), [23](#), [53](#).

Individual images, slightly cropped.

Print

Butlin, Martin, and Ted Gott. [William Blake in the Collection of the National Gallery of Victoria](#). Melbourne: National Gallery of Victoria, 1989. <BBS 306-07, WBHC 1235-36>

Includes a color reproduction of *Innocence* copy X.

Leahy, Cathy. *William Blake*. National Gallery of Victoria. Melbourne: National Gallery of Victoria, 2014. <WBHC 1319, 1408-09>⁹⁹⁶

The catalogue for the [exhibition](#) held at the National Gallery of Victoria, Melbourne, from 4 Apr. to 31 Aug. 2014. Reproduces the museum's Blake holdings, including all of *Innocence* copy X and plates 13-14, 16-19, 23-25, 27, 35-36, 53-54 of *Songs* copy X.

SI Copy Z (Printed 1789, Bayerische Staatsbibliothek) <BBS 121-23>

Copy Information and Current Binding

See the *Blake Archive*.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2015.

[Bayerische Staatsbibliothek](#). Catalogue no. [BV00001655415](#), shelf mark Rar. 1352.

Uncropped images, book view, including front cover, endpaper, bookplate, and flyleaves.

⁹⁹⁶ Misdated in WBHC 2004.

Print

William Blake Ten: William Blake: 25 September—25 November 1990. Tokyo: The National Museum of Western Art, 1990. 2nd ed. 1990. <BBS 308-09>

Reproduces *America* copy A, *Europe* copies a and B, *Marriage* copy D, *Song of Los* copy C, *Songs of Experience* copy H and *Songs of Innocence* copy Z.

SI Copy N (Printed c. 1795, Private Collection) <BB p.418, BBS 119>

Copy Information and Current Binding

27 leaves. Object Order [Bentley Plate Numbers]: 2, 4, 3, 5, 6, 7, 8, 19, 24, 16, 17, 15, 9, 10, 26, 12, 13, 14, 27, 11, 20, 21, 53, 22, 23, 25, 18.

“BOUND BY F. BEDFORD’ in Green levant morocco” (BB p. 408).

Contemporary Owner(s)

Bentley disputes Geoffrey Keynes’s claim that this copy belonged to John Hawkins (BB p. 408n3)

SI Copy O (Printed c. 1802, Harry Ransom Center, University of Texas, Austin)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Contemporary Owner(s)

“Acquired at an unknown time, possibly directly from Blake, by Arthur Champernowne (1767-1819) of Dartington Hall, Devon; probably by inheritance to one of his three sons in 1819” (*Blake Archive* Copy Information).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023.

[Harry Ransom Center, The University of Texas at Austin](#). Call no. [PR 4144 S6 Eo2](#).

Collated book view, with uncropped pages, covers, endpapers, flyleaves, and blank versos.

SI Copy R (Printed c. 1802, Fitzwilliam Museum)⁹⁹⁷

Copy Information and Current Binding

9 leaves. Object Order [Bentley Plate Numbers]: 2, 19, 20, 22, 23, 24, 25, 26, 27.

Contemporary Owner(s)

The son of Baron Dimsdale (1712-1800) (WBHC 367n343).

Digital

Fitzwilliam Museum. Accession no. [Fitzwilliam Object Number (Bentley Plate No.)]:

[P.670-1985 \[1 \(2\)—"Frontispiece"\]](#); [P.671-1985 \[18 \(19\)—"Holy Thursday"\]](#); [P.672-1985 \[19 \(20\)—"Night" I\]](#); [P.673-1985 \[22 \(22\)—"Spring" I\]](#); [P.674-1985 \[23 \(23\)—"Spring" II\]](#); [P.675-1985 \[24](#)

⁹⁹⁷ It is now believed that *Innocence* copies R (9 pls.) and Y (15 pls.) were one copy, with the impressions in R complementing those missing in Y. WBHC pp. 364-67 quotes and synthesizes Viscomi’s reasoning on this point in *Blake and the Idea of the Book* (p. 308) and Essick’s theory on the prints’ production in “*Blake in the Marketplace, 2007*,” *Blake: An Illustrated Quarterly* 41.4 (spring 2008).

[\(24\)—“Nurse’s Song”\]; P.676-1985 \[25 \(25\)—“Infant Joy”\]; P.677-1985 \[27 \(26\)—“A Dream” I\]; P.678-1985 \[28 \(27\)—“On Another’s Sorrow”\].](#)

SI Copy Y (Dispersed)

Bentley Plates 4, 5, 9, 10, 13, 14, 18 (Printed c. 1802, Collection of Robert N. Essick)

Digital

Plates 4, 5, 9, 10, 13, 14, 18, plus pl. 12, are reproduced at the [Bonus Content](#) page at *Blake: An Illustrated Quarterly* and in Essick’s “[Blake in the Marketplace, 2012](#),” which offers detailed descriptions.

Sotheby’s. [Prints](#). New York, 2007. <WBHC 1363-64>

Both the print catalogue and the webpage (linked to in the title) includes color reproductions of *Innocence* copy Y; Bentley plates: 4, 5, 9-10, 12, 18, and 16-17.

Bentley Plates 6-7 (Printed c. 1802, Northwestern University Library)

Digital

Northwestern University Library. Call no. [Prints B636s.e.](#)

Sotheby. [Prints](#). New York, 2012. <WBHC 1393-94> Both the print catalogue and the webpage (linked to in the title) includes color reproductions of *Innocence* copy Y; Bentley plates: 11, 8, 15, 6-7, 13, 14. Lots 42-47.

Pl. 8 (Printed c. 1802, University of Victoria Library, University of Toronto)

Digital

University of Victoria Library. Call no. [Blake Suppl. no. 363. Bentley Plate Number 8.](#)

Sotheby. [Prints](#). New York, 2012. <WBHC 1393-94> Both the print catalogue and the webpage (linked to in the title) includes color reproductions of *Innocence* copy Y; Bentley plates: 11, 8, 15, 6-7, 13, 14. Lots 42-47.

Pl 11 (Printed c. 1802, Adam Fuss)

Digital

Sotheby. [Prints](#). New York, 2012. <WBHC 1393-94> Both the print catalogue and the webpage (linked to in the title) includes color reproductions of *Innocence* copy Y; Bentley plates: 11, 8, 15, 6-7, 13, 14. Lots 42-47.

Pl 12 (Printed c. 1802, Alan Parker)

Digital

Plate 12, plus 4, 5, 9, 10, 13, 14, 18, are reproduced at the [Bonus Content](#) page at *Blake: An Illustrated Quarterly*.

Sotheby’s. [Prints](#). New York, 2007. <WBHC 1363-64> Both the print catalogue and the webpage (linked to in the title) includes color reproductions of *Innocence* copy Y; Bentley plates: 4, 5, 9-10, 12, 18, and 16-17.

Pl. 15 (Printed c. 1802, Untraced)

Digital

Sotheby. [*Prints*](#). New York, 2012. <WBHC 1393-94> Both the print catalogue and the webpage (linked to in the title) includes color reproductions of *Innocence* copy Y; Bentley plates: 11, 8, 15, 6-7, 13, 14. Lots 42-47.

Bentley Plates 16, 17 (Printed c. 1802, Private Collection)

Digital

Sotheby's. [*Prints*](#). New York, 2007. <WBHC 1363-64> Both the print catalogue and the webpage (linked to in the title) includes color reproductions of *Innocence* copy Y; Bentley plates: 4, 5, 9-10, 12, 18, and 16-17.

SI Copy P (Printed c. 1804, Beinecke Library, Yale University)

Copy Information and Current Binding

26 leaves. Object Order (Bentley Plate Numbers): 2, 3, 4, 25, 6, 7, 22, 23, 18, 19, 53, 13, 14, 27, 26, 15, 11, 20, 21, 8, 5, 54, 12, 24, 9, 16.

“Bound about 1805 in contemporary gilt Black straight grain morocco with Brown velvet [...] bearing the crest of Thomas Johnes [...], the spine lettered ‘Blake’s / Songs / 1789’” (BB p. 409).

Contemporary owner(s)

“It was ‘[words illeg]’ the gift of / Mr [Benjamin] Malkin 1805—’ [...] to Thomas Johnes of Halford [...] to whom Malkin dedicated his *Memoirs of his Child* (1806)” (BB p. 409).

Digital

[Beinecke Library](#). Call no. [Tinker 268](#).

Bound book view, uncropped images, including covers, endpapers, bookplates, and flyleaf.

SI Copy Q (Printed c. 1804, Syracuse University Library)

Copy Information and Current Binding

28 leaves. Object Order (Bentley Plate Numbers): 2, 3, 4, 6, 7, 11, 22, 23, 25, 54, 5, 9, 10, 27, 16, 17, 18, 19, 8, 12, 26, 53, 15, 24, 13, 14, 20, 21.

“Bound about 1828 in heavily blind-stamped Green calf, the spine gilt with ‘SONGS / OF / INNOCENCE/ BY / WM BLAKE’” (BB p. 409).

Digital

Syracuse University Library. Call no. [NC978.B63 S66i 1789](#).

Print

Iacono, Domenic J., intro. *William Blake at Syracuse University: An Exhibition of Works from the Syracuse University Art Collection and Special Collections at E.S. Bird Library*. New York: New York, 2003. <WBHC 1316> *Innocence* copy Q reproduced.

SI Copy S (Printed c. 1811, Cincinnati Museum of Art)

Copy Information and Current Binding

See the *Blake Archive*.

Contemporary owner(s)

“Possibly the copy acquired by Thomas Frognall Dibdin no later than 1816” (*Blake Archive Copy Information*).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023.

Cincinnati Art Museum. Accession no. [1943.559.1-28](#).

SI Copy T (Printed c. 1832, Princeton University Library)

Copy Information and Current Binding

29 leaves. Object Order (Bentley Plate Numbers): 3, 2, 4, 5, 25, 27, 19, 24, 9, 10, 54, 6, 7, 12, 18, 26, 34, 35, 36, 13, 14, 16, 17, 22, 23, 11, 8, 20, 21.

“Bound (by J. Smith, according to the 1890 catalogue) in old (?contemporary) Russia, blind tooled and gilt, the spine gilt with ‘SONGS / OF INNOCENCE / -- / BLAKE / 1789’; the hinges have been mended” (*BB* p. 411).

Digital

[Princeton University Library](#). Call no. [18th-37 RHT](#).

Uncropped book view, including covers, endpapers, bookplate, flyleaves, and blank versos.

Songs of Innocence and of Experience (1789, 1794)

SIE Copy B (Printed 1789, 1794, British Museum)

Copy Information and Current Binding

See the *Blake Archive*.

Contemporary Owner(s)

“Judge Charles Warren, who (according to his twentieth-century descendants) acquired the work directly from Blake” (*Blake Archive Copy Information*).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2007.

British Museum. Museum no. 1932,1210.2-31. Individual images, slightly cropped, with some alternative views uncropped [BM Pages (Bentley Plate Numbers)]: [1 \(1\)](#), [2 \(2\)](#), [3 \(3\)](#), [4 \(4\)](#)⁹⁹⁸, [5 \(6-7\)](#), [6 \(7\)](#), [7 \(10, 54\)](#), [8 \(5, 25\)](#), [9 \(24, 19\)](#), [10 \(11, 8\)](#), [11 \(27, 22\)](#), [12 \(23, 53\)](#), [13 \(16, 17\)](#), [14 \(12, 18\)](#), [15 \(20, 21\)](#), [16 \(13, 14\)](#), [17 \(28\)](#), [18 \(29\)](#), [19 \(30, 31\)](#), [20 \(48, 51\)](#), [21 \(42, 46\)](#), [22 \(45, 47\)](#), [23 \(26, 34\)](#), [24 \(41, 42\)](#), [25 \(44, 39\)](#), [26 \(37, 50\)](#), [27 \(40, 49\)](#), [28 \(41, 38\)](#), [29 \(33, 43\)](#), [30 \(32, a\)](#).

Print

Bindman, David, assisted by Deirdre Toomey. [The Complete Graphic Works of William Blake](#). New York: G.P. Putnam’s Sons and [London]: Thames and Hudson, 1978. Paperback edition. [\[London\]: Thames and Hudson, 1986](#). <BBS 150-51, WBHC 483>

A black and white reproduction of *Songs* copy B.

⁹⁹⁸ Includes one image of “The Echoing Green,” but this is not on the verso of “Introduction” in this copy.

SIE Copy C (Printed 1789, 1794, Rosenwald Collection, Library of Congress)

Copy Information and Current Binding

See the *Blake Archive*.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 1999.

[Lessing J. Rosenwald Collection, Library of Congress](#). Call no. PR4144. S6 1794.

Bound book view of facing pages. Includes covers, endpapers, flyleaves, and blank versos. Uncropped images. Available as individual pages, gallery, or a running pdf.⁹⁹⁹

Songs of Innocence and of Experience [C] London, 1794; [Z] London, 1826. Commentary by Stuart Curran. 1 CD Rom. Oakland, California: Octavo Edition, 2003. <WBHC 416>

A CD-Rom edition of *Songs* copies C and Z.

SIE Copy D (Printed 1789, 1794, Private Collection)

Copy Information and Current Binding

Object Order [Bentley Plate Numbers]: 2, 1, 3, 4, (15, 9), (10, 54), (27, 22), (23, 53), (6, 7), (16, 17), (20, 21), (5, 25), (24, 19), (8, 11), (18, 12), (13, 14), 28, 29, (30, 31), (40, 49) (46, 42), (39, 44), (26, 34), (35, 36), (48, 51), (47, 45), (50, 37), (41, 38), (33, 43), (32, a).

“Bound after 1796 (The watermark date on the fourth and fifth fly-leaves) in contemporary blind tooled and gilt straight grain Citron morocco with ‘SONGS / OF / INNOCENCE / &c’ gilt on the spine, heavy Blue endpapers and three fly-leaves at each end” (BB p. 413).

Contemporary Owner(s)

“This may be the copy of Blake’s ‘curious work . . . “Songs of Innocence” printed in colours’ which, as Richard Twiss wrote on 13 Sept 1794 to Francis Douce, ‘A Lady here [*in Edmonton*] has just shown me,’ as well as ‘the gates of Paradise’; the ‘Lady’ maybe Miss Iremonger, who in 1813 sold *Songs* (D) identified on the spine as ‘SONGS | OF | INNOCENCE | &c’” (BBS 123). “This is probably the copy quoted in 1811 by Crabb Robinson (*Blake Records* [601-02]) and sold for Elizabeth Iremonger by King & Lochee, 26 April 1813, lot 165 (‘elegantly bound’), perhaps to Miss Iremonger’s friend ‘C L Shipley,’ whose signature appears on the first fly-leaf” (BB p. 413).

SIE Copy E (Printed 1789, 1794, Huntington Library, Art Museum, and Botanical Garden)

Copy Information and Current Binding

See the *Blake Archive*.

Contemporary Owner(s)

“Probably the copy purchased from Blake by Thomas Butts for £6.6s. on 9 Sept. 1806 (receipt now in the Huntington Library); probably inherited by his son, Thomas Butts, Jr., upon his father’s death in 1845; sold from Butts’ collection, Sotheby’s, 26 March 1852, lot 50, the book apparently bound in two volumes, with the anonymous parody poem (see Number of Leaves,

⁹⁹⁹ At the time of this compilation (spring 2024), the images in the gallery view for *Songs* copy C were mislabeled as belonging to *Songs* copy Z.

above) and a copy of the 1839 Pickering edition of *Songs of Innocence and of Experience* (£12.12s. to Robert Arthington)" (*Blake Archive* Copy Information).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2011.

[Huntington Library, Art Museum, and Botanical Garden](#). Call no. [54039](#).

Collated, uncropped images.

Print

Essick, Robert N., ed. and commentary. *Songs of Innocence and of Experience*. San Marino, Huntington Library, 2008.¹⁰⁰⁰ <WBHC 418-19>

A color facsimile of *Songs* copy E, with "The Clod & the Pebble" from *Songs* copy N and "A Divine Image" from *Songs* copy H and the tailpiece from *Songs* copy C. A model facsimile edition, with commentary and a transcription of each poem.

SIE Copy F (Printed 1789, 1794, Yale Center for British Art, Yale University)

Copy Information and Current Binding

See the *Blake Archive*.

Contemporary Owner(s)

"George Cumberland, who wrote his name on the verso of Object 32 (the frontispiece to *Songs of Experience*)" (*Blake Archive* Copy Information)

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 1999.

Yale Center for British Art. Accession no. B1978.43.1546-1579. Some individual images [YCBA Pages (Bentley Plate Numbers)]: [1 \(2\)](#), [2 \(3\)](#), [3 \(4\)](#), [4 \(5\)](#), 5 (9), [6 \(10\)](#), 7 (27), [8 \(6\)](#), 9 (7), [10 \(12\)](#), 11 (22), [12 \(23\)](#), 13 (53), [14 \(15\)](#), 15 (26), [16 \(13\)](#), 17 (14), [18 \(8\)](#), 19 (24), [20 \(34\)](#), 21 (35), [22 \(36\)](#), 23 (54), [24 \(18\)](#), 25 (19), [26 \(16\)](#), 27 (17), [28 \(25\)](#), 29 (11), [30 \(20\)](#), 31 (21), [32 \(28\)](#), [33 \(29\)](#), [34 \(30\)](#), [35 \(31\)](#), [36 \(32\)](#), [37 \(38\)](#), [38 \(33\)](#), [39 \(46\)](#), [40 \(41\)](#), [41 \(49\)](#), [42 \(42\)](#), [43 \(50\)](#), [44 \(51\)](#), [45 \(37\)](#), [46 \(47\)](#), [47 \(43\)](#), [48 \(40\)](#).

SIE Copy T (Printed c. 1789, c. 1794, c. 1818, British Museum, National Gallery of Canada, Untraced) (See also [SI Copy F](#) and MPI 29, 30, 31, 38, 41, 43, 46, 47, 49, 50, 51)

Copy Information and Current Binding

"Evidently the plates now in copy T were originally part of two separate copies, called here T¹ and T². T¹ probably consisted of *Experience* pl. 28-33, 37-51 (or perhaps only the surviving pl. 29-33, 38, 40-3, 46-7, 49-51) which were colour printed about 1795 [...]” “T² must have been a complete copy of the *Songs* (pl. 1-54) printed much later¹⁰⁰¹ [...]”

Plates “1-5, 8-18, 20-3, 25-27, 29-31, 34-7, 39, 44-6, 48, 52-4 of T² were merged with pl. 32-3, 38, 40-3, 47, 49-51 from T¹, with pl (6-7), 19, 24 (?from *Innocence* [F]), and with pl. 28 (?*Songs* [J])” and sold to the British Museum. “Pl. 29-31, 46 from T¹ and pl. 38, 41, 43, 47, 49-51 from T²

¹⁰⁰⁰ See Essick's "[Corrigenda](#)," *Blake: An Illustrated Quarterly* 42.3 (winter 2008-09), 111.

¹⁰⁰¹ 1818 according to Viscomi in [Blake and the Idea of the Book](#), p. 379.

were” sold to the National Gallery of Canada. “Pl. 28, 37, 39, 44-5, 48 from T¹ and pl. 6-7, 19, 24, 28, 32-3, 40, 42 from T² are UNTRACED” (BB p. 421).

“The first copy of Muir’s facsimile of *Songs of Experience* was coloured after Copy T [...], but the other copies were coloured after Copy U” (WBHC 385).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2007.

British Museum. Museum no. 1856,0209.337-54, 57-90. Individual images with alternative views, some uncropped. [BM Pages (Bentley plate number)]:

T¹: [32 \(32\)](#), [33 \(33\)](#), [38 \(38\)](#), [40 \(40\)](#), [41 \(41\)](#), [42 \(42\)](#), [43 \(43\)](#), [47 \(47\)](#), [49 \(50\)](#), [50 \(51\)](#), [51 \(49\)](#).
“T²: [1 \(1\)](#), [2 \(2\)](#), [3 \(3\)](#), [4 \(4\)](#), [5 \(5\)](#), [8 \(8\)](#), [9 \(9\)](#), [10 \(10\)](#), [11 \(11\)](#), [12 \(12\)](#), [13 \(13\)](#), [14 \(14\)](#), [15 \(15\)](#), [16 \(16\)](#), [17 \(17\)](#), [18 \(18\)](#), [20 \(20\)](#) [21 \(21\)](#), [22 \(22\)](#), [23 \(23\)](#), [25 \(25\)](#), [26 \(26\)](#), [27 \(27\)](#), [29 \(29\)](#), [30 \(30\)](#), [31 \(31\)](#), [34 \(34\)](#), [35 \(35\)](#), [36 \(36\)](#), [37 \(37\)](#), [39 \(39\)](#), [44 \(44\)](#), [45 \(45\)](#), [46 \(46\)](#), [48 \(48\)](#), [52 \(52\)](#), [53 \(53\)](#), [54 \(54\)](#).

Innocence F: [6-7 \(6-7\)](#) [recto-verso], [19-24 \(19-24\)](#) [recto-verso].

Song J: [28 \(28\)](#).

National Gallery of Canada. Accession nos. 2971-2981. Uncropped, individual images. Bentley Plate Numbers. T¹: [29](#), [30](#), [31](#), [46](#). T²: [38](#), [41](#), [43](#), [47](#), [49](#), [50](#), [51](#).

Print

Hofmann, Werner *Lieder der Unschuld und Erfahrung*. Frankfort, 1975. In German. <BBS 136-37, WBHC 409>

“A persuasive facsimile” of *Songs* copy T (BBS 137).

Songs of Innocence and of Experience. Liverpool: Henry Young and Sons, 1923. <BB #178>

A facsimile of *Songs* copy T. 151 copies printed. “51 copies were coloured, the rest (100) are plain” (BB #178).

Trumble, Joseph Patrick, Sophia Elizabeth Muir, and William Muir. *Blake Centenary 1927*. 2 Vols. Vol. 1: *The Songs of Innocence*. Vol. 2: *The Songs of Experience*. London: Bernard Quaritch, 1927. <BB #144, 162>

Facsimile of *Songs* copy A and with four plates of copy T and a colored plate of “A Divine Image.” About 50 copies printed.

SIE Copy G—*Experience Only* (Printed c. 1794, Dispersed)¹⁰⁰²

Copy Information and Current Binding

15 leaves. Bentley Plate Numbers: 30, 31, 32, 33, 37, 38, 40, 41, 42, 43, 46, 47, 49, 50, 51. “Divers sets of stab holes (three holes 4.2 and 4.6 cm apart in pl. 31-2, 38, 42; two more in pl. 38; three holes 5.7 and 6.8 cm apart in pl. 37; non in pl. 30, 43, 47, 50, 51) indicate that these plates were originally stabbed separately; Perhaps bound with *Songs* (N), *The World Turned Upside Down*, and several other works in half Red morocco, uncut, in 1859 and 1860; Separately bound in half calf in 1877; After that date the plates were probably scattered loose” (BB p. 415).

¹⁰⁰² BA only notes that the book is held by the Fitzwilliam Museum, not acknowledging the dispersed plates.

Bentley Plates 30, 31, 32, 37, 38, 42, 43, 47, 49, 50, 51 (Fitzwilliam Museum)

Print

William Blake. London: Tate, 2000; New York: Harry Abrams, 2000. <WBHC 1286-1308>
Reproduces plate 42 ("The Tyger").

Bentley Plate 40. (Collection of Robert N Essick)

Bentley Plate 49 (Anonymous Collector)

Bentley Plates 33, 41, 46 (Untraced)

SIE Copy H—Experience Only (Printed c. 1794, Maurice Sendak Foundation)

Copy Information and Current Binding

17 leaves. Bentley Plates: 28, 29, 30, 31, 32, 42, 38, 43, 49, 33, 41, 37, 50, 40, 46, 51, 47.

Contemporary Owner(s)

"Probably acquired by Ozias Humphry (1742-1810) and inherited by his natural son William Upcott, who lent it to Richard Thomson to describe for J.T. Smith's life of Blake" (BB p. 416).
Loose.

Print

William Blake Ten: William Blake: 25 September—25 November 1990. Tokyo: The National Museum of Western Art, 1990. 2nd ed. 1990. <BBS 308-09>

Reproduces *America* copy A, *Europe* copies a and B, *Marriage* copy D, *Song of Los* copy C, *Songs of Experience* copy H and *Songs of Innocence* copy Z.

SIE Copy A (Printed 1795, British Museum)

Copy Information and Current Binding

See the *Blake Archive*.

Contemporary Owner(s)

"Probably acquired from Blake by the artist George Romney and sold from his collection (on behalf of his son, John Romney) at Christie's, 10 May 1834, lot 86x (added in pen and ink to the copy of the catalogue now in the Yale Center for British Art), where the work is described only as 'Blake's two volumes'; Isaac Disraeli" (*Blake Archive Copy Information*).

Digital

William Blake Archive. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2006.

British Museum. Museum no. 1924,0726.1.1-28 through 1924,0726.2.1-22. Individual images [BA Object Numbers (Bentley Plate Numbers)]: [1 \(3\)](#), [2 \(2\)](#), [3 \(4\)](#), [4 \(22\)](#), [5 \(23\)](#), [6 \(6\)](#), [7 \(7\)](#), [8 \(9\)](#), [9 \(10\)](#), [10 \(13\)](#), [11 \(20\)](#), [12 \(21\)](#), [13 \(11\)](#), [14 \(24\)](#), [15 \(27\)](#), [16 \(54\)](#), [17 \(15\)](#), [18 \(18\)](#), [19 \(12\)](#), [20 \(19\)](#), [21 \(53\)](#), [22 \(14\)](#), [23 \(8\)](#), [24 \(5\)](#), [25 \(16\)](#), [26 \(17\)](#), [27 \(26\)](#), [28 \(25\)](#), [29 \(29\)](#), [30 \(28\)](#), [31 \(30\)](#), [32 \(31\)](#), [33 \(40\)](#), [34 \(32\)](#), [35 \(41\)](#), [36 \(37\)](#), [37 \(42\)](#), [38 \(48\)](#), [39 \(45\)](#), [40 \(38\)](#), [41 \(47\)](#), [42 \(34\)](#), [43 \(35\)](#), [44 \(36\)](#), [45 \(44\)](#), [46 \(49\)](#), [47 \(46\)](#), [48 \(39\)](#), [48 \(33\)](#), [50 \(43\)](#).

Print

Benn, Ernest. *Songs of Experience*. London, 1927. New York, 1927. <BB #143>

"A colour facsimile [...] evidently of copy A [...] though the plate-order is that of copy V" (BB #143).

Trumble, Joseph Patrick, Sophia Elizabeth Muir, and William Muir. *Blake Centenary 1927*. 2 Vols. Vol. 1: *The Songs of Innocence*. Vol. 2: *The Songs of Experience*. London: Bernard Quaritch, 1927. <BB #144, #162>

Color facsimile of Innocence copy A, *Songs* copy A, four plates of copy T, and a colored plate of "A Divine Image." About 50 copies printed.

SIE Copy I (Printed 1795, Widener Library, Harvard University)

Copy Information and Current Binding

54 leaves. Object Order [Bentley Plate Numbers]: 2, 1, 3, 4, 5, 11, 9, 10, 22, 23, 19, 6, 7, 25, 8, 24, 15, 12, 18, 26, 27, 53, 54, 16, 17, 20, 21, 13, 14, 28, 29, 30, 31, 32, 33, 48, 41, 39, 40, 50, 51, 43, 37, 45, 49, 44, 46, 47, 38, 42, 34, 35, 36, 52.

"Bound about 1830 in Brown cloth with 'Blake's Songs' on the spine" (BB p. 416).

Contemporary Owner(s)

"Probably acquired by Thomas Phillips when he painted Blake's portrait in April 1807 and inherited by his son H.W. Phillips" (WBHC 383).

Digital

[Widener Library](#). Call no. [HEW 1.4.4](#).

Book view, uncropped images. Includes covers, endpapers, book plate, and fly leaves.

Print

Erdman, David V. [The Illuminated Blake](#). Garden City: Anchor Doubleday, 1974. 1975 with corrections. <BB #A261, BBS 157, WBHC 511-13>

Monochrome reproduction of *Songs* copy I (pls. 1, 2, 4, 5, 6, 7, 8, 9, 10, 11, 13, 14, 15, 17, 19, 20, 21, 22, 23, 25, 26, 28, 29, 30, 33, 32, 33, 35, 47, 38, 39, 40, 41, 42, 44, 45, 47, 48, 49, 50, 51, 52), U (pls. 1, 4, [Gilchrist (1863) pls. 3, 16, 18, 24, 27, 34, 36, 43, 46, 53, 54]), and b (p. 12).

Gardner, Stanley. [The Tyger, the Lamb, and the Terrible Desart: Songs of Innocence and of Experience in its Times and Circumstance](#). London: Cygnus Arts, 1998. <WBHC 383, 2054>

Reproduces *Songs* copy I in color and posthumously printed b in monochrome.

SIE Copy J (Printed 1795, [Private Collection?](#))

Copy Information and Current Binding

53 leaves. Object Order [Bentley Plate Numbers]: 1, 2, 3, 4, 5, 22, 23, 19, 15, 24, 18, 8, 9, 10, 25, 6, 7, 16, 17, 53, 20, 21, 27, 26, 13, 14, 11, 12, 54, 29, 30, 31, 48, 32, 44, 40, 42, 50, 33, 43, 41, 38, 34, 35, 36, 47, 37, 52, 49, 51, 46, 39, 45, [28].¹⁰⁰³

Contemporary Owner(s)

"Lent by Blake's friend Charles August Tulk to S.T. Coleridge, who described it in a letter of 12 Feb. 1818 (*Blake Records* [336-38]), and also to Garth Wilkinson, whose edition of the *Songs* (1839) follows the plate-order of copy J" (BB p. 417).

¹⁰⁰³ Bentley notes that pl. 28 in the Essick Collection may be from copy J (BBS 125n156). The plate 28 now in copy J was first noted by Keynes in [A Bibliography of William Blake](#) (1921). See [SIE Plate 28](#), now in the collection of Robert N. Essick.

Digital

Sotheby's. "[William Blake | 'Poems with very wild and interesting pictures.'](#)" *Three Poets: William Blake, A.E. Houseman, Robert Frost.* 26 June 2024. <*Blake (2025)*>

Lot 1. A digital reproduction and detailed description of *Songs* copy J, silently by Essick, along with a reproduction of Coleridge's 12 Feb. 1818 letter to Charles Augustus Tulk on the *Songs*.

SIE Copy K—Experience Only (Printed 1795, Morgan Library and Museum) (See *Songs* [Copy O](#) and [Copy e](#))

Copy Information and Current Binding

24 leaves. Object Order [Bentley Plate Numbers]: 28, 29, 30, 31, 32, 38, 48, 42, 33, 41, 46, 40, 47, 45, 50, 51, 44, 34, 35, 36, 37, 49, 43, 52.

"Initially [copy K] consisted of twenty-five uncoloured *Experience* impressions, numbered 30-53, that were stabbed with the uncolored *Innocence* of *Songs* copy O, numbered 1-29. The two parts were separated by 1814, when the *Innocence* impressions were purchased by Flaxman, apparently in 1814 for one pound (*BB* [p.] 419)" (*BIB* 299). Thirteen impressions of copy K [i.e., 30, 31, 32, 33, 37, 41, 44, 45, 46, 47, 50, 51, 52] were removed, colored, and added to *Songs* copy e, which itself had been colored posthumously after copy Y as a model (*BIB* 299-300). Now loose.

Digital

Morgan Library and Museum. Accession no. [PML 954, 955](#).

SIE Copy L (Printed 1795, Yale Center for British Art, Yale University)

Copy Information and Current Binding

See the *Blake Archive*.

Contemporary Owner(s)

"Perhaps first owned by 'JS,' whose initials, dated '1799,' are inscribed on Object 2; Henry Little (according to a deleted signature on the verso of the front free-endpaper)" (*Blake Archive Copy Information*).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 1999.

[Yale Center for British Art](#). Accession no. B1992.8.13(1-54).

Collated book view, facing pages, uncropped images, including covers, endpapers, flyleaves, and blank versos.

SIE Copy M (Printed 1795, Beinecke Library, Yale University)

Copy Information and Current Binding

54 leaves. Object Order [Bentley Plate Numbers]: 3, 1, 2, 4, 8, 6, 7, 15, 20, 21, 19, 18, 13, 14, 27, 9, 10, 26, 11, 54, 5, 22, 23, 24, 25, 16, 17, 12, 28, 29, 30, 31, 32, 49, 42, 41, 39, 52, 44, 50, 51, 37, 47, 34, 35, 36, 38, 48, 45, 40, 46, 53, 43, 33.

Digital

[Beinecke Library](#). Call no. [BEIN Tinker 273](#).

Book view with uncropped images, including covers, endpapers, and bookplates.

SIE Copy N—*Experience Only* (Printed 1795, Huntington Library, Art Gallery, and Botanical Garden)

Copy Information and Current Binding

See the *Blake Archive*.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2012.

[Huntington Library, Art Gallery, and Botanical Garden](#). Call no. [54038](#).

Collated, uncropped images.

SIE Copy O—*Song of Experience Only* (Printed 1795, Houghton Library, Harvard University) See Songs

[Copy K](#) and [Copy e](#))

Copy Information and Current Binding

54 leaves. Object Order [Bentley Plate Numbers]: 1, 2, 3, 4, 5, 12, 19, 6, 7, 11, 15, 16, 17, 25, 27, 24, 54, 22, 23, 18, 53, 8, 26, 13, 14, 9, 10, 20, 21, 1^b, 28, 29, 30, 31, 32, 38, 34, 35, 36, 42, 48, 37, 44, 39, 46, 43, 49, 50, 40, 47, 45, 51, 41, 33, 54^b, 52.

“The *Experience* plates (including pl. 1^b) were stabbed, perhaps in May 1797, through three holes, about 5.4 and 6.9 cm apart, through bluish Grey wrappers (one of which still adheres to pl. 1^b)[.]” “The *Innocence* plates (plus pl. 1^a) were evidently stabbed through three holes, 2.6 and 2.8 cm apart, numbered in old Brown ink at the top right corner (1-29 for *Innocence*, 20-52 for *Experience*) with *Songs* (K) (pl. 28-9, 34-6, 38, 40, 42-3, 48-9) and the numbered plates of copy e (pl. 30-3, 37, 41, 44-7, 50-2), all printed in dark Brown, unwatermarked” (*BB* p. 418). Now loose.

Contemporary and Significant Owner(s)

“[P]robably bought by John Flaxman in 1795 [...] and given to his wife, who wrote ‘A Flaxman’ in pencil on pl. 2[9] [i.e., the titlepage of *Experience*.]” “*Innocence* was probably separated from *Songs* K and e, bought as ‘Blake’s Songs’s’ for £1 by Flaxman in the week ending 30 July 1814 (*Blake Records* [771]), and given to his wife, who wrote ‘Mrs Flaxman / April 1817’ on pl. 2 [.]” “The combined plates of copy O were inherited by Mrs. Flaxman’s sister, Maria Denman, lent by her to Ruskin (whose letter of thanks is still with it), and sold with the *Remaining Works of John Flaxman* at christie’s 26 April 1876” (*BB* p. 419).

Digital

[Houghton Library](#). Call no. [TYP 6500.38](#).

Collated, uncropped images. Includes John Ruskin’s undated letter to Maria Denman (Flaxman’s sister-in-law) who lent him the book.

SIE Copy R (Printed c. 1795, c. 1808, Fitzwilliam Museum, Cambridge University)

Copy Information and Current Binding

See the *Blake Archive*.

Contemporary Owner(s)

“Retained by Blake from 1795, when most of the plates were printed, to 1819; sold by Blake to John Linnell, 27 Aug. 1819 (£1.19s.6d.)” (*Blake Archive* Copy Information).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2003.

[Fitzwilliam Museum](#). Accession no. P.124–1950. Gallery view, out of order. Individual cropped images [Object no. (Bentley pl.)]: [1 \(1\)](#), [2 \(2\)](#), [3, \(3\)](#), [4 \(4\)](#), [5 \(5\)](#), [6 \(6\)](#), [7 \(7\)](#), [8 \(8\)](#), [9 \(9\)](#), [10 \(10\)](#), [11 \(11\)](#), [12 \(12\)](#), [13 \(13\)](#), [14 \(14\)](#), [15 \(15\)](#), [16 \(16\)](#), [17 \(17\)](#), [18 \(18\)](#), [19 \(19\)](#), [20 \(20\)](#), [21 \(21\)](#), [22 \(22\)](#), [23 \(23\)](#), [24 \(24\)](#), [25 \(25\)](#), [26 \(26\)](#), [27 \(27\)](#), [28 \(28\)](#), [29 \(29\)](#), [30 \(30\)](#), [31 \(31\)](#), [32 \(32\)](#), [33 \(33\)](#), [34 \(34\)](#), [35 \(35\)](#), [36 \(36\)](#), [37 \(37\)](#), [38 \(38\)](#), [39 \(39\)](#), [40 \(40\)](#), [41 \(41\)](#), [42 \(42\)](#), [43 \(43\)](#), [44 \(44\)](#), [45 \(45\)](#), [46 \(46\)](#), [47 \(47\)](#), [48 \(48\)](#), [49 \(49\)](#), [50 \(50\)](#), [51 \(51\)](#), [52 \(52\)](#), [53 \(53\)](#), [54 \(54\)](#).

Print

Canti dell'innocenza e dell'esperienza che mostrano i due contrari stati dell'anima umana. A Cura di Roberto Rossi Testa con uno scritto di T. S. Eliot. Milan: SE, 1997. B. [Milan: SE](#), 2001. C. Milan: Feltrinelli, 2009. “A colour facsimile in English and Italian. Text of the *Songs* on facing pages in English and Italian. ‘Note ai Testi’ (pp. 139-44); T. S. Eliot, ‘Blake,’ tr. in Italian (145-49)” <WBHC 415>. D. Milan: Feltrinelli, 2014. E. Milan: SE, 2016. F. Milan: SE, 2020. “Text of the *Songs* on facing pages in English and Italian. ‘Note ai Testi’ (pp. 139-44); T.S. Eliot, ‘Blake,’ tr. in Italian (145-49).” (WBHC 415). <Blake [2020]>

A color reproduction of *Songs* copy R.

SIE Copy BB (Printed 1795, Private Collection)

Copy Information and Current Binding

55 leaves. Object Order [Bentley Plate Numbers]: 1, 2, 3, 4, 6, 7, 11, 25, 18, 19, 15, 16, 17, 22, 23, 20, 21, 9, 10, 12, 8, 27, 24, 5, 13, 14, 26, 54, 28, 29, 30, 31, 32, 33, b, 38, 46, 51, 45, 47, 41, 39, 52, 43, 53, 37, 50, 42, 44, 49, 34, 35, 36, 40, 48.

“Probably issued in Blue paper wrappers (traces of which are visible on the inner margin of the first and last leaves); Bound, probably for Robert Balmanno,¹⁰⁰⁴ in early nineteenth-century Brown calf, the panels with a curious pattern as if sprinkled with a mild acid leaving tiny indentations each with a complete border, with ‘BLAKE’s | PHANTASIES’ on the spine, the edges trimmer and dappled” (BBS 127).

Contemporary Owner(s)

“It was ‘Bought of Blake May 1816’ (as the *Innocence* title-page is inscribed), perhaps by Robert Balmanno, who sold it anonymously (the BMPR catalogue identifies the Bendor) at Sotheby’s, 13 Jan 1830, Lot 41 (‘55 Plates, brown calf, elegant’)” (BBS 127).

SIE Copy P (Printed c. 1802, Wormsley Library)

Copy Information and Current Binding

54 leaves. Object Order [Bentley Plate Numbers]: 2, 1, 3, 4, 5, 6, 7, 25, 9, 10, 27, 22, 23, 15, 53, 54, 12, 8, 19, 18, 20, 21, 26, 16, 17, 11, 24, 13, 14, 28, 29, 30, 31, 48, 42, 40, 32, 34, 35, 36, 49, 39, 33, 47, 38, 51, 50, 52, 43, 46, 45, 37, 41, 44.

“Bound, probably for Mrs. Bliss about 1805, to match *For Children* (A) in two volumes in Red straight grain morocco, with gilt fillets round the sides, the panels blind stamped with starts in the corners, marbled endpapers, the spines gilt with ‘BLAKE’s / SONGS / VOL. I [II]’” (BB p. 419).

¹⁰⁰⁴ Bentley cites Visconti who suggests in [Blake and the Idea of the Book](#) (p. 416) that the binding dates from 1826 (WBHC 389).

Contemporary Owner(s)

“Evidently used for facsimiles¹⁰⁰⁵ [. . .] about 1825, and sold with *Bibliotheca Splendissima* of Mrs. Bliss by Saunders and Hodgson, 26 April 1826, lot 11” (BB p. 419).

Print

Fletcher, H. George, ed. *The Wormsley Library: A Personal Selection by Sir Paul Getty, KBE.* London: Maggs Bros. Ltd. in cooperation with The Piermont Morgan Library New York, 1999.

“Blake’s Songs” is catalogue no. 69. Bentley plates 2, 1, 25, 42, 28, 29 are reproduced.

Woof, Robert, Stephen Hebron, with Pamela Woof, ed. “[William Blake 1757-1827.](#)” *English Poetry 850-1850: The First Thousand Years with Some Romantic Perspectives.* [Grasmere:], The Wordsworth Trust, 2000. 181-93. <WBHC 1309>

Includes Bentley plates 42, 2, 1, 25, 28, 29.

SIE Copy Q (Printed c. 1804, c. 1802, Private Collection)

Copy Information and Current Binding

54 leaves. Object Order [Bentley Plate Numbers]: 2, 3, 4, 6, 7, 5, 11, 22, 23, 12, 54, 53, 25, 15, 26, 8, 9, 10, 16, 17, 19, 24, 27, 13, 14, 20, 21, 28, 1, 29, 30, 31, 48, 42, 37, 34, 35, 36, 38, 32, 40, 50, 47, 52, 39, 44, 46, 51, 41, 49, 45, 33, 43.

“[B]ound in two volumes in matching gilt Green half calf over marbled boards (the spines bearing different ornaments), both spines gilt with ‘SONGS / OF / INNOCENCE’” (BB p. 420).

Contemporary Owner(s)

“This is probably the set which the Rev.d Joseph Thomas (1765-1811) bought on Flaxman’s recommendation from Blake for £10.10s; from Thomas it is likely to have passed, in 1811, like the second folio Shakespeare which Blake helped to illustrate to Mrs. Thomas” (BB p. 420).

SIE Copy S (Printed c. 1811, 1795, Cincinnati Museum of Art)

Copy Information and Current Binding

54 leaves. Object Order [Bentley Plate Numbers]: 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 53, 22, 23, 24, 25, 54, 26, 27, 1, 28, 29, 30, 31, 32, 38, 42, 37, 49, 45, 33, 43, 47, 50, 41, 48, 34, 35, 36, 46, 44, 39, 40, 51, 52.

“Perhaps originally stabbed through heavy greyish-Brown wrappers (such as the leaf now separating *Innocence* from *Experience*); Bound about 1822 (one flyleaf is watermarked ‘1 / 1822’) in Brown calf, the panels gilt with one framing-line, the spine blind stamped and gilt with ‘SONG/ OF / INNOCENCE/ BLAKE/ 1794=5’” (BB p. 421).

Contemporary Owner(s)

“Perhaps bought by Sir Francis Chantry [(1781-1841)]” (BB p. 421).

SIE Copy T1-2 (Printed c. 1818, c. 1794, National Gallery of Canada) (See Songs [Copy T](#))

Copy Information and Current Binding

11 leaves. Bentley Plate Numbers: 29, 30, 31, 38, 41, 43, 46, 47, 49, 50, 51. <BB p. 431>

¹⁰⁰⁵ See Bentley’s “[Two Contemporary Facsimiles of Songs of Innocence and of Experience](#),” *Publications of the Bibliographical Society of America* 64.4 (1970), 450-63, <BB #1177>.

"The colour-printed leaves (pl. 29-31, 46) were originally stabbed through three holes, about 2.7 cm from the top and 5.6, 6.7 from each other; The other leaves (pl. 38, 41, 43, 47, 49-51) were originally stabbed through three different holes, about 6.7 cm from the top and 4.1, 3.7 cm apart—probably with copy T; Before 1856, these eleven plates were removed from copy T and are now separately mounted" (BB p. 431).

Digital

National Gallery of Canada. Individual, uncropped images (Bentley Plate Numbers): [29](#), [30](#), [31](#), [38](#), [41](#), [43](#), [46](#), [47](#), [49](#), [50](#), [51](#).

SIE Copy U (Printed c. 1818, Princeton University Library)

Copy Information and Current Binding

See the *Blake Archive*.

Contemporary Owner(s)

"Probably acquired by James Boswell no later than Feb. 1822 (his death date); offered by Rivingtons and Cochran, 1824 catalogue, item 11,795 (£8.8s.); apparently the dealer Thomas Edwards, sold from his collection, Stewart, Wheatley, & Adlard auction, London, 15 May 1828, lot 940 (£2.13s. to 'Clarke,' probably a dealer); William Beckford" (*Blake Archive Copy Information*).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2022.

[Princeton University Library](#). Call no. [3631.3.388.1794, c. 1.](#)¹⁰⁰⁶

Uncropped book view, including covers, endpapers, bookplates, flyleaves, blank versos. There are also thumbnails.

Print

Ellis, Edwin J., intro. [Facsimile of the Original Outlines before Colouring of The Songs of Innocence and of Experience](#). London: Bernard Quaritch, 1893. <BB #173>

A monochrome facsimile of *Songs* copy U. Ellis's introduction, pp. vxxi.

Erdman, David V. [The Illuminated Blake](#). Garden City: Anchor Doubleday, 1974. 1975 with corrections. <BB #A261, BBS 157, WBHC 511-13>

Monochrome reproduction of *Songs* copy I (pls. 1, 2, 4, 5, 6, 7, 8, 9, 10, 11, 13, 14, 15, 17, 19, 20, 21, 22, 23, 25, 26, 28, 29, 30, 33, 32, 33, 35, 47, 38, 39, 40, 41, 42, 44, 45, 47, 48, 49, 50, 51, 52), U (pls. 1, 4, [Gilchrist (1863)] pls. 3, 16, 18, 24, 27, 34, 36, 43, 46, 53, 54), and b (p. 12).

Muir, William, et al. *Songs of Experience*. London: Pearson, 1885. <BB #249a>

A color facsimile of *Experience* copy U.

Songs of Innocence and of Experience. Franklin Center, PA: Franklin Library, 1980. <BBS 135, WBHC 410>

¹⁰⁰⁶ Note that the Princeton University Library's digital viewer is embedded at the bottom of the library catalogue entry. Both *Songs* copy U and copy j are described in the catalogue entry.

“[A] plausible reproduction” of copy U (*BBS* 135).

SIE Copy V (Printed c. 1821, Morgan Library and Museum)

Copy Information and Current Binding

See the *Blake Archive*.

Contemporary Owner(s)

“Sold by Blake to James Vine shortly after the 1821 printing date; sold posthumously from his collection, Christie’s, 24 April 1838, lot 299 (£7.15s. to the dealer Henry G. Bohn)” (*Blake Archive* Copy Information).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2006.

Morgan Library and Museum. Accession no. [PML 62442](#).

SIE Copy W (Printed c. 1825, King’s College, Cambridge University)

Copy Information and Current Binding

See the *Blake Archive*.

Contemporary Owner(s)

Blake’s own copy. “Inherited by Catherine Blake upon the death of her husband, William Blake, in 1927; sold by Catherine Blake to Haviland Burke, acting for John Jebb, Bishop of Limerick, on 2 March 1830 for £10.10s” (*Blake Archive* Copy Information).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2022.

Print

Falikman, M., M. Kostionova A. Kruglov, S. Liacheva, and M. Lipkin, trans. *ПЕСНИ ИЕВИННОСТИ И ОИЫТА Songs of Innocence and of Experience*. Moscow: Rudomino, 2010. In Russian. <*WBHC* 420>

A color facsimile of *Songs* copy W, with “introductions by Richard Holmes (from the Folio Society edition of 1992) and Gregory Kruzhkov, commentary by Sasha Dugdale, plus an appendix which gives alternative translations” (*WBHC* 420).

Harness, Peter, intro. *Songs of Innocence and of Experience*. London: Collector’s Library, 2012. Rpt. 2019. <*WBHC* 421>

A color facsimile of copy W, with transcriptions.

Holmes, Richard, intro. *Songs of Innocence and Experience*. London: Folio Society, 1992. London: Tate Publishing, 2007. <*BBS* 136; *WBHC* 414, 417>

Uses a reduced reproduction of Copy W from Lincoln’s [Songs](#).

Bindman, David, intro. [William Blake: The Complete Illuminated Books](#). London: Thames and Hudson in Associated with the William Blake Trust, 2000. <*WBHC* 483-85>

A color reproduction of *Songs* copy W.

Lincoln, Andrew, ed. *Songs of Innocence and of Experience*. Princeton: The William Blake Trust/Princeton University Press, 1991.¹⁰⁰⁷ <BBS 136, WBHC 412-14, 471>

A color reproduction and diplomatic transcription of *Songs of Innocence and of Experience* (W). Includes an introduction; additional plates from other copies of *Songs*; notes; a commentary; an appendix that provides Laura Mary Forester's 14 May 1923 letter on the *Songs* being sold to John Jebb, the Bishop of Limerick in 1830 by Catherine Blake; and a bibliography.

Songs of Innocence and of Experience. Folio Society, 2023. <Blake (2024)>

A color facsimile of copy W based on the images in Lincoln's Blake Trust edition (1991).

Uthaug, Geir, ed. and trans. *Eskyldens og Erfaringens sanger: som viser menneskes: elens to motstridende tistander. Med komplette gengivelse av William Blakes etsninger, 20 Ifarger*. Oslo: Aschehoug, 1997. In Norwegian. <WBHC 415>

The facsimile of copy W from Lincoln's *Songs* (1991) is reproduced.

SIE Copy Y (Printed c. 1825, Metropolitan Museum of Art)

Copy Information and Current Binding

See the *Blake Archive*.

Contemporary Owner(s)

"Acquired from Blake by the artist Edward Calvert" (*Blake Archive Copy Information*).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2006.

Metropolitan Museum of Art. Accession no. 17.10.1-54. Uncropped individual images, with alternative views. [Object and Bentley Numbers the Same]: [1](#), [2](#), [3](#), [4](#), [5](#), [6](#), [7](#), [8](#), [9](#), [10](#), [11](#), [12](#), [13](#), [14](#), [15](#), [16](#), [17](#), [18](#), [19](#), [20](#), [21](#), [22](#), [23](#), [24](#), [25](#), [26](#), [27](#), [28](#), [29](#), [30](#), [31](#), [32](#), [33](#), [34](#), [35](#), [36](#), [37](#), [38](#), [39](#), [40](#), [41](#), [42](#), [43](#), [44](#), [45](#), [46](#), [47](#), [48](#), [49](#), [50](#), [51](#), [52](#), [53](#), [54](#).

SIE Copy Z (Printed 1826, Rosenwald Collection, Library of Congress)

Copy Information and Current Binding

See the *Blake Archive*.

Contemporary Owner(s)

"Acquired from Blake by Henry Crabb Robinson in 1826" (*Blake Archive Copy Information*).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 1998.

Lessing J. Rosenwald Collection, Library of Congress. Call no. [PR4144.S6 1826](#).

Songs of Innocence and of Experience [C] London, 1794; [Z] London, 1826. Commentary by Stuart Curran. 1 CD Rom. Oakland, California: Octavo Edition, 2003. <WBHC 416>

A CD-Rom edition of Songs copies C and Z.

¹⁰⁰⁷ Lincoln corrected his claim in the edition (p. 14) that Blake engraved a plate for Anna Letitia Barbauld's *Hymns in Prose for Children* (1781) in his "[To the Editors](#)," *Blake: An Illustrated Quarterly* 27.2 (fall 1993), 45.

Print

Heyman, Viveka, trans. *Oskuldens och Erfarnnetens Sånger*. Malmö, 1960. In Swedish. <BBS 136>

“[I]ndifferent reproduction” of *Songs* copy Z (BBS 136).

James, Felicity, intro. *Songs of Innocence and of Experience*. London: Arcturus Publishing, 2009. <WBHC 419-20>

“The colour reproductions are enlarged, rather dark, and lacking Blake’s page-numbers but including the framing lines. There is no letterpress transcription of the poems” (WBHC 420).

Keynes, Geoffrey. *Songs of Innocence and of Experience*. London: The Trianon Press for The William Blake Trust, 1955. <BB #165, WBHC 407-08>

A color facsimile of *Songs* copy Z, with Keynes’s “Bibliographical Statement” (3 pp.).

Keynes, Geoffrey, introduction. *Songs of Innocence and of Experience*. London: Rupert Hart-Davis Ltd. in association with Trianon Press, 1967. Oxford: Oxford University Press, 1970. <BB #190, WBHC 408>

A color facsimile of *Songs* copy Z based on the 1955 Blake Trust facsimile <BB #165>. The volume also contains a “Publisher’s Note” by Arnold Fawcus and an “Introduction” by Keynes, with a transcription of each poem and an explanation.

Soupault, M.L. and Philippe, trans. *Chants d’Innocence et d’Expérience*. Paris 1927. Paris: Les Cahiers Libres, 1947. B. ‘Paris: Éditions Charlot, 1947. Collection “poésie et théâtre.”’ <WBHC 407> C. Bilingual edition with a preface by Sylvie Doizelet. Paris: Éditions La Table Ronde, 2007. Collection Quai Voltaire. D. Prologue by Jean-Yves Masson. Paris: Les Belles Lettres, 2021. <BB #192, WBHC 407, Blake (2022)>

“Reproduces in full copy Z of *Songs* (1826; Library of Congress). In French, with Blake’s plates on facing pages” (Blake [2022]).

SIE Copy AA (Printed 1826, Fitzwilliam Museum, Cambridge University)

Copy Information and Current Binding

See the *Blake Archive*.

Contemporary Owner(s)

“Acquired from Blake by Mrs. Charles Aders, 10 Dec. 1825, for £5.5s.; sold by Aders to John Linnell for £6.6s. after Aug. 1835; given by John Linnell to his son, James Thomas Linnell, 28 April 1863 (according to an inscription on the second flyleaf of the album)” (*Blake Archive* Copy Information).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 1999.

[Fitzwilliam Museum](#). Accession no. 125—1950. Slightly cropped images. Out of order collation. Individual views (object and Bentley numbers the same): [1](#), [2](#), [3](#), [4](#), [5](#), [6](#), [7](#), [8](#), [9](#), [10](#), [11](#), [12](#), [13](#), [14](#), [15](#), [16](#), [17](#), [18](#), [19](#), [20](#), [21](#), [22](#), [23](#), [24](#), [25](#), [26](#), [27](#), [28](#), [29](#), [30](#), [31](#), [32](#), [33](#), [34](#), [35](#), [36](#), [37](#), [38](#), [39](#), [40](#), [41](#), [42](#), [43](#), [44](#), [45](#), [46](#), [47](#), [48](#), [49](#), [50](#), [51](#), [52](#), [53](#), [54](#).

Print

Woof, Robert, Stephen Hebron, with Pamela Woof, ed. “[William Blake 1757-1827.](#)” *English Poetry 850-1850: The First Thousand Years with Some Romantic Perspectives.* [Grasmere:], The Wordswoth Trust, 2000. 181-93. <WBHC 1309> Includes Bentley Plates 2, 22, 24, 25, and 19.

SIE Copy X (Printed c. 1827, Private Collection)

Copy Information and Current Binding

54 leaves. Object Order [Bentley Plate Numbers]: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54.

“‘BOUNDED BY RIVIERE & SON’ by 1918 in elaborate Red crushed levant morocco” (BB p. 423).

Contemporary Owner(s)

“Ordered by T.G. Wainewright by Feb. 1827 (*Blake Records* [454]) and apparently described by Blake on 12 April 1827 as the copy he was ‘now Printing for a Friend at Ten Guineas’ which would require at least ‘six Months’” (BB p. 423).

SIE Copy CC (Untraced, Date Unknown)¹⁰⁰⁸

Copy Information and Current Binding

52 plates. Bentley Plate Numbers: 3-28, 30-53.

“12mo calf gilt” (WBHC 390)

SIE Copy a (Printed c. 1832, British Museum)

Copy Information and Current Binding

Posthumous copy. 54 leaves. Object Order [Bentley Plate Numbers]: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 33, 34, 35, 36, 38, 39, 40, 41, 42, 43, 46, 49, 52, 53, 48, 54, 30, 31, 47, 37, 32, b, 51, 50, 44, 45. Plates 30, 31, 32, 37, 44, 45, 47, 50, 51, 54, and b of copy d “were apparently transferred to copy a before [copy d] was bound in Russia with the first type-set edition of the *Songs* (1839) (according to the 1914 catalogue)” (BB p. 426).

“Brown morocco” (BB p. 426).

Print

Works of William Blake. [London: Chatto and Windus,] 1876 [i.e., 1878]. <BB #368, BBS 169, WBHC 609-11>

An early, but poor quality, lithograph facsimiles of “*Songs of Innocence* [a]. 1789. *Song of Experience* [a]. 1794. *Book of Thel* [?D]. 1789. *Vision[s] of the Daughters of Albion* [B]. 1793. *America: A Prophecy* [?F]. 1793. *Europe: A Prophecy* [?D]. 1794. *The First Book of Urizen* [D]. 1794. *The Song of Los* [A or D]. 1794 [i.e., 1795]¹⁰⁰⁹” (WBHC 609). See Morton D. Paley’s “[A Victorian Blake Facsimile](#)” for an account of its production.

¹⁰⁰⁸ See WBHC 389-90.

¹⁰⁰⁹ Bentley’s correction.

SIE Copy b (Printed c. 1832, Houghton Library, Harvard University)

Copy Information and Current Binding

Posthumous copy. 54 leaves. Object Order [Bentley Plate Numbers]: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54.

“Green gilt seal-grain morocco, with ‘Songs of Innocence. & Experience. W. Blake’ on the spine, and the initials (‘h B’) of Hannah Boddington on the boards, marbled edges” (*BB* p. 426).

Contemporary Owner(s)

“Acquired by Hannah Boddington” (*BB* p. 426).

Digital

Houghton Library. Call no. [TYP 6500.38.2](#).

Print

Erdman, David V. [*The Illuminated Blake*](#). Garden City: Anchor Doubleday, 1974. 1975 with corrections. <*BB* #A261, *BBS* 157, *WBHC* 511-13>

Monochrome reproduction of *Songs* copy I (pls. 1, 2, 4, 5, 6, 7, 8, 9, 10, 11, 13, 14, 15, 17, 19, 20, 21, 22, 23, 25, 26, 28, 29, 30, 33, 32, 33, 35, 47, 38, 39, 40, 41, 42, 44, 45, 47, 48, 49, 50, 51, 52), U (pls. 1, 4, [Gilchrist (1863)] pls. 3, 16, 18, 24, 27, 34, 36, 43, 46, 53, 54), and b (p. 12).

Todd, Ruthven. [*Blake: Songs of Innocence & of Experience*](#). London: Falcon Press and New York: United Book Guild, 1947. Albion Facsimiles Number One. <*BB* #186, *WBHC* 407>

A black and white facsimile of *Songs* copy b, with an untitled introduction by Todd (4 pp.) on the importance of Blake’s designs to understanding his poetry.

Todd, Ruthven. *Songs of Innocence*. New York, [1947?]. <*BB* #164>

A black and white facsimile of *Innocence* copy b, with “4-page introduction by Ruthven Todd,” which is also found in Todd’s [*Blake: Songs of Innocence & of Experience*](#) (1947) (*BB* #164).

[*Songs of Experience*](#). New York: United Book Guild, 1947. <*BB* #145>

A black and white facsimile of *Experience* copy b, with Joseph H. Wicksteed’s essay, “Songs of the Heart’s Experience,” which was reprinted in his *Songs of Innocence & of Experience* (1947) <*BB* #186>.

Songs of Innocence & of Experience. [Norwood, PA]: 1973. <*BB* #B191>

“A slightly enlarged black-and-white facsimile” (*BB* #B191).

SIE Copy c (Printed c. 1832, Mrs. William Drysdale)

Copy Information and Current Binding

Posthumous copy. 54 leaves. Object Order [Bentley Plate Numbers]: 1, 2, 3, 4, 6, 7, 25, 11, 12, 9, 10, 19, 15, 8, 5, 20, 21, 16, 17, 22, 23, 27, 24, 34, 35, 36, 53, 26, 54, 13, 14, 18, 29, 28, 30, 44, 48, 39, 37, 45, 33, 47, 42, 40, b, 31, 43, 49, 46, 38, 51, 32, 50, 41,

“Bound in heavy Red morocco with an owl on the front cover and a harp or lyre on the back” (*BB* p.426).

Contemporary Owner(s)

“Acquired by Samuel Boddington, who added his book-plate” (*BB* p. 426).

SIE Copy d (Printed c. 1832, Beinecke Library, Yale University)

Copy Information and Current Binding

Posthumous copy. 42 leaves. Object Order [Bentley Plate Numbers]: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 33, 34, 35, 36, 38, 39, 40, 41, 42, 43, 46, 49, 52, 53.

Plates 30, 31, 32, 37, 44, 45, 47, 50, 51, 54, b of copy d “were apparently transferred to copy a before [copy d] was bound in Russia with the first type-set edition of the *Songs* (1839) (according to the 1914 catalogue)” (*BB* p. 426).

Contemporary Owner(s)

“The 1839 title-page is inscribed ‘W^m Odell Elwell 1840’” (*BBS* 128).

Digital

[Beinecke Library](#). Call no. [1976 2607](#).

Bound, uncollated book view, with covers, endpapers, bookplate, flyleaves, and Wilkinson’s facsimile of *Songs* (1839).

SIE Copy e (Printed c. 1832, Morgan Library and Museum)

Copy Information and Current Binding

Posthumous copy. 40 leaves. Bentley Plate Numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 34, 35, 36, 38, 39, 40, 42, 43, 48, 49, 54.

Copy e was posthumously printed in monochrome, and it was colored following *Songs* copy Y as a model. Thirteen impressions from copy K [i.e., 30, 31, 32, 33, 37, 41, 44, 45, 46, 47, 50, 51, 52] were colored separately and added to the *Songs* copy e by 1899 when James Toovey sold the combined copies K and e to the Morgan Library and Museum (*BIB* 299-302). Now loose.

Digital

Morgan Library and Museum. Accession no. [PML 954, 955](#).

SIE Copy f (Printed c. 1832, Untraced)

Copy Information and Current Binding

Posthumous copy. 54 leaves. “The first seven plates touched with water-colours, possibly by Mrs. Blake” (*Census* 68).

“[S]traight grain Black morocco, in borders inlaid with Red” (*BB* p. 427).

SIE Copy g¹ (Printed c. 1832, Princeton University Library)

Copy Information and Current Binding

Posthumous copy. 23 leaves. Object Order [Bentley Plate Numbers]: 3, 4, 6, 7, 8, 5, 25, 9, 10, 22, 23, 16, 17, 24, 19, 12, 18, 20, 21, 26, 27, 13, 14.

“BOUND BY RIVIERE & SON FOR H. BUXTON FORMAN” by 1920 in Maroon morocco” (*BB* p. 427).

Digital

[Princeton University Library](#). Call no. [3631.3.388.11 EX](#).

Uncropped book view, including covers, endpapers, bookplates, flyleaves, blank versos.
There are also a digital table of contents and thumbnails.

SIE Copy g² (Printed c. 1832, Library of Congress)

Posthumous copy. 18 leaves. Object Order [Bentley Plate Numbers]: 28, 29, 31, 38, 42, 34, 35, 36, 33, 49, 41, 39, 52, 54, 43, 44, 53, 46.

“BOUND BY RIVIERE & SON FOR H. BUXTON FORMAN” by 1920 in Maroon morocco” (*BB* p. 427). Labelled on the spine, “BLAKE’s | SONGS | OF | EXPERIENCE.”

Digital

[Library of Congress](#). Call no. PR4144. S5 1831.

Uncropped book view, including cover, endpapers, bookplates, flyleaves, and blank versos.

SIE Copy h (Printed c. 1832, Collection of Robert N Essick)

Copy Information and Current Binding

Posthumous copy. 56 leaves. Object Order [Bentley Plate Numbers]: 1, 1^b, 3, 2, 4, 6, 7, 8, 5, 25, 9, 10, 22, 23, 16, 17, 24, 19, 11, 12, 18, 20, 21, 26, 27, 13, 14, 28, 29, 30, 31, 38, 40, 42, 34, 35, 36, 32, 45, 33, 49, 41, 39, 52, 54, 43, 44, 50, 48, 53, 53^b, 46, 51, 37, 47, b.

“BOUND BY RIVIERE & SONG FOR H. BUXTON FORMAN” (*BBS* 128).

SIE Copy i (Printed c. 1832, Victoria University Library, University of Toronto)

Copy Information and Current Binding

Posthumous copy. 44 leaves. Object Order¹⁰¹⁰ [Bentley Plate Numbers]: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 48, 26, 27, 28, 33, 30, 34, 35, 36, 38, 39, 40, 41, 42, 43, 46, 49, 52, 53, 54.

“Loose, never sewn” (*BB* p. 428).

Digital

Victoria University E.J. Pratt Library. Call no. [Blake Suppl. No. 653 \(Boxes 21-23\)](#).

SIE Copy j (Printed c. 1832, Princeton University Library)

Copy Information and Current Binding

Posthumous copy. 54 leaves. Object Order [Bentley Plate Numbers]: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54.

“[T]wo volumes of contemporary straight grain Green morocco, gilt and blind stamped, with ‘W. BLAKE / -- / SONGS OF INNOCENCE / AND /EXPERIENCE / VOL. 1 [2]’” (*BB* p. 428).

[Princeton University Library](#). Call no. [3631.3.388.1794, c. 2.](#)¹⁰¹¹

Uncropped book view, including covers, endpapers, bookplates, flyleaves, blank versos.
There are also thumbnails. (*Experience* is found in vol. 2; *Innocence*, vol. 1.)

¹⁰¹⁰ Order according to the pencil numbers (*BB* p. 378n3, 380n3).

¹⁰¹¹ Note that the Princeton University Library’s digital viewer is embedded at the bottom of the library catalogue entry. Both *Songs* copy U and copy j are described in this entry.

SIE Copy k (Printed c. 1832, Fitzwilliam Museum, University of Cambridge)

Copy Information and Current Binding

Posthumous copy. 5 leaves. Bentley Plate Numbers: 30, 43, 45, 48, 52.

Loose.

SIE Copy l (Printed c. 1832, Fitzwilliam Museum, University of Cambridge)

Copy Information and Current Binding

Posthumous copy. 11 leaves. Bentley Plate Numbers: 29, 33, 38, 39, 41, 42, 43, 46, 49, 51, 52.

Loose.

Digital

Fitzwilliam Museum. Accession nos. P. 690-700-1985. Uncropped gallery view, out of order. The images are only attached to the catalogue entry for accession no. 697-1985 (“London”).

[Pl. 29 \(Experience titlepage\).](#)

[Pl. 33 \(“Holy Thursday”\).](#)

[Pl. 38 \(“Nurses Song”\).](#)

[Pl. 41 \(“The Angel”\).](#)

[Pl. 42 \(“The Tyger”\).](#)

[Pl. 43 \(“My Pretty Rose Tree”\).](#)

[Pl. 46 \(“London”\).](#)

[Pl. 49 \(“A Poison Tree”\).](#)

[Pl. 51 \(“A Little Girl Lost”\).](#)

[Pl. 51 \(“To Tizrah”\).](#)

SIE Copy m (Printed c. 1832, Fitzwilliam Museum, University of Cambridge)

Copy Information and Current Binding

Posthumous copy. 6 leaves. Bentley Plate Numbers: 3, 10, 11, 19, 22, 54.

Loose.

Digital

Fitzwilliam Museum. Accession nos. P.701-706-1985. No images available.

[Pl. 3 \(Innocence Title Page\).](#)

[Pl. 10 \(“The Little Black Boy” 2nd plate\).](#)

[Pl. 11 \(“The Blossom”\).](#)

[Pl. 19 \(“Holy Thursday”\).](#)

[Pl. 22 \(“Spring”\).](#)

[Pl. 54 \(“The Voice of the Ancient Bard”\).](#)

SIE Copy n (Printed c. 1832, Morgan Library and Museum)

Copy Information and Current Binding

Posthumous copy. 9 leaves. Bentley Plate Numbers: 2, 13, 30, 31, 37, 44, 47, 50, b.

Formerly “[b]ound in contemporary rough calf with other leaves of Blakeana[,] including *Thel* (a)” (*BB* p.429). See Bentley’s list of the bound contents, *BB* p. 131.

Digital

Morgan Library and Museum. Accession no. [PML 9948.5](#).

SIE Copy o (Printed c. 1832, Dispersed)

Pls. 13, 20, 21 (*Koopman Collection, Brown University Library*)

Digital

John Hay Library. Call no. [KRP 179-180](#).

Pls. 24, 30, 38, 39, 53 (*Victoria University Library, University of Toronto*)

Binding

Pl. 30 was once bound with J.J.G. Wilkinson’s facsimile of *Songs* (1839).

Contemporary Owner(s)

J.J.G. Wilkson, who included a note about the death of Roger Langois, a pupil of Flaxman in a flyleaf (*WBHC* 393).

Digital

Victoria University Library, University of Toronto. Call no. [Blake No. 433](#). Individual uncropped images: [24](#), [38](#), [39](#), [53](#).

Pls. 28 and 52. (*Philadelphia Museum of Art*)

Digital

Philadelphia Museum of Art. Accession no. 1975-26-18. Individual uncropped images: [28](#), [52](#).

Pls. 36 (*Hood Museum, Dartmouth College*)

Digital

Hood Museum. Call no. PR.948.16.1. Cropped image: [36](#).

Pls. 46, 49. (*Wesleyan University*)

Digital

Davison Art Center. Accession no. 1937.D1.92. Individual, cropped images: [46](#), [49](#).

SIE Copy p (Printed c. 1832, Private Collection)

Copy Information and Current Binding

“Bound in ‘late-19th-century English green roan’” (*WBHC* 394).¹⁰¹²

Print

Bentley plates 1, 8, and 46 are reproduced in Robert N. Essick, “[Blake in the Marketplace, 2013](#),” *Blake: An Illustrated Quarterly* 27.4 (spring 2014). Pl. 1 is an unrecorded second state.

The same plates are reproduced in Christie’s, [The Collection of Arthur and Charlotte Vershbow](#) (New York, 2013). <*WBHC* 1403-04>

¹⁰¹² Bentley is citing the Christie Sale Catalogue of 9 Apr. 2013.

SIE Copy q (Printed c. 1832?, Untraced) [Not listed by BA]

Copy Information and Current Binding

“It probably consisted of pl. 3-27 on 25 leaves” (*WBHC* 396).

SIE MPI Not Available at the *Blake Archive* (Arranged by Bentley Plate Numbers)

Bentley Plate a (Anonymous Collector) <BB p. 430, *WBHC* 399-400>¹⁰¹³

Copy Information and Current Binding

Posthumously printed.

Bentley Plates 1, 3^{a-b}, 22, 48^{a-b}, 49 (Printed c. 1831, Tate Gallery) <BB p. 430, *WBHC* 396>¹⁰¹⁴

Copy Information and Current Binding

Posthumously printed. Loose. Part of set that included 3a, 3b, 22, 48a, 48b.

Contemporary Owner(s)

Catherine Blake. Frederick Tatham. George Richmond.

Digital

Tate Collection. Reference no. A00035-39. Plates [3^a](#), [3^b](#), [22](#), [48^a](#), [48^b](#).

Bentley Plates 5, 22 (Yale Center for British Art, Yale University) <BBS 130, *WBHC* 396-97, Butlin #262A and #262B>

Copy Information and Current Binding

“Cut down to the designs” (*BBS* 130). “I think that Blake himself trimmed it” (*WBHC* 397). Part of a set that included 5, 20, 21, 22, 23.

Digital

Yale Center for British Art. Accession no. B1978.1.1. and 1.2. Plates [5](#), [22](#).

Bentley Plate 6 (Anonymous Collector) <BBS 130-31>

Copy Information and Current Binding

“Cut down to the design at the top (eliminating any number at the top and text at the bottom which may have been present) and mounted in a nineteenth-century ivory frame” (*BBS* 130-31).

Bentley Plates 6, 7 (Harvard University) <BB p. 430, *WBHC* 397-98>

Digital

Houghton Library. Call no. [GEN Typ 6500.34.2](#). The single leaf with both plates of “The Echoing Green” is described near the bottom of the catalogue entry for *Innocence O*.

Bentley Plate 7, 33 (Theodore B. Donson Ltd) <BB p. 430, BBS 131>

Copy Information and Current Binding

“The plates [7, 10, 33] were almost certainly printed and coloured posthumously” (*BBS* p. 131).

Part of a set that included 7, 10, 33.

¹⁰¹³ The others copies of this separate impression are in *Songs* copies B, C, and D. For provenance, see Robert N. Essick’s “[Blake in the Marketplace, 1999](#),” *Blake: An Illustrated Quarterly* 33.4 (spring 2000), 105, and “[Blake in the Marketplace, 2000](#),” *Blake: An Illustrated Quarterly* 34.4 (spring 2001), 103.

¹⁰¹⁴ Bentley lists plates “1, 3^{a-b}, 22, 48^{a-b}, 49” as being “reproduced in the Tate Britain online catalogue” (*WBHC* 396), but I could find no record of plates 1 and 49 in the Tate Collection nor their previous recording in *BB*, *BBS*, or *WBHC* (outside of this listing). The

Bentley Plates 9-10 (Fitzwilliam Museum) <BB p. 430-31>

Copy Information and Current Binding

Posthumously printed. “Originally stabbed through three holes, 1.0 and 1.9 cm apart; Later bound in an extra-illustrated Gilchrist (1863), but [.] [d]isbound after 1941, now loose” (BB p. 430). Recto-verso.

Digital

[Fitzwilliam Museum](#). Accession no. P.679-1985.

Bentley Plate 10, (Anonymous Collector) <BB p. 430, BBS 131>

Copy Information and Current Binding

“The plates [7, 10, 33] were almost certainly printed and coloured posthumously” (BBS p. 131). Part of a set that included 7, 10, 33.

Bentley Plates 11, 30, 31, 32, 37, 40, 44, 47, 50 (Library of Congress) <BB pp. 431, 340>¹⁰¹⁵

Copy Information and Current Binding

Once bound with George E. Smith’s volume of Blakeana (see BB pp. 337-41). Bentley suspects that pls. 30, 31, 32, 37, 44, and 47 may have been part of *Songs* copy a. Plates 11, 40, 50, and b were also in the collection.

Digital

[Library of Congress](#). Call no. [Rosenwald ms. no. 7](#).

All the prints are part of a gallery view that includes the “Order” of the *Songs*.

Bentley Plates 20, 21 (Collection of Robert N. Essick) <BBS 130, WBHC 396>

Copy Information and Current Binding

“Cut down to the designs” (BBS 130). “I think that Blake himself trimmed it” (WBHC 397). Part of a set that included 5, 20, 21, 22, 23.

Bentley Plates 22, 28, 30, 40, 44, 45, 46, 48 (Untraced) <WBHC 396>

Copy Information and Current Binding

Bentley cites Quaritch’s *Rough List*, No. 73 (No. 1885), which describes the plates as “PROOFS before the numbers [.] vouched [for] by Fred. Tatham (?1820)” (WBHC 396).

Bentley Plates 22, 28, 30, 40, 44, 45, 46, 48a, 48b (Library of Victoria University, University of Toronto)
<BB p. 431, BBS 131, WBHC 398>

Copy Information and Current Binding

Posthumously printed. Loose.

Contemporary Owner(s)

Frederick Tatham

Digital

University of Toronto. Catalogue no. Blake no. 434. Individual, uncropped images (watermarked): [22](#), [28](#), [30](#), [40](#), [44](#), [45](#), [46](#), [48a](#), [48b](#).

¹⁰¹⁵ My thanks to Amanda Zimmerman, Reference Librarian, Rare Book and Special Collections Division, the Library of Congress, for her assistance in locating the scans of the prints.

*Bentley Plate 23 (Library of Victoria University, University of Toronto) <BBS 130, WBHC 396-97, 396n377>*¹⁰¹⁶

Copy Information and Current Binding

A trimming of pl. 23 mounted on “heavy modern green paper”; “I think Blake himself trimmed it” (*WBHC* 397). Part of a set that included 5, 20, 21, 22, 23.

Digital

[University of Toronto](#). Catalogue no. Blake Suppl. No.63.

Bentley Plates 24, 25, 31, 37, 40, 47 (Untraced) <BB p.431>

Copy Information and Current Binding

Posthumously printed. Loose.

Owner(s) of Note

Anne and H.H. Gilchrist.

Bentley Plate 28 (Collection of Robert N. Essick) <BBS 131-32> (See [SIE Copy J](#))

Copy Information and Current Binding

“Pl. 28 resembles the plates in copy J (which lacks the original pl. 28)” (*BBS* n175).

Bentley Plate 28 (Emma Rothschild) <BB p. 431, BBS 131>

Bentley Plate 28 (Private Collection) (See [SIE Copy J](#))

Copy Information and Current Binding

Currently in copy J but added to the copy “between 1818 [...] and 1921” (*BB* p. 431).

Bentley Plates 29, 30, 31, 38, 41, 43, 46, 47, 49, 50, 51 <BB p. 431> (See [SIE Copy T1-2](#))

Bentley Plates 29, 30, 37 (Harvard) <BB p. 431>

Copy Information and Current Binding

Posthumously printed. “Taken in 1838: From the original plates / in the possession of Mr. Tatham’ (according to a note in an unknown hand on the verso of pl. 29)” (*BB* p. 431).

Contemporary Owner(s)

Frederick Tatham

Digital

Harvard University. Call no. [TYPE 6500.34U](#).

Bentley Plate 30 (Roger Lipman) <WBHC 398-99>

Copy Information and Current Binding

“Bound by 1857 as the frontispiece in the Pickering edition of *Songs of Innocence and of Experience* (1839)” (*WBHC* 398).

¹⁰¹⁶ Plate 23 is misidentified as 22 in *BBS* p. 130. See *WBHC* 396n377.

Bentley Plate 32 (Untraced) <WBHC 399>

Copy Information and Current Binding

“[P]erhaps from copy o” (*WBHC* 399).

Bentley Plate 42 (Untraced) <BBS 431>

Bentley Plates 42, 47 (Fitzwilliam Museum) <WBHC 399>

Digital

Fitzwilliam Museum. Plate 42. Accession no. P.695-1985.

Bentley Plates 42, 51 (Untraced) <BB pp. 432, 340; WBHC 399>

Copy Information and Current Binding

Once bound with George E. Smith’s volume of *Blakeana* (see *BB* p. 337-41).

Bentley Plate 44 (Dr. B.E. Juel-Jensen) <BB p. 432>

Copy Information and Current Binding

“Tipped into a copy of Gilchrist’s *Life* which was acquired ‘many years’ before 1967 (according to the present owner)” (*BB* p. 432).

Bentley Plate 49 (Tate Collection—A Ghost?)¹⁰¹⁷

Bentley Plates 50, b (Beinecke Library, Yale University) <BBS 132>

Owner(s) of Note

“Apparently acquired by W.J. Linton and pasted into a volume of his facsimiles for Gilchrist’s *Life of William Blake*” (*BBS* 132).

Digital

Yale University. Call no. 2003 +189.

Bentley Plates 51, b (Fitzwilliam Museum) <BB pp. 432, BBS 103>

Copy Information and Current Binding

Once bound with George E. Smith’s volume of *Blakeana* (see *BB* p. 337-41).

Digital

Fitzwilliam Museum. Plate 51. Accession no. P.699-1985. Plate b. Accession no. P.714-1985.

Electrotypes <*BB* p. 429-30, *BBS* 130, *WBHC* 401-02> (Arranged by Oldest to Newest)

Fitzwilliam Museum Set (c. 1941)

Accession no. P.334-1941.

These “consist of 10 from *Innocence* (pl. 3, 6, 8, 16, 18, 24, 27, 34, 36, 53) and 6 from *Experience* (pl. 29, 33, 43, 46-48)” (*WBHC* 401). They were made for Geoffrey Keynes from the electrotypes for Alexander Gilchrist’s *Life of Blake* (1863) before they were

¹⁰¹⁷ Bentley lists plates “1, 3^{a-b}, 22, 48^{a-b}, 49” as being “reproduced in the Tate Britain online catalogue” (*WBHC* 396), but I could find no record of plates 1 and 49 in the Tate Collection nor their previous recording in *BB*, *BBS*, or *WBHC* (outside of this listing). INQUIRY MADE TO THE TATE.

destroyed in 1961. “[T]he title page of *Songs of Experience* (pl. 29), is an imitation rather than an electrotype of Blake’s original” (*WBHC* 401).

*Bentley Plate 6 (“The Echoing Green”)*¹⁰¹⁸

British Museum. Museum no. [1926,0816.1](#).

Victoria and Albert Museum Set (c. 1947)

Digital

Victoria and Albert Museum. Accession no. [E.762-1955](#).

“A second set ‘was made in 1947 [?from the Clay set] and was afterwards given to the Victoria and Albert Museum’ (Keynes, *Blake Studies* [1971], 125)” (*BBS* 130).

Trianon Press Set (Before 1961, Untraced)

Bentley Set (1964)

University of Victoria Library, University of Toronto. Call no. Blake No. 435 (Box 1). Individual images: Bentley Plates: [3](#), [6](#), [8](#), [16](#), [18](#), [24](#), [27](#), [29](#), [33](#), [34](#), [36](#), [43](#), [46](#), [47](#), [48](#), [53](#).

Commissioned by Bentley in 1964 from the Fitzwilliam Electrotypes.

Printed Impressions of Electrotypes

Gilchrist, Alexander. *Life of William Blake, Pictor Ignotus*. 2 vols. London: Macmillan, 1863. ([Vol. 1](#). [Vol. 2](#)).¹⁰¹⁹ <BB #1680, BBS 484, WBHC 2061-72>

17 electrotypes were produced for reproducing plates in the book (Bentley Plates: 3, 6, 8, 16, 18, 24, 27, 29, 33, 34, 36, 43, 46, 47, 48, 53). 29 is an imitation.

Songs of Innocence and of Experience. Sixteen designs printed from electrotypes of the original plates for Ruthven Todd and Geoffrey Keynes. London, 1941. <BB #185>

Printed from the electrotypes held by the Victoria and Albert Museum. “One Bodley copy has a note by Keynes saying 20 copies were made” (*BB* #185).

Songs of Innocence and of Experience. 1941.

Fitzwilliam Museum. Accession no. [P.336-1941](#). “2 sheets of proofs.”

Songs of Innocence and Songs of Experience. Manchester Etching Workshop, 1983. <BBS 135-36>

Printed from the electrotypes held by the Victoria and Albert Museum “by Paul Ritchie,” “plus a modern reproduction of pl 29 in place of the crude Victorian one” (*BBS* 136). Includes a color facsimile of *Songs* copy B (40 copies) and a monochrome edition (35

¹⁰¹⁸ In *BB* and *BBS*, Bentley erroneously asserts that the British Museum acquired plate 33 (“Holy Thursday,” the *Experience*-version), but the British Museum actually possesses plate 6 (the first page of “The Echoing Green”).

¹⁰¹⁹ Gilchrist on Blake: *Life of William Blake Pictor Ignotus*, ed. and intro. Richard Holmes (London: Harper Perennial, 2005) features the text of the first volume of the 1863 edition without any of the illustrations, but Holmes’s introduction on Gilchrist is worthwhile (*Blake* [2007], 29).

copies), with “two copies of pl. 34 water-coloured after copies B and T” (*BBS* 136). Published with Joseph Viscomi’s *The Art of William Blake’s Illuminated Printing* (1983).

This facsimile was the fruit of early attempts to recreate Blake’s illuminated printing techniques, and it is described by Joseph Viscomi in “[Recreating Blake’s Illuminated Prints.](#)”

[Print Facsimiles and Reproductions \(Descending by Year\)](#) ¹⁰²⁰

Crosby, Mark, intro. *Songs of Innocence*. Chicago: University of Chicago Press, 2024. <*Blake* (2025)>

Reproduces copy L.

Songs of Innocence and of Experience. Folio Society, 2023. <*Blake* (2024)>

A color facsimile of copy W based on the images in Lincoln’s [Songs](#) (1991).

Pls. 1, 8, and 46 *Songs* copy P are reproduced in Robert N. Essick’s “[Blake in the Marketplace, 2013](#),” *Blake: An Illustrated Quarterly* 27.4 (spring 2014). Pl. 1 is an unrecorded second state.

Harness, Peter, intro. *Songs of Innocence and of Experience*. London: Collector’s Library, 2012. Rpt. 2019. <*WBHC* 421>

A color facsimile of copy W, with transcriptions.

Falikman, M., M. Kostionova A. Kruglov, S. Liacheva, and M. Lipkin, trans. *ПЕСНИ ИЕВИННОСТИ И ОИЫТА Songs of Innocence and of Experience*. Moscow: Rudomino, 2010. In Russian. <*WBHC* 420>

A color facsimile of *Songs* copy W, with “introductions by Richard Holmes (from the Folio Society edition of 1992) and Gregory Kruzhkov, commentary by Sasha Dugdale, plus an appendix which gives alternative translations” (*WBHC* 420).

James, Felicity, intro. *Songs of Innocence and of Experience*. London: Arcturus Publishing, 2009. <*WBHC* 419-20>

“The colour reproductions are enlarged, rather dark, and lacking Blake’s page-numbers but including the framing lines. There is no letterpress transcription of the poems” (*WBHC* 420).

[Phillips, Michael.] *William Blake. Songs of Innocence and of Experience. A Portfolio of Eighteen Facsimile Impressions*. Orlando: Flying Horse Editions, University of Central Florida, 2009. <*WBHC* 575-76>

¹⁰²⁰ See also David V. Erdman, [The Illuminated Blake](#) (1974; 1975) and David Bindman, [The Complete Graphic Works of William Blake](#) (1978; 1986).

A facsimile of 18 *Songs*.¹⁰²¹ The project had a limited print run of 33 copies. Its introductory material includes: “A Note on Production” (pp. 9-34), with sections on ‘Relief Etching’ (pp. 18-22), ‘Printing the Facsimile’ (pp. 23-24), ‘Ink’ (pp. 25-26), ‘Paper’ (pp. 27-30), and ‘Wrappers’ (p. 31)” (WBHC 576), drawn from Phillips’s essay, “[The Printing of Blake’s America.](#)”

Essick, Robert N., ed. and commentary. *Songs of Innocence and of Experience*. San Marino, Huntington Library, 2008.¹⁰²² <WBHC 418-19>

A color facsimile of *Songs* copy E, with “The Clod & the Pebble” from *Songs* copy N and “A Divine Image” from *Songs* copy H and the tailpiece from *Songs* copy C. A model facsimile edition, with commentary and a transcription of each poem.

“Reproduces in full copy Z of *Songs* (1826; Library of Congress). In French, with Blake’s plates on facing pages” (*Blake* [2022]).

Curran, Stuart, commentary. *Songs of Innocence and of Experience*. Oakland, California: Octavo Edition, 2003. CD-Rom. <WBHC 416-17>

A CD-Rom edition, with facsimiles of *Songs* copies C and Z.

Bindman, David, intro. [William Blake: The Complete Illuminated Books](#). London: Thames and Hudson in Associated with the William Blake Trust, 2000. <WBHC 483-85>

A facsimile of *Songs* copy W.

Canti dell’innocenza e dell’esperienza che mostrano i due contrari stati dell’anima umana. A Cura di Roberto Rossi Testa con uno scritto di T. S. Eliot. Milan: SE, 1997. B. [Milan: SE](#), 2001. C. Milan: Feltrinelli, 2009. “A colour facsimile in English and Italian. Text of the *Songs* on facing pages in English and Italian. ‘Note ai Testi’ (pp. 139-44); T. S. Eliot, ‘Blake,’ tr. in Italian (145-49)” <WBHC 415>. D. Milan: Feltrinelli, 2014. E. Milan: SE, 2016. F. Milan: SE, 2020. “Text of the *Songs* on facing pages in English and Italian. ‘Note ai Testi’ (pp. 139-44); T.S. Eliot, ‘Blake,’ tr. in Italian (145-49).” (WBHC 415). <*Blake* [2020]>

A color reproduction of *Songs* copy R.

Gardner, Stanley. [The Tyger, the Lamb, and the Terrible Desart: Songs of Innocence and of Experience in its Times and Circumstance](#). London: Cygnus Arts, 1998. <WBHC 383, 2054>

Reproduces *Songs* copy I in color and posthumously printed *Songs* copy b in monochrome.

¹⁰²¹ According to Robert N. Essick’s [review](#) in *Blake: An Illustrated Quarterly* 44.3 (winter 2010-11), the facsimiles include: “the general title page from *Songs of Innocence and of Experience* and, from *Innocence*, the title page, ‘The Lamb,’ ‘Holy Thursday,’ ‘Nurse’s Song,’ ‘The Chimney Sweeper,’ both plates of ‘A Cradle Song,’ and ‘The Divine Image.’ *Experience* contributed its title page, ‘The Tyger,’ ‘Holy Thursday,’ ‘Nurses Song,’ ‘The Chimney Sweeper,’ ‘London,’ ‘My Pretty Rose Tree’ and its two companions on the same plate, ‘The Human Abstract,’ and ‘A Divine Image’ (107). Essick’s review also details email correspondence with Phillips that elucidated the production procedures and goal, which, as stated by Essick, was “to recover and re-create the images on Blake’s copperplates” (108).

¹⁰²² See Essick’s “[Corrigenda](#),” *Blake: An Illustrated Quarterly* 42.3 (winter 2008-09), 111.

Uthaug, Geir, ed. and trans. *Eskyldens og Erfaringens sanger: som viser menneskes: elens to motstridende tistander. Med komplette gengivelse av William Blakes etsninger*, 20 Ifarger. Oslo: Aschehoug, 1997. In Norwegian. <WBHC 415>

The facsimile of copy W from Lincoln's *Songs* (1991) is reproduced.

William Blake: Songs of Innocence and [of] Experience. New York: Penguin, 1995. <WBHC 414>

A strangely barebones, letterpress edition with no editor or notes of any kind.

Holmes, Richard, intro. *Songs of Innocence and Experience*. London: Folio Society, 1992. London: Tate Publishing, 2006. 2007. <BBS 136, WBHC 414, 417-18>

Uses a reduced reproduction of copy W from Lincoln's *Songs* (1991).

Smith, Philip. *Songs of Innocence and of Experience*. New York: Dover, 1992. <BBS 136>

A reproduction of *Songs* copy Z, based on the 1955 Blake Trust facsimile. A Dover Thrift Edition.

Lincoln, A[ndrew] W.J., ed. *William Blake: Songs of Innocence and of Experience*. Blake's Illuminated Books. London: Tate Gallery Publications, for the William Blake Trust, 1991.¹⁰²³ <BBS 136<BBS 136, WBHC 412-14, 471>

A color reproduction and diplomatic transcription of *Songs of Innocence and of Experience* copy W. Includes an introduction; additional plates from other copies of *Songs*; notes; a commentary; an appendix that provides Laura Mary Forester's 14 May 1923 letter on the *Songs* being sold to John Jebb, the Bishop of Limerick in 1830 by Catherine Blake; and a bibliography.

William Blake Ten: William Blake: 25 September—25 November 1990. Tokyo: The National Museum of Western Art, 1990. 2nd ed. 1990. <BBS 308-09>

Reproduces *America* copy A, *Europe* copies a and B, *Marriage* copy D, *Song of Los* copy C, *Songs of Experience* copy H and *Songs of Innocence* copy Z.

Willmott, Richard, ed. William Blake: Songs of Innocence and of Experience. 1990. Oxford: Oxford University Press, 2011. <BBS 136, WBHC 412>

A letterpress edition with explanatory notes aimed at advanced undergraduate students.

Butlin, Martin, and Ted Gott. William Blake in the Collection of the National Gallery of Victoria. Melbourne: National Gallery of Victoria, 1989. <BBS 306-07, WBHC 1235-36>

Includes a color reproduction of *Innocence* copy X.

Songs of Experience. New York: Dover, 1984. 1985. 1997. 2007. <BBS 134, WBHC 357>

¹⁰²³ Lincoln corrected his claim in the edition (p. 14) that Blake engraved a plate for Anna Letitia Barbauld's *Hymns in Prose for Children* (1781) in his "To the Editors," *Blake: An Illustrated Quarterly* 27.2 (fall 1993), 45.

A color reproduction of copy Z “probably made [...] from the 1955 Blake Trust facsimile of *Songs*” (BBS 134).

Songs of Innocence and Songs of Experience. Manchester, England: Manchester Etching Workshop, 1983. <BBS 135-36, WBHC 575>

This facsimile was fruit of early attempts to recreate Blake’s illuminated printing techniques, and it is described by Joseph Viscomi in “[Recreating Blake’s Illuminated Prints.](#)”

Two sets of prints were produced and sold. The first was a facsimile-colored edition based on Copy B, and the other was two monochrome prints of pl. 34 based on Copies B and T. Because the Victorian-era electrotypes of the *Songs* copperplates were used, the first set only has 16 prints.

Songs of Innocence and of Experience. Franklin Center, PA: Franklin Library, 1980. <BBS 135>

“[A] plausible reproduction” of *Songs* copy U (BBS 135).

Hoffman, Werner, ed. and afterword. *Lieder der Unschuld und Erfahrung*. Frankfort, 1975. In German. <BBS 136-37, WBHC 409>

A color facsimile of copy T.

Erdman, David V. [The Illuminated Blake](#). Garden City: Anchor Doubleday, 1974. <BB #A261, BBS 157, WBHC 511-13>

Includes *Songs* copies I (pls. 1, 2, 4, 5, 6, 7, 8, 9, 10, 11, 13, 14, 15, 17, 19, 20, 21, 22, 23, 25, 26, 28, 29, 30, 33, 32, 33, 35, 47, 38, 39, 40, 41, 42, 44, 45, 47, 48, 49, 50, 51, 52), U (pls. 1, 4, [Gilchrist (1863) pls. 3, 16, 18, 24, 27, 34, 36, 43, 46, 53, 54], and b (p. 12)], with still relevant commentary. For a complete list of the copies of the illuminated books reproduced, see BB #A261.

[Songs of Innocence](#). New York: Dover, 1971. 1984. 2007. <BBS 134, WBHC 373>

A color reproduction of *Innocence* copy B.

Keynes, Geoffrey, intro. [The Songs of Innocence and of Experience](#). London: Ruputer Hart-Davis Ltd. in association with the Trianon Press, 1967. Reissued in paperback by Oxford University Press, London 1970 and [New York 1977](#). <BB #190, BBS 135>

A color reproduction of copy Z based on the 1955 Blake Trust facsimile. Foreword by Arnold Fawcett and commentary by Keynes.

Heyman, Viveka, trans. *Oskuldens och Erfarnnetens Sånger*. Malmö, 1960. In Swedish. <BBS 136>

“[I]ndifferent reproduction” of *Songs* copy Z (BBS 136).

Keynes, Geoffrey, ed. *The Songs of Innocence and of Experience*. London: The Trianon Press for The William Blake Trust, 1955. <BB #187, WBHC 407-08>

A color facsimile of *Songs* copy Z.

Keynes, Geoffrey. *Songs of Innocence*. London: The Trianon Press for The William Blake Trust, 1954. <BB #165, WBHC 373>

A color facsimile of *Innocence* copy B, with Keynes's "Bibliographical Statement" (2 pp.).

Todd, Ruthven. *Blake: Songs of Innocence & of Experience*. London: Falcon Press and New York: United Book Guild, 1947. Albion Facsimiles Number One. <BB #186, WBHC 407>

A black and white facsimile of *Songs* copy b, with an untitled introduction by Todd (4 pp.) on the importance of Blake's designs to understanding his poetry.

Todd, Ruthven. *Songs of Innocence*. New York, [1947?]. <BB #164>

A black and white facsimile of *Innocence* copy b, with "4-page introduction by Ruthven Todd," which is also found in Todd's *Blake: Songs of Innocence & of Experience* (1947) (BB #164).

Songs of Experience. New York: United Book Guild, 1947. <BB #145>

A black and white facsimile of *Experience* copy b, with Joseph H. Wicksteed's essay, "Songs of the Heart's Experience," which was reprinted in his *Songs of Innocence & of Experience* (1947) <BB #186>.

Wicksteed, Joseph H. *Blake's Innocence and Experience: A Study of the Songs and Manuscripts "Shewing the Two Contrary States of the Human Soul."* London and Toronto: J.M. Dent and Sons Ltd.; New York: E.P. Dutton and Co., 1928. <BB #2954, WBHC 2859>

"A naïve, highly personal, and often useful study, with reproductions of all the etching and manuscripts drafts (in the *Notebook* and *The Island*)" (BB #2954). Includes commentary on all of the *Songs*.

Benn, Ernest. *Songs of Experience*. London, 1927. New York, 1927. <BB #143>

"A colour facsimile [...] evidently of [Songs] copy A [...] though the plate-order is that of copy V" (BB #143).

Trumble, Joseph Patrick, Sophia Elizabeth Muir, and William Muir. *Blake Centenary 1927*. 2 Vols. Vol. 1: *The Songs of Innocence*. Vol. 2: *The Songs of Experience*. London: Bernard Quaritch, 1927. <BB #144, #162>

Facsimile of *Songs* copy A, with four plates of copy T and a colored plate of "A Divine Image." About 50 copies printed.

Benn Ernest. *Songs of Innocence*. London, 1926. New York, 1926. <BB #160, WBHC 372>

A color facsimile of *Innocence* from *Songs* copy A.

Hollyer, Frederick. *Songs of Innocence* London, 1923. <BB #158, WBHC 372>

A color facsimile of *Innocence* copy I.

Songs of Innocence and of Experience. Liverpool: Henry Young and Sons, 1923. <BB #178>

A facsimile of *Songs* copy T. 151 copies printed. "51 copies were coloured, the rest (100) are plain" (BB #178).

Ellis, Edwin J., intro. *Facsimile of the Original Outlines before Colouring of The Songs of Innocence and of Experience*. London: Bernard Quaritch, 1893. <BB #173>

A monochrome facsimile of *Songs* copy U. Ellis's introduction, pp. v-xxi.

Muir, William, et al. *Songs of Experience*. London: Pearson, 1885. <BB #249a>

A color facsimile of *Experience* copy U.

Muir, William, et al. *Songs of Innocence*. London: Pearson, 1884. <BB #249a>

A color facsimile of *Innocence* copy D.

Songs of Innocence. Boston, 1883. <BB #147>

A black and white photographed facsimile of *Innocence* copy U.

Works of William Blake. [London: Chatto and Windus,] 1876 [i.e., 1878]. <BB #368, BBS 169, WBHC 609-11>

An early, but poor quality, lithograph facsimiles of “*Songs of Innocence* [a]. 1789. *Song of Experience* [a]. 1794. *Book of Thel* [?D]. 1789. *Vision[s] of the Daughters of Albion* [B]. 1793. *America: A Prophecy* [?F]. 1793. *Europe: A Prophecy* [?D]. 1794. *The First Book of Urizen* [D]. 1794. *The Song of Los* [A or D]. 1794 [i.e., 1795]¹⁰²⁴” (WBHC 609). See Morton D. Paley’s “[A Victorian Blake Facsimile](#)” for an account of its production.

Translations

Catalan

Turull, Toni, trans. *Cançons d'Innocència i d'Experiència: Mostrant els dos estats contraris de l'ànima humana*. Versió Catalana de Toni Turull. Edició Bilingüe. Barcelona: Curial, 1975. In English and Catalan. <BBS 137, WBHC 409-10>

Chinese

Yi, Yang, trans. *Tianzhen yu jing yan zhige* [*Songs of Innocence and of Experience*]. Tr. Yang Yi [i.e., Jinru Yang]. Changsha: Hunan Renmin Chuban Shi [Hunan Peoples Publishing House], May 1988. In Chinese. <WBHC 411>

“The text consists of faint pale gray reproductions of the *Songs* from the reproduction edited by Geoffrey Keynes (1970) of the Blake Trust facsimile (1955) of copy Z, with facing translations into Chinese and followed by short comments” (WBHC 411).

Czech

Hron, Zdeněk, trans. *Písničky nevinnosti a zkušenosti*. Praha [Czech Republic]: Art, 2001. In Czech. <WBHC 416>

French

Chants d'innocence et d'expérience. Preface Jean-Yves Masson. Trans. Marie-Louise and Philippe Soupault. Paris : Points, 2024. In French. <Blake (2025)>

Chansons d'innocence et d'expérience: Songs of Innocence and of Experience. Trans. Armand Sedaine. Ill. Sam Jones. Perras-Guirec: La TILV, 1997. Perros-Guirec: Anagrammes, 2007. The cover says “morceaux choisis,” i.e., selections. Bilingual French-English edition. <WBHC 415, Blake (2019)>

¹⁰²⁴ Bentley's correction.

Les chants de l'expérience. Trans. Alain Suied. Paris: Arfuen, 1992. 1993. In French and English. <WBHC 357, 374>

Les Chants de l'Innocence et de l'Expérience. Trans. Pierre-Louis Matthey. Lausanne: H.L. Mermod, 1947. <BB #193>

Chants d'Innocence et d'Expérience. Trans. Marie-Louise and Philippe Soupault. Paris 1927. Paris: Les Cahiers Libres, 1947. B. ‘Paris: Éditions Charlot, 1947. Collection “poésie et théâtre.”’ <WBHC 407> C. Bilingual edition with a preface by Sylvie Doizelet. Paris: Éditions La Table Ronde, 2007. Collection Quai Voltaire. D. Prologue by Jean-Yves Masson. Paris: Les Belles Lettres, 2021. § E. Prologue by Jean-Yves Masson. Paris: Éditions Points, 2024. 128 pp. <BB #192, WBHC 407, Blake (2022), Blake (2025)>

“Reproduces in full copy Z of Songs (1826; Library of Congress). In French, with Blake's plates on facing pages” (Blake [2022]).

Cansons d'Innocence. Trans Pierre Messiaen. Paris, 1934. In French. <BB #170>

German

Hofmann, Werner. Trans. *Lieder der Unschuld und Erfahrung* (1975) <BBS 136-37, WBHC 409>

“A persuasive facsimile” of Songs copy T (BBS 137).

Wolf-Gumpold, Kaathe, trans. *Unschuld und Erfahrung: Die beiden Kontrasten der Menschenseele*. Vienna, 1966. <BB #195>

Icelandic

Guðmundsson, Þóroddur, trans. *Söngvar Sakley sisins og Ljóð lífsreynslunnar*. Tveir Ljóðaflokkar eftir William Blake. Reykjavík: Ísafoldarprentsmiðja, 1959. In Icelandic. <BB #194, WBHC 408>

Italian

Bo, Angelo Zanon Dal, trans. and ed. *Innocenza e crudeltà*. Milan: Edizioni Accademia, 1976.

Gallizzi, G., trans. *Canti dell'Innocenza e dell'Esperienzache*. Milano, 1964. <BBS 137>

Parks, Gerald, trans. *Cani dell'innocenza e dell'esperienza*. Pordenone [Italy], 1985. In Italian. <BBS 137>

Testa, Roberto Rossi, trans. *Canti dell'innocenza e dell'esperienza che mostrano i due contrari stati dell'anima umana*. A Cura di Roberto Rossi Testa con uno scritto di T. S. Eliot. Milan: SE, 1997. B. [Milan: SE](#), 2001. C. Milan: Feltrinelli, 2009. “A colour facsimile in English and Italian. Text of the Songs on facing pages in English and Italian. ‘Note ai Testi’ (pp. 139-44); T. S. Eliot, ‘Blake,’ tr. in Italian (145-49)” <WBHC 415>. D. Milan: Feltrinelli, 2014. E. Milan: SE, 2016. F. Milan: SE, 2020. “Text of the Songs on facing pages in English and Italian. ‘Note ai Testi’ (pp. 139-44); T.S. Eliot, ‘Blake,’ tr. in Italian (145-49).” (WBHC 415). <Blake [2020]>

A color reproduction of Songs copy R.

Ungaretti, Giuseppe, trans. “Le Canzoni dell'Innocenza.” *Il Tevere* Rome (Oct. 1930).

[Japanese](#)

Jugaku, Bunsho, trans. *Mumyo no Uta [Songs of Experience]*. Kyoto: Privately Printed, 1935. In Japanese. <BB #146, BSJ 3>

“Translations face facsimiles of the poems; most of the copies were coloured by hand by the translator and his wife, imitating several facsimiles” (BB #146).

Jugaku, Bunsho, trans. *Muzen no Uta [Songs of Innocence]*. Kyoto: Privately Printed, 1932. In Japanese. <BB #169, BSJ 3>

“Translations into Japanese face facsimiles of the poems, which were coloured by hand by the translator and his wife” (BB #169).

Miyamachi, Seiichi, trans. “Honyaku William Blake no Muku to Keiken no Uta no sekei [The World of William Blake in *The Songs of Innocence and of Experience*.]” *Sapporo Gakuin Daigaku Jimbun Gakkai Kiyo [Journal of the Society of Humanities, Sapporo Gakuin University]*, 83 (2008), 223-54. In Japanese. <WBHC 419>

[Macedonian](#)

Džeparoski, Ivan, trans. *Pesni na Nevinosta ina Iskustvoto: što pokažuvaat dve sprotivni sostojbi na čovečkata duša*. Misla, 1988. In Macedonian <WBHC 412>

[Norwegian](#)

Uthaug, Geir, ed. and trans. *Eskyldens og Erfaringens sanger: som viser menneskes: elens to motstridende tistander. Med komplette gengivelse av William Blakes etsninger*, 20 Ifarger. Oslo: Aschehoug, 1997. In Norwegian. <WBHC 415>

The facsimile of copy W from Lincoln’s *Songs* (1991) is reproduced.

[Portuguese](#)

Carvalho, Jorge Vaz de, trans.. *Canções de inocência e de experiência*. Lisbon: Assírio & Alvim, 2009. B. 2nd ed. 2017. In Portuguese, with facing color reproductions of Blake’s plates. <Blake (2019)>

§ Coutinho, Mário Alves, and Leonardo Gonçalves, trans, prologue, and notes. *Canções da inocência e da experiência: revelando os dois estados opostos da alma humana*. Belo Horizonte [Brazil]: Crisálida, 2005. In Portuguese. <Blake (2019)>

Portela, Manuel. trans. *Cantigas da inocência e da experiência*. Lisbon: Antígona, 1994. <WBHC 414-15> B. Trans., intro., and notes Manuel Portela. 2nd ed. 2007. In Portuguese and English. <WBHC 414-15, Blake (2019)>

§ Sorbini, Gilberto and Weimar de Carvalho, trans., introductory essays, and commentary. *Canções da inocência e Canções da experiência: os dois estados contrários da alma humana*. São Paulo: Disal, 2005. In Portuguese, with facing English. <Blake (2019)>

§ Suttana, Renato. *Canções da inocência e da experiência*. Natal [Brazil]: Sol Negro Edições (Coleção Fúrias de Orfeu), 2005. B. Rev. ed. 2012 (Coleção Cinzas do Sol.), with color reproductions of frontispieces to *Songs of Innocence* and *Songs of Innocence and of Experience*. In Portuguese, with facing English. <Blake (2019)>

Romanian

Maravis, Iana, trans and ed. *Cântece ale inocenței și ale experienței*. Bucharest: Ed. Rao, 2006.

Russian

Falikman, M., M. Kostionova A.Kruglov, S. Liacheva, and M. Lipkin, trans. *ПЕСНИ ИЕВИННОСТИ И ОИЫТА Songs of Innocence and of Experience*. Moscow: Rudomino, 2010. In Russian. <WBHC 420>

A color facsimile of *Songs* copy W, with “introductions by Richard Holmes (from the Folio Society edition of 1992) and Gregory Kruzhkov, commentary by Sasha Dugdale, plus an appendix which gives alternative translations” (WBHC 420).

Spanish

Caramés, J.L., and S.G. Corugedo, ed. *Canciones de inocencia y de experiencia*. Madrid, 1987. In Spanish. <WBHC 410>

Caramés, José Ouis, and Santiago García Corugedo, trans. *Canciones de Inocencia y de Experiencia*. Edición bilingüe y traducción de José Luis Caramés y Santiago García Corugedo. Madrid: Ediciones Cátedra, 1987. In Spanish. <BBS 137, WBHC 410-11>

Díaz, Roberto, trans. and notes. *Cantos de la Experiencia*. Barcelona: Editorial Astri, 2000. In English and Spanish. <WBHC 357>

Grinberg, Miguel, trans. and intro. *Cantares de Inocencia y Experiencia: que Muestran los Dos Estados Contrarios del Alma Humana*. Versión Completa. Argentina: Errapar, S.A., 2000. In Spanish. <WBHC 415-16>

Rosenberg, Mirta, trans. *Cantos de Inocencia*. Adiax, 1980. Buenos Aires: NEED, 1998. <WBHC 373>

Suescún, Nicolás, trans. *Canciones de Inocencia y de experiencia*. Caracas [Venezuela]: Ministerio del Poder Popular la Cultura: Fundación Editorial el perro y la rara, 2009. In Spanish. <WBHC 420>

Valenti, Elena. *Canos de Inocencia: Cantos de Experiencia*. Barcelona, 1975. In Spanish. <BBS 137, WBHC 409>

Swedish

Heyman, Viveka, trans. *Oskuldens och Erfarnhetens Sånger*. Malmö, 1960. In Swedish. <BBS 136>

“[I]ndifferent reproduction” of *Songs* copy Z (BBS 136).

Turkish

Kuzudan Kaplana: Masumiyet ve Tecrübe Şiirleri [From the Lamb to the Tyger: Songs of Innocence and of Experience]. Trans. Osman Tuğlu. Ankara: Klaros Yayınları, 2019. In Turkish. <Blake (2020)>

Osman Tuğlu is a poet himself, and this translation, though it sometimes distorts the content, is one of the best translations of Blake in Turkish.

Ukrainian

Pisni Nevinnosti i Dosvidu [Songs of Innocence and of Experience]. Trans. Les' Beley. Ivano-Frankivsk: P'ianii korabel', 2019. In Ukrainian. <*Blake* (2021)>

There is No Natural Religion (Composed c. 1788) <BB #200, BBS 137-40, WBHC 428-433>

Studies

Essick, Robert N. “[Blake in the Marketplace, 1995.](#)” *Blake: An Illustrated Quarterly* 29.4 (spring 1996).

Suggests that *Songs* pl. a was originally executed for *There is No Natural Religion* (111).

George, Diana Hume. “Reading Isaiah and Ezekiel through Blake.” [New Orleans Review](#) 13.3 (fall 1986): 12-21. <BBS 586>

On how Blake read these prophets without the criticism he usually brings to texts, with reflections on how Blake helps George herself approach these biblical books.

Marchetto Santorun, María Cecilia. “Desire in William Blake’s *There is No Natural Religion*.” [Broadening Horizons: A Peak Panorama of English Studies in Spain](#). Ed. María Beatriz Hernández Pérez, Manuel Brito Marrero, and José Tomás Monterrey Rodríguez. La Laguna: Universidad de La Laguna, 2018. 171-77. In English. <*Blake* (2020)>

“Blake’s criticism of Enlightened intellectual currents in *There Is No Natural Religion* (1788) could be defined as psychoanalysis of culture and religion *avant-la-lèttre*. In this paper, I focus on the first place on Blake’s diagnosis of the symptoms he identifies in the Enlightened subject, and on the second place, on Blake’s call for the liberation of desire” (abstract).

Yates, Mark. “Allegory and Enlightenment in the Eighteenth Century: The Frontispiece to William Blake’s ‘There is No Natural Religion.’” [Proceedings of the Salford Postgraduate Annual Research Conference \(SPARC\) 2011](#). Salford: University of Salford, 2012. 7-16.

Largely on the use of angels.

Known Copies, Facsimiles, and Reproductions (Arranged by Year of Printing, Earliest First)
TNNR Copy A (Printed c. 1794, British Museum)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Contemporary Owner(s)

“Probably inherited by Blake’s wife Catherine upon his death in 1827; probably acquired by Frederick Tatham upon Catherine Blake’s death in 1831; probably among the fifty plates ‘from a very small work,’ including ‘some duplicates,’ sold anonymously (probably from Tatham’s collection) at Sotheby’s, 29 April 1862” (*Blake Archive* Copy Information).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2015.

British Museum. Museum no. 1878,0112.364-74. Individual, uncropped images [BM Pages (Bentley Plate Numbers)]: [1 \(a1\)](#), [2 \(a3\)](#), [3 \(a4\)](#), [4 \(a5\)](#), [5 \(a6\)](#), [6 \(a7\)](#), [7 \(a8\)](#), [8 \(a9\)](#), [9 \(b3\)](#), [10 \(b4\)](#), [11 \(b12\)](#).

TNNR Copy B (Printed c. 1794, Yale Center for British Art, Yale University)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Contemporary Owner(s)

“Probably inherited by Blake’s wife Catherine upon his death in 1827; probably acquired by Frederick Tatham upon Catherine Blake’s death in 1831; probably among the fifty plates ‘from a very small work,’ including ‘some duplicates,’ sold anonymously (probably from Tatham’s collection) at Sotheby’s, 29 April 1862” (*Blake Archive* Copy Information).

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 1998.

[Yale Center for British Art](#). Collated cropped and uncropped view, including cover, but out of order. Individual images [BM Pages (Bentley Plate Numbers)]: [1 \(a1\)](#), [2 \(a3\)](#), [3 \(a4\)](#), [4 \(a5\)](#), [5 \(a6\)](#), [6 \(a7\)](#), [7 \(a8\)](#), [8 \(a9\)](#), [9 \(b3\)](#), [10 \(b4\)](#), [11 \(b12\)](#).

TNNR Copy C (Printed c. 1794, Rosenwald Collection, Library of Congress)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Contemporary Owner(s)

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 1998.

[Library of Congress](#). Call no. [PR4144. T5 1790 Copy 2](#). Book view, uncropped images, including covers, endpapers, bookplate, flyleaves, and blank versos.

Print

Erdman, David V. [*The Illuminated Blake*](#). Garden City: Anchor Doubleday, 1974. 1975 with corrections. <BB #A261, BBS 157, WBHC 511-13>

Monochrome reproduction of *TNNR* bogus copy F (pl a1, 3), true copies C (pls. a2, 4, 809,) G (pls. a5-7), and L (pls. b1-4, 6-12).

There is No Natural Religion. 2 vols. London: The Trianon Press for The William Blake Trust, 1971. <BB #202, WBHC 433>

Color facsimile of *TNNR* bogus copy F (pls. a1, a3), true copies C (pls. a2, a4, a8, a9), G (pls. a5, a6, a7), and L (pls. b1, b2, b3, b4, b6, b7, b8, b9, b10, b11, b12). Vol. 1 includes a, and vol. 2, b.

TNNR Copy D (Printed c. 1794, Houghton Library, Harvard University)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2015.

[Harvard University. Call no. TYP 6500.32D.](#)

Collated, uncropped images.

Print

Hofer, Philip, foreword. *There is No Natural Religion*. [Cambridge, MA], 1948. <BB #201>

A color facsimile of *TNNR* copy D.

[TNNR Copy G1-2 \(Printed c. 1794, Morgan Library and Museum\)](#)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Contemporary Owner(s)

“Copy G (Objects 1-8, 10-12) was probably inherited by Blake’s wife Catherine upon his death in 1827; probably acquired by Frederick Tatham upon Catherine Blake’s death in 1831; probably among the fifty plates ‘from a very small work,’ including ‘some duplicates,’ sold anonymously (possibly from Tatham’s collection) at Sotheby’s, 29 April 1862” (*Blake Archive* Copy Information).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 1998.

Morgan Library and Museum. Accession nos. copy G (Objects 1-8, 10-12), [PML 44733](#); Object 9 from copy I, [PML 63940.6](#).

Part of the online exhibition, [William Blake’s World: “A New Heaven Is Begun.”](#)

Print

Bindman, David. [William Blake: The Complete Illuminated Books](#). New York: Thames and Hudson, 2000. <WBHC 483-85>

Color reproductions of *There is No Natural Religion* copy L, with part of a G and bogus copy I.

Eaves, Morris, Robert N. Essick, and Joseph Viscomi, ed. [The Early Illuminated Books](#). Blake’s Illuminated Books, vol. 3. London: Tate Gallery Publications, for the William Blake Trust, 1993. <WBHC 88-89, 491-94>

Color reproductions of *There is No Natural Religion* copy L, with part of a G and bogus copy I.

Bindman, David, assisted by Deirdre Toomey. [The Complete Graphic Works of William Blake](#). New York: G.P. Putnam’s Sons and [London]: Thames and Hudson, 1978. Paperback edition. [\[London\]: Thames and Hudson, 1986](#). <BBS 150-51, WBHC 483>

A black and white reproduction of *There is No Natural Religion* copy G.

Keynes, Geoffrey. *There is No Natural Religion*. 2 vols. London: The Trianon Press for The William Blake Trust, 1971. <BB #202, WBHC 433>

Color facsimile of *TNNR* bogus copy F (pls. a1, a3), true copies C (pls. a2, a4, a8, a9), G (pls. a5, a6, a7), and L (pls. b1, b2, b3, b4, b6, b7, b8, b9, b10, b11, b12). Vol. 1 includes a, and vol. 2, b.

TNNR Copy G1, plates a3, a4, a6, a9, b3, b12 (Printed c. 1794, Collection of Robert N. Essick)

Copy Information and Current Binding

Bentley Plate Numbers: a3, a4, a6, a9, b3, b12.

Loose.

Contemporary Owner(s)

Catherine Blake. Frederick Tatham.

Print

Erdman, David V. *The Illuminated Blake*. Garden City: Anchor Doubleday, 1974. 1975 with corrections. <BB #A261, BBS 157, WBHC 511-13>

Monochrome reproduction of *TNNR* bogus copy F (pl a1, 3), true copies C (pls. a2, 4, 809,) G (pls. a5-7), and L (pls. b1-4, 6-12).

Keynes, Geoffrey. *There is No Natural Religion*. 2 vols. London: The Trianon Press for The William Blake Trust, 1971. <BB #202, WBHC 433>

Color facsimile of *TNNR* bogus copy F (pls. a1, a3), true copies C (pls. a2, a4, a8, a9), G (pls. a5, a6, a7), and L (pls. b1, b2, b3, b4, b6, b7, b8, b9, b10, b11, b12). Vol. 1 includes a, and vol. 2, b.

TNNR Copy M (Printed c. 1794, Victoria and Albert Museum)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Contemporary Owner(s)

“Possibly acquired directly from Blake by Charles Augustus Tulk (1786-1849); probably by inheritance to ‘Mrs. Tulk’ (wife or daughter-in-law of C. A. Tulk?), in whose collection the work is recorded in the 1876 *Exhibition of the Works of William Blake*, Burlington Fine Arts Club” (*Blake Archive* Copy Information).

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2015.

Victoria and Albert Museum. Individual, uncropped images: Individual images [BA Object Numbers (Bentley Plate Numbers)]: [1 \(a1\)](#), [2 \(a2\)](#), [3 \(a3\)](#), [4 \(a4\)](#), [5 \(a5\)](#), [6 \(a6\)](#), [7 \(a8\)](#), [8 \(a9\)](#), [9 \(b4\)](#), [10 \(b12\)](#).

TNNR Copy L (Printed c. 1795, Morgan Library and Museum)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Contemporary Owner(s)

“Objects 1-9 and 11 probably inherited by Blake’s wife Catherine upon his death in 1827; probably acquired by Frederick Tatham upon Catherine Blake’s death in 1831; acquired (with the possible exception of Object 2—see below) from Tatham by George A. Smith and bound by him ‘about 1853 in half Red Morocco’ (Bentley [BB] page 337) with other works by Blake, including the manuscript ‘Order’ of the *Songs of Innocence and of Experience*; the volume offered, presumably by Smith, at a Puttick and Simpson auction, London, 3-4 July 1863” (*Blake Archive* Copy Information).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 1998.

Morgan Library and Museum. Accession no. [PML 45593](#).

Print

Bindman, David. [William Blake: The Complete Illuminated Books](#). New York: Thames and Hudson, 2000. <WBHC 483-85>

Color reproductions of *There is No Natural Religion* copy L, with part of a G and bogus copy I.

Eaves, Morris, Robert N. Essick, and Joseph Viscomi, ed. [The Early Illuminated Books](#). Blake's Illuminated Books, vol. 3. London: Tate Gallery Publications, for the William Blake Trust, 1993. <WBHC 88-89, 491-94>

Color reproductions of *There is No Natural Religion* copy L, with part of a G and bogus copy I.

Erdman, David V. [The Illuminated Blake](#). Garden City: Anchor Doubleday, 1974. 1975 with corrections. <BB #A261, BBS 157, WBHC 511-13>

Monochrome reproduction of TNNR bogus copy F (pl a1, 3), true copies C (pls. a2, 4, 809,) G (pls. a5-7), and L (pls. b1-4, 6-12).

Keynes, Geoffrey. *There is No Natural Religion*. 2 vols. London: The Trianon Press for The William Blake Trust, 1971. <BB #202, WBHC 433>

Color facsimile of TNNR bogus copy F (pls. a1, a3), true copies C (pls. a2, a4, a8, a9), G (pls. a5, a6, a7), and L (pls. b1, b2, b3, b4, b6, b7, b8, b9, b10, b11, b12). Vol. 1 includes a, and vol. 2, b.

TNMR MPI Not Available at the *Blake Archive* (Arranged by Bentley Plate Numbers)

Bentley Plate a2 (Printed c. 1788, Morgan Library and Museum)

Digital

Morgan Library and Museum. Accession no. [PML 9948.21](#).

Bentley Plate a2 (Printed c. 1788, Huntington Library)

Contemporary Owner

John Linnell.

Digital

Huntington Library. Call no. [57445](#).

Bentley Plate a9 (Printed c. 1788, British Museum)

Digital

British Museum. Museum no. 1949,1019.3. Single, uncropped image: [a9.¹⁰²⁵](#)

¹⁰²⁵ Mislabeled a8 in BB p. 447.

Bogus Copies¹⁰²⁶

TNNR Copy E (Printed 1866-68, Giles Harvey)

Copy Information and Current Binding

8 leaves. Bentley Plate Numbers: a1, a3, a4, a8, a9, b3, b4, b12.

TNNR Copy F (Printed c. 1866-68, Library of Congress)

Copy Information and Current Binding

9 leaves. Bentley Plate Numbers: a1, a3, a4, a7, a8, a9, b3, b4, b12.

Digital

[Library of Congress](#). Call no. [PR4144. T5 1790](#).

Book view, uncropped images, including brown wrappers, flyleaves, and blank versos.

Print

Erdman, David V. [The Illuminated Blake](#). Garden City: Anchor Doubleday, 1974. 1975 with corrections. <BB #A261, BBS 157, WBHC 511-13>

Monochrome reproduction of *TNNR* bogus copy F (pl a1, 3), true copies C (pls. a2, 4, 809,) G (pls. a5-7), and L (pls. b1-4, 6-12).

There is No Natural Religion. 2 vols. London: The Trianon Press for The William Blake Trust, 1971. <BB #202, WBHC 433>

Color facsimile of *TNNR* bogus copy F (pls. a1, a3), true copies C (pls. a2, a4, a8, a9), G (pls. a5, a6, a7), and L (pls. b1, b2, b3, b4, b6, b7, b8, b9, b10, b11, b12). Vol. 1 includes a, and vol. 2, b.

TNNR Copy H (Printed c. 1866-68, British Museum)

Copy Information and Current Binding

10 leaves. Bentley Plate Numbers: a1, a2, a3, a4, a5, a8, a9, b3, b4, b12.

TNNR Copy I (Printed c. 1866-68, Morgan Library and Museum)

Copy Information and Current Binding

10 leaves. Bentley Plate Numbers: a1, a3, a4, a8, a9^a, a9^b, b3, b4, b12^a, b12^b.

Digital

Morgan Library and Museum. Accession no. [PML 63940.1-10](#).

Print

Bindman, David. [William Blake: The Complete Illuminated Books](#). New York: Thames and Hudson, 2000. <WBHC 483-85>

Color reproductions of *There is No Natural Religion* copy L, with parts of G and bogus copy I.

¹⁰²⁶ These were modeled on copy C, perhaps executed by W.J. Linton and commissioned by its owner, B.M. Pickering, for a failed facsimile. The loose plates came onto the market and were taken for originals. R.A. Potts and Stopford Brooke “divided the facsimiles plates into distinct copies” (BBS 139). See BBS 139-40 and chapters 21 and 22 in Viscomi’s [Blake and the Idea of the Book](#).

Eaves, Morris, Robert N. Essick, and Joseph Viscomi, ed. [*The Early Illuminated Books*](#). Blake's Illuminated Books, vol. 3. London: Tate Gallery Publications, for the William Blake Trust, 1993. <WBHC 88-89, 491-94>

Color reproductions of *There is No Natural Religion* copy L, with parts of G and bogus copy I.

TNNR Copy J (Trinity College Library, MA)

Copy Information and Current Binding

8 leaves. Bentley Plate Numbers: a1, a3, a4, a8, a9, b3, b4, b12.

Once bound with an extra illustrated copy of Gilchrist's *Life of William Blake* (1863), vol. 2.

Digital

Trinity College Library. Call no. [QUARTO ND497.B6 G5 1863](#).

TNNR Copy K (Printed c. 1866-68, Beineke Library, Yale University)

Copy Information and Current Binding

8 leaves. Bentley Plate Numbers: a1, a3, a4, a8, a9, b3, b4, b12.

Once bound with an extra illustrated copy of Gilchrist's *Life of William Blake* (1863), vol. 2.

Digital

Beinecke Library. Call no. [1977+62 2](#).

[Print Facsimiles and Reproductions \(Descending by Year\)](#)¹⁰²⁷

Francisco, David, trans. *Todas las religiones son una / No hay religion*. Zaragoza: Pregunta Ediciones, 2014. In Spanish. <WBHC 583>

A reproduction with translation.

Bindman, David. [*William Blake: The Complete Illuminated Books*](#). New York: Thames and Hudson, 2000. <WBHC 483-85>

A color reproduction of *There is No Natural Religion*, copy L, parts of G and I.

Eaves, Morris, Robert N. Essick, and Joseph Viscomi, ed. [*The Early Illuminated Books*](#). Blake's Illuminated Books, vol. 3. London: Tate Gallery Publications, for the William Blake Trust, 1993. <WBHC 88-89, 491-94>

A color reproduction of *There is No Natural Religion*, copy L, with parts of G and bogus copy I.

Keynes, Geoffrey, ed. *There is No Natural Religion*. London: William Blake Trust, 1971. <BB #202, WBHC 433>

Color facsimile of TNNR bogus copy F (pls. a1, a3), true copies C (pls. a2, a4, a8, a9), G (pls. a5, a6, a7), and L (pls. b1, b2, b3, b4, b6, b7, b8, b9, b10, b11, b12). Vol. 1 includes a, and vol. 2, b.

¹⁰²⁷ See also David V. Erdman, [*The Illuminated Blake*](#) (1974; 1975) and David Bindman, [*The Complete Graphic Works of William Blake*](#) (1978; 1986).

Translations

German

Alle Religionen sind Eins & Es gibt keine Naturbedingte Religion. Edited with a commentary by Christian W. Bernhard. Vienna: Archetyp Verlag, 2011. <WBHC 461>

“There are colour reproductions, some of them enlarged, those of *No Natural Religion* from several copies and lacking pl. 1b, with German translations of *All Religions are One* and *There is No Natural Religion*” (WBHC 461).

Die Hochzeit von Himmel und Hölle: Eine Auswahl aus den prophetisch-revolutionären schriften. Ed. Silvia Leutjohann. 1987. In German <BBS 156, WBHC 294>

Translations of *No Natural Religion*, *All Religions are One*, *Marriage*, *Visions*, *Song of Los, America, Europe*, and “The Everlasting Gospel.”

Spanish

Francisco, David, trans. *Todas las religiones son una / No hay religion.* Zaragoza: Pregunta Ediciones, 2014. In Spanish. <WBHC 583>

A reproduction with translation.

To the Public: Prospectus (Composed 1793) <BB #206, BBS 142, WBHC 435>

Studies

Eaves, Morris. “National Arts and Disruptive Technologies in Blake’s Prospectus of 1793.” *Blake, Nation and Empire*. Ed. Steve Clark and David Worrall. London: Palgrave, 2006. 119-35. <WBHC 1866-69>

Compares Blake’s 1793 Prospectus with the pronouncements of Joshua Reynolds on the foundation of the Royal Academy and John Boydell on the Shakespeare project.

Paley, Morton D. “[George Romney and Ozias Humphry as Collectors of William Blake’s Illuminated Printing](#).” *Blake: An Illustrated Quarterly* 50.3 (winter 2016-17): 49 pars. <*Blake* (2017)>

“Taken together, the two artists’ purchases compose a substantial portion of Blake’s known sales of illuminated books and associated material in the period from his initial prospectus ‘To the Public’ (E 692-93), dated 10 October 1793, to 1796” (par. 1).

Phillips, Michael. “[Blake and the Terror 1792-1793](#).” *The Library* 16 (1994): 263-97. <WBHC 2519-20>

Important and substantial article on Blake in the context of William Pitt’s crackdown on seditious writing, with discussions of the *Songs of Experience*, “Our End is Come,” “A Song of Liberty,” the *Marriage of Heaven and Hell*, Blake’s time in Lambeth, and the publication of Blake’s prospectus, “To the Public.” Reproduces *Marriage* copy L.

[Known Copies, Facsimiles, and Reproductions \(Arranged by Year of Printing, Earliest First\)](#)

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2020.

Print

Gilchrist, Alexander. *Life of William Blake, Pictor Ignotus*. 2 vols. London: Macmillan, 1863.
[Vol. 2. 263-64.](#)

“To the Public” is only known from its transcription by William Michael Rossetti, which was published in the second volume of Gilchrist’s *Life of Blake* (1863).

Visions of the Daughters of Albion (Composed 1793) <BB #213-17, BBS 143-46, WBHC 439-49>
Studies

Aers, David. “Blake: Sex, Society and Ideology.” [Romanticism and Ideology: Studies in English Writing 1765-1830](#). Ed. David Aers, Jonathan Cook, and David Punter. London: Routledge & Kegan Paul, 1981. 27-43. <BBS 333>

“[I]n Blake’s work we can follow the evolution of an original and profound understanding of the dialectics of sexual conflict and the internalization of repressive ideologies by their victims. Yet we can also see, as Blake himself did, how even the most radical penetration of dominant ideology or practice is likely to include some perpetuation of the forms being strenuously negated” (27).

Anderson, Mark. “[Oothoon, Failed Prophet](#).” *Romanticism Past and Present* 8.2 (1984): 1-21.
<BBS 336>

“Oothoon’s response to her situation, unlike Thel’s, is to move from victimization and powerlessness toward inspired prophecy (although, as I will be arguing later, she does quite fulfill that movement)” (1).

Baine, Rodney M., and Mary R. Baine. “[Bromion’s ‘Jealous Dolphins’](#).” *Blake: An Illustrated Quarterly* 14.4 (spring 1981): 206-07. <BBS 391>

“[T]he dolphin-related legend which most closely fits the situation in *Visions of the Daughters of Albion* is that of the nymph Galatea and her lovers Acis and Polyphemos.” “Though in the Galatea legend Polyphemos is yet to be blinded by Odysseus, he is already blinded by his jealousy, like the spiritually blind Bromion and Theotormon” (206). Also references Raphael’s “Triumph of Galatea.”

Bernath, Elizabeth. “‘seeking Flowers to Comfort Her’: Queer Botany in Blake’s *Visions*, Darwin’s *Loves* and Wollstonecraft’s *Rights of Woman*.” [Blake, Gender and Culture](#). Ed. Helen P. Bruder and Tristanne J. Connolly. London: Pickering & Chatto, 2012. 111-22. <WBHC 1800-01>

“Alongside Blake’s botany in the 1790s [in *Visions*], I consider how two authors in Joseph Johnson’s circle of radical intellectuals, Erasmus Darwin and Mary Wollstonecraft, portray gender from botanically informed perspectives that suggest the naturalness of transgender and homoerotic sexualities” (111).

Bindman, David M. “[Blake’s Vision of Slavery Revisited](#).” *Huntington Library Quarterly* 58.3/4 (1995): 373-82. <WBHC 2177>

Considers Blake’s portrayal of race in *Visions of the Daughters of Albion*, “The Little Black Boy,” and *The Song of Los*, challenging, at times, David V. Erdman’s influential essay, “[Blake’s Vision of Slavery](#).”

Blake, David, and Elliott Gruner. “[Redeeming Captivity: The Negative Revolution of Blake's Visions of the Daughters of Albion](#).” *Symbiosis* 1.1 (1997): 21-34. <WBHC 1636-37>

Reads *Visions* as a captivity narrative.

Bracher, Mark. “[The Metaphysical Grounds of Oppression in Blake's Visions of the Daughters of Albion](#).” *Colby Library Quarterly* 20.3 (1984): 164-76. <BBS 424>

“[A]s I hope to show, the poem also has another level of significance, in which each character embodies a particular aspect of identity, and also represents a metaphysical perspective which accords ultimacy to that aspect of identity” (165).

Chapman, Wes. “[Blake, Wollstonecraft, and the Inconsistency of Oothoon](#).” *Blake: An Illustrated Quarterly* 31.1 (summer 1997): 4-17. <WBHC 1662>

“Blake decentered a woman-centered undertaking, appropriating parts of it for his own political purposes and projecting upon it his own reimaginings of female character” (4).

Chen, Kang-Po. “[Violence, Death, and Autoeroticism: The Alternative Self-Annihilation in Visions of the Daughters of Albion](#).” *Blake: An Illustrated Quarterly* 54.2 (fall 2020): 20 pars. <Blake (2021)>

Explores how “self-annihilation is a major source of eroticism in [Blake's] portrayal of unconventional sexual experiences” (par. 2).

Cherry, Charles L. “[William Blake and Mrs. Grundy: Suppression of Visions of the Daughters of Albion](#).” *Blake: An Illustrated Quarterly* 4.1 (Aug. 1970): 6-10. <BB #1217.58>

Details Victorian views of *Visions* and its depictions of sexuality that kept it from being published in print until the Yeats and Ellis edition of 1893. Focuses much on Swinburne's anger at Macmillan (the publisher of Gilchrist's Life), and Anne Gilchrist's efforts to mediate between Swinburne and the Rossettis, on the one hand, and Macmillan, on the other.

Connolly, Tristanne. “‘Terrible Thunders’ and ‘Enormous Joys’: Potency and Degeneracy in Blake's *Visions* and James Graham's Celestial Bed.” [William Blake's Gothic Imagination: Bodies of Horror](#). Ed. Chris Buncle and Elizabeth Effinger. Manchester: Manchester University Press, 2018. 235-64. <Blake (2019, 2020, 2021)>

Reads *Visions* in relationship to James Graham's “celestial bed.”

Crafton, Lisa. “[A sick man's dream': Jephthah, Judges, and Blake's Visions of the Daughters of Albion](#).” *Romanticism on the Net* 45 (Feb. 2007): 26 pars.¹⁰²⁸

Reads *Visions of the Daughters of Albion* in light of the Book of Judges and Blake's six paintings of it: “This intertextual analysis emphasizes the poem's representation of the female body as a site of sacrifice and how both Blake's illustrations and the poem position readers for this spectacle of virginity and violence” (abstract).

¹⁰²⁸ Not recorded in WBHC.

Duerksen, Roland A. “[The Life of Love: Blake’s Oothoon](#).” *Colby Library Quarterly* 13.3 (1977): 186-94. <BBS 457>

“Oothoon discovers that the liberty of love consists in the ever-present potentiality of an audaciously free and imaginatively involved life” (186).

Duff, David. “[Muir Facsimiles and the Missing Visions](#).” *Blake: An Illustrated Quarterly* 37.1 (summer 2003): 32-34. <WBHC 1695>

On the facsimile of *Visions of the Daughters of Albion* by William Muir, now held by the University of Aberdeen, which was once purported to be an original copy, with a description of Muir’s facsimile in general and the particular features of this copy.

Easton, Will. “William Blake and the Culture of Slavery in the Late 1780s and 1790s.” *Blake Journal* 9.1-2 (2005): 38-60. <WBHC 1755>

“About the extent to which *Visions of the Daughters of Albion* and “The Little Black Boy” from *Innocence* ‘were influenced by a poetic and cultural context of slavery,’ with ‘some possible sources of African influence on Blake’” (WBHC 1755).

Ellis, Helen B. “[Blake’s ‘Bible of Hell’: Visions of the Daughters of Albion and the Song of Solomon](#).” *English Studies in Canada* 12.1 (1986): 23-36. <BBS 461>

“Blake’s use of the relationship of Solomon and his Bride as the perfection of human sexuality against which the fallen world of 1793 could be measured is the source of many of the implicit ironies that twentieth-century readers find in *Visions*” (24).

Erdman, David V. “[Blake’s Vision of Slavery](#).” *Journal of the Warburg and Courtauld Institutes* 15.3/4 (1952): 242-52.¹⁰²⁹ <BB #1569, WBHC 1993>

A foundational article on *The Visions of the Daughters of Albion* and the Stedman commercial engravings and what they suggest about Blake’s views of race and slavery. It is most substantially challenged in David Bindman’s “[Blake’s Vision of Slavery Revisited](#).”

Fox, Susan. “[The Female as Metaphor in William Blake’s Poetry](#).” *Critical Inquiry* 3.3 (1977), 507-19.¹⁰³⁰ <BBS 474>

An important early essay on Blake’s depiction of women: “One cannot apologize away Blake’s occasional shrillness towards women” (508).

Freed-Isserow, Eugenie. “[This Free Born Joy: William Blake’s Vision of Emancipation](#).” *EAR: English Academy Review* [of Southern Africa] 17 (2000): 111-30. <Blake (2003)>

On gender and race predominantly in *Visions of the Daughters of Albion*, but including other works as well.

¹⁰²⁹ Rpt. in *Enslavement and Emancipation*, ed. Harold Bloom and Blake Hobby (2010). The article would be incorporated into Erdman’s [Blake: Prophet Against Empire](#), but he refers back to the article’s notes and illustrations in the book.

¹⁰³⁰ “Parts of this essay are elaborations of material included in” her [Poetic Form in Blake’s Milton](#) (1976) (Fox, “[Female](#),” 507n). Rpt. in [Essential Articles for the Study of William Blake, 1970-1984](#), ed. Nelson Hilton (1986) 75-90, <BBS 507-08, WBHC 2146-47>.

Garofalo, Daniela. “‘Take Thy Bliss’: Surplus Enjoyment and Oothoon’s Joy in Blake’s *Visions of the Daughters of Albion*.” [Women, Love, and Commodity Culture in British Romanticism](#). Farnham: Ashgate, 2012. 55-72. <WBHC 2055>¹⁰³¹

Vision “offers a thorough-going critique of a modern economy and the desires it solicits” (74).

Goslee, Nancy Moore. “[Slavery and Sexual Character: Questioning the Master Trope in Blake’s Visions of the Daughters of Albion](#).” *ELH* 57.1 (1990): 101-28. <WBHC 2092>

Raises important questions about the intersections of race and gender in *Visions*: “Has Blake made use of the rhetoric of the anti-slavery movement only in order to make it a special and hence subordinate case of the oppression of women by male physical and institutional power?” (101).

Gourlay, Alexander S. “[Art Delivered’: Stothard’s The Sable Venus and Blake’s Visions of the Daughters of Albion](#).” *Journal of Eighteenth-Century Studies* 31.4 (2008): 529-50. <WBHC 2095>

Suggests that *Visions* may be responding to Thomas Stothard’s lost painting, “The Voyage of the Sable Venus,” which illustrated Isaac Teale’s poem, “The Sable Venus: An Ode” (1794).

Hadley, Karen. “[Blake’s Visions of the Daughters of Albion and the Biopolitical Unconscious](#).” *PMLA* 133.2 (Mar. 2018): 314-28. <Blake (2019)>

“Correcting the prevalent misidentification of the marigold that Oothoon plucks in *Visions*, my reading newly envisions an Oothoon whose relation to the life-forms around her replicates the modes of domination and exploitation inherent in capitalist ideology” (abstract).

Haigwood, Laura Ellen. “[Blake’s Visions of the Daughters of Albion: Revising an Interpretive Tradition](#).” *San Jose Studies* 11.2 (1985): 77-94. ¹⁰³² <BBS 498, WBHC 2119>

An important repositioning of Oothoon from being too “often viewed as a victim of the more powerful men around her” (77). “Relinquishing the long-cherished image of Oothoon as pure, innocent victim in favor of a more complex, well-intentioned but perhaps profoundly erring Oothoon will, I think, enable readers of Blake to achieve a more accurate and inclusive interpretation of *Visions of the Daughters of Albion* as well as a clearer understanding of the oppressive system of discourse and intercourse that enslaves all three of the poem’s voices” (91-92).

Heffernan, James A. W. “[Blake’s Oothoon: The Dilemmas of Marginality](#).” *Studies in Romanticism* 30.1 (1991): 3-18. <BBS 504, WBHC 2140>

Examines Oothoon’s “marginal language” (4) to conclude “[h]er voice expresses not so much anguish on her own behalf as sorrow for the human condition: for the daughters’

¹⁰³¹ In *WBHC*, the last name is misspelled “Garofolo.”

¹⁰³² Rpt. in [William Blake: Contemporary Critical Essays](#), ed. David Punter (1996), 94-107, <WBHC 2551-53>.

incapacity to hear anything but her ‘woes,’ for our own incapacity to share her unclassifiable, untranslatable way of seeing love, freedom, sexuality, and holiness” (18).

Hilton, Nelson. “An Original Story.” *Unnam'd Forms: Blake and Textuality*. Ed. Nelson Hilton and Thomas A. Vogler. Berkeley: University of California Press, 1986. 69-104. <BBS 508-09, WBHC 2148-49>

An important essay that uses both Wollstonecraft’s *Vindication of the Rights of Woman* (1792) and her relationship with Fuseli to read *The Visions of the Daughters of Albion*.

Hinkel, Howard H. “[From Energy and Desire to Eternity: Blake's Visions of the Daughters of Albion](#).” *Papers on Language and Literature* 15 (1979): 278-89. <BBS 509>

Contrast the external apocalypse of, especially, *America* with the internal apocalypse experienced by Oothoon in *Visions*.

Hoerner, Fred. “[Prolific Reflections: Blake's Contortion of Surveillance in Visions of the Daughters of Albion](#).” *Studies in Romanticism* 35.1 (1996): 119-50. <WBHC 2156>

Utilizes Foucault to suggest that *Vision* “celebrates the ‘forms of life’ in and through which subjects find their particular voices and thereby turn the differential surge of discourse from erasure to deliverance” (150).

Hutchings, Kevin. “[Pastoral, Ideology, and Nature in William Blake's Visions of the Daughters of Albion](#).” *ISLE: Interdisciplinary Studies in Literature and Environment* 9.1 (2002): 1-24. <WBHC 2179>

“In [Visions of the Daughters of Albion], the protagonist, Oothoon, attempts to refute the socially and ecologically destructive dualisms underpinning pastoral technology” (2).

Jackson-Houlston, Caroline. “‘The lineaments of ... desire’: Blake’s *Visions of the Daughters of Albion* and Romantic Literary Treatments of Rape.” *Queer Blake*. Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2010. 152-62. <WBHC 1801-03>

Reads Blake’s representation of rape in *Visions* in “a variety of literary contexts” (160) to establish whether a feminist reading of the poem is possible.

Klinger, Amanda. “[The Violence of Enlightenment in William Blake's Visions of the Daughters of Albion](#).” *Nineteenth Century Studies* 28.1 (2014): 1-22.¹⁰³³

“I contend that investigating the violence of ideology and ideological systems can help us to understand more fully both the intensity and the origins of violence in Blake’s work” (1).

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, 2013.¹⁰³⁴

¹⁰³³ Not recorded in WBHC.

¹⁰³⁴ Not recorded in WBHC.

“Blake creates an imaginative text that turns ‘the courtroom’ on its end and envisions a redemptive space in which a seemingly disempowered rape victim—a ruined woman—vocalizes society’s rather than a rapist’s crimes against her person” (abstract).

Lattin, Vernon E. “Blake’s Thel and Oothoon: Sexual Awakening in the Eighteenth Century.” *Literary Criterion* 16 (1981): 11-24. <BBS 545>

“[I]n both *Thel* and the *Vision[s]* of *the Daughters of Albion*, Blake speaks very clearly about the centrality of woman’s sexual awakening as the way of vision and freedom, as well as about society’s psychological and physical enslavement of women” (12).

Linkin, Harriet Kramer. “[Revisioning Blake’s Oothoon](#).” *Blake: An Illustrated Quarterly* 23.4 (spring 1990): 184-94. <BBS 405>

“Because I believe Oothoon stands for something uniquely positive throughout Blake’s poetic career—in *Visions*, *Europe*, *Milton*, and *Jerusalem*—I hope to challenge current negative estimations of her by questioning whether *Visions* ends in stasis as well as in her complicity” (184-85); “Oothoon’s experience is ultimately progressive” (185).

Lipipipatvong, Lisa Marie. “‘Freeborn Joy’: Sexual Expression and Power in William Blake’s *Vision of the Daughters of Albion*.” [“And Never Know the Joy”: Sex and the Erotic in English Poetry](#). Ed. C.C. Barfoot. Amsterdam: Rodopi, 2006.¹⁰³⁵ 155-72. <WBHC 2336>

A reading of the poem that concludes, “Oothoon may be free in her mind, but the world remains enslaved” (172).

Łuczyńska-Holdys, Małgorzata. “[The Experience of Female Embodiment in William Blake’s Visions of the Daughters of Albion](#).” *Nordic Journal of English Studies* 19.1 (2020): 1-27. <Blake (2022)>

“I hope to demonstrate that through his criticism of thinking that perceives the body as inferior in the gendered binary Blake not only rehabilitates the body as equally important as the mind, but also succeeds in delivering the psychologically viable and progressive message that the divorce between the mind and the body can only create a virtually torn, unhappy subject” (3-4).

Marshall, Nowell. “Social Bond(ages) in *Visions of the Daughters of Albion*.” [Romanticism, Gender, and Violence: Blake to George Sodini](#). Lanham, Maryland: Bucknell University Press, 2013. 31-44. <WBHC 2374-75>

Visions “exposes the inherent problems of gender norms for both men and women” (42).

Mayberry, Tommy. “‘Composite Gender’ as the Book of Oothoon: Dress, Drag, and the Transgender Marygold Flower-Nymph.” [William Blake’s Manuscripts: Praxis, Puzzles, and Palimpsests](#). Ed. Mark Crosby and Josephine A. McQuail. Switzerland: Palgrave Macmillan, 2024. 301-28. <Blake (2025)>

“Examining the historically documented transgender phenomenon of ‘Molly Houses’ and the cross-dressing Chevalier D’Éon as well as fashion styles post-French Revolution,

¹⁰³⁵ Not recorded as a collection in WBHC, which records Lipipipatvong’s and Lee’s articles individually.

I establish a background that supports a drag/trans- reading of Blake's *Visions of the Daughters of Albion*" (abstract).

Mellor, Anne K. "[Blake's Portrayal of Women](#)." *Blake: An Illustrated Quarterly* 16.3 (winter 1982-83): 148-55. <BBS 393, WBHC 1638>

"[I]n Blake's apocalyptic human form divine, the female elements continue to function in subordination to the male elements" (148).

Mellor, Anne K. "[Sex, Violence, and Slavery: Blake and Wollstonecraft](#)." *Huntington Library Quarterly* 58:3-4 (1995): 345-70. <WBHC 2176-77>

Key examination of *Visions* in relationship to Wollstonecraft. "I will explore what Blake meant by 'slavery' in *Visions of the Daughters of Albion* and what he considered to be the best way to 'free' oneself from that condition. And I will compare Blake's 'solution' to the problem of female slavery with that proposed by Wollstonecraft" (345). Also considers Stedman's view of slavery.

Miner, Paul. "[Blake: Musings and Counter-Musings](#)." *Notes and Queries* 60.2 (June 2013): 218-22. <WBHC 2412>

Considers the allusions to *Paradise Lost* in *Visions*: "Oothoon speaks of the 'dear delight' of 'lovely copulation', reflecting Book Eight of *Paradise Lost* (579-80), where the 'sense of touch' is the 'dear delight' by which 'mankind / Is propagated'" (218).

Moss, John G. "Structural Form in Blake's *Visions of the Daughters of Albion*." *Humanities Association Bulletin* 22.2 (1971): 9-18. <BB #2251>

"An impressive argument that *Visions* 'is meticulously arranged as a forensic [Ciceronian] oration'" (12) (BB #2251).

Moyer, James F. "[The Daughters Weave their Work in loud cries': Blake, Slavery, and Cotton](#)." *Blake: An Illustrated Quarterly* 48.3 (winter 2014-15): 33 par. <WBHC 1741>

Emphasizes the place of cotton and textiles in Blake's depictions of slavery, especially in *Visions of the Daughters of Albion*.

Munteanu, Anca. "[Visionary and Artistic Transformations in Blake's *Visions of the Daughters of Albion*](#)." *Journal of European Studies* 36.1 (2006): 61-83. <WBHC 2444>

"[O]ffers a revisionist reading of William Blake's *Visions of the Daughters of Albion* in the context of the Renaissance notion of melancholia, and argues that the poem's main female character, Oothoon, becomes the embodiment of a spiritualized concept of melancholy where imagination is equated with vision and associated with ingenium which corresponds to the Renaissance *sapientia*" (abstract).

Ostriker, Alicia. "[Desire Gratified and Ungratified: William Blake and Sexuality](#)." *Blake: An Illustrated Quarterly* 16 (1982-83): 156-65. ¹⁰³⁶ <BBS 394>

¹⁰³⁶ Rpt. in [Essential Articles for the Study of William Blake, 1970-1984](#), ed. Nelson Hilton (1986), 211-36; [Critical Essays on William Blake](#), ed. Hazard Adams (1991), 90-110; and [Romantic Poetry: Recent Revisionary Criticism](#), ed. Karl Kroeber and Gene U. Ruoff (1993), 102-20.

Identifies four of Blake's attitudes towards sexuality and gender relationships.

Niimi, Hatsuko. "The Sorrows of the Daughters of Albion: Oithona, Oothoon, and Mary Wollstonecraft." *Blake's Dialogic Texts*. Tokyo: Keio University Press, 2006. 93-127. ¹⁰³⁷ <WBHC 2460-63> .

An examination of *Visions* in light of Oithona from Ossian and Wollstonecraft's writing.

Peterson, Jane E. "The *Visions of the Daughters of Albion*: A Problem in Perception." *Philological Quarterly* 52 (1973): 252-64. <BB #C2386>

"*The Visions of the Daughters of Albion* has not yet been discussed as Blake's portrayal of the problem of perception" (252-53). (No discussion of Locke.)

Punter, David. "[Blake, Trauma and the Female](#)." *New Literary History* 15.3 (1984): 475-90. <BBS 610>

A reading of *Visions* that "discloses a limit in the history of literary discourse about women; and [...] suggests an interpretation of this limit, located in the Freudian concept of trauma" (475).

Schouten de Jel, Joshua. [William Blake's Divine Love: Visions of Oothoon](#). New York and Abingdon: Routledge, 2024. <Blake (2025)>

A book on *Visions* that "explores the hermeneutical possibilities of Oothoon's self-annihilation and the epistemological potential of her visual copulation by establishing an artistic and hagiographical heritage which informs the pictorial representation and poetic pronunciation of Oothoon's enlightened entelechy" (abstract).

Stevens, Bethan. "'Woes & ... sighs': Fantasies of Slavery in *Visions of the Daughters of Albion*." [Queer Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2010. 140-52. <WBHC 1801-03>

Important reading that decenters white, heterosexual interpretations of the poem to suggest: "Much remains to be discovered about the curious moments of interface between queer desire and queer race in *Visions*" (150).

Swearingen, James E. "[The Enigma of Identity in Blake's Visions of the Daughters of Albion](#)." *Journal of English and Germanic Philology* 91.2 (Apr. 1992): 203-15. <BBS 652, WBHC 2733>

"The end of the *Visions*, like the figure of Oothoon, is both transitional and a dead end. [...] One face looks back in recapitulatory understanding of an old social order, while the other face anticipates ways of thinking that have not arrived" (215).

Vine, Stephen. "'That Mild Beam': Enlightenment and Enslavement in William Blake's *Visions of the Daughters of Albion*." [The Discourse of Slavery: Aphra Behn to Toni Morrison](#). Ed. Carl Plasa and Betty J. Ring. New York: Routledge, 1994. 40-63. <WBHC 2804>

¹⁰³⁷ Translated by Niimi from her "Albion no musume tachi no urei—Wollstonecraft to Blake no joseitachi: The Sorrows of the Daughters of Albion—Women in the Works of Wollstonecraft and Blake," *Toho Gakuen Daigaku Kenkyu Kiyo: Faculty Bulletin, Toho Gakuen School of Music* 14 (1988), 99-120, <BBS 587>.

“[E]xamines the critical energies in *Visions*’ account of the body, sexuality and slavery, and maps the struggle of the poem to expose structures of sexual and colonial enslavement in the name of a visionary enlightenment” (41).

Vogler, Thomas A. “In vain the Eloquent tongue.” An Un-Reading of *The VISIONS of the Daughters of Albion*. [Critical Paths: Blake and the Argument of Method](#). Ed. Dan Miller, Mark Bracher, and Donald Ault. Durham: Duke University Press, 1987. 271-309. <BBS 573-74, WBHC 2405-06>

Examines the discourses of *Visions* in what he calls an “un-reading” (275), rejecting an easy association between Oothoon’s monologues and the poem’s “true” meaning.

Wasser, Henry H. “[Notes on the Visions of the Daughters of Albion](#).” *Modern Language Quarterly* 9.2 (1948): 292-97. <BB #2927>

An early reading of *Visions* through the lens of Mary Wollstonecraft’s relationship with Henry Fuseli.

Welch, Dennis M. “[Essence, Gender, Race: William Blake’s Visions of the Daughters of Albion](#).” *Studies in Romanticism* 49.2 (spring 2010): 105-31. <WBHC 2844>

“Oothoon possesses both an enduring identity (a personal ‘essence’), inherent and manifest in her imaginative body and its significant valuations, and? consistent with her essence—a self oppressed by, yet capable of resisting and even developing in response to, such constraints as slavery, rape, cultural ideology and social judgment” (109).

Wilkie, Brian. [Blake’s Thel and Oothoon](#). Victoria, British Columbia: University of Victoria, 1990. <BBS 678, WBHC 2861>

Compares Thel and Oothoon in terms of Blake’s conception of women. Includes black and white reproductions of *The Book of Thel* copy G and *The Visions of the Daughters of Albion* copy P.

Known Copies, Facsimiles, and Reproductions (Arranged by Year of Printing, Earliest First)
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[The Library of Congress](#). Call no. [PR4144.V5.1810, Copy 2](#).

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The Fitzwilliam Museum. Accession no. P681-1985. Bentley Plate Number [6](#).

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Print

Muir, William, et al. *Visions of the Daughters of Albion*. Edmonton: Pearson, 1884. <BB #249c>

A color facsimile of *Visions* copy A.

Visions of the Daughters of Albion. Reproduced in Facsimile. With a Note by John Middleton Murry. London, Toronto, and New York, 1932. <BB #214>

A color facsimile of *Visions* copy A. “A Note on William Blake’s *Visions of the Daughters of Albion*” is pp. 11-25” (BB #214).

[VDA Copy B \(Printed 1793, British Museum\)](#)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2005.

British Museum. Museum no. 1953,0101.11-16. Individual Plates: [1](#), [2-3](#), [4-5](#), [6-7](#), [8-9](#), [10-11](#).

Print

Bindman, David, assisted by Deirdre Toomey. [*The Complete Graphic Works of William Blake*](#).

New York: G.P. Putnam’s Sons and [London]: Thames and Hudson, 1978. Paperback edition.

[London]: Thames and Hudson, 1986. <BBS 150-51, WBHC 483>

A black and white reproduction of *Vision* copy B.

[*Works of William Blake*](#). [London: Chatto and Windus,] 1876 [i.e., 1878]. <BB #368, BBS 169, WBHC 609-11>

An early, but poor quality, lithograph facsimiles of “*Songs of Innocence* [a]. 1789. *Song of Experience* [a]. 1794. *Book of Thel* [?D]. 1789. *Vision[s] of the Daughters of Albion* [B]. 1793. *America: A Prophecy* [?F]. 1793. *Europe: A Prophecy* [?D]. 1794. *The First Book of Urizen* [D]. 1794. *The Song of Los* [A or D]. 1794 [i.e., 1795]¹⁰³⁸” (WBHC 609). See Morton D. Paley’s “[A Victorian Blake Facsimile](#)” for an account of its production.

[VDA Copy C \(Printed 1793, Glasgow University Library\)](#)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

¹⁰³⁸ Bentley’s correction.

Contemporary Owner(s)

“It may have been sewn with [America \(C\)](#) when it was acquired by ‘H I Reveley’ (who signed the free endpaper), perhaps a relative of Willey Reveley with whom Blake corresponded in 1791” (*BB* p.473).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 1996.

Print

Erdman, David V. [The Illuminated Blake](#). Garden City: Anchor Doubleday, 1974. 1975 with corrections. <BB #A261, BBS 157, WBHC 511-13>

Monochrome reproduction of *Vision* copy I (pl. 1), J (pl. 2-11), C (pl. 4 with variant).

Visions of the Daughters of Albion. London: The Trianon Press for The William Blake Trust, 1959. <BB #216, WBHC 447>

Includes a bibliographic statement by Geoffrey Keynes.

[VDA Copy D \(Printed 1793, Harvard University\)](#)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023.

[Houghton Library](#). Harvard University. Call no. [Typ 6500.39A](#).

Collated, uncropped images.

[VDA Copy E \(Printed 1793, Huntington Library\)](#)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Contemporary Owner(s)

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2010.

Huntington Library. Call no. [42625](#).

[Huntington Library Quarterly 58.3-4](#) (1995): 17 pp.¹⁰³⁹ Special Issue: “William Blake: Images and Texts.”

Color plates for the issue include [Visions, copy E](#).

Print

Essick, Robert N., ed. [William Blake: Visions of the Daughters of Albion](#). San Marino, CA: Huntington, Library, 2002.¹⁰⁴⁰ <WBHC 447-48>

¹⁰³⁹ WBHC mistakenly gives the date of the issue as 1996.

¹⁰⁴⁰ Copy E is also reproduced in full in the [color plates](#) for [Huntington Library 58.3/4 \(1995\)](#).

A color facsimile of *Visions* copy E. A model facsimile edition. Includes transcription, bibliographic and textual notes for the copy, related illustrations from Blake's *Notebook*, a commentary on the poem, and a bibliography.

[Huntington Library Quarterly 58.3-4](#) (1995): 17 pp.¹⁰⁴¹ Special Issue: "William Blake: Images and Texts."

Color plates for the issue include [Visions, copy E.](#)

VDA Copy H (Printed 1793, Rosenbach Museum and Library)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2013.

Rosenbach. Accession no. [1187/10](#).

VDA Copy I (Printed 1793, Yale Center for British Art)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2010.

[Yale Center for British Art](#). Collection Online. Accession no. B1978.43.1580-1585.

Multiple images of the bound copy.

Print

Erdman, David V. [The Illuminated Blake](#). Garden City: Anchor Doubleday, 1974. 1975 with corrections. <BB #A261, BBS 157, WBHC 511-13>

Monochrome reproduction of *Vision* copy I (pl. 1), J (pl. 2-11), C (pl. 4 with variant).

VDA Copy J (Printed 1793, Library of Congress)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2004.

[Library of Congress](#). Call no. [PR4144.V4 1810](#).

Collated, slightly cropped gallery, with single views and a running pdf options.

Print

Erdman, David V. [The Illuminated Blake](#). Garden City: Anchor Doubleday, 1974. 1975 with corrections. <BB #A261, BBS 157, WBHC 511-13>

Monochrome reproduction of *Vision* copy I (pl. 1), J (pl. 2-11), C (pl. 4 with variant).

¹⁰⁴¹ WBHC mistakenly gives the date of the issue as 1996.

VDA Copy K (Printed 1793, New York Public Library).

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023.

New York Public Library. A bound copy.

The covers, designs, and flyleaves are available as [individual images](#) or as a [book view](#).

VDA Copy L (Printed 1793, Princeton University Library)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023.

[*Princeton University Library*](#). Call no. 3631.3.393q Oversize.

Bound copy with slightly cropped images. Includes covers, bookplate, endpapers, and flyleaves.

VDA Copy M (Printed 1793, Harvard University)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023.

[*Houghton Library*](#). Harvard University. Call no. 014123194.

Bound copy with covers, flyleaves, and designs.

VDA Copy F (Printed c. 1794, Morgan Library and Museum) (See also [*VDA MPI*](#))¹⁰⁴²

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Contemporary Owner(s)

“Acquired from Blake by George Romney, probably in about 1795, and sold posthumously for his son John Romney, Christie’s, 9 May 1834, lot 79” (*Blake Archive* Copy Information).

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 1998.

Morgan Library and Museum. Accession no. [*PML 63138*](#). Part of the Online Exhibition, [*William Blake’s World: “A New Heaven Is Begun.”*](#)

VDA Copy R (Printed c. 1794, Bayerische Staatsbibliothek, Munich)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

¹⁰⁴² “As presently constituted, Copy F includes extra impressions of Bentley Plates 1-3. These were not part of the color-printed Copy F as originally produced by Blake and thus are not included here” (*Blake Archive* Copy Information). These extra impressions are *BA Objects 1, 3, and 4* in [*VDA MPI*](#).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2018.

[Digitalisierungs Zentrum](#). Bayerische Staatsbibliothek, Munich. Catalogue no. BV001723212, shelf mark Chalc. 159.

Bound copy with covers, endpapers, flyleaves, and designs facing each other.

[VDA Copy G \(Printed 1795, Harvard University\)](#)

Copy Information and Current Binding

See the *Blake Archive* Copy Information. Part of set printed in 1795 on large paper.¹⁰⁴³

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2004.

[Houghton Library](#). Harvard University. Call Number: Lowell 1217.5F. Collated book view, including front and back covers, endpapers, fly leaves, and blank versos. Bound with [The *Thel* copy J. Visions begins on seq. 25.](#)

Print

Bindman, David. [William Blake: The Complete Illuminated Books](#). New York: Thames and Hudson, 2000. <WBHC 483-85>

A color reproduction of *Visions* copy G.

Eaves, Morris, Robert N. Essick, and Joseph Viscomi, ed. [The Early Illuminated Books: All Religions are One, There is No Natural Religion, The Book of Thel, The Marriage of Heaven and Hell, Visions of the Daughters of Albion](#). Princeton: The William Blake Trust/Princeton University Press, 1993. <WBHC 88-89, 471, 491-94>

A color reproduction of *Visions* copy G. Includes an introduction, supplementary illustrations, notes, and a bibliography.

[VDA Copy O \(Printed c. 1818, British Museum\)](#)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.¹⁰⁴⁴

Contemporary Owner(s)

Henry Crabb Robinson's copy: "Acquired by H.C. Robinson," who wrote his name on the third fly-leaf, beneath which another hand has written: 'bought by him from Blake for / he think 1 guinea & presented / by him to Edwin Fields" (BB p.477).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2006.

British Museum, Collection Online. Accession no. 1940,0713.27.1-11. Individual Plates [Object Numbers and Bentley Plate Numbers the same]: [1](#), [2](#), [3](#), [4](#), [5](#), [6](#), [7](#), [8](#), [9](#), [10](#), [11](#).

¹⁰⁴³ This group includes: *All Religions are One*, copy A; *America, a Prophecy*, copy A; *The Book of Thel*, copy F; *Europe, a Prophecy*, copy H; *The First Book of Urizen*, copy B; *The Marriage of Heaven and Hell*, copy D; *There is No Natural Religion*, copy L; *Visions of the Daughters of Albion*, copy G (*Blake Archive* Publication Announcement, Sep. 1999).

¹⁰⁴⁴ "Blake's print for Lavater's *Aphorisms* is inlaid into the first flyleaf after *Visions*" (BBS 145).

[VDA Copy P](#) (Printed c. 1818, Fitzwilliam Museum)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2001.

[Fitzwilliam Museum](#). Accession no. P.126-1950. Gallery view, cropped images, with slightly cropped alternative view for Bentley Plate 1.

Print

“[R]eproduced in colour microfilm by Micro Methods Ltd.” (BB p. 477).

Wilkie, Brian. [Blake's Thel and Oothoon](#). Victoria, British Columbia: University of Victoria, 1990. <BBS 678, WBHC 2861>

Compares Thel and Oothoon in terms of Blake's conception of women. Includes black and white reproductions of *The Book of Thel* copy G and *The Visions of the Daughters of Albion* copy P.

[VDA Copy S](#) (Untraced)

Copy Information and Current Binding

Unknown, but “Bound with *America* (S), *Thel* (S), *Europe* (N), and *Urizen* (K)” (WBHC 446).

Contemporary Owner(s)

“Acquired by John Flaxman after his return in 1794 from seven years in Italy – perhaps this is the work for which Flaxman paid Blake £2.2.0 in October 1797” (WBHC 166).

[VDA Designs in A Small Book of Designs](#) Copy A [Bentley Plates 3, 10] (See [VDA MPI Available at the Blake Archive](#) and [A Small Book of Designs Copy A](#))

[VDA Designs in A Small Book of Designs](#) Copy B [Bentley Plates 10] ([VDA MPI Not Available at the Blake Archive](#) and [A Small Book of Designs Copy B](#))

[VDA Designs in A Large Book of Designs](#) Copy A [Bentley Plates 1, 7] (See [VDA MPI Available at the Blake Archive](#) and [A Large Book of Designs Copy A](#))

[VDA Designs in A Large Book of Designs](#) Copy B [Bentley Plates 1, 7] (See [VDA MPI Available at the Blake Archive](#) and [A Large Book of Designs Copy B](#))

VDA MPI Available at the *Blake Archive* (Arranged by Collection and BA Object Number: Includes [VDA MPI](#), [VDA Designs for A Small Book of Designs Copy A](#), [VDA Designs for A Large Book of Designs Copy A](#), and [VDA Designs for A Large Book of Designs Copy B](#))

VDA MPI (Objects 1, 3, 4,) and *A Large Book of Designs* Copy B (Objects 2, 5) <BB pp. 478, 269>

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2018.

Object 1 (Bentley pl. 1) (Morgan Library and Museum) <Butlin #263>

Copy Information and Current Binding

Currently bound with [Visions copy F](#).

Digital

Morgan Library and Museum. Accession no. [PML 63138 plate 1b](#).

Object 2 (Bentley pl. 1) (Tate Collection) <Butlin #264; Bentley 85.5> (See also [A Large Book of Designs Copy B](#))
Contemporary Owner(s)
Catherine Blake. John Linnell.

Digital

[Tate Collection](#). Reference no. N 03373.

Object 3 (Bentley pl. 2) (Morgan Library and Museum)

Copy Information and Current Binding

Currently bound with [Visions copy F](#).

Digital

Morgan Library and Museum. Accession no. [PML 63138 plate 2b](#).

Object 4 (Bentley pl. 3) (Morgan Library and Museum)

Copy Information and Current Binding

Currently bound with [Visions copy F](#).

Digital

Morgan Library and Museum. Accession no. [PML 63138 plate 3b](#).

Object 5 (Bentley pl. 7)¹⁰⁴⁵ (Tate Collection) <Butlin #265; BB #85.4> (See also [A Large Book of Designs Copy B](#))

Contemporary Owner(s)

Catherine Blake. John Linnell.

Digital

[Tate Collection](#). Reference no. N 03374.

VDA Designs from A Small Book of Designs Copy A <BB pp. 478, 356-57; WBHC 332 fl.>

Object 17 (Bentley pl. 10) (British Museum) <Butlin #260.17; Bentley 136.17>

Digital

[British Museum](#). Museum no. 1856,0209.441.

Object 20 (Bentley pl. 3) (British Museum)

Digital

[British Museum](#). Museum no. 1856,0209.444.

VDA Designs from A Large Book of Designs Copy A <BB pp. 478, 269>

Object 4 (Bentley pl. 7) <Butlin #262.4>

Digital

[British Museum](#). Museum no. 1856,0209.420.

Object 5 (Bentley pl. 1) <Butlin #262.5>

Digital

[British Museum](#). Museum no. 1856,0209.421.

¹⁰⁴⁵ Both Butlin and the Tate Collection use Keynes's numbering of the plate (i.e., 4).

VDA MPI Not Available at the *Blake Archive* (Including VDA Design from *A Small Book of Designs* Copy B)
(Arranged by Bentley Plate Numbers)

Bentley Plate 6 (Fitzwilliam Museum) <BB p. 478, BBS 146>

Digital

[Fitzwilliam Museum](#). Accession no. P.681-1985.

Bentley Plate 10 (Keynes Family Trust on Loan to the Fitzwilliam Museum) <Butlin #261.7; BB pp. 478, 357; WBHC 446> (See [A Small Book of Designs](#) Copy B)

Digital

Fitzwilliam Museum. Accession no. [P.22-2018](#).¹⁰⁴⁶

[Print Facsimiles and Reproductions \(Descending by Year\)](#)

Essick, Robert N., ed. *William Blake: Visions of the Daughters of Albion*. San Marino, CA: Huntington Library, 2002. <WBHC 447-48>

A model facsimile edition of *Visions* copy E. Includes transcription, bibliographic and textual notes for the copy, related illustrations from Blake's *Notebook*, a commentary on the poem, and a bibliography.

Bindman, David. [William Blake: The Complete Illuminated Books](#). New York: Thames and Hudson, 2000. <WBHC 483-85>

A color reproduction of *Visions of the Daughters of Albion* copy G.

[Huntington Library Quarterly 58.3-4](#) (1995): 17 pp.¹⁰⁴⁷ Special Issue: "William Blake: Images and Texts." <WBHC 2176-77>

Color plates for the issue include [Visions, copy E](#).

Eaves, Morris, Robert N. Essick, and Joseph Visconti, ed. [The Early Illuminated Books](#). Blake's Illuminated Books, vol. 3. London: Tate Gallery Publications, for the William Blake Trust, 1993. <WBHC 88-89, 471, 491-94>

A color reproduction of *Visions of the Daughters of Albion* copy G.

Wilkie, Brian. [Blake's Thel and Oothoon](#). Victoria, British Columbia: University of Victoria, 1990. <BBS 678, WBHC 2861>

Compares Thel and Oothoon in terms of Blake's conception of women. Includes black and white reproductions of *The Book of Thel* copy G and *The Visions of the Daughters of Albion* copy P.

Visions of the Daughters of Albion. London: The William Blake Trust, 1959. <BB #216, WBHC 447>

A color facsimile of copy C. Includes a bibliographic statement by Geoffrey Keynes.

¹⁰⁴⁶ The entry at the Fitzwilliam refers to "Plate 17" because *Vision* pl. 7 is plate 17 in *A Small Book of Designs* copy A. Butlin follows Keynes's numbering of the plate (i.e., 7).

¹⁰⁴⁷ WBHC mistakenly gives the date of the issue as 1996.

Fredericks, Claude. *Visions of the Daughters of Albion*. Pawlet, VT, 1957. <BB #478>

A limited edition, with 180 copies published.

Visions of the Daughters of Albion. Reproduced in Facsimile. With a Note by John Middleton Murry. London, Toronto, and New York: J.M. Dent and Sons, Ltd., 1932. <BB #214, WBHC 446-47>

Copy A. “A Note on William Blake’s *Visions of the Daughters of Albion*” is pp. 11-25” (BB #214).

Muir, William, et al. *Visions of the Daughters of Albion*. Edmonton: Pearson, 1884. <BB #249c>

A color facsimile of *Visions* copy A.

[Works of William Blake](#). [London: Chatto and Windus,] 1876 [i.e., 1878]. <BB #368, BBS 169, WBHC 609-11>

An early, but poor quality, lithograph facsimiles of “*Songs of Innocence* [a]. 1789. *Song of Experience* [a]. 1794. *Book of Thel* [?D]. 1789. *Vision[s] of the Daughters of Albion* [B]. 1793. *America: A Prophecy* [?F]. 1793. *Europe: A Prophecy* [?D]. 1794. *The First Book of Urizen* [D]. 1794. *The Song of Los* [A or D]. 1794 [i.e., 1795]¹⁰⁴⁸” (WBHC 609). See Morton D. Paley’s “[A Victorian Blake Facsimile](#)” for an account of its production.

Translations

German

Die Hochzeit von Himmel und Hölle: Eine Auswahl aus den prophetisch-revolutionären schriften. Ed. Silvia Leutjohann. 1987. In German <BBS 156, WBHC 294>

Translations of *No Natural Religion*, *All Religions are One*, *Marriage*, *Visions*, *Song of Los*, *America*, *Europe*, and “The Everlasting Gospel.”

Portuguese

Visões das Filhas de Albion. Trans. Márcio Simões. Natal [Brazil]: Sol Negro Edições (Coleção Cinzas do Sol), 2012. In Portuguese, with facing English for *Visions*. <*Blake* (2019)>

Spanish

Neruda, Pablo, trans. “*Visiones de la Hijas de Albion* (*Visions of the Daughters of Albion*).” Cruz y Raya: Revista de Afirmacon y Negacion, 20. Madrid, Noviembre de 1934. 85-104. B. Obras Completas. Ed. Margarita Aquirre, Alfonso Escudero, and Hernan Loyola. Buenos Aires: Losada, 1973. Vol. III C. Reprint of Cruz y Raya. Nedeln-Liechtenstein: Kraus Reprint, 1975. In Spanish. <WBHC 447>

¹⁰⁴⁸ Bentley’s correction.

Commercial Book Illustrations¹⁰⁴⁹

Introduction

Calè, Luisa. "Book Illustration." *William Blake in Context*. Cambridge: Cambridge University Press, 2019. 56-69. *Blake* (2020, 2021, 2022, 2025)>

Catalogues and Bibliographies

Standard

Bentley, G.E., Jr. *Blake Books: Annotated Catalogues of William Blake's Writings in Illuminated Printing, in Conventional Typography and in Manuscript and Reprints Thereof: Reproductions of his Designs, Books with his Engravings, Catalogues, Books he owned, and Scholarly and Critical Works about him*. Oxford: Clarendon Press, 1977. With a New Preface and Post Script. Oxford: Clarendon Press, 2000.¹⁰⁵⁰ <BBS 294, WBHC 18-20>

As accompanied by its two sequels, *Blake Books Supplement* (1995) and *William Blake and His Circle* (2017), *Blake Books* (1978, 2000) is the standard comprehensive bibliography for works by and about Blake. It is abbreviated in scholarship as *BB*.

Using categories first established by Geoffrey Keynes's *A Bibliography of William Blake* (1921), *Blake Books* contains detailed bibliographical descriptions of Blake's writings; (including descriptions of each copy of the illuminated books, provenance, and location) editions of Blake's writings (including selections); reproductions of drawings and paintings; commercial book engravings (including different editions and variants); catalogues and bibliographies reproducing or listing Blake's works; the books Blake was known to have owned; and scholarship (including biographies, reviews, and dissertations). Bentley's introduction remains a useful overview of Blake's life, work, and critical reception.

Blake Books (2000) includes a new preface and postscript along with an unaltered reprint of the 1978 edition. The preface is an instructive bibliographical essay on important work on Blake since 1975, and the postscript lists major works.

Bentley's article "[A Supplement to Blake Books](#)" was his first effort to update the bibliography. Robert N. Essick's [review](#) of *Blake Books* contains many substantial corrections as do Essick's standard catalogues, *The Separate Plates of William Blake* (1983) and *William Blake's Commercial Book Illustrations* (1991).

For the standard catalogue of Blake's paintings and drawings, see Butlin's *The Paintings and Drawings of William Blake* (1981).

For the standard bibliography of Blake set to music, see Fitch's *Blake Set to Music*.

G.E. Bentley and Martin Nurmí's *A Blake Bibliography: Annotated Lists of Works, Studies, and Blakeana* (Minneapolis: University of Minnesota Press, 1964) was the

¹⁰⁴⁹ Information about works not yet available at the *Blake Archive* is drawn from Essick's *William Blake's Commercial Book Illustrations* and its supplements. Essick provides "A Handlist of Blake's Commercial Book Illustrations Engraved by Other Craftsmen" in "[Marketplace, 2000](#)," 125-28. For related drawings and sketches, see Butlin's *The Paintings and Drawings of William Blake*.

¹⁰⁵⁰ For corrections of the 1977 edition, see Robert N. Essick's review and R.J. Shroyer's "[Blake's Copy of Lavater's Aphorisms on Man: A Correction of G.E. Bentley, Jr., Blake Books](#)," *Blake: An Illustrated Quarterly* 13.2 (fall 1979), 108, <BBS 388>.

precursor to *Blake Books* and the major differences between the two are laid out by Bentley on BB pp. 11-12.

Bentley, G.E., Jr. [*Blake Books Supplement*](#). Oxford: Clarendon Press, 1995. <WBHC 1259-60>

See [*Blake Books*](#).

Bentley, G.E., Jr. *William Blake in the Desolate Market*. Montreal: McGill-Queen's University Press, 2014. <WBHC 1620-21>

The most comprehensive study of Blake's economic situation. Includes lists of his known sources of income, patrons, and subscribers to his works. It illustrates that Blake relied on teaching to supplement his income more than is typically recognized.

Bentley, G.E., Jr. with Assistance of Keiko Aoyama, Li-Ping Geng, and Fernando Castanedo. [*William Blake and His Circle: Publications and Discoveries from 1992 \[to 2016\] Including Addenda to Blake Records, Second Edition \(2004\)*](#). Toronto, 2017.

See [*Blake Books*](#).

Butlin, Martin. [*The Paintings and Drawings of William Blake*](#). 2 vols. New Haven: Yale University Press, 1981. <BBS 2297, WBHC 1207-09>

Records preliminary drawings for the commercial book illustrations.

Essick, Robert N. [*William Blake's Commercial Book Illustrations: A Catalogue and Study of the Plates Engraved by Blake after Designs by Other Artists*](#). Oxford: Clarendon Press, 1991. <BBS 310, WBHC 1243-45>

The standard catalogue of Blake's commercial engravings after other artists, adding greatly to the description of the commercial illustrations in [*Blake Books*](#) (and its sequels). Updated in Essick's (and now Crosby's) annual "[*Blake in the Marketplace*](#)."

Historic

Bindman, David, assisted by Deirdre Toomey. [*The Complete Graphic Works of William Blake*](#). New York: G.P. Putnam's Sons and [London]: Thames and Hudson, 1978. Paperback edition. [*\[London\]: Thames and Hudson, 1986*](#). <BBS 150-51, WBHC 483>

A once essential but still useful collection of Blake's designs, encompassing most of the illuminated books, with select commercial engravings and separate plates. Includes 765 illustrations; an introduction, "Blake as a Graphic Artist" (10-22); and "Notes to the Plates" (465-88).

Binyon, Laurence. [*The Engraved Designs of William Blake*](#). London: Ernest Benn Limited and New York: Charles Scribner's Sons, 1926. Rpt. [*New York: Da Capo Press, 1967*](#). <BB #627, WBHC 1099-1100>

A dated catalogue of the illuminated books, separate prints, and some of the commercial engravings, but the description of the designs in the catalogue can be useful.

Easson, Roger R., and Robert N. Essick. *William Blake: Book Illustrator: A Bibliography and Catalogue of the Commercial Engravings*. Vol. 1: A Bibliography and Catalogue of the

Commercial Engravings. Normal, IL, 1972. Volume II: Plates Designed or Engraved by Blake 1774-1796. Memphis, TN: The American Blake Foundation, 1979. <BB #702, BBS 296>

Contains important bibliographical details of the commercial engravings, but it has been largely supplanted by Essick's [*William Blake's Commercial Book Illustrations*](#) (1991).

The third volume of *William Blake: Book Illustrator* was never published.

Russell, Archibald G.B. [*The Engravings of William Blake*](#). New York: Houghton Mifflin, 1912. <BB #603, WBHC 1067>

The first reliable catalogue of Blake's engravings (including some illuminated books, the separate plates, and the commercial book illustrations). Despite its age, contains bibliographic information not offered elsewhere.

General Studies

Behrendt, Stephen C. "[*The Best Criticism: Imitation as Criticism in the Eighteenth Century*](#)." *Eighteenth-Century Theory and Interpretation* 24 (1983): 3-22. <BBS 362>

On Blake's and Reynolds's similar ideas of copying and of imitation, with a discussion of how Blake's commercial engravings (of, especially, Stothard) were a type of imitation.

Bentley, E.B. "[*Blake's Elusive Ladies*](#)." *Blake: An Illustrated Quarterly* 26.1 (summer 1992): 30-33. <BBS 409-10>

Documents Bentley's search for *The Ladies New and Polite Pocket Memorandum-Book*, the volume in which the commercial engravings, "A Lady in the full Dress, & another in the most fashionable Undress now worn" and "The Morning Amusements of her Royal Highness the Princess Royal & her 4 Sisters," (after Stothard) appeared.

Bentley, G.E., Jr. "The Great Illustrated-Book Publishers of the 1790s and William Blake." *Editing Illustrated Texts*. Ed. William Blissett. New York and London: Garland Publishing Co., 1980. <BBS 367>

Argues that Blake was spurred by the publishing projects of Boydell, Macklin, and Bowyer.

Bentley, G.E., Jr. "Note 421: Trade Cards and the Blake Connection." *Book Collector* 37 (1988): 127-33. <BBS 368>

"Records trade cards of William Staden Blake, James Parker, and 'hosiery firms named Blake for the period 1770-1830' (128)" (BBS 368).

Curtis, F.B. "Blake and the Booksellers." *Blake Studies* 6.2 (1976): 167-78. <BBS 411>

Details the booksellers with whom Blake had contact, with references to what they published.

Eaves, Morris. "[*Blake and the Artistic Machine: An Essay in Decorum and Technology*](#)." *PMLA* 92.5 (1977): 903-27.¹⁰⁵¹ <BBS 458>

¹⁰⁵¹ Rpt. in [*Essential Articles for the Study of William Blake, 1970-1984*](#), ed. Nelson Hilton (1986), 175-209, <BBS 507-08, WBHC 2146-47>.

“A stimulating account of the technical means of multiplying designs and their implications for the artist” (*BBS* 458).

Essick, Robert N. “Blake and the Traditions of Reproductive Engraving.” *Blake Studies* 5.1 (fall 1972): 59-103. <BB #1218.68>

A very useful essay that positions Blake in relationship to Romantic-era engraving. A good introduction to Essick’s [*William Blake Printmaker*](#).

Essick, Robert N. “Visual/Verbal Relationships in Book Illustration.” [*British Art 1740-1820: Essays in Honor of Robert R. Wark*](#). Ed. Guillard Southerland. San Marino: Huntington Library, 1992. 169-204. <WBHC 1998-99>

Positions Blake as working within, rather than against, the conventions of his time: “Blake’s development of illustrative techniques is an exploitation of conventions he shared with contemporaries more than a revolt against them” (185).

Essick, Robert N. [*William Blake Printmaker*](#). Princeton: Princeton University Press, 1980. <BBS 465, WBHC 2001-02>

A very important study of Blake’s career as a printmaker, which traces his training and his work in various forms of printing (intaglio, relief, etc.).

Essick’s account of Blake’s method of illuminated printing has been superseded on several points by Visconti’s [*Blake and the Idea of the Book*](#). See also Mei-Ying Sung’s [*William Blake and the Art of Engraving*](#) for a detailed consideration of Blake’s practices as a commercial engraver.

Heppner, Christopher. “[Another ‘New’ Blake Engraving: More about Blake & William Nicholson](#).” *Blake: An Illustrated Quarterly* 12.3 (winter 1978-79): 193-97. <BBS 386>

Responding to the [claim](#) of Rodney M. and Mary R. Baine that Nicholson may have been the basis for Inflammable Gass in *Island*, points out that Blake did indeed engrave the titlepage of Nicholson’s *Introduction* and sketches details of Nicholson’s thought and Blake’s likely hostile reaction to it.

Matthews, Susan. “Illustrated Poetry in the Romantic Period.” [*The Edinburgh Companion to Romanticism and the Arts*](#). Ed. Sophie Thomas and Maureen McCue. Edinburgh: Edinburgh University Press, 2023. 356-73. <Blake (2024)>

On the relative novelty of the idea of “illustrations” in the Romantic period, with references to Blake’s illustrations to Gray and Young, Stothard, Fuseli, Boydell, and Charlotte Malkin.

Read, Dennis M. *R. H. Cromeck, Engraver, Editor, and Entrepreneur*. Farnham: Ashgate Publishing, 2011.¹⁰⁵² <WBHC 2573-75>

¹⁰⁵² Incorporates Read’s “[A New Blake Engraving: Gilchrist and the Cromeck Connection](#),” *Blake: An Illustrated Quarterly* 14.2 (1980), 60-64, <BBS 390>; “[The Rival Canterbury Pilgrims of Blake and Cromeck: Herculean Figures in the Carpet](#),” *Modern Philology* 86.2 (1988), 171-90, <BBS 619, WBHC 2575>; “Thomas Stothard’s *The Pilgrimage to Canterbury* (1806): A Study in Promotion and Popular

Key biography of Robert Harley Cromeck who was Blake's friend and later enemy. Cromeck published Blake's designs for *The Grave*, published the engraving of Stothard's Canterbury Pilgrims, and was close to the Hunt Circle. The book incorporates much of Read's extensive work on the illustrations to *The Grave*, the painting and engraving of "The Canterbury Pilgrims," and Blake's relationship to Thomas Stothard.

Sung, Mei-Ying. [William Blake and the Art of Engraving](#). London: Pickering & Chatto, 2009. <WBHC 2720-21>

A key study of Blake's methods as an intaglio engraver rooted in examinations of Blake's existing copperplates and those of his contemporaries. She examines Ruthven Todd's influence on critical notions of Blake's invention, execution, and conception, and considers the commercial engravings, the *Virgil* woodcuts, and the *Illustrations of the Book of Job*.

Useful Contextual Studies on Illustrated Books not Focused on Blake (See also [Robert Bowyer](#), [John Boydell](#), [John Flaxman](#), [Henry Fuseli](#), [Thomas Macklin](#), and [Thomas Stothard](#))

Allen, Brian. [Francis Hayman](#). New Haven and London: Yale University Press, 1987.

A biography and study of one of the most prolific illustrators of the eighteenth-century. It includes a bibliography listing his paintings, illustrations, and prints of his designs. It is the catalogue for the exhibition held at the Yale Center for British Art from 1 Apr. to 31 May 1987 and at Iveagh Bequest, Kenwood, from 24 Jun. to 30 Sep. 1987.

Altick, Richard D. "Eighteenth-Century Book Illustrations." [Paintings from Books: Art and Literature in Britain, 1760-1900](#). Columbus: Ohio State University Press, 1985. 37-55.

On Boydell's Shakespeare, Macklin's Poet's, and Fuseli's Milton galleries.

Bennett, Shelley M. [Thomas Stothard: The Mechanisms of Art Patronage in England circa 1800](#). Columbia: University of Missouri Press, 1988. <BBS 366>

A key study of Stothard's career as an illustrator and catalogue.

Hammelmann, Hanns. [Book Illustrators in Eighteenth-Century England](#). Ed. and Completed by T.S.R. Boase. New Haven and London: Yale University Press, 1975.

A useful listing of illustrators and the works they illustrated. It includes Blake and many members of his circle.

Haywood, Ian, Susan Matthews, and Mary L. Shannon, ed. [Romanticism and Illustration](#). Cambridge: Cambridge University Press, 2019. 47-69. <Blake (2020)>

An important recent collection of Romantic illustration, with two essays on Blake specifically and many others on figures closely associated with Blake.

Taste," *Chaucer Illustrated: Five Hundred Years of The Canterbury Tales in Pictures*, ed. William K. Finley and Joseph Rosenblum (2003), 211-31; "[The Context of Blake's 'Public Address': Cromeck and The Chalcographic Society](#)," *Philological Quarterly* 60.1 (1981), 69-86, <BBS 618>; "[Practicing 'The Necessity of Purification': Cromeck, Roscoe, and Reliques of Burns](#)," *Studies in Bibliography* 35 (1982), 306-19; and "[Cromeck, Cunningham, and Remains of Nithsdale and Galloway Song: A Case of Literary Duplicity](#)," *Studies in Bibliography* 40 (1987), 171-90.

Ionescu, Christina. [*Book Illustration in the Long Eighteenth Century: Reconfiguring the Visual Periphery of the Text*](#). Newcastle upon Tyne: Cambridge Scholars, 2011. <WBHC 1820>

A collection on book illustration, with an essay on Blake's *Night Thoughts*.

McCue, Maureen, and Sophie Thomas. [*The Edinburgh Companion to Romanticism and the Arts*](#). Edinburgh: Edinburgh University Press, 2023. <Blake (2024)>

A collection of essays examining British Romanticism and the visual arts, some of which engage Blake.

Blake's Apprentice Engravings <Essick, Comm., App. I>¹⁰⁵³ (See also [James Basire, Antiquarianism, and Jacob Bryant](#))

Introductions

["William Blake's drawings of Westminster Abbey."](#) Society of Antiquaries of London. n.d.

An overview of Blake's drawings for Ayloffe and Gough, with digital reproductions.

Studies

Crosby, Mark. “['Unentangled in the intricate windings of modern practice': William Blake's Apprentice Copperplates and Engravings](#).” *Blake: An Illustrated Quarterly* 58.3 (winter 2024-25): 20 pars. <Blake (2025)>

On the discovery of drypoint, etched, and engraved marks and designs found on the verso of the copperplates for Richard Gough's *Sepulchral Monuments*. “The evidence presented above encourages the tentative attribution of the markings on the versos to Blake” (par. 19). There is much on James Basire's engraving studio and Blake's time there as an apprentice.

Keynes, Geoffrey. “The Engraver's Apprentice.” [*Blake Studies: Essays on his Life and Work*](#). 2nd ed. Oxford: Clarendon Press, 1971. 14-30. <BB #2010, WBHC 2249-50>

An account of Blake's apprenticeship and descriptions of his Westminster drawings, an identification of the symbols Blake borrowed from Jacob Bryant's *New System, or An Analysis of Ancient Mythology* (1774-76), the engraving of Joseph of Arimathea, and his signature in a copy of Fuseli's translation of Winkelmann's *Reflections on the Painting and Sculpture of the Greeks* (1765).

Schouten de Jel, Joshua. “[Ageing as Fading and the Importance of Monument-Making in William Blake's *The Book of Thel*.](#)” *Gothic Studies* 26.3 (2024): 266-80. <Blake (2025)>

Stressing the importance of Blake's apprentice work engraving funeral monuments, Schouten de Jel reads memorialization in “Fair Elenor” from *Poetical Sketches, Thel*, and *Urizen* both in terms of the work and in how Blake's illuminated books embody his own efforts at memorialization.

¹⁰⁵³ See also Butlin, “Blake's Apprenticeship: Westminster Abbey (Nos. 1-50) 1772-1779” (pp. 1-15) in [*The Paintings and Drawings of William Blake*](#).

Smiles, Sam. "Art and Antiquity in the Long Nineteenth Century." *Visions of Antiquity: The Society of Antiquaries of London, 1707-2007*. Ed. Susan Pearce. London: Society of Antiquaries of London, 2007.

On antiquarian drawing, with references to Gough and Blake's drawings as an apprentice for the Society of Antiquaries.

Todd, Ruthven. "William Blake and the Eighteenth-Century Mythologists." *Tracks in the Snow*. London: Gray Walls Press, 1946. New York, 1947. 29-60. <BB #2856>

"Informative study of Blake's indebtedness to currents of thought among contemporary antiquarians" (BB #2856).

Useful Contextual Studies

Evans, Joan. *A History of the Society of Antiquaries*. Oxford: Society of Antiquaries, 1956. Published rebound, London: Thames & Hudson, 1977.

Provides much information about the Society in the 1770s when Blake was apprenticed to James Basire.

Heringman, Noah and Crystal B. Lake, ed. [*Modern Philology* 120.1](#) (Aug. 2022). Special Issue: "Ancient Objects and New Media." <*Blake* (2023)>

A collection of essays on Antiquarianism.

Archaeologia: or Miscellaneous Tracts Relating to Antiquity, vols. ii-v (1773-79) <BBS 191; WBHC 711; Essick, Comm., App. I.A>

Studies

Worrall, David. [*Rev. of Joan Evans, A History of The Society of Antiquaries \(1956, 1977\). Blake: An Illustrated Quarterly* 11.4](#) (spring 1978): 287-88.

Highlights what Evans's discussion of *Archaeologia* means for Blake.

Philosophical Transactions of the Royal Society of London, vols. 63-69 (1773-79) <Essick, Comm., App. I.B>

Studies

Doxey, William S. "[William Blake, James Basire, and the Philosophical Transactions: An Unexplored Source of Blake's Scientific Thought?](#)" *Bulletin of the New York Public Library* 72 (1968): 252-60. <BB #1516>

Lists the engravings Basire did for the Royal Society's *Philosophical Transactions* for which Blake may have assisted as an apprentice.

Miner, Paul. "[Blake: Four Unrecognized Allusions](#)." *Notes and Queries* 55.1 (2008): 29-31. <WBHC 2410>

In *The Four Zoas* (from *Philosophical Transactions* and I Timothy), *Urizen* (from Matthew), and "The Everlasting Gospel" (from Locke).

Jacob Bryant, *A New System, or, an Analysis of Ancient Mythology* (1774-76) <Essick, Comm., App. I.C> (See [Jacob Bryant](#))

Memoirs of Thomas Hollis (1780) <Essick, Comm., App. I.D>

Studies

Wilson, David. "[An idle speculation by Samuel Palmer: William Blake's involvement in Cipriani's portrait of John Milton](#)." *British Art Journal* 6.1 (spring/summer 2005): 31-36. <WBHC 2870-71>

A detailed correction of both Samuel Palmer's and G.E. Bentley, Jr.'s speculation¹⁰⁵⁴ that Blake may have had some involvement in the engraved and etched portraits of Milton in Francis Blackburne's *Memoir of Thomas Hollis* (1780). As Wilson demonstrates, the portraits were identical to those issued in 1762 and 1765, well before Blake's apprenticeship with James Basire began.

Joseph Ayloffe, *Account of Some Ancient Monuments in Westminster Abbey* (1780), republished in volume 2 of the Society of Antiquaries, *Vetusta Monumenta* (c. 1789) <BB #503; Essick, Comm., App. I.E>

Studies

Bindman, David. "Blake's 'Gothicised Imagination' and the History of England." [William Blake: Essays in Honour of Sir Geoffrey Keynes](#). Ed. Morton D. Paley and Michael Phillips. Oxford: Clarendon Press, 1973. 29-49. <BB #A2350, BBS 598-99, WBHC 2503-05>

On Blake's history paintings and their depictions of medieval England, with references to his time as an apprentice in Westminster Abbey, the medieval designs in the *Notebook*, and Milton's *History of Britain*.

Crosby, Mark. "William Blake in Westminster Abbey, 1774-1777." [Bodleian Library Record](#) 22.2 (Oct. 2009): 162-80. <WBHC 1898>

Positions Blake's time in the Abbey as a student and considers its impact on his conception of Gothic art.

Powell, Jared N. "The Influence of Blake's Westminster Abbey Assignment on His Biblical Illustrations." [William Blake's Biblical Illustrations](#). [William Blake Archive](#). Ed. Sarah Jones. 27 Apr. 2021. <Blake (2022)>

Identifies specific points of influence on Blake's biblical illustrations from his Westminster apprenticeship drawings.

Reisner, M.E. "[William Blake and Westminster Abbey](#)." *Man and Nature: Proceedings of the Canadian Society for Eighteenth-Century Studies/ L'homme et la Nature: Actes de la Société Canadienne d'étude du Dix huitième siècle* 1 (1982): 185-98. <BBS 620>

On Blake's time as an apprentice in Westminster Abbey and its influence on his *Canterbury Pilgrims*.

¹⁰⁵⁴ See G.E. Bentley, Jr. "[A Portrait of Milton Engraved by William Blake 'When Three years of Age'? A Speculation by Samuel Palmer](#)," *University of Toronto Quarterly* 51 (1981), 28-55, <BBS 368>.

Edition

Heringman, Noah, Crystal B. Lake, and Katharina Boehm, ed. [*Vetusta Monumenta: Ancient Monuments, a Digital Edition*](#). 2017–22 (last update 18 June 2022). <*Blake* (2023)>

Blake's contributions ([vol. 2, nos. 29-35](#)) were executed while he was an apprentice to Basire, and they are signed by Basire. Blake's preliminary drawings can be found at the *Blake Archive*, under “[Pen and Ink Drawings \(Composed 1774-c. 1825\)](#)” and “[Water Color Drawings \(Composed 1775-c. 1790\)](#).” Bernard Nurse authored the commentary for the Blake set.

Prints alone. [*Yale Center for British Arts*](#). Accession no. B1977.14.16519-20, 22, 24, 21, 26, 28.

Richard Gough, *Sepulchral Monuments in Great Britain* (1786) <BB #461; WBHC 809-10; Essick, Comm., App. I.F>

Studies

Bertram, Jerome. *Gough's Sepulchral Monuments: Being a Catalogue of Material Relating to Sepulchral Monuments in the Gough Manuscripts of the Bodleian Library*. Oxford: J. Bertram, 2004. <WBHC 810>

Butlin, Martin. “[A New Blake from his Apprentice Years?](#)” *Blake: An Illustrated Quarterly* 21.4 (spring 1988): 143. <BBS 402>

“[A] a pen and wash drawing of the head and shoulders of King Edward III from his tomb in Westminster Abbey” housed “in the Archives and Local History section of the branch of the Victoria Library in the Buckingham Palace Road, London” (147).

Essick, Robert N. “[Blake in the Marketplace, 2020](#).” *Blake: An Illustrated Quarterly* 54.4 (spring 2021): illus. 4. <*Blake* (2022)>

Reproduces a pre-publication proof of “Portrait of Queen Philippa from Her Monument.”

Heringman, Noah. “Antiquarianism and the Science of Preservation: Jacob Schnebbelie, Richard Gough, and Gothic Antiquity.” *Sciences of Antiquity: Romantic Antiquarianism, Natural History, and Knowledge Work*. Oxford: Oxford University Press, 2013. 231-80.

“Focusing primarily on [Richard] Gough’s collaboration with Jacob Schnebbelie (1760-92) rather than [John] Cart, this chapter explores the ramifications of the increasingly refined division of labour within the study of British Antiquities” (232). Includes a mention of Blake, p. 250.

Ott, Judith. “[Iris & Morpheus: Investigating Visual Sources for *Jerusalem* 14](#).” *Blake: An Illustrated Quarterly* 17.4 (spring 1984): 149-54. <BBS 396>

Details the sources and analogues for the illustration of pl. 14 of *Jerusalem*, including illustrations of Iris, Blake's painting *The Death of a Virgin* (Butlin #512) (which also depicts a rainbow over a supine figure), and the engraving *Edmund Earl of Lancaster* in *Sepulchral Monuments*.

Smiles, Sam. “Material Evidence: Delineation as Knowledge.” [*Eye Witnesses: Artists and Visual Documentation in Britain 1770-1830*](#). Aldergate: Ashgate, 2000. 47-76.

Includes a discussion of Gough and of Basire's work for him.

Editions

Designed and Engraved by Blake

Thomas Commins, *An Elegy* (1786) <BB #444, BBS 204, WBHC 783> (See also [Alternative Designs for Commins's "Elegy"](#))

Studies

Butlin, Martin. "[Two Newly Identified Sketches for Thomas Commins's An Elegy and Further Rediscovered Drawings of the 1780s](#)." *Blake: An Illustrated Quarterly* 26.1 (summer 1992): 21-26. <BBS 409>

The Commins sketches offer alternative designs for Blake's engraving. The three rediscovered drawings are: "An Encounter in Heaven" (c. 1780-85), "Lady Macbeth and the Sleeping Duncan" (c. 1785), and its verso, depicting the same subject in a rough sketch, "Lady Macbeth and the Sleeping Duncan" (c. 1785).

Butlin, Martin. "[Two Newly Identified Sketches for Thomas Commins's An Elegy: A Postscript](#)." *Blake: An Illustrated Quarterly* 27.2 (fall 1993): 42-44. <WBHC 1646>

On newly discovered drawings for the engravings.

Editions

Digital

Print only. [British Museum](#). Museum no. 1893,0516.384.

Print only. [Morgan Library and Museum](#). Accession no. [1998.36.5](#). The [print](#) is also part of the Online Exhibition, [William Blake's World: "A New Heaven Is Begun."](#)

Mary Wollstonecraft, *Original Stories from Real Life [Omnibus]* (Composed 1791, 1796) <BB #514, BBS 264-69, WBHC 921-25¹⁰⁵⁵ (See also [Mary Wollstonecraft](#))

Studies

Bentley, G.E., Jr. "Marie Vollstonecraft Godwin and William Blake in France: The First Foreign Engravings after Blake's Designs." *Australian Journal of French Studies* 26 (1989): 125-47. <BBS 368>

On the 1799 French edition of *Original Stories* with reproductions of Blake's plates.

Essick, Robert N. "[Blake in the Marketplace, 1986](#)." *Blake: An Illustrated Quarterly* 21.1 (summer 1987), 7. <BBS 401>

Describes the different states of the engravings.

Fay, Elizabeth. "[Blake's Wollstonecraft's Girls](#)." *Wordsworth Circle* 49.1 (winter 2018): 32-40. <*Blake* (2019)>

"Rather than reading Blake's depictions of human forms in *Original Stories* as a subversive critique of Wollstonecraft's approach to female identity-formation, because its strict lines are so at odds with his renditions of children and young women in his

¹⁰⁵⁵ See also Butlin, "Illustrations to Mary Wollstonecraft and Shakespeare, and Other works (Nos. 244-259) c. 1790-1795" in [The Paintings and Drawings of William Blake](#).

Illuminated Books, I am arguing that it should read as tacit acknowledgement of Wollstonecraft's project of protective care" (40).

Mitchell, Orm. "[Blake's Subversive Illustrations to Wollstonecraft's 'stories.'](#)" *Mosaic* 17.4 (1984): 17-34. <BBS 575>

"Blake reverses Wollstonecraft's idea that the cause of society's sickness is the 'half-formed faculties' of the child and that its cure will be effected by the development of the child's reasoning faculty" (19). Treats Blake's depictions of children and education in many different works.

Myers, Mitzi. "[Impeccable Governesses, Rational Dames, and Moral Mothers: Mary Wollstonecraft and the Female Tradition in Georgian Children's Books.](#)" *Children's Literature* 14 (1986): 31-59.

Suggests that Blake's illustrations show his agreement with Wollstonecraft.

Reeves, Amy Carol. "Saving Mrs. Mason's Soul: How Blake Rewrites Mary Wollstonecraft's *Original Stories from Real Life.*" *Romanticism and Parenting: Image, Instruction, and Ideology*. Ed. Carolyn Weber. New Castle: Cambridge Scholars Publishing, 2007. 37-52.

Blake's "illustrations are more than just a critique or parody. Rather, Blake offers an alternative vision of education—one in which the adult rather than the child experiences mental and emotional growth catalyzed through her experiences with children" (38).

Sousa, Alcinda Pinheiro de. "Is There a 'New Woman' in Mary Wollstonecraft's *Original Stories* as Illustrated by William Blake?" *The Crossroads of Gender and Century Endings*. Ed. Alcinda Pinheiro de Sousa, Luisa Maria Flora, and Teresa de Ataide Malafaia. Lisbon: Edições Colibri, 2000. 7-20. <WBHC 2695>

Welch, Dennis M. "[Blake's Response to Wollstonecraft's Original Stories.](#)" *Blake: An Illustrated Quarterly* 13.1 (1979): 4-15. <BBS 388>

"The purpose of this essay is to reveal a number of relationships between Wollstonecraft's novel [i.e., *Original Stories*] and Blake's writing, art, and ideas" (4).

Drawings (Composed 1791) <Butlin #244.1-10>

[William Blake Archive](#). Morris Eaves, Robert N. Essick, Joseph Viscomi. 2009. From the Library of Congress. Call no. [NC1115.B656](#). Includes versos and matting.

Object 1. "Every Prospect Smiled."

Object 2. "God Sent for Him."

Object 3. "How Delighted the Old Bird Will Be."

Object 4. "'Look What a Fine Morning it is.' For Plate 1."

Object 5. "She Turned Her Eyes on Her Cruel Master."

Object 6. "'The Dog Strove to Attract His Attention.' for Plate 2."

Object 7. "'Indeed We Are Very Happy.' For Plate 3."

Object 8. "The Ruined House: 'Be Calm. My Child.' for Plate 4."

Object 9. "'Economy and Self-Denial are Necessary.' For Plate 6."

Object 10. "A Starving Woman with Two Children."

Editions

Historic

A. *Original Stories from Real Life*. London, J. Johnson, 1791.

B. [*Original Stories from Real Life*](#). A New Edition. London, J. Johnson, 1796.

Internet Archive. From microfilm.

C. *Marie et Caroline*. Paris: Dentu, 1799.

Reproduces five of Blake's engravings in a French translation. See Bentley's "[Marie
Vollstonecraft Godwin and William Blake in France](#)."

Digital

William Blake Archive. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2009.

Prints only.

[Copy 1](#). From the Huntington Library, Art Collections, and Botanical Gardens. Call no. [108272](#).

[Copy 2](#). From the Collection of Robert N. Essick.

Print (Descending by Year)

Botting, Eileen Hunt, ed. and intro. *Mary Wollstonecraft, Original Stories from Real Life*. University of Illinois Press, 2016.

Wordsworth, J.W., ed. and intro. *Mary Wollstonecraft, Original Stories from Real Life*. Oxford and New York, 1990. <BBS 269>

Todd, Janet, Marilyn Butler, and Emma Rees-Mogg, ed. *The Works of Mary Wollstonecraft*. Vol. 4. London, 1989. 395-450. <BBS 269>

Bator, Robert. *Masterworks of Children's Literature*. Vol. 3: 1740-1826, Middle Period. New York, 1983. <BBS 269>

"The Illinois copy of the 1791 edition is reproduced" (BBS 269).

Kramnick, Miriam Brody. *Mary Wollstonecraft, Original Stories from Real Life, with Six Engravings by William Blake from the Second Edition*. New York and London: Garland, 1977. <BBS 269, WBHC 924, 925>

Published with Tom Day's *The History of Little Jack* as part of the Garland Series: Classics of Children Literature 1621-1932.

Lucas, E.V., ed. and intro. [*Mary Wollstonecraft's Original Stories with Five Illustrations by William Blake*](#). London: Henry Frowde, 1906. Rpt. Folcroft, PA, 1977. <BB #514C, BBS 269, WBHC 924>

Edward Young, *Night Thoughts* (Composed 1797) [Omnibus] <BB#515, BBS 269-73, WBHC 925-52>

Studies

Barfoot, C.C. “‘A Paradise Unlost’: Edward Young among the Stars.” [*Between Dream and Nature: Essays on Utopia and Dystopia*](#). Ed. Dominic Baker-Smith and C.C. Barfoot. Amsterdam, 1987. 139-71. <BBS 360>

On Young’s physico-theology and treatment of Newton, with Blake’s response.

Bentley, G.E., Jr. “[*The 1821 Edwards Catalogue*](#).” *Blake: An Illustrated Quarterly* 17.4 (spring 1984): 154-56. <BBS 396>

Describes the catalogue which had been lost since T.W. Hanson cited it in his 1912-13 article, “Edwards of Halifax. Books Sellers, Collectors and Book-Binders” (*Halifax Guardian* Dec. 1912 and Jan. 1913).

Bentley, G.E., Jr. “[*Blake and Young*](#).” *Notes and Queries* 199 (old series) (Dec. 1954): 529-30. <BB #1155>

Identifies the allusion to Young in *For the Sexes*, “Truly My Satan thou art but a Dunce.”

Bentley, G.E., Jr. “Richard Edwards’ Edition of Young’s *Night Thoughts* (1797) with Plates Designed and Engraved by William Blake.” [*The Edwardses of Halifax: The Making and Selling of Beautiful Books in London and Halifax, 1749-1826*](#). 2 vols. ¹⁰⁵⁶ Toronto, Buffalo, London: University of Toronto Press, 2015. ¹⁰⁵⁷ <WBHC 2968>

A revised version of much of Bentley’s writing on the *Night Thoughts* project, which is put in the context of the Edwards publishing family. Richard Edwards commissioned Blake’s illustration of *Night Thoughts*; Blake had several points of contact with his brother James Edwards; and the third brother, Thomas Edwards, held Blake’s watercolor designs for *Night Thoughts*. The second volume catalogues the books published by the different family members and documents work about and by (including correspondence) the family.

Bentley, G.E., Jr. “Sales and Collection Records, 1798-1840 [for *Night Thoughts*]” in “[*William Blake and His Circle: A Checklist of Publications and Discoveries in 2010*](#).” *Blake: An Illustrated Quarterly* 45.1 (summer 2011): 18-19. <WBHC 1728>

Details new references to the *Night Thoughts* engravings in sale and collection catalogues.

¹⁰⁵⁶ The [second volume](#) is only available digitally at the University of Toronto Press’s entry for the book at its website’s catalogue.

¹⁰⁵⁷ Incorporates Bentley’s “Richard Edwards, Publisher of Church-and-King Pamphlets and of William Blake,” *Studies in Bibliography* 41 (1988), 283-315, <BBS 368>.

Bentley, G.E., Jr. “[The Selling of Blake’s *Night Thoughts* Designs in the 1870s.](#)” *Blake: An Illustrated Quarterly* 12.1 (summer 1978): 70-71. <BBS 384>

On the purchase of the designs from the Edwards family by James Bain in 1874 and his attempt to sell the designs to the British Museum with the encouragement of, but without real assistance from, Prime Minister Benjamin Disraeli.

Bentley, G.E., Jr. “[Young’s *Night Thoughts* \(London: R. Edward, 1797\): A New Unillustrated State.](#)” *Blake: An Illustrated Quarterly* 14.1 (summer 1980): 34-35. <BBS 389>

Records the existence of an unillustrated state of *Night Thoughts* issued by Edwards, with a detailed description.

Billingsley, Naomi. [The Visionary Art of William Blake: Christianity, Romanticism and the Pictorial Imagination.](#) London: I.B. Tauris, 2018. <Blake (2019, 2020, 2021)>

Key recent work on the Bible temperas and the Bible watercolors. Discusses Blake’s depictions of Christ between the *Night Thoughts* watercolors and the *Illustrations of the Book of Job*, considering the intersection of Blake’s “religious thought, his aesthetic theories, and his pictorial works and methods” (3).

Byrne, Joseph. “William Blake’s Illustrations to *Night Thoughts*: Resistance to Rationalisation in the Late Eighteenth-Century Book Trade.” [Book Illustration in the Long Eighteenth Century: Reconfiguring the Visual Periphery of the Text.](#) Ed. Christina Ionescu. Newcastle upon Tyne: Cambridge Scholars, 2011. 115-55. <WBHC 1820>

In the *Night Thoughts* designs, Blake “indicted the print book for not only being the production of rationalisation, but its vehicle as well” (116).

Calè, Luisa. “Blake and the Literary Galleries.” [Blake and Conflict.](#) Ed. Sarah Haggarty and Jon Mee. Basingstoke: Palgrave Macmillan, 2008. 185-209. <WBHC 2113-15>

Considers “how Blake responded to the rhetoric and aesthetics of the literary galleries,” with a focus on “Fuseli’s *Satan Bursts From Chaos*, a Milton Gallery picture which Blake was commissioned to engrave” (186), a design that echoes in *The [First] Book of Urizen* and the illustrations to *Night Thoughts*.

Calè, Luisa. “[Blake, Young, and the Poetics of the Composite Page.](#)” *Huntington Library Quarterly* 80.3 (autumn 2017): 453-79. <Blake (2018)>

“Blake’s *Night Thoughts* laboratory explores the potential of letterpress printing and the changing possibilities of the book and the composite page. In this essay, I will rematerialize the notion of Blake’s ‘composite art,’ paying attention to the materials and practices involved in his engagement with *Night Thoughts* and in that ‘radical form of mixed art,’ the manuscript of *Vala or The Four Zoas*” (454).

Chayes, Irene. “[Night Thoughts 273 and ‘Mercury at the Crossroads’: Constructing Blake’s Quarrels with Young.](#)” *Colby Quarterly* 31.2 (1995), 123-41. <WBHC 1839>

“[I]t is through and out of the resulting interactions of word and image, which are not limited to the particular verse passage and its illustration, that Blake’s critique and correction takes form and the errors of Young’s thought are implicitly exposed” (124).

Chayes, Irene H. “[Picture and Page, Reader and Viewer in Blake’s *Night Thoughts* Illustrations.](#)” *Studies in Romanticism* 30.3 (fall 1991): 439-71. <BBS 436, WBHC 1840>

“[T]he peculiar format of the illustrations to Edward Young’s *Night Thoughts* bring the spectator, or beholder, or viewer into an usually intimate relation to both the literary text and the water color drawing,” and, thereby, “the viewer is required to be a reader first, but his response to the drawing may take him far from the original text” (442).

Davies, J.M.Q. “Variations on the Fall in Blake’s Designs for Young’s *Night Thoughts*.” [Prophetic Character: Essays on William Blake in Honor of John E. Grant](#). Ed. Alexander S. Gourlay. West Cornwall, CT: Locust Hill Press, 2002. 27-50. <WBHC 2095-98>

On different depictions of the Fall in the *Night Thoughts* designs.

Dörrbecker, Detlef W. “[Jean Paul Friedric Richter and Blake’s *Night Thoughts*.](#)” *Blake: An Illustrated Quarterly* 11.2 (fall 1977): 124-25. <BBS 383>

Describes the discovery of the German scholar, Werner Hofmann, that Richter, after being given a copy of Blake’s *Night Thoughts* in 1801, published the earliest notice of Blake in Germany in his *Vorschule der Ästhetik, nebst einigen Vorlesungen in Leipzig über die Parteien der Zeit* (Hamburg: Friedrich Perthes, 1804), which had a second edition in 1813.

Dörrbecker, Detlef. “[Jerusalem in Hamburg.](#)” *Blake: An Illustrated Quarterly* 11.1 (summer 1977): 61.¹⁰⁵⁸

Details the growing collection of the Hamburger Kunsthalle Museum: the preparatory drawing for *Jerusalem* pl 51, Young’s *Night Thoughts*, Illustrations of the Book of Job, and “an almost complete set of the Blake Trust Facsimiles” (61).

Farrell, Michael. [Blake and the Methodists](#). Hounds mills, Basingstoke: Palgrave Macmillan, 2014. <WBHC 2013>

Substantial study that treats the influence of Methodist thought (mostly John Wesley’s) on Blake, with some references to the Moravians. It includes an analysis of the *Night Thoughts* designs.

Farrell, Michael. “[William Blake and Edward Young’s *Night Thoughts*.](#)” *Postgraduate English: A Journal and Forum for Postgraduates in English* 14 (2006): 27 pp.¹⁰⁵⁹

On Blake’s opposition to Young as Christian rationalist.

Gedge, Samuel. *Catalogue XX*. Norwich, England, 2015. <WBHC 1424>

Contains a 12 Feb. 1830 letter from John Martin to Bernard Barton, mentioning reading Cunningham’s [The Lives of the Most Eminent British Painters, Sculptors and Architects](#) and offering his opinion of Blake, including the *Night Thoughts* engravings. Not in [BR](#).

¹⁰⁵⁸ Not recorded in *BBS*.

¹⁰⁵⁹ Not recorded in *WBHC*.

Grant, John E. "Envisioning the First *Night Thoughts*." *Blake's Visionary Forms Dramatic*. Ed. David V. Erdman and John E. Grant. Princeton: Princeton University Press, 1970. 304-35. <BB #1580, BBS 464, WBHC 1994-95>

A description and interpretation of the watercolor designs for Night the First.

Grant, John E. "Jesus and the Powers that Be in Blake's Design for Young's *Night Thoughts*." *Blake and His Bibles*. Ed. David V. Erdman. West Cornwall: Locust Hill Press, 1990. 71-115. <BBS 462-63, WBHC 1989-90>

On the depictions of Jesus in the *Night Thoughts* watercolors, with Grant emphasizing Blake's criticism of Young.

Grant, John E. "[On First Encountering Blake's Good Samaritans](#)." *Blake: An Illustrated Quarterly* 33.3 (winter 1999-2000): 68-95. <WBHC 1681>

A response to Christopher Heppner's "[The Good \(In Spite of What You May Have Heard\) Samaritan](#)" that argues that the Samaritan in the [watercolor design no. 68 \(engraved pl. 37\)](#) is ultimately a negative image.

Grant, John E. "[The Powers of 'Death' in Blake's Night Thoughts Engravings](#)." *1650-1850: Ideas, Aesthetics, and Inquiries in the Early Modern Era* 7 (2002). Special Issue: "Death and Dying in the Early Modern Era." 257-80. <*Blake* (2003)>

"In visually portraying the powers with which Young invests the figure of 'Death,' Blake exposes and critiques what he regarded as a sinister religion of death, masquerading as Christianity" (258).

Grant, John E. "[A Re-View of Some Problems in Understanding Blake's Night Thoughts](#)." *Blake: An Illustrated Quarterly* 18.3 (winter 1984-85): 155-81.

Responds to prominent reviews of the Clarendon edition of the *Night Thoughts* (1980), addressing "the adequacy of the reproduction" (155), interpretations of the designs (particularly, Grant's idea of patterns in the designs), and the census of engraved colored copies. Grant is answered in Mitchell's "[Reply to John Grant](#)"; Paley's "[Further Thoughts on Night Thoughts](#)"; and Dörrbecker's "[Grant's 'Problems in Understanding': Some Marginalia](#)".

Grant, John E. "[Some Drawings Related to Blake's Night Thoughts Designs: The Coda Sketch and Two Pictures Not Previously Connected With the Series](#)." *Blake: An Illustrated Quarterly* 16.1 (summer 1982): 7-11. <BBS 393>

Uses the then newly published Butlin [Catalogue](#) to identify preliminary sketches for the *Night Thoughts* designs, with a discussion of the sketch of the verso of design 537 that was not in Butlin.

Helmstadter, Thomas H. "Blake and the Age of Reason: Spectres in the *Night Thoughts*." *Blake Studies* 5.1 (fall 1972): 105-39. <BB #1218.69>

Examines depictions of Reason in the designs.

Helmstadter, Thomas H. "[Blake and Religion: Iconographical Themes in the Night Thoughts](#)." *Studies in Romanticism* 10.3 (1971): 199-212. <BB #1828>

"In this paper I will explore eight of the *Night Thoughts* designs to reveal some of the ideas and methods of Blake's independent expression on the subject of religion" (201).

Helmstadter, Thomas H. "[Blake's Night Thoughts: Interpretations of Edward Young.](#)" *Texas Studies in Literature and Language* 12.1 (1970): 24-54. <BB #1829>

"I shall discuss Illustrations 81, 82, 7, 64, 404, 490, 333, and 349, because they most clearly express Blake's own interpretations of Young's poem. They demonstrate Blake's disagreement with Young on a variety of issues, notably with Young's attitude toward the role of imagination in literature, with his opinion that reason is man's dominant faculty, and with his belief in rigid moral laws providing punishment for sin" (29).

Heppner, Christopher. "[The Good \(In Spite of What You May Have Heard\) Samaritan.](#)" *Blake: An Illustrated Quarterly* 25.2 (fall 1991): 64-69. <BBS 408>

Rejecting John Grant's arguments regarding [watercolor design no. 68 \(engraved pl. 37\)](#) in "[Jesus and the Powers that Be](#)," argues that the depiction of the Samaritan is a positive one. Grant responded in "[On First Encountering Blake's Good Samaritans.](#)"

Heppner, Christopher. [Reading Blake's Designs](#). Cambridge: Cambridge University Press, 1995.¹⁰⁶⁰ <WBHC 2142-43>

An important study that discusses how to read Blake's designs in general and examines specifically "the Twelve Large Colour Prints, the *Night Thoughts* designs, 'Blake's Bible' watercolours, and the work called 'The Sea of Time and Space' or the Arlington Court Picture" (WBHC 2142).

MacLean, Robert. "The Methodology of Night – William Blake and Edward Young's *Night Thoughts* [Parts I-II]." *Ritsumeikan Eibei Bungaku [Ritsumeikan (University) English and American Literature]*. 15 (2006): 6-27; 16 (2007): 16-37. <WBHC 2358-59>

"A 'comparative study of *Night Thoughts* vis-a-vis *The Four Zoas*' (I, p. 9) in terms of Dreams, Time, Fallen Existence of Ulro (Part I) and Personae, Apocalypse, and Style & Poetics (Part II)" (WBHC 2358-59).

Mang, Kathleen, and Peter Van Wingen, ed. "William Blake." *Vision of a Collector: The Lessing J. Rosenwald Collection in the Library of Congress Rare Book Room and Special Collections Division*. Washington: Library of Congress, 1991. 289-301. <BBS 558>

Descriptions, with some remembrance of Lessing Rosenwald, of *Songs of Innocence* (copy B) and *Songs of Innocence and of Experience* (copy C and Z) by David Bindman; *The Book of Urizen* (copy G) by Robert N. Essick; *Night Thoughts* engravings (colored copy B) by Nelson Hilton; and *Milton a Poem* (copy D) by Martin Butlin.

¹⁰⁶⁰ Incorporates Heppner's "Reading Blake's Designs: *Pity and Hecate*," [Bulletin of Research in the Humanities](#) 84.3 (1981), 337-61, <BBS 428>; "Blake as Humpty-Dumpty: The Verbal Specification of Visual Meaning," *Word and Visual Imagination*, ed. K.J. Höltgen, P.M. Daly, and W. Lottes (1988); "[Blake's 'The New Jerusalem Descending': A Drawing \(Butlin #92\) Identified](#)," *Blake: An Illustrated Quarterly* 20.1 (1986), 4-11, <BBS 399, WBHC 1639>; "[The Good \(In Spite of What You May Have Heard\) Samaritan](#)," *Blake: An Illustrated Quarterly* 25.2 (1991), 64-69, <BBS 408, WBHC 1641>; and "[The Chamber of Prophecy: Blake's 'A Vision' \(Butlin #756\) Interpreted](#)," *Blake: An Illustrated Quarterly* 25.3 (1991-92), 127-31, <BBS 408, WBHC 1641>.

Margoliouth, H. M. "Blake's Drawings for Young's *Night Thoughts*." [The Divine Vision: Studies in the Poetry and Art of William Blake](#). Ed. Vivian de Sola Pinto. London: Gollancz, 1957. 193-204. <BB #2402, WBHC 2533-34>

An early overview of the water color illustrations for *Night Thoughts*: "How can the large company of students of Blake function adequately when 457 [of 537] drawings, most of his work for a year and a half of the prime of his life, have never been reproduced?"

Mee, Jon. "As portentous as the written wall": Blake's Illustrations to *Night Thoughts*." [Prophetic Character: Essays on William Blake in Honor of John E. Grant](#). Ed. Alexander S. Gourlay. West Cornwall, CT: Locust Hill Press, 2002. 171-203. <WBHC 2095-98>

Argues that Blake's illustrations to Young offered a reading of *Night Thoughts* "as a much more animated and enthusiastic text" (175).

Miner, Paul. "[Blake: Thoughts on Night Thoughts](#)." *Notes and Queries* 61.1 (March 2014): 27-33. <WBHC 2416>

How the illustrations to *Night Thoughts* created a "new mythology."

Minetti, Francesco. "Sentimentalism and Corporeity of the Image: W. Blake's Illustrations to E. Young's *Night the Eighth*." *Textus* 13.1 (2000): 75-92. <WBHC 2416>

Mulhallen, Karen. "[Night Thoughts: Blake's Iconographic Ruminations \(and Iconological Revelations\)](#)." *AnaChronisT* [Budapest] (2001): 1-18. <WBHC 2440>

Suggests that Blake used the *Night Thoughts* designs as "a kind of private notebook" (par. 7).

Mulhallen, Karen. "[The Publisher Not Mad](#)." *Blake: An Illustrated Quarterly* 53.4 (spring 2020): 6 pars. <Blake (2021)>

Corrects the assertion of the catalogue for the Tate 2019-20 exhibition, [William Blake](#) (2019), that Richards Edwards "had become insane" (105).

Onodera, Reiko. *Kaiga wa Shosetsu yorimo Ki nari: 18 seiki to 19 seiki no igirisu kaiga wo yomu* [Paintings are Stranger than Fiction: A Reading of British Paintings in the Eighteenth and Nineteenth Centuries]. Tokyo: Arina Shobo, 2022. 322 pp. In Japanese. <Blake (2024)>

The author gives it another title, "Pictura Novior Est Quam Fabula: Legere picturas Britannicas in saeculis XVIII et XIX". Chapter Two "Soshoku no yorokobi: William Blake to chusei saishoku shahon [Decorative Joy: William Blake and Illuminated Manuscripts in the Middle Ages]" discusses *Songs of Innocence*, Illustrations to *Night Thoughts*, Illuminated Manuscripts, and Kelmscott Press (pp. 43-80).

Otto, Peter. "From the Religious to the Psychological Sublime: The Fate of Young's *Night Thoughts* in Blake's *The Four Zoas*." [Prophetic Character: Essays on William Blake in Honor of John E. Grant](#). Ed. Alexander S. Gourlay. West Cornwall, CT: Locust Hill Press, 2002. 225-62. <WBHC 2095-98>

Suggests that Blake transforms Young's religious sublime into the psychological sublime: "My argument will move from a consideration the religious sublime of reason in *Night*

Thoughts, to a critique of Young's sublime in Blake's watercolor designs, and then briefly to Blake's humanist or psychological sublime in *The Four Zoas*" (226).

Paley, Morton D. "[Blake's Headgear: The Seventh Head of the Beast in Night Thoughts 345.](#)" *Blake: An Illustrated Quarterly* 24.4 (spring 1991): 142-44. <BBS 407>

Answers Grant's assertion in "[Jesus and the Powers That Be in Blake's Designs for Young's Night Thoughts](#)" that the headgear of the fifth beast of NT 345 was Turkish and not a bishop's mitre as had Paley contended in his "[Blake's Night Thoughts](#)" (1969) and [The Apocalyptic Sublime](#) (1980). Paley examines Blake's references to "Turks," "Turkey," and the Ottoman Empire and doesn't see any evidence of apocalyptic connotations.

Paley, Morton D. "Blake's *Night Thoughts*: An Exploration of the Fallen World." [William Blake: Essays for S. Foster Damon](#). Ed. Alvin H. Rosenfeld. Providence: Brown University Press, 1969. 131-57. <BB #2565, BBS 626-27, WBHC 2608-09>

"[F]or Blake the pictorialized trope is often a means of making a symbolic statement which depends for its meaning not on Young's text but on the myth developed in the Lambeth books and *Vala*" (137).

Paley, Morton D. "[Further Thoughts on Night Thoughts](#)." *Blake: An Illustrated Quarterly* 18.3 (winter 1984-85): 183-84. <BBS 397>

Answers Grant's "[A Re-View of Some Problems in Understanding Blake's Night Thoughts](#)," including questions of interpretation and Grant's idea of units in the designs.

Paley, Morton D. "William Blake." [The Apocalyptic Sublime](#). New Haven and London: Yale University Press, 1986. 71-100. <BBS 598>

Considers Blake's visual depictions of apocalyptic imagery, including the early paintings, *War unchained by an Angel*, *Pestilence*, and *A Breach in the City; Europe*; the *Night Thought* designs; and the paintings of Revelation in the Bible watercolors. (The wider book details well how other artists of Blake's era, e.g., Benjamin West, Philippe Jacques de Loutherbourg, J.M.W. Turner, and John Martin, depicted similar subjects.)

Powell, Rosalind. "Perception and the Body." [Perception and Analogy: Poetry, Science, and Religion in the Eighteenth Century](#). Manchester: Manchester University Press, 2021. 209-55.

Discusses Blake and Edward Young in a section of the chapter titled "The Material Body and Spiritual Perception" (219-28).

Ripley, Wayne C. "Delineation Editing of Co-Texts: William Blake's Illustrations." [Editing and Reading Blake](#). Ed. Wayne C. Ripley and Justin Van Kleeck. College Park: University of Maryland Press, 2010. A Romantic Circles PRAXIS Volume. 35 par. <WBHC 2587-89>

"[S]ocial-text editing provides the most appropriate editorial model for Blake's illustrations of other authors [such as *Night Thoughts*]" (par. 15)" (WBHC 2588).

Ripley, Wayne C. "[In Great Forwardness?: 1798 Advertisements for Volume Two of William Blake's Night Thoughts](#)." *Notes and Queries* 58.1 (March 2011): 57-59. <WBHC 2587>

Notes the discovery of two advertisements for the second volume of Blake's *Night Thoughts* engravings, despite the volume never appearing.

Ripley, Wayne C. “[New Night Thoughts Sightings](#).” *Blake: An Illustrated Quarterly* 47.3 (winter 2013-14): 11 pars. <WBHC 2009>

Adds eight more catalogue references between 1800 and 1839.

Ripley, Wayne C. “[Printed References to and Known Prices of Blake’s Night Thoughts 1796-1826](#).” *Blake: An Illustrated Quarterly* 43.3 (fall 2009): 72-75. <WBHC 1722>

Documents eleven new catalogue references to *Night Thoughts*.

Rosso, G.A. “Popular Millenarianism and Empire in Blake’s *Night Thoughts*.” [Blake, Modernity and Popular Culture](#). Ed. Steve Clark and Jason Whittaker. Basingstoke: Palgrave, 2007. 12-25. <WBHC 2862-63>

“[C]laims that while Blake applies the pressure of radical millenarianism to Young’s more orthodox eschatology, he also develops Young’s anti-imperial stance in ways that sharpen the radicals’ critique of church and state into a more pointed attack on the British empire” (13).

Snart, Jason. “[Repetition as Re-visions in William Blake’s Watercolor Designs for Edward Young’s Night Thoughts](#).” *Nineteenth Century Studies* 24.1 (2010): 1-15. <WBHC 2690>

“I argue for the important symbolic potentialities that repetitiveness invites and, thus, postulate that *repetition* is an integral part of [Blake’s] consistently rethinking how artist, reader, visual illustration, and text could interact” (1).

Suzuki, Masashi. “‘We Censure Nature for a Span too short’: William Blake and *Night Thoughts* II.115-20.” *Enlightened Groves: Essays in Honour of Professor Zenzo Suzuki*. Ed. Eiichi Hara, Hiroshi Ozawa, and Peter Robinson. Tokyo: Shohakusha, 1996. 305-26. <WBHC 2730>

A reading of the designs for Night II that emphasizes their status as “a loving, enthusiastic dialogue with a poem Blake respected” (306) and how the designs function in *The Four Zoas*.

Tolley, Michael J. “[William à Becket’s Copy of Young’s ‘Night Thoughts’](#).” *Art Bulletin of Victoria* 30 (1989): 24-35. <BBS 662>

A description of the color copy in the National Gallery of Victoria (copy Y) and its provenance.

Tolley, Michael J. “Words Standing in Chariots: The Literalism of Blake’s Imagination.” [Imagining Romanticism: Essays on English and Australian Romantics](#). West Cornwall, CT: Locust Hill, 1992. 73-84. <BBS 440, WBHC 1878>

Shows many examples of “the literalism of Blake’s imagination” (141), particularly in the *Night Thoughts* designs.

van Schaik, Pamela. “The ‘Divine Image’ and ‘Human Abstract’ in a Selection of William Blake’s Illustrations to Edward Young’s *Night Thoughts*.” *de arte* 20.33 (1985): 4-22. <BBS 667>

“In this article, I have selected a dozen of Blake’s designs to *Night Thoughts* to show how they not only amplify, and sometimes subvert, Young’s ideas, but also reflect Blake’s own vision of the fall and redemption of man” (4).

Wardle, Judith. "William Blake's Iconography of Joy: Angels, Birds, Butterflies and Related Motifs from *Poetical Sketches* to the Pickering Manuscript." *Blake Studies* 9.1-2 (1980): 5-44. <BBS 412>

"“Blake’s iconography of winged creatures draws on a wide variety of traditional materials’ (41)” (BBS 412). Most examples from the *Night Thoughts* designs.

Wark, Robert R. "[A Minor Blake Conundrum](#)." *Huntington Library Quarterly* 21.1 (1957): 83-87. <BB #2925>

On a “vellum page of *Night Thoughts* [held by the Huntington], but with different typography and text from that of the published edition and with a coloured illustration which is a mirror image of the drawing in the British Museum” (BB #2925).

Welch, Dennis M. "[Imitation in Blake’s Night Thoughts Illustrations](#)." *Colby Library Quarterly* 22.3 (1986): 165-87. <BBS 676>

Suggests examples of where Blake imitated George Richardson’s *Iconology* (1778-79).

Editions

Historic

The Complaint, and the Consolation; or, Night Thoughts, by Edward Young, LL.D. London: R. Edwards, 1797.

Proofs

[Houghton Library, Harvard University](#). Pls. 1, 2, 6, 7, 10, 11, 12, 13, 14, 15, 16, 18, 20, 25, 31, 32, 33, 34, 39, “with duplicates of pl. 1, 11 (2), 13” (BBS 271).

National Gallery of Victoria, Melbourne. Pl. 12. 3rd state.

Colored Copies¹⁰⁶¹

Studies

Bentley, G.E., Jr. "[A Census of Colored Copies of Young’s Night Thoughts \(1797\)](#)." *Blake: An Illustrated Quarterly* 2.3 (Dec. 1968): 41-45. <BB #1217.27>

Supplement Moss’s census in "[The Colored Copies of Blake’s Night Thoughts](#)," adding R and S, providing more details regarding provenance and describing the two main coloring styles.

Essick, Robert N. "Blake in the Marketplace, 1999." *Blake: An Illustrated Quarterly* 33.4 (spring 2000): 113.

Describes newly discovered color copy AA.

Essick, Robert N. "[Blake in the Marketplace, 2019](#)." *Blake: An Illustrated Quarterly* 53.4 (spring 2020): 5 pars., plus listings. <*Blake* (2021)>

Notes the discovery and sale of a new hand colored copy of *Night Thoughts* (copy BB).

¹⁰⁶¹ See the census of twenty-three colored copies in [William Blake’s Designs for Edward Young’s Night Thoughts](#) (1980), <BBS 177, WBHC 675-77>.

Gourlay Alexander S. “[A New Colored Copy of Night Thoughts at Smith College](#).” *Blake: An Illustrated Quarterly* 28.2 (winter 1994-95): 100. <WBHC 1655>

A description of colored copy Z.

Lange, Thomas V. “[A Rediscovered Copy of Young's Night Thoughts](#).” *Blake: An Illustrated Quarterly* 15.3 (winter 1981-82): 134-36. <BBS 393>

On his discovery of colored copy G, which he uncovered “in a disused closet” (134) of the Lutheran Church in America, with a bibliographic description.

McCord, James. “An Unrecorded Copy of Young's *Night Thoughts*.” *Blake: An Illustrated Quarterly* 18.2 (fall 1984): 116-18. <BBS 397>

Describes a new colored copy W, which is held by Washington University St. Louis Missouri.

Moss, W.E. “[The Coloured Copies of Blake's Night Thoughts](#).” *Blake: An Illustrated Quarterly* 2.2 (Sep. 1968): 19-23. <BB #1217.22>

The first publication of an article Moss wrote in 1942, which was not updated. Important details regarding the publication of the engravings. Describes, for the first time in a systematic way, colored copies A to Q.

Mulhallen, Karen. “[The Crying of Lot 318; or Young's Night Thoughts Colored Once More](#).” *Blake: An Illustrated Quarterly* 19.2 (fall 1985): 71-72. <BBS 398>

Details the discovery of colored copy AA, once owned by Baron Dimsdale who also owned *The Book of Urizen* and *Songs of Innocence*.

[Paley, Morton D.] “[Night Thoughts](#).” *Blake: An Illustrated Quarterly* 7.2 (fall 1973): 30.

A notice of colored copy E at the University of Alberta.

Scott, Grant. *Wings of Fire: The Illuminated Books of William Blake*. Allentown, Pennsylvania: Muhlenberg College, 2008. <WBHC 1368>

“An exhibition at the Martin Art Gallery, Muhlenberg College. [. . .] The exhibition features facsimiles from private collections and Muhlenberg's “Canterbury Pilgrims” (3rd State) and a coloured copy (G) of *Night Thoughts* (1797)” (WBHC 1368).

Scott, Grant F. “A Clash of Perspectives.” *Muhlenberg: The Magazine of Muhlenberg College* 5 (Fall 1993): 10-16. <WBHC 2661-62>

“Blake often turns Young's most characteristic features . . . against him' (14)” (WBHC 2662). Bentley's description of the number of illustrations differ in *Blake* (1997) (i.e., 11) and WBHC (i.e., 10), with the latter also misidentifying the Muhlenberg copy as C.

Known Colored Copies <BB pp.642-466; BBS 271-73; WBHC 936-42, 948-51>

Copy A (Private Collection)

Copy B (Library of Congress)

[Library of Congress](#). Call no. NC1115. B7. 1797. Copy 1.

Copy C (Harry Ransom Center, University of Texas, Austin)
University of Texas. Call no. [-f- NC 1115 B7 1797](#).

Copy D (Princeton University Library)
Princeton University Library. Call no. [2017-0006F](#). [2017-0007F?]

Copy E (University of Alberta Library)
University of Alberta Library. Call no. NC 242 B55 Y7 1797 folio.

Copy F (Sir John Soane Museum)¹⁰⁶²
Sir John Soane Museum. Reference no. [3653](#).

Copy G (Martin Art Gallery, Muhlenberg College, Allentown, Pennsylvania)¹⁰⁶³
Muhlenberg College. Accession no. EL 85.70.1626.

Copy H (Museum of Fine Arts, Boston)
Museum of Fine Arts, Boston. Accession no. [BR2837](#).

Copy I (Huntington Library)
[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2007.

From the Huntington Library. Call no. [132916](#).

Copy J (Library of Congress)
[Library of Congress](#). Call no. NC1115. B71115. B Copy 2.

Copy K (Morgan Library and Museum)
Morgan Library and Museum. Accession no. [PML 63943](#).

Copy L (Morgan Library and Museum)
Morgan Library and Museum. Accession no. [PML 5416](#).

Copy M (Bibliotheca Bodmeriana)

Copy N (Yale Center for British Art)
[Yale Center for British Art](#). Accession no. B1992.8.10V. Includes covers, endpapers, bookplate, and flyleaves.

Copy O (John Rylands Research Institute and Library)
[John Rylands Research Institute and Library](#). Call no. [Special Collections 16123](#). Includes covers, endpapers, bookplate, and flyleaves.

Copy P (Houghton Library, Harvard University)
Houghton Library, Harvard University. Call no. [Lowell 1217.25](#).

¹⁰⁶² Available on microfilm.

¹⁰⁶³ Illustration 515.24 and 26 are reproduced at the Martin Art Gallery webpage entry on “[Book Illustrations](#).”

Copy Q (Yale Center for British Art)

[Yale Center for British Art](#). Accession no. B1978.43.138oV. Includes select engravings, covers, endpaper, bookplates, flyleaves, the advertisement “EARLY in JUNE will be published [. . .],” and the “Explanation of the Engravings.”

Copy R (Widner Collection, Houghton Library, Harvard University)

Harvard University. Call no. [HEW 1.13.6](#).

Copy S (New York Public Library)

New York Public Library. Call no. [MEM++ B636yc](#).

Copy T (Mr. and Mrs. H.P. Cook)

Copy U (Private Collection)¹⁰⁶⁴

Copy V (Detroit Institute of Arts)

[Detroit Institute of Arts](#). Accession no. 27.364.

Copy W (Washington University, St. Louis, Missouri)

Washington University. Call no. [PR3782 N5 1797 fol.](#)

Copy X (Gilbert and George)

Copy Y (National Gallery of Victoria, Melbourne)

[National Gallery of Victoria](#). Accession no. P183-1989.

Copy Z (Smith College, Northampton, Massachusetts)¹⁰⁶⁵

Smith College. Call no. [Flat 825 Y8n 1797](#).

Copy AA (Collection of Robert N. Essick)

See Essick’s “[Blake in the Marketplace, 2019](#)” for images of 515.33-34.

Copy BB (Collection of Robert N. Essick)¹⁰⁶⁶

See Essick’s “[Blake in the Marketplace, 2019](#)” for images of 515.33-34.

Digital (See also [Known Colored Copies](#))

Watercolors

[British Museum](#). Museum no. 1929,0713.1-270. The 537 watercolors. Uncropped, recto-verso views.

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2017.

From the British Museum. The 537 watercolor illustrations.

¹⁰⁶⁴ See *WBHC* 939-40 and Essick, “[Blake in the Marketplace, 2001](#),” 35.4 (2002), 118.

¹⁰⁶⁵ Pages Bentley 515.10-11 and 33-34 are reproduced in “[A Book of Rare Beauty](#)” at the Smith College blog, NewsSmith.

¹⁰⁶⁶ *WBHC* 941-42 erroneously identifies this copy as belonging to Harvard.

Print Copies

William Blake Archive. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2007.

[Copy 1](#). From the Collection of Robert N. Essick. The engravings from an uncolored copy.

[Copy 2](#). From the Huntington Library, Art Collections, and Botanical Gardens. Colored copy I. Call no. [132916](#).

Young, Edward. *The Complaint, and the Consolation; or, Night Thoughts: Illustrations by William Blake*. Oakland, California: Octavo, March 2004. CD-ROM. <WBHC 952>

Reproductions of colored copies B and J, both in the Rosenwald Collection (Library of Congress. Commentary by Nicolas Barker.

Print (Descending by Year)

Young, Edward. *Night Thoughts: The Poem Illustrated with Water Colours by William Blake*. Commentary by Robin Hamlyn. London: The Folio Society, 2005. <WBHC 677-78>

A three-volume, color facsimile edition of the watercolor illustrations, with a commentary on every illustration. As Bentley points out, its leaves are the same size as the pages on which Blake designed his watercolors but lack the mounts for each page (WBHC 677). Reviews highlighted differences in color from the originals and even between copies.¹⁰⁶⁷

Grant, John E. et al., ed. and commentary. *William Blake's Designs for Edward Young's Night Thoughts: A Completed Edition*. 2 vol. Oxford: Clarendon Press, 1980. <BBS 177, WBHC 675-77>

A widely available 2 volume edition that, in addition to the introduction, includes reduced monochrome reproductions of the 537 watercolor illustrations, 78 color reproductions of the watercolors, the 1797 edition with both Young's text and Blake's 43 engravings, proofs for the engravings (including those used in *Vala or The Four Zoas*), and a census of the colored copies.

A third volume consisting of commentary, which is mentioned in the introduction, was never published.

Essick, Robert N., and Jenijoy La Belle, ed. and commentary. [Night Thoughts or The Complaint and The Consolation](#). New York: Dover, 1975. <BB #A515, WBHC 951>

A reduced reproduction of an uncolored copy.

Keynes, Geoffrey, ed. *Illustrations to Young's Night Thoughts: Done in Water-Colour by William Blake*. Cambridge and London: Harvard University Press, 1927. <BB #395>

"Thirty pages, five reproduced in colour and twenty-five in monotone" (BB #395).

¹⁰⁶⁷ Karen Mulhallen, [Blake: An Illustrated Quarterly](#), 41.2 (fall 20007), 84-91 and Jason Snart, [Romanticism on the Net](#), 45 (Feb. 2007), 37 pars.

William Haley, *Little Tom the Sailor* (Composed 1800) <BB #470, BBS 224, WBHC 842-44>
Studies

Barker, N.J. “[Some Notes on the Bibliography of William Hayley: Part III](#).” *Transactions of the Cambridge Bibliographical Society* 3.4 (1962): 339-60.

Includes a description of *Ballads*, *The Life of William Cowper*, and *Little Tom*.

Essick, Robert N. “[Blake in the Marketplace, 2017](#).” *Blake: An Illustrated Quarterly* 51.4 (spring 2018): 8 pars. + listings. <*Blake* (2019)>

Documents an unrecorded copy, hand colored by Blake.

Keynes, Geoffrey. “Little Tom the Sailor.” [Blake Studies: Essays on his Life and Work](#). 2nd ed. Oxford: Clarendon Press, 1971. 105-10.¹⁰⁶⁸ <BB #2010, WBHC 2249-50>

A description of the print and a census of copies.

McCreery, Cindy. “Sentiment, Motherhood and the Sea in Gillray and Blake.” [Women Reading William Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2007. 148-58. <WBHC 1795-1800>

Compares Blake’s *Little Tom the Sailor* to James Gilroy’s *The Nancy Packet* for their depictions of “sentiment, motherhood and the sea” (156).

Editions

Historic

Little Tom the Sailor. Printed for & Sold by the Widow Spicer of Folkstone for the Benefit of her Orphans. October 5, 1800.

Digital

William Blake Archive. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2013.

[Copy 1](#). From the Collection of Robert N. Essick.

[Copy 2](#). From the Fitzwilliam Museum.

[Copy 3](#). From the Fitzwilliam Museum. The tailpiece printed alone.

[British Museum](#). Museum no. 1862,0712.296. Printed in color.

[Philadelphia Museum of Art](#). Accession no. 1960-139-77.

Print (Descending by Year)

Sendak at the Rosenbach: An Exhibition Held at the Rosenbach Museum & Library April 28-October 30, 1995. <WBHC 843>

Reiman, Donald H., ed. and intro. *William Hayley, Ode to Mr. Wright of Derby* [1783]; *Occasional Stanzas* [1788]; *An Elegy on the Death of Sir William Jones* [1795]; *Little Tom the Sailor* [1800]; *The Triumph of Music* [1804]; [Anon.] *Ode on Leaving South Carolina* [1783]. New York and London: Garland, 1978. <BBS 224>

Little Tom the Sailor. London: Richard C. Jackson, 1917. <BB #470E>

¹⁰⁶⁸ Revised version of “Blake’s *Little Tom the Sailor*,” *Book Collector* 17 (1968), 421-27, <BB #695>.

Little Tom the Sailor. The Century Guild Hobby Horse No. 4. 1886. London: Kegan Paul, Trench and Co., 1886. <BB #470B>

A William Muir facsimile.

Designs to a Series of Ballads, Written by William Hayley <BB #466; BBS 221-22; WBHC 820-34; Essick, Comm., XLI>

Editions

Historic

Designs to a Series of Ballads, Written by William Hayley, Esq. And Founded on Anecdotes Relating to Animals, Drawn, Engraved, and Published, by William Blake. With the Ballads annexed, by the Author's Permission. Chichester: J. Seagrave, 1802.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2013.

From the Huntington Library, Art Collections, and Botanical Gardens. Call no. [57448](#).

Studies

Barker, N.J. “[Some Notes on the Bibliography of William Hayley: Part III](#).” *Transactions of the Cambridge Bibliographical Society* 3.4 (1962): 339-60.

Includes a description of *Ballads*, *The Life of William Cowper*, and *Little Tom*.

Bentley, G.E., Jr. “[The Date of Blake's Pickering Manuscript or The Way of a Poet with Paper](#).” *Studies in Bibliography* 19 (1966): 21-36. <BB #1166>

Identifies the paper in the manuscript as coming from the 1802 *Designs to a Series of Ballads*, suggesting then that its “poems cannot have been transcribed before July 1802 and may have been written about 1809 and 1824” (35). There is also important information about the production of the *Designs*, including correspondence from Blake, Hayley, Lady Hasketh, and the publisher R.H. Evans.

Bentley, G.E., Jr. “[William Blake as a Private Publisher](#).” *Bulletin of the New York Public Library* 61.11 (Nov. 1957): 539-60. <BB #1181>

Details manuscript references to Hayley’s *Designs to a Series of Ballads*.

Bentley, G.E., Jr. “[William Blake and His Circle: A Checklist of Publication and Discoveries in 2000](#).” *Blake: An Illustrated Quarterly* 34.4 (spring 2001): 141.

A more detailed description of the colored copy given to George Cumberland’s daughter, Eliza Martha than is found in *WBHC*.

Bentley, G.E., Jr. “[William Blake and His Circle: A Checklist of Publications and Discoveries in 2011](#).” *Blake: An Illustrated Quarterly* 46.1 (summer 2012).

A synthesis of key information about the *Design*’s production and distribution. Repeated in *WBHC* 820-32.

Bentley, G.E., Jr. “[William Blake as a Private Publisher](#).” *Bulletin of the New York Public Library* 61.11 (Nov. 1957): 539-60. <BB #1181>

Details manuscript references to Hayley's *Designs to a Series of Ballads*.

Butlin, Martin. "[A Blake Drawing Rediscovered and Redated](#)." *Blake: An Illustrated Quarterly* 34.1 (summer 2000): 22-24. <WBHC 1682>

A rediscovered drawing, *The Last Trumpet*, c. 1785. (Butlin #617). Its verso has sketches for Hayley's *Designs to a Series of Ballads*.

Essick, Robert N. "[Blake in the Marketplace, 1999](#)." *Blake: An Illustrated Quarterly* 33.4 (spring 2000): 100-28.

Appendix 2 provides "a listing of the seven complete copies of the 1802 *Ballads* I have been able to trace—plus one tantalizing copy still untraced" (100). Essick adds "sales records for copies containing the prefatory material and all 4 ballads" (142). in an addendum in "[Marketplace, 2010](#)".

Mulhallen, Karen G. "[For Friendships Sake': Some Additions to Blake's Sheets for Designs to a Series of Ballads](#)." *Studies in Bibliography* 29 (1976): 331-42.

Describes eleven proof sheets from *Designs to a Series of Ballads* (1802).

Reiman, Donald H. "[A Significant Early Review of Blake](#)." *Blake: An Illustrated Quarterly* 6.4 (1973): 93-94. <BB #1217.121>

Notes a review in *European Magazine and London Review* (Aug. 1802).

Sato, Hikari. "Blake, Hayley, and India: On *Designs to a Series of Ballads* (1802)." [The Reception of Blake in the Orient](#). Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 134-44. <WBHC 1857-62>

"Focusing on *Designs to a Series of Ballads* written by Hayley and published by Blake in 1802, I will work from the initial premise that Hayley used Indian motifs in the *Designs* to commemorate his son who had died in 1800 and that Blake became familiar with India through the collaboration with his erudite patron" (135). Discusses the books about India in Hayley's library.

William Haley, *Ballads . . . Related to Animals* (Composed 1805) <BB #465, BBS 221-22, WBHC 812-20>

Studies

Bentley, G.E., Jr. "[The Date of Blake's Vala or The Four Zoas](#)." *Modern Language Notes* 71.7 (1956): 487-91.¹⁰⁶⁹ <BB #1167>

Notes that on [BA Object 48](#) (the verso of the titlepage for Night the Fourth; E 48) in *The Four Zoas* is a faint mirror impression of p. 9 of *Ballads . . . Related to Animals* (1802). Bentley argues it was used as a backing sheet when Blake printed the *Ballads*, indicating the page was written sometime after 1 Jun. 1802 when *Ballads* was printed.

Bentley, G.E., Jr. "[William Blake and His Circle: A Checklist of Publications and Discoveries in 1998](#)." *Blake: An Illustrated Quarterly* 32.4 (spring 1999): 124-26.

¹⁰⁶⁹ Rpt. in [A Mirror for Modern Scholars: Essays in Methods of Research in Literature](#), ed. Lester A. Beaurline (New York, 1966), 96-100, <BB #1167>.

On the cost of producing the *Ballads*, slightly expanded in *WBHC* 813-17.

Crosby, Mark. “‘Train of Elephants’: Blake’s (Un)Tamed Beasts and Hayley’s Animal Ballads.” *Beastly Blake*. Ed. Helen P. Bruder and Tristanne Connolly. Cham: Palgrave Macmillan-Springer, 2018. 203-23. <*Blake* (2019, 2020, 2021)>

On the context of the animal *Ballads* (1805) in Blake’s and Hayley’s circle.

Paley, Morton D. “[William Blake, Richard Phillips and the Monthly Magazine](#).” *Studies in Romanticism* 51.1 (spring 2012): 41-57. <*WBHC* 2502>

About Blake’s relationship to Richard Phillips, publisher of Hayley’s *Ballads* (1805).

Tomory, Peter. “[A Blake Sketch for Hayley’s Ballad ‘The Lion’ and a Connection with Fuseli](#).” *The Burlington Magazine* 17.867 (1975): 376-78. <*BBS* 663>

On a sketch for “The Lion” in the “Royal Academy miscellanea collected by Edward Bell the engraver” (376), and its relationship to Fuseli’s *Odysseus Killing the Suitors*, which was also executed in 1802.

Vultee, Denise. “[Apollonian Elephant?](#)” *Blake: An Illustrated Quarterly* 30.1 (summer 1996): 22. <*WBHC* 1664>

Identifies the allusion to an “Apollonian Elephant” by Edward Garrard Marsh in a June 1802 letter to William Hayley as originating in “Philostratus’s *Life of Apollonius of Tyana*, a highly embroidered tale of the travels and purported miracles of a Neopythagorean philosopher who lived during the first century A.D. In the second book of that work, Apollonius and his sidekick Damis travel to India, where they encounter a number of elephants” (22).

Warner, Nicholas. “[Visual Analogues to Blake’s ‘The Dog’](#).” *Blake: An Illustrated Quarterly* 18.3 (winter 1984-85): 140-43. <*BBS* 397>

Offers parallels between the design of “The Dog” and emblem 41 from Sambucus’ *Emblemata*, (Antwerp, 1564), which was reprinted in Geffrey Whitney’s *A Choice of Emblemes* (Leyden, 1586), and James Gillray’s “The Republican Rattle-Snake Fascinating the Bedford Squirrel” (1795).

Wood, Marcus. “[A Caricature Source for One of Blake’s Illustrations to Hayley’s Ballads](#).” *Blake: An Illustrated Quarterly* 24.1 (summer 1990): 247-48.¹⁰⁷⁰ <*BBS* 406>

Sees parallels in design between Richard Newton’s caricature of William Pitt, “[The Birth of Billy Bugaboo](#)” and Blake’s “The Dog.”

¹⁰⁷⁰ As *BBS* points out (406n1), the pagination for *Blake* should have started anew with this issue. “[[Correction to Pagination](#)]” in *Blake: An Illustrated Quarterly* 24.2 (fall 1990), 75, offers the correct pagination, but as the both the html and the pdf version retained the erroneous pagination, I have retained the erroneous pagination here.

Editions

Historic

Ballads, by William Hayley, Esq. Founded on Anecdotes Relating to Animals, with Prints, Designed and Engraved by William Blake. Chichester: J. Seagrave, 1805.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2013.

From the Huntington Library, Art Collections, and Botanical Gardens. Call no. [57452](#).

British Museum.

Museum no. 1862,1213.72. Bentley Plate Numbers: [1](#), [2](#), [3](#), [4](#), [5](#).

Museum no. 1874,1212.288. Bentley Plate Number: [1](#).

Museum no. 1894,0612.33.1-5. Bentley Plate Numbers: [1](#), [2](#), [3](#), [4](#), [5](#).

[Library of Congress](#). Call no. PR3506.H9 A6 1802.

Text and designs but lacking the frontispiece (Bentley pl. 1).

The Prologue and Characters of Chaucer's Pilgrims (Composed 1812) <BB #443; BBS 204; WBHC 782> (See also [Robert Hartley Cromeek](#), [Thomas Stothard](#), [Geoffrey Chaucer](#), [The Prologue and Characters of Chaucer's Pilgrims](#), [Eighteen Heads of the Poets](#), and [A Descriptive Catalogue](#))

Editions

Historic

The Prologue and Characters of Chaucer's Pilgrims, Selected from His Canterbury Tales; Intended to Illustrate a Particular Design of Mr. William Blake, which is Engraved by Himself. And may be seen at Mr. Colnaghi's Cockspur Street; at Mr. Blake's No. 28, Broad Street, Golden Square; and at the Publisher's, Mr. Harris, Bookseller, St. Paul's Church Yard. 1812.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023.

From the Huntington Library, Art Collections, and Botanical Gardens. Call no. [57453](#).

[Library of Congress](#). Call no. PR1867. B55.

Just the frontispiece.

Print

The Prologue to the Canterbury Tales of Geoffrey Chaucer. With an Engraving by William Blake of the Pilgrims in the following sequence Los Angeles: Plantin Press, 1975. <BBS 204>

The Pastorals of Virgil (2 vols. 3rd ed. London: F.C. & J Rivingtons; Longman and Co.; Sherwood and Co.; Whittaker and Co.; Cadell and Co.; Arch and Co.; Black and Co.; J. Richardson; Asperne; Souter; Sir Richard Phillips and Co.; Rodwell and Co. Gosling; Cox; Highly; Bumpus; Sharp; 1821). (Composed 1821) <BB #504, BBS 258-62; WBHC ; 915-20; Essick, Comm., LIII; Butlin #769 (Drawings)> (See also [Virgil Relief Etching \[1820\]](#) and [Drawings for the Pastorals of Virgil \[1820\]](#).)

Studies

Essick, Robert N. “[Blake in Marketplace, 1997](#).” *Blake: An Illustrated Quarterly* 31.4 (spring 1998): 108-37.

Includes an appendix, “Current Ownership of the Preliminary Drawings for, and Proofs and Relief Etchings of, Blake’s Wood Engravings Illustrating Thornton’s Virgil.”

Essick, Robert N. “[New Information of Blake’s Illuminated Books](#).” *Blake: An Illustrated Quarterly* 15.1 (summer 1981): 4-13. <BBS 391>

Descriptions of *Songs* copy BB and pls. 5, 7, 10, 22, and 33; *Europe* copy c pls. 4, 9, and 15; *Milton* pl. 13; *Jerusalem* pl. 99; *Urizen* copy H; a colored copy of *The Grave* (1813); and a sketch for *Virgil*.

Essick, Robert N. “[A Relief Etching of Blake’s Virgil Illustrations](#).” *Blake: An Illustrated Quarterly* 25.3 (winter 1991-92): 117-26. <BBS 408>

On the discovery of the relief etching and an analysis.

Essick, Robert N. “The Virgil Wood Engravings in Alexander Gilchrist’s *Life of William Blake*.” *Book Collector* 40.4 (1991): 579-81. <BBS 465>

“[B]oth documentary and visual evidence leads to the conclusion that the Virgil prints in Gilchrist’s *Life of Blake* were not printed from the original blocks” (BBS 581).

Flynn, Hayley. “How sweet is the Shepherds sweet lot? Sheep in Blake’s Designs.” [Beastly Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Cham: Palgrave Macmillan-Springer, 2018. 183-202. <*Blake* (2019, 2020, 2021)>

On sheep in the Virgil woodcuts.

Keynes, Geoffrey. “Thornton’s Virgil.” [Blake Studies: Essays on his Life and Work](#). 2nd ed. Oxford: Clarendon Press, 1971. 136-42.¹⁰⁷¹ <BB #2010, WBHC 2249-50>

An overview and a description of the prints, including photographs of the woodblocks.

Patterson, Annabel. “Thornton and Blake: Reformist Text and Radical Image. [Pastoral Ideology: Virgil to Valéry](#).” Berkely and Los Angeles: University of California Press, 1988. 252-62.¹⁰⁷² <BBS 600>

¹⁰⁷¹ Originally published as the introduction of Keynes’s facsimile, *The Illustrations of William Blake for Thornton’s Virgil* (1937), <BB #510>.

¹⁰⁷² Incorporates Patterson’s “[Pastoral and Ideology: The Neoclassical ‘Fête Champêtre’](#).” *Huntington Library Quarterly* 48.4 (1985), 321-44, <BBS 600>.

“Thornton’s Virgil was a far more complex document, as a whole, than is usually admitted, and not least in its mixture of sophistication and imperception, both of which are featured in Thornton’s treatment of Blake” (253).

Stevens, Bethan. “The *Virgil* Woodcuts out of Scale: Blake’s Gigantic, Masculine Pastoral.” *Blake, Gender and Culture*. Ed. Helen P. Bruder and Tristanne J. Connolly. London: Pickering & Chatto, 2012. 145-63. <*WBHC* 1800-01>

Analyzes Blake’s designs for Thornton’s Virgil and how they were reframed and reworked.

Tolley, Michael J. “[Thornton’s Blake Edition](#).” *University of Adelaide Library News* 10.2 (Oct. 1988): 4-25.¹⁰⁷³ <*BBS* 662>

An overview and a description of the copy purchased by the University of Adelaide Library.

Wilson, Louise. “[Printing Imperfections in William Blake’s Virgil Wood Engravings and What They Reveal](#).” *Blake: An Illustrated Quarterly* 56.2 (fall 2022): 20 pars. <*Blake* (2023)>

A technical examination of the posthumous prints produced by John Linnell, Edward Calvert, and possibly Catherine Blake from Blake’s Virgil woodblocks that “provide a tangible commentary on the complex history of Blake’s Virgil woodblocks and the various artists who printed from them” (par. 1).

Editions

Historic

The Pastorals of Virgil. 2 vols. 3rd ed. London: F.C. & J Rivingtons; Longman and Co.; Sherwood and Co.; Whittaker and Co.; Cadell and Co.; Arch and Co.; Black and Co.; J. Richardson; Asperne; Souter; Sir Richard Phillips and Co.; Rodwell and Co. Gosling; Cox; Highly; Bumpus; Sharp; 1821.

Proofs

British Museum. Museum no. 1919,0528.2-3. “[Landscape with Tree](#).” “[Landscape with 2 Gowned Male Figures](#).”

National Gallery of Art, Washington DC, USA. Accession no. 1943.3.1867-68. “[Landscape with Tree](#).” “[Landscape with 2 Gowned Male Figures](#).”

Digital (Prints Only)

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2011.

From the Huntington Library, Art Collections, and Botanical Gardens. Call no. [137046](#).

[Art Institute of Chicago](#). Ref. no. 1934.

[British Museum](#).

Museum no. 1856,0712.41; 1863,1114.299-318.

Museum no. 1885,0314.106-22; 1939,0114.2-19.

¹⁰⁷³ Tolley’s article is introduced by Elizabeth Lee’s one-page note, “Thornton’s Virgil.”

Museum no. 1940,0713.25.1-17.

Museum no. 1985,1214.33.1-17 (printed in 1977).

[Princeton University Art Museum](#). Object nos. x1938-58 a-q, x1975-218 a-q.

[Tate Britain](#). Accession nos. A00111-A00127.

Print (Descending by Year) ¹⁰⁷⁴

Essick, Robert N. *A Troubled Paradise: William Blake's Virgil Wood Engravings*. San Francisco: John Windle Antiquarian Bookseller, 1999. <WBHC 1997-98>

Best print facsimile. Includes “a history and evaluation of Blake’s designs” (WBHC 1997); a list of the current owners of preliminary drawings, proofs, and etchings for the project; a bibliography; and an afterword by John Windle on collecting Blake.

The Wood Engravings of William Blake. Preface Kenneth Clark. Intro. Andrew Wilton. London: British Museum Publications Ltd., 1977. <BBS 262>

Clark, Kenneth. “Preface.” 7-8.

Bain, Iain, and David Chambers. “The Printing of the Blocks: A Technical Note.” 9-11. ¹⁰⁷⁵

Wilton, Andrew. “Blake’s Illustrations for Thornton’s Virgil.” 12-31.

Phillips, Ambrose. “Imitation of Virgil’s First Eclogue.” 32-36.

Keynes, Geoffrey, intro. *The Illustrations of William Blake for Thornton’s Virgil with the First Eclogue and the Imitation by Ambrose Philips*. London, 1937. ¹⁰⁷⁶ <BB #510, WBHC 920>

William Blake’s Illustrations to Thornton’s Pastorals of Virgil in Ambrose Phillips’ Imitation of Virgil’s First Eclogue 1821. Enlarged Fac-similes in Platinotype from the scarce original edition by Frederick Evans. [London], 1912. <BB #507>

The twelve plates were reissued in 1919 without text <BB #509>.

Binyon, Laurence. [*Little Engravings Classical & Contemporary Number 11. William Blake. Being All His Woodcuts Photographically Reproduced in Facsimile with an Introduction by Laurence Binyon*](#). London: At the Sign of the Unicorn, 1902. <BB #506> Harvard University. Digitized by Google.

[*XVII Designs to Thornton’s Virgil Reproduced from the Original Woodcuts MDCCXXI*](#).

Portland, ME: Thomas B. Mosher, 1899. <BB #505, BBS 259-62> Google Books.

Reissued in 1914.

¹⁰⁷⁴ See Keri Davies’s descriptive bibliography of reproductions, “[Rylands Blake project 8. The Book of Job \(1927\)](#),” at his blog, *Index Rerum*.

¹⁰⁷⁵ Rpt. as “Printing Blake’s Engravings for Thornton’s Virgil,” *Private Library* 33 (1978), 12-31, <BBS 262>.

¹⁰⁷⁶ Keynes’s introduction rpt. in Keynes’s [*Blake Studies*](#) (1949, 1971).

Remember Me! A New Years Gift or Christmas Present (London: I Poole, 1825). [“The Hiding of Moses.”] (Composed 1824) <BB #490, BBS 247, WBHC 882-87>

Studies

Bentley, G.E., Jr. “*Remember Me!* Customs and Costumes of Blake’s Gift Book.” *University of Toronto Quarterly* 80.4 (fall 2011): 880-92. <WBHC 2788-91>

Details the production and distribution of John Poole’s *Remember Me!*, which contained Blake’s engraving, “Hiding of Moses.”

Essick, Robert N. “*Blake in the Marketplace, 1991.*” *Blake: An Illustrated Quarterly* 25.4 (spring 1992): 145.

Records the 1826 reissue (now in the Essick Collection).

Keynes, Geoffrey. “*Remember Me!*” *Blake Studies: Essays on his Life and Work.* 2nd ed. Oxford: Clarendon Press, 1971. 143-46. <BB #2010, WBHC 2249-50>

On the book’s production and Blake’s “The Hiding of Moses.”

Editions

Historic

A. *Remember Me! A New Years Gift or Christmas Present*. London: I Poole, 1825. [1824.]

Digital (Prints Only)

[Metropolitan Museum of Art](#). Accession no. 2007.49.412.2.

[Tate Collection](#). Accession no. T06585.

National Gallery of Art, Washington DC. [Copy 1](#). Accession no. 1943.3.8987.

B. 1826. [1825.]

Designed by Blake and Engraved by Other Engravers

Gottfried Augustus Bürger, *Leonora, A Tale* (London: William Miller, 1796). (Composed 1796; engraved by Perry) <BB #440, BBS 203, WBHC 767-69>

Studies

Engel, Laura. “Fashioning the Female Artist: Allegory and Celebrity in Lady Diana Beauclerk’s Watercolours of *The Faerie Queene*.” *The Edinburgh Companion to Romanticism and the Arts.* Ed. Sophie Thomas and Maureen McCue. Edinburgh: Edinburgh University Press, 2023. 374-90. <*Blake* (2024)>

In addition to analyzing Beauclerk’s watercolors (c. 1781) and Bartolozzi’s engraving of her *Portrait of the Artist’s Daughters, Mary and Elizabeth, Reading a Book* (c. 1780), looks at the comparison by *The British Critic* between Beauclerk’s and Blake’s illustrations for Bürger’s *Lenora*.

Erdman, David V. “[Leonora, Laodamia, and the Dead Ardours](#).” *Blake: An Illustrated Quarterly* 14.2 (fall 1980): 96-98.¹⁰⁷⁷ <BBS 390>

Reads the phrase “The Dead Ardours Perry” (Butlin #232), suggesting the drawing was a design for *Leonora* to be engraved by Perry.

Gourlay, Alexander S. “[Blake and Bonasone](#).” *Blake: An Illustrated Quarterly* 25.3 (winter 1991-92): 138-39. <BBS 409>

Suggests that Blake’s design echoes Giulio Bonasone’s engraving after Caravaggio’s [Cloelia Crossing the Tiber](#), a copy of which was owned by George Cumberland.

Editions

Historic

[Leonora, A Tale](#). London: William Miller, 1796. Google.

Missing the frontispiece. The British Library copy.

Print

Bürger, Gottfried Augustus. *Leonora 1796 Translated by J. T. Stanley*. Intro. J[onathan]. W[ordsworth]. Otley: Woodstock Books, 2000. <WBHC 769>

Robert Blair, *The Grave* (Composed c. 1805-08) [Omnibus—Watercolor and Engravings] <BB #435, BBS 199-202, WBHC 731-61, Butlin #609-38> (See also)

Studies

Almeida, Joselyn M., and Sara Medina Calzada. “Romanticism’s Pan-Atlantic Life: Blake, Shelley, and Byron in José Joaquín de Mora’s *Meditaciones Poéticas* (1826).” [Painting Words: Aesthetics and the Relationship between Image and Text](#). Ed. Beatriz González-Moreno and Fernando González-Moreno. New York: Routledge, 2020. 146-60. <*Blake* (2021)>

“This chapter explores William Blake’s first foray in America with the publication of José Joaquín de Mora’s *Meditaciones Poéticas* (London, 1826), a collection of poems about death and the afterlife illuminated and inspired by Blake’s designs for Robert Blair’s *The Grave*” (abstract).

Bailey, Martin. “[The William Blake that Got Away—and Why](#).” *The Art Newspaper* (9 Sep. 2019): 11 par.¹⁰⁷⁸

A story based on Tate documents released under the Freedom of Information Act pertaining to its fight to acquire the watercolors for *The Grave*.

Barush, Kathryn. “[Visions of Mortality](#).” *Apollo* 177.605 (Jan. 2013): 56-62. <WBHC 1584>¹⁰⁷⁹

“The vast collection of antiquarian Francis Douce incorporated a wide range of images of death and the afterlife. These included a set of William Blake’s designs for *The Grave*,

¹⁰⁷⁷ For a dispute over Erdman’s reading, see David Bindman’s “[The Dead Ardours Revisited](#),” *Blake: An Illustrated Quarterly* 14.4 (spring 1981), 211, <BBS 391>, and Erdman’s response, “[Let the Dead Ardours Live!](#)” *Blake: An Illustrated Quarterly* 15.1 (summer 1981), 58-89, <BBS 392>.

¹⁰⁷⁸ Not recorded in *WBHC*.

¹⁰⁷⁹ Note that *WBHC*’s “Barusch” is an error.

now in Oxford's Ashmolean Museum, resonant Romantic additions to an age-old pictorial tradition" (56).

Behrendt, Stephen C. “[The Soul of Sweet Delight': Blake and the Sensual Soul](#).” *European Romantic Review* 15.3 (2004): 409-23. <WBHC 1596>

“Blake associates soul with the senses” (409). Examines the illustrations to Robert Blair’s *The Grave*.

Bentley, Elizabeth B. “[Grave Indignities: Greed, Hucksterism, and Oblivion: Blake's Watercolors for Blairs Grave](#).” *Blake: An Illustrated Quarterly* 40.2 (fall 2006): 66-71. <WBHC 1709>

On the recovery and dispersal through auction of the watercolor designs for *The Grave*.

Bentley, G.E., Jr. “[Blake and Cromeck: The Wheat and the Tares](#).” *Modern Philology* 71.4 (1974): 366-79. <BB #A1152>

Reexamines the Blake-Cromeck relationship in light of the then newly discovered prospectus for *The Grave* (Nov. 1805) (see Bentley’s “[A Unique Prospectus for Blake's Grave Designs](#)”) and an April 1807 letter from Cromeck to James Montgomery that includes a transcription of Blake’s poem, “To the Queen.”

Bentley, G.E., Jr. “[Colored Copies of Blair's Grave \(1808, 1813\): A Census](#).” *Blake: An Illustrated Quarterly* 50.4 (spring 2017): 3 pars. + listings. <*Blake* (2018)>

Describes colored copies A-F.

Bentley, G.E., Jr. “[Cromeck's Lost Letter about Blake's Grave Designs](#).” *Blake: An Illustrated Quarterly* 26.4 (winter 1992-93): 160. <WBHC 1643>

Analyzes the description of Cromeck’s lost letter to William Hayley about Blake and the illustrations for *The Grave* in an 1885 sale catalogue.

Bentley, G.E., Jr. “[Echoes of Blake's Grave Designs in 1838](#).” *Blake: An Illustrated Quarterly* 12.3 (winter 1978-79): 207. <BBS 387>

Notes reworkings of Blake’s designs for *The Grave* in [The Pictorial Edition of The Book of Common Prayer](#) (1838)—pp. [192](#) and [199](#).

Bentley, G.E., Jr. “[The Promotion of Blake's Grave Designs](#).” *University of Toronto Quarterly* 31 (1962): 340-53. <BB #1174>

An account of Blake and Cromeck in light of the then recently discovered Nov. 1805 Prospectus for *The Grave* that indicated for the first time, and without Blake’s knowledge, that Schiavonetti would be the engraver of the Blake’s designs. See Bentley’s “[A Unique Prospectus for Blake's Grave Designs](#)” for a discussion of the Nov. 1805 Prospectus that mentions fifteen designs.

Bentley, G.E., Jr. “[Thomas Sivright and the Lost Designs for Blair's Grave](#).” *Blake: An Illustrated Quarterly* 19.3 (winter 1985-86): 103-06. <BBS 399>

Traces the then lost designs for *The Grave* to the 1835 sale catalogue of Thomas Sivright's collection, in which the designs are referred to as "Black Spirits and White, Blue Spirits and Grey." There is also a discussion of the designs in terms of the original project and their likely provenance after Cromeck's death. See *WBHC* 638-40.

Bentley, G.E., Jr. "[A Unique Prospectus for Blake's *Grave* Designs.](#)"¹⁰⁸⁰ *Princeton University Chronicle* 35.3 (1974): 321-24. <BB #A1117>

An initial account of the Nov. 1805 Prospectus for *The Grave*, which lists 15 designs to be engraved in contrast to the 12 listed in the other existing prospectuses. Further analysis of the prospectus is found in Bentley's "[Blake and Cromeck: The Wheat and the Tares.](#)"

Bentley, G.E., Jr. "[William Blake and His Circle: A Checklist of Publications and Discoveries in 2001.](#)" *Blake: An Illustrated Quarterly* 36.1 (summer 2002): 13-16. <*WBHC* 1690>

Bentley's initial description of the watercolor designs for *The Grave* rediscovered in 2001.

Butlin, Martin. "[New Risen from the Grave: Nineteen Unknown Watercolours by William Blake.](#)" *Blake: An Illustrated Quarterly* 35.3 (winter 2002): 68-73. <*WBHC* 1689>

The preliminary account of the discovery of Blake's watercolor designs for *The Grave*.

Erle, Sibylle. "'On the very Verge of legitimate Invention': Charles Bonnet and William Blake's Illustrations to Robert Blair's *The Grave* (1808)." [The Gothic and Death.](#) Ed. Carol Margaret Davison. Manchester: Manchester University Press, 2017. 34-47. <*Blake* (2018)>

On "Blake's Gothic aesthetic" (34) in *The Grave* designs, with references to the Swiss philosopher, Charles Bonnet (1720-1793), whose "explanations about body-soul relationships" (36) influenced Lavater and, by extension, Blake.

Essick, Robert N. "[Attribution and Reproduction: Death Pursuing the Soul through the Avenues of Life.](#)" *Blake: An Illustrated Quarterly* 45.2 (fall 2011): 66-70. <*WBHC* 1729>

Engages with Butlin's claim that another hand touched up the watercolor to conclude: "Although I believe that *Death Pursuing* is entirely Blake's work, I must confess to some slight misgivings" (70). Also considers the role of high quality, digital reproductions in making attributions.

Essick, Robert N. [Blake in the Marketplace, 1995, Including a Survey of Blakes in Private Ownership.](#)" *Blake: An Illustrated Quarterly* 29.4 (spring 1996): 108-30. ¹⁰⁸¹ <*WBHC* 1162>

Includes a description (pp. 114-16) of an 1808 copy of the designs (in the Collection of Robert N. Essick) without Blair's text: "Blake's designs may have been issued by Cromeck in 1808 as a suite of pls. A purchaser of such a set of pls. may have also been given the

¹⁰⁸⁰ JSTOR includes Bentley's note in a section titled "New & Notable."

¹⁰⁸¹ The sections missing from the print edition and provided in "[The Missing Portions of 'Blake in the Marketplace, 1995.'](#)" *Blake: An Illustrated Quarterly* 30.2 (fall 1996), 62-63, are restored in the digital edition.

opportunity to acquire a pamphlet-like copy of ‘Of the Designs’ to accompany the prints” (115).

Essick, Robert N. “[Blake in the Marketplace, 2002](#).” *Blake: An Illustrated Quarterly* 36.4 (spring 2006): 116-37.

Describes the proof of the frontispiece, 122.

Essick, Robert N. “[Blake in the Marketplace, 2006](#).” *Blake: An Illustrated Quarterly* 40.4 (spring 2007): 116-46.

Detailed descriptions of the watercolors and their sale.

Essick, Robert N. “[Blake in the Marketplace, 2013](#).” *Blake: An Illustrated Quarterly* 47.4 (spring 2014): 10 pars. + listings.

On the sale of *The Grave* watercolor, *The Gambols of Ghosts According with Their Affections Previous to the Final Judgement*, a hand-colored 1813 edition (which Essick does not believe to be by Blake), and a new proof of plate 4.

Essick, Robert N. “[New Information of Blake’s Illuminated Books](#).” *Blake: An Illustrated Quarterly* 15.1 (summer 1981): 4-13. <BBS 391>

Descriptions of *Songs* copy BB and pls. 5, 7, 10, 22, and 33; *Europe* copy c pls. 4, 9, and 15; *Milton* pl. 13; *Jerusalem* pl. 99; *Urizen* copy H; a colored copy of *The Grave* (1813); and a sketch for *Virgil*.

Essick, Robert N. “A Preliminary Design for Blair’s *The Grave*.” *Blake Studies* 4.2 (spring 1972): 9-13. <BB #1218.57>

Consideration of “Death Pursuing the Soul through the Avenues of Life” (Butlin 635), arguing that it does belong to *The Grave* sketches.

Essick, Robert N., and Morton D. Paley. “The Printing of Blake’s Designs for Blair’s *Grave*.” *Book Collector* 24 (1975): 535-52. <BB #B1583>

“A careful description of the states of the plates and editions of the text, proving brilliantly that the small paper ‘1813’ folio was printed for John Camden Hotten in 1870” (BB #B1583).

Garner, Katie. “The Gothic Aesthetic: Word and Image.” [The Edinburgh Companion to Romanticism and the Arts](#). Ed. Sophie Thomas and Maureen McCue. Edinburgh: Edinburgh University Press, 2023. 40-57. <Blake (2024)>

Touches on Blake’s illustration to Blair (pp. 52-54) in a discussion of the visual in the Gothic.

Gourley, Alexander S. “[‘Friendship,’ Love, and Sympathy in Blake’s Grave Illustrations](#).” *Blake: An Illustrated Quarterly* 37.3 (winter 2003-04): 100-04. <WBHC 1696>

Suggests, contra Butlin, that Blake’s watercolor design of “eight floating female figures

should be called ‘Friendship’ and the one of two men in hats walking along a road, inscribed ‘Friendship,’ should be called ‘There’s no bye-road / To bliss” (*WBHC* 1696)

Goyder, George. “[An Unpublished Poem about Blake by William Bell Scott](#).” *Blake: An Illustrated Quarterly* 10.4 (spring 1977): 125. <BBS 381>

A poem by Scott in the copy of *The Grave* that once belonged to William Bell Scott’s father, Robert Scott.

Groves, David. “[Blake, The Grave, and Edinburgh Literary Society](#).” *Blake: An Illustrated Quarterly* 24.1 (summer 1990): 251-52. ¹⁰⁸² <BBS 406-07>

Notes an unrecorded November 1808 review of *The Grave* in *Scots Magazine* and touches on Thomas De Quincey’s knowledge of Blake.

Groves, David. “[‘great and singular genius’: Further References to Blake \(and Cromeck\) in the Scots Magazine](#).” *Blake: An Illustrated Quarterly* 39.1 (summer 2005): 47-48. <WBHC 1702>

Describes a July 1807 puff for an exhibition of Blake’s designs for *The Grave* by Cromeck in Edinburgh.

Groves, David. “[John Clark, Esq.](#)” *Blake: An Illustrated Quarterly* 24.3 (winter 1990-91): 94. <BBS 407>

A biographical sketch of an Edinburgh subscriber to *The Grave* who was a lawyer and later a judge.

Helmstadter, Thomas. “‘Bright Visions of Eternity’: Blake’s Designs for Blair’s *Grave*.” *Blake Studies* 8.1 (1978): 37-64. <BBS 412>

Ties each illustration to Blair’s text, while still maintaining that “Blake visualized Blair’s poem in his conceptions and presented pictures that transform *The Grave* into [his] own ‘bright visions of Eternity’” (64).

Keane, Patrick J. “The Human Entrails and the Starry Heavens: Some Instances of Visual Art as Patterns for Yeats’s Mingling of Heaven and Earth.” [Bulletin of Research in the Humanities](#) 84.3 (autumn 1981): 366-90. <BBS 428, WBHC 1809-10>

“Blake’s *Grave* designs figure provocatively in connection with Maude Gonne” (BBS 428).

Paolini, Daniela, and Mario Rucavado Rojas. “Del Redentor al Demiurgo: Las ilustraciones de William Blake vistas a través de las *Meditaciones poéticas* de José Joaquín de Mora.” *Hyperbórea. Revista de ensayo y creación* 7 (2024): 40-57. In Spanish (abstract in Spanish and English). <*Blake* (2025)>

¹⁰⁸² As BBS points out (406n1), the pagination for *Blake* should have started anew with this issue. “[[Correction to Pagination](#)]” in *Blake: An Illustrated Quarterly* 24.2 (fall 1990), 75, offers the correct pagination, but as the both the html and the pdf version retained the erroneous pagination, I have retained the erroneous pagination here.

“José Joaquín de Mora’s *Meditaciones poéticas* consists of a series of eleven poems inspired by William Blake’s illustrations for Robert Cromek’s edition of Robert Blair’s poem *The Grave* (1808). [.] This article contextualises Mora’s poems and explores to what extent they can be considered an ekphrasis of Blake’s designs” (abstract).

Read, Dennis M. “George Frederick Cooke: Another *Grave* Subscriber.” *Blake: An Illustrated Quarterly* 1.1 (summer 1977): 37. <BBS 382-83>

Details Cook “(1756-1811), a well-known actor” corresponding with Cromek from Cook’s *Memoirs of George Frederick Cooke* (2 vols, London, 1813), and traces Cromek’s movement in Birmingham, Liverpool, and Yorkshire between July and September 1806.

Read, Dennis M. *R.H. Cromek, Engraver, Editor, and Entrepreneur*. Farnham: Ashgate Publishing, 2011.¹⁰⁸³ <WBHC 2573-75>

Key biography of Robert Harley Cromek who was Blake’s friend and later enemy. Cromek published Blake’s designs for *The Grave*, published the engraving of Stothard’s *Canterbury Pilgrims*, and was close to the Hunt Circle. The book incorporates much of Read’s extensive work on the illustrations to *The Grave*, the painting and engraving of “The Canterbury Pilgrims,” and Blake’s relationship to Thomas Stothard.

Ripley, Wayne C. “[The Early Marketing of *The Grave* in London and Boston](#).” *Blake: An Illustrated Quarterly* 43.4 (winter 2009-10): 109-10. <WBHC 1723>

Documents new advertisements for *The Grave* from 1806.

Romero Vallejo, Alberto Custodio. “Poetas que conocieron el secreto de la inspiración”: estudio comparativo de *The Grave* de Robert Blair (1743) y *Meditaciones poéticas* de José Joaquín de Mora (1826) (“Poetas que conocieron el secreto de la inspiración”: Comparative Study of *The Grave* by Robert Blair (1743) and *Meditaciones poéticas* by José Joaquín de Mora (1826)). *Cuadernos de Ilustración y Romanticismo* 28 (2022): 423-53. In Spanish (abstract in Spanish and English). <*Blake* (2024)>

[“If Blake’s prints were inspired by Robert Blair’s poems, de Mora’s poems ‘learned the secret of inspiration’ from Blake’s images. Blair’s texts were the primary source for the illustrations, and they were, in turn, the substance matter for Mora. This triangular relationship attests to an authentic flow of inspiration from the same ‘voice which inspired the Prophet’”] (p. 440).

¹⁰⁸³ Incorporates Read’s “[A New Blake Engraving: Gilchrist and the Cromek Connection](#),” *Blake: An Illustrated Quarterly* 14.2 (1980), 60-64, <BBS 390>; “[The Rival Canterbury Pilgrims of Blake and Cromek: Herculean Figures in the Carpet](#),” *Modern Philology* 86.2 (1988), 171-90, <BBS 619, WBHC 2575>; “Thomas Stothard’s *The Pilgrimage to Canterbury* (1806): A Study in Promotion and Popular Taste,” *Chaucer Illustrated: Five Hundred Years of The Canterbury Tales in Pictures*, ed. William K. Finley and Joseph Rosenblum (2003), 211-31; “[The Context of Blake’s ‘Public Address’: Cromek and The Chalcographic Society](#),” *Philological Quarterly* 60.1 (1981), 69-86, <BBS 618>; “[Practicing ‘The Necessity of Purification’: Cromek, Roscoe, and Reliques of Burns](#),” *Studies in Bibliography* 35 (1982), 306-19; and “[Cromek, Cunningham, and Remains of Nithsdale and Galloway Song: A Case of Literary Duplicity](#),” *Studies in Bibliography* 40 (1987), 171-90.

Production History

Preliminary Watercolors

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2014. The six preliminary watercolor illustrations to *The Grave*.

Object 1. "An Angel with a Trumpet." (Composed c. 1805?) [Yale Center for British Art](#). Accession no. B1975.4.44. <Butlin #611>

Object 2. "Alternative Design for the Title-Page of Robert Blair's *The Grave*: The Resurrection of the Dead." (Composed 1806) [British Museum](#). Museum no. 1856,0712.208. <Butlin #613>

Object 3. "Second Alternative Design for Title-Page: A Spirit Rising from the Tomb." (Composed 1806) [Huntington Library, Art Collections, and Botanical Gardens](#). Object no. 000.30. <Butlin #616>

Object 4. "Design for the Dedication to Blair's *Grave*." (Composed 1807) [British Museum](#). 1894,0612.14. <Butlin #620>

Object 5. "Death Pursuing the Soul Through the Avenues of Life." (Composed 1805) Collection of Robert N. Essick. <Butlin #635>

Object 6. "The Descent of Man into the Vale of Death: 'But Hope Rekindled, Only to Illume the Shades of Death, and Light Her to the Tomb.'" (Composed c. 1805) [British Museum](#). Museum no. 1894,0612.15. <Butlin #638>

Watercolor Illustrations

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, Joseph Viscomi. 2014. The twenty watercolor illustrations to *The Grave*.

Object 1. "Title-Page Design for *The Grave*." Private Collection.

Object 2 "Christ Descending into the Grave." Collection of Alan Parker.

Object 3 "The Gambols of Ghosts." Private Collection.

Object 4 "The Widow Embracing her Husband's Grave." [Yale Center for British Art](#). Accession no. B1975.4.1026.

Object 5 "Friendship." Collection of Alan Parker.

Object 6 "The Counsellor, King, Warrior, Mother & Child, in the Tomb." Collection of Robert N. Essick.

Object 7 "Whilst Surfeited Upon Thy Damask Cheek." Collection of Robert N. Essick.

Object 8 "Death of the Strong Wicked Man." [Louvre Museum](#). Inventory no. RF 54420, Recto.

Object 9 "The Soul Hovering over the Body." Private Collection.

Object 10 "Our Time is Fix'd." Private Collection.

- Object 11 "The Descent of Man into the Vale of Death." Private Collection.
- Object 12 "The Day of Judgment." [Art Institute of Chicago](#). Reference no. 2019.139.
- Object 13 "Heaven's Portals Wide Expand to Let Him In." Collection of Robert N. Essick.
- Object 14 "The Death of the Good Old Man." Collection of Robert N. Essick.
- Object 15 "The Reunion of the Soul & the Body." Private Collection.
- Object 16 "Death's Door." Private Collection.
- Object 17 "The Meeting of a Family in Heaven." Winterstein Collection.
- Object 18 "The Grave Personified." H. Charles and Jessie Price.
- Object 19 "A Man and Two Children beside an Open Grave." Private Collection.
- Object 20 "The Soul Exploring the Recesses of the Grave." Private Collection.

Print

Butlin, Martin, ed. *William Blake's Watercolour Inventions in Illustration of The Grave by Robert Blair*. With Essays and Commentary by Martin Butlin and an Essay on the Poem by Morton D. Paley. Lavenham, Suffolk: William' Blake Trust, 2009.¹⁰⁸⁴ <WBHC 643-44>

A facsimile of the watercolor illustrations rediscovered in the early 2000s. It includes:

Commander, John. "Foreword." "This is 'possible the last major publication' of the William Blake Trust" (WBHC 643).

Paley, Morton D. "William Blake and Robert Blair's *The Grave*." 8-12.

Butlin, Martin. "The History of Blake's Illustrations to The Grave." 13-19.

[Butlin, Martin.] "The Newly Discovered Watercolours." 21-28.

[Butlin, Martin.] "The Watercolors: Catalogue and Commentary." 29-69.

Bibliography. 70.

Appendix 1: "The Grave [facsimile] with Blake's Dedicatory Verses from Cromek's 1809 [sic] edition (Reduced to sixty-seven percent)." 71-80.

Appendix 2: "Schiavonetti's Engravings for Cromek's Edition 1808." 81-94.

Appendix 3: "Blake's Rejected Engraving for 'Death's Door' Reproduced Same Size as the Original Proof in the Possession of Robert N. Essick." 95.

Deaths Door (See [Death's Door in Separate Plates](#))

Copperplates (Engraved by Louis Schiavonetti)

National Gallery of Art, Washington DC. Accession no. 1943.3.1744-55. Bentley pl. nos.

[Frontispiece](#), [1](#), [2](#), [3](#), [4](#), [5](#), [6](#), [7](#), [8](#), [9](#), [10](#), [11](#), [12](#).

¹⁰⁸⁴ On the high quality of the facsimile, see Robert N. Essick's [review](#) in *Blake: An Illustrated Quarterly* 44.3 (winter 2010-11).

Proofs

Frontispiece Portrait.

Collection of Robert N. Essick.¹⁰⁸⁵

Bentley no. 1.

Fitzwilliam Museum. Accession no. [P.505-1985](#) (Before lettering).

Fitzwilliam Museum. Accession no. [P.506-1985](#).

Collection of Robert N. Essick.¹⁰⁸⁶

Bentley no. 2.

Huntington Library. “proof lettered: ‘London, Published by R.H. Crome. June 1st. 1806’ (BB p.530). Call no. [263699](#).

Bentley no. 3.

[Fitzwilliam Museum](#). Accession no. P.507-1985.

Bentley no. 4.

Collection of Robert N. Essick. 2 impressions.¹⁰⁸⁷

Bentley no. 6.

[Princeton University Art Museum](#). Object no. x1947-85. (Before lettering).

[Fitzwilliam Museum](#). Accession no. P.508-1985.

Bentley no. 7.

Fitzwilliam Museum. Accession no. P.509-1985 ([Impression 1](#)).

Fitzwilliam Museum. Accession no. P.516-1985 ([Impression 2](#)).

Collection of Robert N. Essick.

Collection of D.W. Dörrbecker.

Bentley no. 8.

[Fitzwilliam Museum](#). Accession no. P.511-1985.

Bentley no. 9.

Morgan Library and Museum. Accession no. [PML 77019.36](#).

Bentley no. 10.

Collection of Robert N. Essick.

Bentley no. 11.

[Fitzwilliam Museum](#). Accession no. P.514-1985.

Morgan Library and Museum. Accession no. [PML 77019.32](#).

¹⁰⁸⁵ Recorded and described in Essick, “[Marketplace, 2002](#),” 122.

¹⁰⁸⁶ Recorded and described in Essick, “[Marketplace, 1995](#),” 114-16.

¹⁰⁸⁷ The first was recorded in BB p. 530, and the second is recorded and described in Essick, “[Marketplace, 2013](#),” illus. 15.

University of Toronto. Call no. [Blake Suppl. no. 648 \(Box 20\)](#).

Collection of Robert N. Essick.

Trinity College, Hartford, CT.

Bentley no. 12.

[Fitzwilliam Museum](#). Accession no. P.513-1985.

Historic Editions

A. *The Grave*. London: R.H. Crome, 1808. Folio edition.

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, Joseph Viscomi. 2007. From the Collection of Robert N. Essick. The frontispiece and all the engravings.

Houghton Library, Harvard University. Call no. [HEW 1.13.5](#). [Frontispiece portrait](#), [12](#).

Metropolitan Museum of Art. Accession no. 66.555.54. [5](#).

B. London: R.H. Crome, 1808. Quarto edition.

Prints only. [Huntington Library](#). Call no. 54049. Colored copy (not by Blake). Inscribed “Edwd Aubrey /1809” on the titlepage.

Prints only. University of Toronto. Catalogue no. [Blake no.681](#). Bentley plate nos. [Subscribers \(first page only\)](#), [frontispiece portrait](#), [1](#), [2](#), [3](#), [4](#), [5](#), [6](#), [7](#), [8](#), [9](#), [10](#), [11](#), [12](#).

C. London: R. Ackermann, 1813. Folio edition.

[Library of Congress](#). Call no. PR3318.B7A7 1813. Digitally collated. William Thane's Extra-Illustrated copy. Inscribed “M.^r Thane knew Blake.” Includes *Night Thoughts* engravings. See *WBHC* 739-43 for full description.

Prints only. University of Toronto. Catalogue no. [Blake Suppl. no. 983 Rare Books Oversize](#). Color copy F. Bentley plate nos. [Memoriam for G.E. Bentley](#), [frontispiece portrait](#), [1](#), [2](#), [3](#), [4](#), [5](#), [6](#), [7](#), [8](#), [9](#), [10](#), [11](#), [12](#).

D. London: R. Ackermann, 1813. Quarto edition.

Mora, Jose Joaquin de. *Meditaciones Poeticas*. y en su establecimiento en Megico, asimismo en Colombia, en Buenos Ayres, Chile, Peru, y Guatemala; 1826.

Prints only. University of Toronto. Catalogue no. [Blake no. 755](#). Bentley plate nos. [Frontispiece portrait](#), [1](#), [2](#), [3](#), [4](#), [5](#), [6](#), [7](#), [8](#), [9](#), [10](#), [11](#), [12](#).

E. [London: John Camden Hotten, 1870]. A facsimile of C.

Prints only. University of Toronto. Catalogue no. [Blake no.685 Rare Books Oversize](#). Bentley plate nos. Frontispiece portrait, [1](#), [2](#), [3](#), [4](#), [5](#), [6](#), [7](#), [8](#), [9](#), [10](#), [11](#), [12](#).

F. *The Grave, a Poem by Robert Blair with Illustrations, from Designs by William Blake*. New York: A.L. Dick, 1847. <BB #435F>

G. *The Grave, a Poem by Robert Blair with Illustrations, from Designs by William Blake*. New York: Standord & Delisser, 1858. <BB #435G>

Modern Print Editions (Descending by Year)

The Grave a Poem by Robert Blair Illustrated by William Blake. [Tokyo?], 2000.

“Japanese translation of Blair’s text with reproductions of the 13 prints in the 1808 edition” (WBHC 760).

Essick, Robert N., and Morton D. Paley, ed. *Robert Blair’s The Grave, Illustrated by William Blake: A Study with Facsimile*. London: Scolar Press, 1982. <BBS 202, WBHC 759-60>

The most accessible print facsimile with important scholarly essays.

Blair, Robert, *The Grave*. Wildwood House reprint, 1973. <BB #435M>

William Blake’s Illustrations to the Grave. Seattle: Double-Elephant-San Vito Press, 1969. <BB #435L>

Damon, S. Foster, ed. *Blake’s Grave: A Prophetic Book: Being William Blake’s illustrations for Robert Blair’s THE GRAVE, arranged as Blake directed*. Providence, Rhode Island: Brown University Press, 1963. <BB #435K, WBHC 758>

William Blake. Twelve Designs for the ‘The Grave’ by Robert Blair, Now First Separately Printed from the Original Plates in the Possession of an American Collection. New York, 1926. <BB #435J>

The Grave. A Poem with Eleven Photogravures and One Half-Tone Reproduction after Designs by William Blake. London: Routledge and New York” E.P. Dutton, 1906. <BB #435I>
University of Michigan. Hathi. Digitized by Google.

The Grave: A Poem. Illustration by Twelve Etching Executed by L. Schiavonetti from the Original Inventions of William Blake. London, 1903. <BB #435H> University of Michigan.
Hathi. Digitized by Google.

The Grave, A Poem by Robert Blair. With Illustrations, from Designs by William Blake. New York: James Miller, [c. 1879]. <BBS 201>

Benjamin Heath Malkin, *A Father’s Memoirs of His Child* (London: Longman, Hurst, Rees, and Orme, 1806). <BB #482, BBS 236-37, WBHC 873-77> (Composed 1806) (See also *A Father’s Memoirs of His Child* in Historic Biographies, *Benjamin Heath Malkin* in Members of Blake’s Circle, and *A Frontispiece for Benjamin Heath Malkin A Father’s Memoirs of His Child*)

Studies

Read, Dennis M. “*A New Blake Engraving: Gilchrist and the Cromeck Connection*.” *Blake: An Illustrated Quarterly* 14 (1980): 60-64. <BBS 390>

Presents a proof of the engraving Blake did himself of his design for the Malkin frontispiece. Alluded to by Gilchrist, the proof was owned by Cromeck and later by his son, who gave it to the British Museum. Read details how Anne Gilchrist found out about it from William Edward Frost (1810-77).

Editions

Proofs

[Proof 1](#). British Museum. Museum no. 1856,0712.42.

[Proof 2](#). British Museum. Museum no. 1867,0413.795.

[Proof 3](#). British Museum. Museum no. 1867,0413.796.

[Proof 4](#) British Museum. (The proof engraved by Blake, mentioned by [Read](#)).

Historic

Malkin, Benjamin Heath. [A Father's Memoirs of His Child](#). London: Longman, Hurst, Rees, and Orme, 1806. National Library of Scotland copy. Google.

[University of California copy](#). Internet Archive. (Note by Arthur Symmons on first flyleaf.)

[Duke University copy](#). Internet Archive.

[British Museum](#). Museum no. 1873,0510.2664. (Print Only)

[British Museum](#). Museum no. 1923,0514.140. (Print Only)

[British Museum](#). Museum no. 1848,1125.244. (Print Only)

Print

Malkin, Benjamin Heath. *A Father's Memoirs of His Child* 1806. Intro. Jonathan Wordsworth. Poole and Washington DC: Woodstock Books, 1997. <WBHC 877>

Whitaker, John. *The Seraph: A Collection of Sacred Music*. London: Button, Whitaker, and Company, [1818-28]. <BB #512, BBS 263-64, WBHC 920>

The title page is an engraved copy of Blake's own depiction of Conscience in his *Night Thoughts* engraving 27 (Bentley 17).

Editions

A. Whitaker, John. *The Seraph: A Collection of Sacred Music*. London: Button, Whitaker, and Company, [?1818-28].

Print only. [National Gallery of Art, Washington DC](#). Accession no. 1991.154.4.

Print only. [University of Toronto](#). Catalogue no. [Blake Suppl. no.1131 v.2](#).

B. Whitaker and Company, [?1819-28].

Print only. [University of Toronto](#). Catalogue no. [Blake no.793 v.2](#).

C. Cambridge: Jones and Company, [?1825-28].

Print only. [British Museum](#). Museum no. 1864,0213.80.

Engraved by Blake After Designs by Other Artists

John Donne, *The Poetical Works of Dr. John Donne, Dean of St. Paul's London. In Three Volumes. With the Life of the Author.* Edinburg: Martins, 1779.¹⁰⁸⁸ <BB #A450> (See also [John Donne](#))

Edition

A. *The Poetical Works of Dr. John Donne, Dean of St. Paul's London. In Three Volumes. With the Life of the Author.* Edinburg: Martins, 1779.

Print only. British Museum. Museum no. 1853,12.10.198 (BB p. 548). An unpublished proof.

William Enfield, *The Speaker* (London: Joseph Johnson, 1774 [i.e., 1780]). (Composed 1780) After Thomas Stothard. <BB #453; BBS 212; WBHC 795-97; Essick, Comm I>

Editions

A. *The Speaker.* London: Joseph Johnson, 1774 [i.e., 1780].

B. *Selected from the Best English Writers.* Warrington, [1781].

Print only. [University of Toronto](#). Catalogue no. Blake no.713.

C. [*The Speaker. A New Edition, Corrected and Enlarged*](#). London: J. Johnson, 1785. New York Public Library copy. Digitized by Google.

Print only. [University of Toronto](#). Catalogue no. Blake no.714.

D. [*The Speaker. A New Edition, Corrected and Enlarged*](#). London: J. Johnson, 1795. Library of Congress copy.

Print only. [University of Toronto](#). Catalogue no. Blake Suppl. no.499.

E. *The Speaker. A New Edition, Corrected and Enlarged.* London: J. Johnson, 1797.

F. [*The Speaker. A New Edition, Corrected and Enlarged*](#). London: Joseph Johnson, 1799. Complete text. From microfilm.

Print only. [University of Toronto](#). Catalogue no. Blake no.715.

G. *The Speaker. A New Edition, Corrected and Enlarged.* London: Joseph Johnson, 1800.

[J.] Olivier, *Fencing Familiarized A New Edition* (London: John Bell, 1780). (Composed 1780) After James Roberts. <BB #488; BBS 244; WBHC 881; Essick, Comm., II>

Edition

A. [*Fencing Familiarized*](#). London: John Bell, 1780. Text with Blake's engraving (at the end with the others). KU Leuven Libraries copy. Digitized by Google.

[Text](#) without Blake's engraving. Bodleian Library copy. Digitized by Google.

Print only. [University of Toronto](#). Catalogue no. Blake no.766.

¹⁰⁸⁸ While it is agreed that the proof is for an edition published by John Bell, Bentley in *BBS* suggests that it may be for an edition of Milton, but Essick in *SP* suggests Chaucer.

John Herries, *The Royal Universal Family Bible* (2 vols. London: J. Fielding, 1781).¹⁰⁸⁹
(Composed 1780-82) Perhaps after Thomas Stothard, though Blake may have designed
illustration 5.¹⁰⁹⁰ <BB #420; BBS 193; WBHC 718; Essick, *Comm.*, III>

Studies

Bentley, G.E., Jr. "Blake's Seven Golden Candlesticks and the Engraver's Craft." *Bibliographical Society of Australia and New Zealand Bulletin* 12 (1990): 81-100. <BBS 366>

"[T]he evidence is plain that main elements of the design were invented over two centuries before Blake's birth' (86)" (BBS 366).

Editions

A. *The Royal Universal Family Bible*. 2 vols. London: J. Fielding, 1781.

Prints only. University of Toronto. Catalogue no. Blake no.666 v.1 Rare Books Oversize. [1](#)
[\(Numbers\)](#); [2 \(Jonah\)](#); [3 \(Judith\)](#); 4 (Matthew), [copy 1](#); [copy 2](#); [5 \(Revelations\)](#).

B. Vol. I: J. Fielding, 1781.

C. Vol. II: London: J. Fielding, 1784. *New Testament*. J. Fielding, 1785.

Henry Emlyn, *A Proposition for a New Order in Architecture* (London: J. Dixwell, 1781).
(Composed 1781) After Henry Emlyn. <BB #452; BBS 211; WBHC 795; Essick, *Comm.*, IV>

Studies

Gibson, William A., and Thomas L Minnick. "[William Blake and Henry Emlyn's Proposition for a New Order in Architecture: A New Plate](#)." *Blake: An Illustrated Quarterly* 6.1 (summer 1972): 12-16. <BB #1217.97>

Offers details on Emlyn's book and his wider project as an architect. They propose that the unsigned engraving V was done by Blake, but both Bentley and Essick reject the claim.

Paley, Morton D. "The Fourth Face of Man: Blake and Architecture." [Articulate Images: The Sister Arts from Hogarth to Tennyson](#). Ed. Richard Wendorf. Minneapolis: University of Minnesota Press, 1983. 184-215. <BBS 598>

Highlights Blake's lifelong concern with architecture.

Editions

A. *A Proposition for a New Order in Architecture*. London: J. Dixwell, 1781.

B. *The Second Edition*. London: J. Dixwell, 1784.

C. [The Third Edition](#). London: J. Smeeton, 1797. British Museum copy. Internet Archive. From microfilm.

¹⁰⁸⁹ The work was originally published in weekly fascicles, and, as Bentley notes, "the first 41 fascicles were issued with imprints of Fielding & Walker, but thereafter they bear the name of only J. Fielding" (BBS 193).

¹⁰⁹⁰ See Essick, *Comm.*, pp. 21, 22.

Edward Kimpton, *A New and Complete Universal History of the Holy Bible* (London: J. Cooke, [1781]). (Composed 1781) After Conrad Martin Metz and Thomas Stothard. <BB #478; BBS 229-32; WBHC 849-57; Essick, Comm., V; Essick, SP LIII>

Studies

Brown, Allan R. "Unrecorded Engravings of Blake." *Colophon* 3 (1938): 457-58. <BB #1296>

Notes their discovery.

Editions¹⁰⁹¹

A New and Complete Universal History of the Bible. London: J. Cooke, [1781].

A New and Complete Universal History of the Bible. London: J. Cooke, [1785]. British Museum copy. From microfilm.

The Genuine and Complete Works of Flavius Josephus. Ed. George Henry Maynard. London: J. Cook, c. 1785-87.

The Genuine and Complete Works of Flavius Josephus. Ed. George Henry Maynard. London: J. Cook, c. 1787-88.

The Whole Genuine and Complete Works of Flavius Josephus. Ed. George Henry Maynard. London: J. Cook, c. 1788-89.

The Whole Genuine and Complete Works of Flavius Josephus. Ed. George Henry Maynard. London: J. Cook, c. 1789-90. [2 versions-see WBHC 855]

By the King's Royal License and Authority: The Genuine and Complete Works of Flavius Josephus. Ed. George Henry Maynard. London: J. Cook, c. 1791-92.

By the King's Royal License and Authority: The Genuine and Complete Works of Flavius Josephus. Ed. George Henry Maynard. London: J. Cook, c. 1792-93.

By the King's Royal License and Authority: The Genuine and Complete Works of Flavius Josephus. Ed. George Henry Maynard. London: J. Cook, c. 1799. [2 versions-see WBHC 856-57]

The Whole Genuine and Complete Works of Flavius Josephus. Ed. George Henry Maynard. London: J. Cook, c. 1800.

The Whole Genuine and Complete Works of Flavius Josephus. Ed. George Henry Maynard and Edward Kimpton. London: J. Cook and Ireland, n.d.

Digital

[British Museum](#). Internet Archive. From Microfilm. Uncertain edition and date.

The Protestants Family Bible (London: Harrison and Co., [1780-81]). (Composed c. 1781) After Raphael and Rubens. <BB #419; BBS 193; WBHC 718; Essick, Comm., VI>

Studies

Behrendt, Stephen C. "[Europe 6: Plundering the Treasury](#)." *Blake: An Illustrated Quarterly* 21.3 (winter 1987-88): 85-94. <BBS 401>

¹⁰⁹¹ See WBHC for 849-57 for details about the different editions.

Connects Blake's images of famine and cannibalism with those of James Gillray.

Edition

The Protestants Family Bible. London: Harrison and Co., [1780-81].

Prints only. University of Toronto. Catalogue no. Blake no.665. [1 \(Genesis XVIII.2\)](#), [2 \(Genesis XIX.26\)](#), [3 \(Genesis XXXVII.28\)](#), [4 \(Exodus XXXII.19\)](#), [5 Joshua \(IV.16\)](#).

John Bonnycastle, *An Introduction Mensuration* (London: J. Johnson, 1782). (Composed 1782)
After Thomas Stothard. <BB #436; BBS 202; WBHC 765-66; Essick, Comm., VII>

Studies

Dörrbecker, D.W. “[The Song of Los: The Munich Copy and a New Attempt to Understand Blake's Images](#).” *Huntington Library Quarterly* 52.1 (1989): 43-73. <BSS 517-18, WBHC 2175-76>

A detailed commentary on the book, focused on copy F, which Dörrbecker rediscovered.

Haggarty, Sarah. “[Blake's Newton, Line-Drawing, and Geometry](#).” *Studies in Romanticism* 60.2 (2021): 123-51. <Blake (2022)>

Proposes two new sources for the *Newton* print and positions “him for the first time in his contemporary mathematical-cultural context” (127), with references to Blake’s supposed argument with Thomas Taylor over geometry.

Keynes, Geoffrey. “A Blake Engraving in Bonnycastle’s *Mensuration*, 1782.” *Book Collector* 12 (1963): 205-06. <BB #2009>

“Bibliographical details” (BB #2009).

Editions¹⁰⁹²

Proof. [British Museum](#). Museum no. 1849,0721.782. On verso.

A. [An Introduction Mensuration](#). London: J. Johnson, 1782. From microfilm. Internet Archive.

[University of Toronto](#). Plate alone.

B. The SECOND EDITION. London: J. Johnson, 1787.

C. The THIRD EDITION corrected and improved. London: J. Johnson, 1791.

D. The FOURTH EDITION. London: J. Johnson, 1794.

Print only. [University of Toronto](#).

E. [The FIFTH EDITION](#). London: J. Johnson, 1798. Entire text. Welcome Library copy. Internet Archive.

Print only. [University of Toronto](#). Catalogue no. Blake no.693.

¹⁰⁹² “The same design was re-engraved for the Fifth Edition of 1798 [...] and the frequent subsequent editions” (BB p. 535).

The TWELFTH EDITION, corrected and greatly improved. London: F.C. & J. Rivington; Longman & Co; Cadell & Davies; John Richardson; J. Mawman; Baldwin & Co.; Sherwood & Co.; G & W.B. Whittaker; John Robinson, 1819.

Print only. [University of Toronto](#). Catalogue no. Blake no.694.

William Nicholson, *An Introduction to Natural Philosophy* (London: J. Johnson, 1782). (Composed 1782) Unsigned. <BBS 237, 240; WBHC 879; Essick, Comm., VIII>

Studies

Heppner, Christopher. “[Another ‘New’ Blake Engraving: More about Blake & William Nicholson](#).” *Blake: An Illustrated Quarterly* 12.3 (winter 1978-79): 193-97. <BBS 386>

Responding to the [claim](#) of Rodney M. and Mary R. Baine that Nicholson may have been the basis for Inflammable Gass in *Island*, points out that Blake did indeed engrave the titlepage of Nicholson’s *Introduction* and sketches details of Nicholson’s thought and Blake’s likely hostile reaction to it.

Editions

A. *An Introduction to Natural Philosophy*. London: J. Johnson, 1782. Print only. [University of Toronto](#). Catalogue no. Blake no.757 v.1.

B. [THE SECOND EDITION](#). Vol. 1. London: J. Johnson, 1787. Welcome Library copy. Internet Library. Complete text.

John Scott, *The Poetical Works* (London: Printed for J. Buckland, 1782). (Composed 1782) After Thomas Stothard. <BB #494; BBS 251; WBHC 891-92; Essick, Comm., IX>

Editions

A. [The Poetical Works](#). London: Printed for J. Buckland, 1782. Library of Congress. Call no. PR3671. S3 1782.

[Ohio State University](#). Hathi. Digitized by Google.

[New York Public Library](#). Hathi. Digitized by Google.

Prints only. University of Toronto. Catalogue no. Blake no.774. [1 \(“Eclogue IV”\)](#), [2 \(“There is, who deems all climes”\)](#), [3 \(“Warriors! let the Wretches live!”\)](#), [4 \(“Sacred to Simplicity”\)](#).

B. THE SECOND EDITION. London: J. Buckland, 1786.

Prints only. University of Toronto. Catalogue no. Blake no.775. [1 \(“Eclogue IV”\)](#), [2 \(“There is, who deems all climes”\)](#), [3 \(“Warriors! let the Wretches live!”\)](#), [4 \(“Sacred to Simplicity”\)](#).

C. *The Second Edition*. London: Printed for Alexander Cleugh and John Dolfee, 1795.¹⁰⁹³

Prints only. University of Toronto. Catalogue no. Blake no.776. [1 \(“Eclogue IV”\)](#), [2 \(“There is, who deems all climes”\)](#), [3 \(“Warriors! let the Wretches live!”\)](#), [4 \(“Sacred to Simplicity”\)](#).

¹⁰⁹³ As BBS notes, “Some copies with the 1795 title-page have the text of the 1782 edition (R.N. Essick) and some have that of the 1786 edition (GEB [now held by the University of Toronto])” (251).

Geoffrey Chaucer, *The Poetical Works* (Vol. XIII. Edinburg: The Martins, 1782 [i.e., 1783]). (Composed 1782) After Thomas Stothard. <BB #442; BBS 202-03; WBHC 781; Essick, Comm X> (See [Geoffrey Chaucer](#) in Blake and Writers and [Chaucer's Canterbury Pilgrims](#) in Separate Plates)

Edition

Historical

A. *The Poetical Works*. Edinburg: The Martins, 1782 [i.e., 1783].

Modern

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023. From the Collection of Robert N. Essick.

The Novelist's Magazine [See Editions for individual volumes] (Composed 1782-83) After Thomas Stothard. <BB #485; BBS 240, 242-44; WBHC 800-81; Essick, Comm XI>

Editions

Vol. VIII. *Don Quixote*.

A. London: Harrison and Co., 1782. British Museum. Museum no. 1881,0312.240-255. [All prints in an album](#).

B. London: Harrison and Co. 1784.

C. London: Harrison and Co. 1790.

D. London: Harrison and Co., 1792. Prints only. University of Toronto. Catalogue no. Blake no.760. [1 \(Plate IX\)](#); [2 \(Plate XV\)](#).

Vol. IX. *Sentimental Journey*,¹⁰⁹⁴ *Gulliver's Travels*, *David Simple*, *Sir Launcelot Greaves*, *The Peruvian Princess*, and *Jonathan Wild*.

British Museum. Museum no. 1849,0512.388: [1 \(Plate II \[Proof\] of Sentimental Journey\)](#).

A. London: Harrison and Co., 1782. Prints only. British Museum. Museum no. 1881,0312.256-257: [1 \(Plate II of Sentimental Journey\)](#). Museum no. 1849,0512.361: [2 \(Plate I of David Simple\)](#). Museum no. 1881,0312.266-269: [all prints from Launcelot Greaves in an album](#). Museum no. 1881,0312.262-265: [all prints from David Simple in an album](#).

Prints only. University of Toronto. Catalogue no. Blake no.761: [1 \(Plate II of Sentimental Journey\)](#) and [2 \(Plate I of David Simple\)](#). Catalogue no. Blake no.762: [3 \(Plate III of Launcelot Greaves\)](#).

B. London: Harrison and Co. 1785. Prints only. University of Toronto. Catalogue no. Blake no.762. [1 \(Plate II of Sentimental Journey\)](#).

C. London: Harrison and Co., 1793.

Vol. X-XI. *Sir Charles Grandison*.

A. London: Harrison and Co., 1783. Prints only. University of Toronto. Catalogue no. Blake no.763 v.1. [1 \(Plate XXIII\)](#); [2 \(Plate VI\)](#); [3 \(Plate XII\)](#).

¹⁰⁹⁴ For a reproduction of Stothard's monochrome wash drawing, *Musick Beats Time to Labour*, for *Sentimental Journey* that Blake engraved, see Essick, "[Marketplace, 2018](#)," illus. 10.

Prints only. British Museum. Museum no. 1932,0322.5: [2 \(Plate VI\)](#). Museum no. 1881,0312.273-300: [all prints from Sir Charles Grandison in an album](#).

B. London: Harrison and Co., 1785.

C. London: Harrison and Co., 1793. Prints only. University of Toronto. Catalogue no. Blake no.764 v.2: [1 \(Plate XXIII\)](#). Catalogue no. Blake no.764 v.1: [2 \(Plate VI\)](#) and [3 \(Plate XII\)](#).

Lodovico Ariosto, *Orlando Furioso* (London: C. Bathurst; T. Payne and Son; J. Dodsley; J. Robson; T. Cadell; G. Nicol; J. Murray; J. Walter; T. and W. Lowndes; J. Sewell; J. Stockdale; and J. Phillips, 1783). (Composed 1783) After Thomas Stothard. <BB #417; BBS 192; WBHC 711-13; Essick, Comm XII>

Studies

Lee, Judith. "Scornful Beauty: A Note on Blake and Ariosto." *English Language Notes* 23.4 (1986): 34-38. <BBS 547>

"In *Vala*, Los is said to be mad like Orlando and Enitharmon coy like Angelica" (BBS 547).

Useful Contextual Studies

Hensher, Jonathan. "Economies of Scale: Patterns of Gigantism and Miniaturisation in Late Eighteenth-Century Illustrated Editions of *Orlando Furioso*." [Book Illustration in the Long Eighteenth Century: Reconfiguring the Visual Periphery of the Text](#). Ed. Christina Ionescu. Newcastle upon Tyne: Cambridge Scholars, 2011. 115-55. <WBHC 1820>

Discusses the illustrations in many eighteenth-century editions and how they adapted older illustrations in different sizes, with references to Cipriani but not to Stothard and Blake.

Editions

A. London: C. Bathurst; T. Payne and Son; J. Dodsley; J. Robson; T. Cadell; G. Nicol; J. Murray; J. Walter; T. and W. Lowndes; J. Sewell; J. Stockdale; and J. Phillips, 1783. Used as a frontispiece to Vol. 3.

Print only. 1st state. [National Gallery of Art \(Washington DC\)](#). Accession no. 1943.3.3403.

B. THE SECOND EDITION. London: George Nicol, 1785. Correctly placed.

C. *Reduced to XXIV Books*. 2 vols. London: J. Dodsley, 1791.

Print only. 2nd state. [Victoria University](#). Catalogue No. Blake no.663 v.1.

D. London: Otridge and Son; R. Faulder; J. Cuthell; J. Walker; R. Lea; Ogilvy and Son; Lackington, Allen, and Co.; Cadell and Davies; T.N. Longman; W.I. and J. Richardson; and Vernor and Hood, 1799. Includes inscription: "Published by Vernor & Hood, Dec. 1, 1798."

Print only. [British Museum](#). Museum no. 1853,1210.47.

Thomas Henry, *Memoirs of Albert de Haller* (Warrington, J. Johnson, 1783). (Composed 1783)
After Balthasar Anton Dunker. <BB #472; BBS 225; WBHC 845-46; Essick, Comm., XIII>

Studies

Connolly, Tristanne J. [William Blake and the Body](#). Hounds mills and New York: Palgrave, 2002.¹⁰⁹⁵ <WBHC 1881-82>

An influential book on Blake's various notions of and representations of the body, addressing the influence of anatomical art, physical bodies and birth (including miscarriages and abortions), parent and child relationships, and resurrected bodies. She suggests that Catherine Blake was listed as a patient on 26 August 1796 at the Lambeth lying-in hospital and posits it as likely that Catherine experienced many miscarriages.

Essick, Robert N. “[William Blake, Thomas Paine, and Biblical Revolution](#).” *Studies in Romanticism* 30.2 (1991): 189-212. <BBS 465-66, WBHC 2003>

With references primarily to *Marriage, Urizen*, and the annotations to Watson, examines Blake's complicated relationship with Paine and other Enlightenment radicals, such as Joseph Johnson and Mary Wollstonecraft: “The Johnson circle was at once too secular in its liberalism and not radical enough in its revolutionism to satisfy Blake. The biblical revolution of the past had been replaced by a deistic ideology that was in part a revolution against biblical tradition” (212).

Fletcher, Joseph. “[Ocean Growing: Blake's Two Versions of Newton and the Emerging Polypus](#).” *Blake: An Illustrated Quarterly* 49.3 (winter 2015-16): 38 pars.¹⁰⁹⁶ <WBHC 1746>

Suggests that the idea of the polyp spurred Blake changing the rock in the 1795 *Newton* large color print to a coral reef in the 1804-05 version.

Tyson, G.P. “[An Early Allusion to Blake](#).” *Blake: An Illustrated Quarterly* 9.2 (fall 1975): 43. <BBS 377>

Records, with a transcription, a 13 Apr. 1783 letter from Henry to Joseph Johnson that mentions the then unfinished engraving: “Pray hasten the Head of Haller” (43).

Edition

A. [Memoirs of Albert de Haller](#). Warrington, J. Johnson, 1783. Harvard University copy.
Digitized by Google.

[Welcome Library copy](#).. Internet Archive.

[University of Bristol](#). Internet Archive.

[British Museum copy](#). Internet Archive. From microfilm.

Print only. [University of Toronto](#). Catalogue no. Blake no.736.

¹⁰⁹⁵ Incorporates Connolly's “[Miscarriage Imagery in Blake](#),” *Romanticism* 7.2 (2001), 145-62, not recorded in WBHC; “William Blake and the Spectre of Anatomy,” *Spectres of Romanticism: The Influence and Anxiety of the British Romantics*, ed. Sarah Ruston with assistance by Lidia Garbin. (Lewiston, NY, Queenston, ON, Lampeter, Wales: Edwin Mellen University Press, 1999), 19-42, <WBHC 1882>.

¹⁰⁹⁶ Incorporated in Fletcher's [William Blake as Natural Philosopher, 1788-1795](#). Anthem Press, 2021, <Blake (2022)>.

Joseph Ritson, *A Select Collection of English Songs* (3 vols. London: J. Johnson, 1783¹⁰⁹⁷). (Composed 1783) After Thomas Stothard. <BB #491; BBS 247; WBHC 887; Essick, Comm XIV> Studies

Helsinger, Elizabeth. “[What Is This Thing Called Song?](#)” *Modern Language Quarterly* 79.4 (2018): 397-419. <*Blake* (2019)>

Discusses the impact of Thomas Percy, Joseph Ritson, and Blake on the Pre-Raphaelites and Yeats.

Herriman, Noah. “William Blake, the Ballad Revival, and the Deep Past of Poetry.” *Deep Time: A Literary History*. Princeton, NJ: Princeton University Press, 2023. 120-75. <*Blake* (2024, 2025)>

Considers Blake’s notion of deep time in relationship to the eighteenth-century ballad revival and especially to Joseph Ritson’s *A Select Collection of English Songs* (1783), with a focus on the “Introduction” and “Earth’s Answer” from the *Songs of Experience* and on the “contact zone between geology and prehistory” (169) in *Milton* and *Jerusalem*. There are also comparisons between Blake and Herder.

Wilton, Andrew. “[A Fan Design by Blake](#).” *Blake: An Illustrated Quarterly* 7.3 (winter 1973-74): 60-63. <BB #1217.131>

Argues persuasively for the design to be by Blake.

Edition

A. *A Selection Collection of English Songs*. 3 vols. London: J. Johnson, 1783.

[Vol. 1](#). National Library of the Netherlands. Digitized by Google.

[Vol. 1](#). [Vol. 2](#). [Vol. 3](#). New York Public Library. Hathi. Digitized by Google.

[Vol. 1](#). [Vol. 2](#). [Vol. 3](#). University of California. Hathi.

[Vol. 1](#). [Vol. 2](#). [Vol. 3](#). University of California, San Diego. Hathi. Digitized by Google.

[Vol. 1](#). [Vol. 2](#). [Vol. 3](#). University of California, Southern Branch. Hathi.

Prints only. University of Toronto. Catalogue no. Blake no.768 v.1. (“[\[Head-piece to Love-Songs\]](#)”, (“[\[Tail-piece\] to page 156](#)”)).

John Seally and Israel Lyons, *A Complete Geographical Dictionary* (2 vols. London: John Fielding, 1784). (Composed 1783) <BB #495; BBS 251-53; WBHC 892-; Essick, Comm XV> Studies

Essick, Robert N. “[Some Unrecorded States, Printings, and Impressions of Blake’s Graphic Works](#).” *Blake: An Illustrated Quarterly* 17.4 (spring 1984): 130-38. <BBS 396>

Notes and describes newly discovered copies of *Europe* pl. 18 (third state); pl. 36 (“The Little Girl Found”) from *Songs* copy o; a “copy of the 1793 two-volume edition of the *Elements*” with “excellent impressions of all fifty-one plates” (131); and the second and

¹⁰⁹⁷ WBHC notes “[t]here is some evidence that the work was published not in 1783, as the title page indicates, but late in 1784” (WBHC 887).

the third states of Blake's plates for *A Complete Geographical Dictionary* ([1784?]) published in *The New Royal Geographical Magazine* (c. 1794-96).

Editions

A. *A Complete Geographical Dictionary*. 2 vols. London: John Fielding, 1784.

B. Scatcherd and Whitaker, 1787.

Prints only. University of Toronto. Catalogue no. Blake no.778 v.2: [1 \("Lyons"\)](#), [2 \("Osnaburg in Westphalia"\)](#), [3 \("Presburg in Hungary"\)](#).

C. *The New Royal Geographical Magazine*. London: Alexander Hogg, ?1793. [Vol. I](#). The British Library copy. Digitized by Google. Blake's engravings are in vol. 2.

D. *The New Royal System of Universal Geography*. London: Alex. Hogg, ?1794.

The Wit's Magazine (London: Harrison and Co., 1784). (Composed 1784) After Stothard and Samuel Collings. <BB #513; BBS 264; WBHC 921; Essick, *Comm XVI*>¹⁰⁹⁸

Studies

Essick, Robert N. [Rev. of *An Island in the Moon*, ed. Michael Phillips](#). *Huntington Library Quarterly* 52.1 (winter 1989): 139-42.

In addition to the review, points out the essay, "Expedition to the Moon," published in the Aug. 1784 *Wit's Magazine*.

Joshua, Essaka. "May Day in the City: William Blake." [The Romantics and the May Day Tradition](#). Aldershot and Burlington, VT: Ashgate, 2007. 89-113. <WBHC 2218>

On "Blake's use of rural May Day images" in *Songs*, with Blake's knowledge of May Day traditions framed by his engraving, "May-Day in London," for *Wit's Magazine*.

Phillips, Michael, ed. *An Island in the Moon*. Cambridge: Cambridge University Press, 1987. <BBS 85, WBHC 229-30>

The key print facsimile in English. Addresses Blake's allusions in the introduction.

Rawlinson, Nick. [William Blake's Comic Vision](#). New York: Palgrave Macmillan, 2003. <WBHC 2572-73>

A key examination of Blake's use of the comic throughout his career, including, but going well beyond, *An Island in the Moon*.

¹⁰⁹⁸ "The *Wit's Magazine* was originally issued in monthly parts, stitched in printed wrappers, from Jan. 1784 through May 1785. There would be no reason for a purchaser of the monthly numbers to bind them together in paper-covered boards, as in the copy above [offered on eBay], and print a spine label, since such a binding was used only as a cheap, temporary covering by booksellers-publishers. Thus I suspect that remainder copies of the magazine were bound into single vols., in boards, for sale as such by its publisher, Harrison and Co., after monthly publication had ceased. This practice would also explain why one encounters complete, one-vol. copies of all issues far more frequently than the individual monthly issues" (Essick, "[Marketplace, 1999](#)," 113).

Schorer, Mark. *William Blake: The Politics of Vision*. New York: Henry Holt and Company, 1946. [New York: Vintage Books, 1959.](#)¹⁰⁹⁹ <BB #2672, WBHC 2654-55>

An early and important examination of Blake's political context and his own radical views.

[Edition](#)

The Wit's Magazine. London: Harrison and Co., 1784.

Jan. issue, "The Temple of Mirth."

Prints only. British Museum. Museum no. 1889,0118.10. [Copy 1](#). Museum no. 1872,1109.322. [Copy 2](#).

Print only. University of Toronto. Catalogue no. Blake Suppl. no.105 v.1-2. [Copy 1](#). Catalogue no. Blake no.794 v.1-2. [Copy 2](#).

Feb. issue, "Tythe in Kind; or the Sow's Revenge." Print only [British Museum](#). Museum no. 1872,1109.323.

Print only. University of Toronto. Catalogue no. Blake Suppl. no.105 v.1-2. [Copy 1](#). Catalogue no. Blake no.794 v.1-2. [Copy 2](#).

Hand-colored copy. Essick Collection. Essick, "[Marketplace, 2020](#)," illus. 5.

Mar. issue, "The Discomfited Duellists." Print only. [British Museum](#). Museum no. 1872,1109.324.

Print only. University of Toronto. Catalogue no. Blake Suppl. no.105 v.1-2. [Copy 1](#). Catalogue no. Blake no.794 v.1-2. [Copy 2](#).

Apr. issue, "The Blind Beggar's Hats." Print only. [British Museum](#). Museum no. 1872,1109.325.

Print only. University of Toronto. Catalogue no. Blake Suppl. no.105 v.1-2. [Copy 1](#). Catalogue no. Blake no.794 v.1-2. [Copy 2](#).

May issue, "May-Day in London."

Proof. British Museum. Museum no. [1849,0721.502](#).

Print only. British Museum. Museum no. 1872,1109.326. [Copy 1](#). Museum no. J,7.6. [Copy 2](#).

Print only. University of Toronto. Blake Suppl. no.105 v.1-2. [Copy 1](#). Catalogue no. Blake no.794 v.1-2. [Copy 2](#).

¹⁰⁹⁹ Incorporates Schorer's "[Blake as a Religious Poet](#)," *Sewanee Review* 54 (1946), 241-49, <BB #2664>; "Magic as an Instrumental Value: Blake and Yeats," *Hemispheres* 2.5 (1945), 49-54, <BB #2666>; "The Mask of William Blake," *Yale Review* 31 (1942), 747-63, <BB #2667>; "[Mythology \(For the Study of Blake\)](#)," *Kenyon Review* 4 (1942), 366-80, <BB #2668>; "[Swedenborg and Blake](#)," *Modern Philology* 36 (1938), 157-58, <BB #2669>.

Daniel Fenning and Joseph Collyer, *A New System of Geography* (2 vols. London: J. Johnson and G. and T. Wilkie, 1785 [vol. 1] 1786 [vol. 2]). (Composed 1784-85) <BB #455; BBS 213; WBHC 799-800; Essick, Comm., XVII>

Editions

A. *A New System of Geography*. 2 vols. London: J. Johnson and G. and T. Wilkie, 1785 [vol. 1] 1786 [vol. 2].

B. 1787.

C. London: John Payne, c. 1791.

Universal Geography Formed into a New and Entire System, 2 vols. London: J. Johnson and C. Stalker, 1791 [vol. 1].

Elizabeth Blower, *Maria: A Novel* (2 vols. London: T. Cadell, 1785). (Composed 1785) After Thomas Stothard. <WBHC 761-65; Essick, SP LV> (See also [A Lady Embracing a Bust](#) in Separate Plates)

Studies

Bentley, G.E., Jr. “[William Blake and His Circle: A Checklist of Publication and Discoveries in 2000](#).” *Blake: An Illustrated Quarterly* 34.4 (spring 2001): 138-140.

Slightly more information than is found in *WBHC*.

Essick, Robert N. “[Blake in the Marketplace, 2019](#).” *Blake: An Illustrated Quarterly* 53.4 (spring 2020): 5 pars., plus listings. <*Blake* (2021)>

Records the auction of an unrecorded copy of *Maria*.

Edition

[Maria: A Novel](#). 2 vols. London: T. Cadell, 1785. Oxford University copy. Digitized by Google.

John Caspar Lavater, *Aphorisms on Man* (London: J. Johnson, 1788). (Composed 1788) After Henry Fuseli. <BB #480; BBS 234-35; WBHC 860-62; Essick, Comm., XVIII>

Studies

Carter, Sarah. “[The Ambiguities of Translation: Fuseli, Blake, and the Making of Aphorisms on Man](#).” *Blake: An Illustrated Quarterly* 58.2 (fall 2024): 32 pars. <*Blake* (2025)>

“*Aphorisms on Man* emerges from my analysis a composite creation—one that registers the competing visions of its several authors and constitutes the idea of self emerging in tandem with Romanticism” (par. 3).

Erle, Sibylle. [Blake, Lavater, and Physiognomy](#). Abingdon and New York: Routledge, 2010.¹¹⁰⁰ <WBHC 1995-96>

¹¹⁰⁰ Incorporates Erle’s “Leaving Their Mark: Lavater, Fuseli and Blake’s Imprint on Aphorisms on Man,” *Comparative Critical Studies* 3 (2006), 347-69, <WBHC 1996>, and “The Myth of the Lost Original: Blake and Lavater’s Search for Divine Likeness,” *In the Embrace of the Swan: Anglo-German Mythologies in Literature, the Visual Arts and Cultural Theory*, ed. Rüdiger Görner and Angus Nicholls (Berlin and New York: Walter De Gruyter, 2010), 211-30, <WBHC 1996>.

A key study that examines the background and production of Lavater's *Physiogomische Fragmente*, Henry Fuseli's English translation, and Blake's illustrations, and which details Lavater's influence on Blake's thought.

Essick, Robert N. "[Blake in the Marketplace, 1987](#)." *Blake: An Illustrated Quarterly* 22.1 (summer 1988): 4-15. <BBS 407>

Notes the discovery of a second state of the frontispiece.

Schroyer, Richard J. "[The 1788 Publication Date of Lavater's Aphorisms on Man](#)." *Blake: An Illustrated Quarterly* 11.1 (summer 1977): 23-26. <BBS 382>

Corrects Erdman's dating of *Aphorisms* to 1789 (in *Prophet Against Empire* [2nd ed., 1970] and *The Poetry and Prose of William Blake* [4th printing, 1970]), who followed Knowles assertion that Fuseli published the book in the beginning of the year. Notes that Johnson's *Analytical Review* "carried two notices of the book" (23).

Snart, Jason Allen. [The Torn Book: UnReading William Blake's Marginalia](#). Slinsgrove, PA: Susquehanna University Press, 2006. <WBHC 2692>

An important study of the annotations and of Blake's practice as an annotator.

Todd, Ruthven. "[Two Blake Prints and Two Fuseli Drawings, with Some Possibly Pertinent Speculations](#)." *Blake: An Illustrated Quarterly* 5.3 (winter 1971-72): 173-81. <BB #1217.83>

On seeing sketches by Fuseli for Blake's commercial engravings of Lavater's *Aphorism on Man* (Essick, *Comm. XVIII*) and Fuseli's *Lectures on Painting* (Essick, *Comm. XL*) at the London bookstore of Ernest Seligmann, with an effort to document all of Blake's engravings for Fuseli and speculation on the Fuseli and Blake relationship.

Editions

A. [Aphorisms on Man](#). London: J. Johnson, 1788. University of Zurich Library copy. Digitized by Google.

B. [SECOND EDITION](#). London: J. Johnson, 1789. The British Library copy. Digitized by Google.
[New York Public Library copy](#). Hathi. Digitized by Google.

C. [THIRD EDITION](#). London: J. Johnson, 1794. Harvard University copy. Hathi.

John Caspar Lavater, *Essays on Physiognomy* (3 vols. in 5. London: John Murray, H. Hunter, T. Holloway, 1789 [vol. 1]; H. Hunter, 1792 [vol. 2]; and Murray and Highley, H. Hunter, 1798 [vol. 3]). (Composed 1789) Probably after Henry Fuseli. <BB #481; BBS 235-36; WBHC 862-73; Essick, *Comm.*, XIX>¹¹⁰¹

Studies

Bentley, G.E., Jr. "[A 'New' Blake Engraving in Lavater's Physiognomy](#)." *Blake: An Illustrated Quarterly* 6.2 (fall 1972): 48-49. <BB #1217.106>

¹¹⁰¹ In the original issue of the work in parts, Blake's pl. 1 was included in part 5, dated July 1788 on the printed back wrapper. The pl. is listed on the front wrapper as '7. AGED FIGURES, GARDENING.' Blake's pl. 2 was issued in part 3, dated May 1788, and is listed on the front wrapper as '7. DEMOCRITUS, FINISHED.' (Essick, "[Marketplace, 2011](#)").

Notes a previously unseen Blake signature on the engraving for p. I.127.

Bentley, G.E., Jr. “[The Physiognomy of Lavater's Essays: False Imprints, '1789' and '1792.'](#)” *Blake: An Illustrated Quarterly* 29.1 (summer 1995): 16-23. <WBHC 1657>

A bibliographical examination of the watermarks of the “1792” edition that shows this edition was actually issued in 1810, with numerous irregularities in many copies.

Erle, Sibylle. [Blake, Lavater, and Physiognomy](#). Abingdon and New York: Routledge, 2010.¹¹⁰² <WBHC 1995-96>

A key study that examines the background and production of Lavater's *Physiogomische Fragmente*, Henry Fuseli's English translation, and Blake's illustrations, and which details Lavater's influence on Blake's thought.

Johnson, Mary Lynn. “[Blake's Engravings for Lavater's Physiognomy: Overdue Credit to Chodowiecki, Schellenberg, and Lips.](#)” *Blake: An Illustrated Quarterly* 38.2 (fall 2004): 52-74. <WBHC 1699>

“My purpose here is to recover the original contextual significance of the three images signed only by Blake by tracing them to their long-forgotten sources” (52).

Zachs, William. *The First John Murray and the Late Eighteenth-Century London Book Trade*. With a Checklist of his Publications. A British Academy Postdoctoral Fellowship Monograph. Oxford: Oxford University Press, 1998. <WBHC 3026>

“The account of Lavater's *Physiognomy* (p. 83 ff) includes a List of Payments to its engravers including Blake, reproduced on pl. 23” (WBHC 3026).

Useful Contextual Information

Graham, John. “[Lavater's Physiognomy: A Checklist.](#)” *Papers of the Bibliographical Society of America* 55.4 (1961): 297-308.

An early bibliography of different late eighteenth- and nineteenth-century editions of *Physiognomy*.

Editions¹¹⁰³

A. *Essay on Physiognomy*. London: 3 vols. in 5. London: John Murray, H. Hunter, T. Holloway, 1789 [vol. 1]; H. Hunter, 1792 [vol. 2]; and Murray and Highley, H. Hunter, 1798 [vol. 3].

B. John Murray, H. Hunter, and T. Holloway, 1792 [1810]. [Vol. 1.](#) [Vol. 2, pt. 1.](#) [Vol. 2., pt. 2.](#) [Vol. 3, pt. 1.](#) [Vol. 3, pt. 2.](#) Getty Research Institute copies. Hathi.

C. John Stockdale, 1810 [1817].

¹¹⁰² Incorporates Erle's “Leaving Their Mark: Lavater, Fuseli and Blake's Imprint on Aphorisms on Man,” *Comparative Critical Studies* 3 (2006), 347-69, <WBHC 1996>, and “The Myth of the Lost Original: Blake and Lavater's Search for Divine Likeness,” *In the Embrace of the Swan: Anglo-German Mythologies in Literature, the Visual Arts and Cultural Theory*, ed. Rüdiger Görner and Angus Nicholls (Berlin and New York: Walter De Gruyter, 2010), 211-30, <WBHC 1996>.

¹¹⁰³ See WBHC 866-67 for a discussion of the watermarks that show the volumes could not have been published by the date on the titlepage.

The Original Works of William Hogarth (London: John and Josiah Boydell, 1790). (Composed 1790) After William Hogarth. <BB #474; BBS 225-26; WBHC 847; Essick, Comm., XX; Essick, SP LXI>

Studies

Carlson, Marvin A. “[A Fresh Look at Hogarth’s Beggar’s Opera](#).” *Educational Theatre Journal* 27.1 (1975): 30-39. <BBS 432>

A still useful essay that gives an account of Blake’s engraving in relationship John Boydell’s Shakespeare Project (including a reproduction of Boydell’s “Key to the Engraving” [1790]) and emphasizes that Hogarth’s painting was “pointed satire” (34) and not a neutral representation of a stage performance.

Duroselle-Melish, Caroline. “[‘Containers of ideas’: The Collection of Printmaking Artifacts of Philip Hofer](#).” *Harvard Library Bulletin* 24.1 (2013): 45-64.

Includes references to his Blake collection, the facsimile of his copy of *Illustrations of the Book of Job*, and the copperplate of *The Beggar’s Opera*.

Hogarth, William. [Anecdotes of William Hogarth](#). London: J.B. Nichols and Son, 1833. 174-75. 323. <WBHC 2157>

Records the four states of the engraving.

Ireland John. [Hogarth Illustrated](#). 2 vols. London: J. & J. Boydell, 1791. II.578. 3rd ed. 2 vols. London: J.N. Boydell and G. & W. Nicol, 1806. [II.349](#) (Northwestern University). Third Edition [sic]. 2 vols. London: Boydell & Co., 1812. [II.349](#). <BBS 521-22>

A description of the plate’s production.

Smith, Jessica Todd. “Hogarth, Blake, and *The Beggars’ Opera*.” “*Among Whores and Thieves*”: *William Hogarth and The Beggars’ Opera*. Ed. David Bindman and Scott Wilcox. New Haven: Yale Center for British Art; The Lewis Walpole Library, 1997. 80-84. <*Blake* (1999)>

Part of a catalogue for an exhibition on Hogarth and *The Beggar’s Opera* held 1 Feb. to 6 Apr. 1997.

Editions

Historic

Proofs. [University of Toronto](#). Catalogue no. Blake Suppl. no.613 (Box 8) Rare Books Oversize.

Proofs. British Museum. Museum no. 1877,0609.1794. [Copy 1](#). Museum no. S.2.152. [Copy 2](#). Museum no. 1843,1209.5. [Copy 3](#).

A. *The Original Works of William Hogarth*. London: John and Josiah Boydell, 1790.

Print only. [University of Toronto](#). Catalogue no. Blake Suppl. no.715 (Box 8) Rare Books Oversize.

Print only. British Museum. Museum no. R.10.83. [Copy 1](#). Museum no. S.2.154. [Copy 2](#).

Print only. [Metropolitan Museum of Art](#), New York. Accession no. 91.1.125

B. *The Original and Genuine Works of William Hogarth*. London: Boydell and Co., c. 1795.

Downloadable file of the entire text at the University of Melbourne Library.

C. *The Works of William Hogarth, from the Original Plates Restored by James Heath*. London: Baldwin, Cradock, and Joy, 1822.

Print only. [University of Toronto](#). Catalogue no. Blake Suppl. no.1000 (Box 8) Rare Books Oversize. Colored. Likely worked on by James Heath.

D. *The Works of William Hogarth, from the Original Plates Restored by James Heath*. London: Baldwin, Cradock, and Joy, undated.

Print only. University of Toronto. Catalogue no. Blake no.738A (Box 8) Rare Books Oversize. [Copy 1](#). Catalogue no. Blake no.738A (Box 8) Copy 2 Rare Books Oversize. [Copy 2](#).

F. [1835?]. <BB #475F>

G [1838?] <BB #475G>

Modern

H. *Die Werke von William Hogarth*. Brünn und Wien: Charles Barschall, 1878. <BB #475H>

E *The Works of William Hogarth, from the Original Plates Restored by James Heath*. London: Baldwin, Cradock, and Joy, 1822 [c. 1880].¹¹⁰⁴ <BB #475E>

F. “The Beggar’s Opera” by Hogarth and Blake, a portfolio complied by Wilmarth S. Lewis and Phillip Hofer. Cambridge: Harvard University Press, 1965. <BB #475I>

Erasmus Darwin, *The Botanic Garden* (London: J. Johnson, 1791). (Composed 1791, 1799) <BB #449; BBS 208-10; WBHC 788-92; Essick, Comm., XXI> After Henry Fuseli. (See also [Erasmus Darwin](#) in Blake and Writers)

Studies

Beer, John. “Blake, Coleridge, and Wordsworth: Some Cross-currents and Parallels 1789-1805.” [William Blake: Essays in Honour of Sir Geoffrey Keynes](#). Ed. Morton D. Paley and Michael Phillips. Oxford: Clarendon Press, 1973. 231-59. <BB #A2350, BBS 598-99, WBHC 2503-05>

Positions Blake alongside Coleridge, Wordsworth, Godwin, and Fuseli, with a discussion of Blake’s engravings for Erasmus Darwin’s *Botanic Garden*.

Brylowe, Thora. “[Antiquity by Design: Mediating the Portland Vase](#).” [Romantic Antiquarianism](#). Ed. Noah Heringman and Crystal B. Lake. Romantic Praxis Volume. 2014.

“The Portland Vase serves as a useful example of Romantic-era management of antiquity as both economic and cultural capital, and it points to a multifaceted mediation of ancient artifacts that crosses and complicates the categories of art and craft” (par. 1). Blake, Darwin, Wedgwood, and William Hamilton are discussed.

¹¹⁰⁴ Produced by Bernard Quaritch (Essick, SP p. 43).

Brylowe, Thora. [*Romantic Art in Practice: Cultural Work and the Sister Arts, 1760–1820*](#). Cambridge: Cambridge University Press, 2019. <Blake (2019)>

An important study of the Sister Arts in the Romantic era. It includes discussions of Blake and Antiquarianism, the Portland Vase (including Blake's engravings), the Hunts, John Landseer, and the Boydell Shakespeare Gallery.

Grant, John E. “[A Possible Source for a Blake Sketch and Drawing](#).” *Blake: An Illustrated Quarterly* 10.3 (winter 1975–76): 85–87. <BBS 381>

Suggests that dog-headed depiction of Hermes in Bryant's *New System* is the source for the drawing of a dog-headed man (Butlin #87) documented by Tolley's “[Some Blake Puzzles—Old and New](#).”

Green, Matthew. “[Blake, Darwin, and the Promiscuity of Knowing: Rethinking Blake's Relationship to the Midlands Enlightenment](#).” *British Journal for Eighteenth-Century Studies* 30.2 (2007): 193–208. <WBHC 2102>

Blake's work on *The Botanic Garden* “immerses him in the innumerable discoveries and inventions characteristic of the Midlands Enlightenment” (193).

Haut, Asia. “[Reading Flora: Erasmus Darwin's The Botanic Garden, Henry Fuseli's Illustrations, and Various Literary Responses](#).” *Word and Image* 20.4 (2004): 240–56.

“This essay focuses on a nexus of late eighteenth-century British botanically related texts –both literary and visual –in which the garden is revealed to be a site in which gender-dependent assertions over language are contested” (240). In addition to Fuseli's illustrations to Darwin, work by Anna Seward (1742–1809) and Richard Polwhele's *The Unsex'd Females* (1798) are considered.

Hilton, Nelson. “[The Spectre of Darwin](#).” *Blake: An Illustrated Quarterly* 15.1 (summer 1981): 36–48. <BBS 391–92>

“This discussion will offer some examples of how Blake could have built on images and concepts supplied by Darwin—images and concepts available elsewhere, to a regular reader of *Philosophical Transactions* for instance, but most accessible to us, and possibly to Blake, in their strange poetic and annotated guise” (37). Highlights *The Four Zoas*, *Urizen*, and Blake's engravings of Darwin.

Jackson, Mary. “[Blake and Zoroastrianism](#).” *Blake: An Illustrated Quarterly* 11.2 (fall 1977): 72–85. <BBS 383>

“There is considerable evidence that Blake was influenced by Zoroastrian and Mithraic iconography in several illuminations for his and other's poetry” (75), especially in terms of figures with serpents wrapped around their bodies (e.g., “Tornado” for Darwin, *Elohim Creating Adam*, and several of the Milton watercolors).

Komisaruk, Adam. “Love among the Ruins.” *Sexual Privatism in British Romantic Writing: A Public of One*. New York: Routledge, 2019. 175–87. <Blake (2020)>

Significant discussion of Blake and Darwin's *The Botanic Garden*. Blake also figures in the coda (188–96).

Leonard, David Charles. "Erasmus Darwin and William Blake." *Eighteenth-Century Life* 4.3 (1978): 79-81. <BBS 548-49>

"The account of the evolution of species in *Urizen* appears to derive from Darwin's *Economy of Vegetation* (1791) and *Zoonomia* (1794), Part I" (BBS 549).

Okada, Kazuya. "'Typhon, the lower nature': Blake and Egypt as the Orient." [The Reception of Blake in the Orient](#). London: Continuum, 2006. 29-37. <WBHC 1857-62>

On Blake's Egyptian imagery, particularly in Blake's commercial engravings, *Fertilization of Egypt* and *Tornado*, for Erasmus Darwin's [Botanic Garden](#) (1791).

Raine, Kathleen. [Blake and Tradition](#) Princeton: Princeton University Press, 1968. I.126-35. <BB #2478, BBS 613, WBHC 2560-63>

On Blake's "The Little Girl Lost and Found," Darwin, and the Portland Vase for *The Botanic Garden*.

Reisner, Thomas A., and Mary Ellen Reisner. "[A Blake Reference to Goldsmith's 'Citizen of the World.'](#)" *Notes and Queries* 21.7 (1974): 264-65. <BB #A2508>

Suggests that the lines in *Visions* and in *The Four Zoas* that refer to a dog as a "schoolmaster" may originate in a passage of Goldsmith's *Citizen of the World* describing teachers between Egypt and Ethiopia with dog heads.

Roe, Albert S. "Thunder of Egypt." [William Blake: Essays for S. Foster Damon](#). Ed. Alvin H. Rosenfeld. Providence: Brown University Press, 1969. 158-95. <BB #2565, BBS 626-27, WBHC 2608-09>

On Blake's use of Egyptian art, with references to Jacob Bryant and Erasmus Darwin.

Worrall, David. "[William Blake and Erasmus Darwin's Botanic Garden](#)." *Bulletin of the New York Public Library* 78 (1975): 397-417. <BB #A3007>

Foundational survey of Darwin's influence on Blake's works of the late 1780s and first half of the 1790s ("The Sick Rose," *Vision, The French Revolution, America*, and *Urizen*).

Editions¹¹⁰⁵

Historic

A. [The Botanic Garden](#). London: J. Johnson, 1791. Welcome Library. Internet Archive.

Welcome Library. Internet Archive. [Copy 2](#).

B. [Second Edition](#). London: J. Johnson, 1791. Welcome Library. Internet Archive.

[University of California](#). Hathi.

C. [Third Edition](#). London: J. Johnson, 1795. Welcome Library copy. Internet Archive.

[New York Public Library copy](#). Hathi. Digitized by Google.

¹¹⁰⁵ "The Botanic Garden is divided into two parts, 'The Economy of Vegetation' (containing Blake's plates) and 'The Love of Plants' (first published separately without plates in 1789" (Essick, *Comm* p. 45).

[Ohio State University](#). Hathi. Digitized by Google.

[McGill University](#) (missing “Fertilization of Egypt”). Hathi. Digitized by Google.

D. [Fourth Edition](#). London: J. Johnson, 1799. Harvard University. Hathi. Digitized by Google.

E. *The Poetical Works of Erasmus Darwin*. 3 vols. London: J. Johnson, 1806. Welcome Library. Internet Archive. [Vol. 1](#). [Vol. II](#). [Vol. III](#).

University of California. Hathi. Digitized by Google. [Vol. 1](#). [Vol. II](#). [Vol. III](#).

Modern

Darwin, Erasmus. [The Botanic Garden](#). Ed. Adam Komisaruk and Allison Dushane. 2 vols. London: Routledge, 2021. <Blake (2018, 2023)>

Darwin, Erasmus. *The Botanic Garden 1791*. Ed. Desmond King-Hele. Menston: Scolar Press, 1973.

David Hartley, *Observations on Man* (London: J. Johnson, 1791). (Composed 1791.) After John Shackleton. <BB #464; BBS 220-21; WBHC 811-12; Essick, Comm., XXII> (See also [David Hartley](#))

Studies

Editions¹¹⁰⁶

A. *Observations on Man*. London: J. Johnson, 1791.

Print only. [University of Toronto](#). Catalogue no. [B1375.O3 1791a Large Rare Books Oversize](#).

B. Reprinted by J. Johnson, 1791.

Proofs. British Museum. Museum no. 1853,0112.2104. [Copy 1](#) (no signature nor inscription). Museum no. 1884,0726.96. [Copy 2](#) (no signature, with inscription).

Proof. [Princeton University Museum](#) (no signature, with inscription). Object no. x1943-290.

Print only. [University of Toronto](#). Catalogue no. Blake no.726.

Print only. [de Young Legion of Honor Fine Arts Museums of San Francisco](#). Accession no. 1963.30.11934.

Print only. [Fitzwilliam Museum](#). Accession no. P.557-1985.

Salzmann, *Elements of Morality* (3 vols. London: J. Johnson, 1791) (Composed 1791) After Nicolaus Chodowiecki. <BB #492; BBS 247-51; WBHC 888-91; Essick, Comm., XXIII>

Editions

A. *Elements of Morality*. 3 vols. London: J. Johnson, 1791. [Vol. 1](#). [Vol. 2](#). [Vol. 3](#). Library of Congress. Call no. BJ1633. S17

¹¹⁰⁶ The Bentley Collection at the University Toronto makes clear which edition the prints are from.

B. *Elements of Morality. The Third Edition.* 3 vols. London: J. Johnson, 1792. [Vol. 1](#). [Vol. 2](#). [Vol. 3](#). New York Public Library. Hathi. Digitized by Google.

C. *Elements of Morality. The Four Edition.* London: J. Johnson, 1799. [Vol. 1](#). [Vol. 2](#). [Vol. 3](#). New York Public Library. Hathi. Digitized by Google.

D. *Elements of Morality. New Edition.* London: J. Johnson, 1805.

E. 2 vols. London: John Sharpe, ?1815.

Studies

Blamires, David. "Elements of Morality: Salzmann and Wollstonecraft." [Telling Tales: The Impact of German on English Children's Books 1780-1918](#). Cambridge: OpenBook Publishers, 2009. 39-49.

A useful overview of Salzmann's life, thought, and work and of Wollstonecraft's translation. Blake is mentioned as the engraver.

Essick, Robert N. "[Blake in the Marketplace, 2010](#)." *Blake: An Illustrated Quarterly* 44.4 (spring 2011): 116-42.

Essick speculates that Blake's apprentice, Thomas Owen, may be responsible for the Salzmann engravings (142). Citing Essick, Bentley repeats this claim (*WBHC* 3107).

Essick, Robert N. "[The Figure in the Carpet: Blake's Engravings in Salzmann's Elements of Morality](#)." *Blake: An Illustrated Quarterly* 12.1 (summer 1978): 10-14. <BBS 384>

Compares the designs of Daniel Nicolaus Chodowiecki (1726-1801) in the 1784 Leipzig edition of Salzmann with the English engravings for the purpose of ascertaining which plates can be attributed to Blake. Essick concludes that pl. 28 was both designed and engraved by Blake.

Essick, Robert N. "[Some Unrecorded States, Printings, and Impressions of Blake's Graphic Works](#)." *Blake: An Illustrated Quarterly* 17.4 (spring 1984): 130-38. <BBS 396>

Notes and describes newly discovered copies of *Europe* pl. 18 (third state); pl. 36 ("The Little Girl Found") from *Songs* copy o; a "copy of the 1793 two-volume edition of the *Elements*" with "excellent impressions of all fifty-one plates" (131); and the second and the third states of Blake's plates for *A Complete Geographical Dictionary* ([1784?]) published in *The New Royal Geographical Magazine* (c. 1794-96).

Locker, Frederick. "[The Illustrations in Mrs. Godwin's 'Elements of Morality'](#)."¹¹⁰⁷ *Notes and Queries* 61 (old series) (1880): 493-94. <BBS 553>

"The plates in Salzmann's *Elements of Morality*, tr. Mary Wollstonecraft, are not by Blake, as Gilchrist implies, but by Daniel Nicholaus Chodwiecki [1726-1801]" (BBS 553).

Wicksteed, Joseph H. "[Blake's Songs of Innocence](#)." *TLS* (18 Feb. 1932): 112. <BB #2956>

¹¹⁰⁷ Locker's article commences in the right bottom corner of the pdf preview.

“The sources for two *Songs of Innocence* (1789) are in Salzmann’s *Elements of Morality* (1791)” (BB #2956).

Windle, J.R. *Mary Wollstonecraft (Godwin): A Bibliography of her Writings, 1787-1982*. Los Angeles: Privately Printed, 1988. No. 3.

Bellamy's Picturesque Magazine (London: T. Bellamy, 1793). (Composed 1793). After Charles Reuben Ryley. <BB #418; BBS 192-93; WBHC 713, 769-774; Essick, Comm., XXIV>
Studies

Essick, Robert N. “[Blake in the Marketplace, 2005](#).” *Blake: An Illustrated Quarterly* 39.4 (spring 2006): 178-79. <WBHC 1705>

Documents a previously unknown second printing of “F. Revolution” in *The Cabinet of the Arts* (1799).

Editions

A. *Bellamy's Picturesque Magazine*. London: T. Bellamy, 1793.

B. *The Cabinet of the Arts*. London: Castildine & Dunn, 1799. See Essick’s “[Blake in the Marketplace, 2005](#).”

James Earle, *Practical Observations on the Operation for the Stone* (London: J. Johnson, 1793). (Composed 1793) <BB #451; BBS 210-12; WBHC 793-94; Essick, Comm., XXV>

Studies

Chard, Leslie F., II. “Two ‘New’ Blake Engravings: Blake, James Earle, and the Surgeon’s Art.” *Blake Studies* 6.2 (1975): 153-65. <BBS 410>

A description of the engravings for James Earle’s *Practical Observations on the Operation for the Stone* (1793), contending that “the Earle prints do suggest that a study of eighteenth-century surgery (and in particular lithotomy) might be of some contextual value in appreciating Blake” (156).

Essick, Robert N. “[Blake in the Marketplace, 2014](#).” *Blake: An Illustrated Quarterly* 48.4 (spring 2015): illus. 5.

On the “folding pl. in James Earle, An Appendix to a Treatise on the Operation for the Stone (London: J. Johnson, 1796).” A description and reproduction of the 2nd state of the engraving. See also “[Marketplace, 2013](#).”

Keynes, Geoffrey. “[William Blake & Bart's](#).” *Blake: An Illustrated Quarterly* 7.1 (summer 1973): 9-10. <BB #1217.126>

Provides information about James Earle, who, like Keynes, was a surgeon at St. Bartholomew’s Hospital. Details Earle’s and Blake’s connection to William Long (1747-1818), another surgeon to whom Earle’s *Practical Observations* is dedicated and who is mentioned by Blake in a 16 Mar. 1804 letter to Hayley, and offers a hypothesis of Blake’s unpublished engraving of “Edmund Pitts Esq,” another surgeon and associate of Earle’s.

Editions¹¹⁰⁸

A. [Practical Observations on the Operation for the Stone](#). London: J. Johnson, 1793. Francis A. Countway Library of Medicine. Internet Archive.

B. [SECOND EDITION](#). London: J. Johnson, 1796. Wellcome Library copy. Internet Archive.

[University of Bristol](#). Internet Archive.

C. [SECOND EDITION \[...\] BY SIR JAMES EARLE](#). London: J. Johnson, 1803. Wellcome Library. Internet Archive.

John Gay, *Fables* (2 vols. London: John Stockdale, 1793). (Composed 1793) After Hubert-François Gravelot and Louis Gerard Scotin.¹¹⁰⁹ <BB #460; BBS 216-17; WBHC 807-08; Essick, Comm., XXVI>

Studies

Essick, Robert N. “[Blake in the Marketplace, 1997](#).” *Blake: An Illustrated Quarterly* 31.4 (spring 1998) 136.

On which earlier version of Gay's *Fables* Blake used for his engravings.

Keynes, Geoffrey. “Blake's Engravings for Gay's *Fables*.” [To Geoffrey Keynes: Articles Contributed to The Book Collector to Commemorate His Eighty-Fifth Birthday](#). London: The Book Collector, 1972. 47-52. <BB #2015>

On Blake's alterations to original drawings in his engravings, highlighting the Stedman and Gay engravings.

Editions

A. [Fables](#). London: John Stockdale, 1793. Library of Congress. [PR3473. F3 1793](#).

B. London: John Stockdale, 1793 [i.e., 1811].

Prints only. British Museum. Museum no. 1918,0413.15, 16, 17, 18, 19, 20, 21, 22, 23. [1 \(“The Shepherd and the Philosopher”\)](#) [after William Kent]; [2 \(“The Miser and Plutus”\)](#) [after William Kent]; [3 \(“The Tame Stag”\)](#) [after John Wootton]; [4 \(“The Pin and the Needle”\)](#) [after William Kent]; [5 \(“The Goat without a Beard”\)](#) [after John Wootton]; [7 \(“The Persian, the Sun, and the Cloud”\)](#) [after William Kent]; [8 \(“The Setting-Dog and](#)

¹¹⁰⁸ “At least 1 copy of the 1st ed., 1793, is bound with *An Appendix to a Treatise on the Operation for the Stone* (London: J. Johnson, 1796), heretofore found only with the 2nd ed. of *Practical Observations*, 1796, and its reissue in 1803. This copy (Essick collection) includes the 1st st. of pl. 3, inscribed ‘To face p. 8, Appendix, misbound upside-down facing p. 80 of the 1793 text’ (Essick, “[Marketplace, 2013](#)”).

¹¹⁰⁹ “Following Geoffrey Keynes, “Blake's Engravings for Gay's *Fables*,” *The Book Collector* 21 (1972), 59-64, I indicate [in [The Separate Plates of William Blake](#)] that these sets of plates served as the models for Blake's. But this may be an invalid assumption. For the fifth ed. of the first series of *Fables* (London: J. and R. Tonson and J. Watts, 1737), all the original designs were re-engraved by Gerard Van Der Gucht (c. 1695-1776, not to be confused with his brother John, 1697-1776, who engraved pls. for the first ed.). In the 1757 ed. of both series (London: C. Hitch and L. Hawes, et al.), the G. Van Der Gucht pls. for the first series are repeated, with new plates signed by the same engraver now appearing in the second series as well. These re-engravings for both series may have served as Blake's models” (Essick, “[Marketplace, 1997](#),” 136).

[the Patridge](#)) [after John Wootton]; [9 \(“The Owl and the Farmer”\)](#) [after John Wootton]; [10 \(“The Dog and the Fox”\)](#) [after Gravelot].

Prints only. British Museum. Museum no. 1856,0510.693, 699, 706, 709, 710, 715, 717, 721, 723, 756, 760 . [1 \(“The Shepherd and the Philosopher”\)](#) [after William Kent]; [2 \(“The Miser and Plutus”\)](#) [after William Kent]; [3 \(“The Tame Stag”\)](#) [after John Wootton]; [4 \(“The Pin and the Needle”\)](#) [after William Kent]; [5 \(“The Goat without a Beard”\)](#) [after John Wootton]; [6 \(“The Butterfly and the Snail”\)](#) [after William Kent]; [7 \(“The Persian, the Sun, and the Cloud”\)](#) [after William Kent]; [8 \(“The Setting-Dog and the Partridge”\)](#) [after John Wootton]; [10 \(“The Dog and the Fox”\)](#) [after Gravelot]; [11 \(“Pan and Fortune”\)](#) [after Gravelot]; [12 \(“The Ravens, the Sexton, and the Earth-Worm”\)](#) [after Gravelot].

Prints only. British Museum. Museum no. 1976,0619.10 [9 \(“The Owl and the Farmer”\)](#) [after John Wootton].

Prints only. British Museum. Museum no. 1894,0612.30, 31. . [1 \(“The Shepherd and the Philosopher”\)](#) [after William Kent]; [2 \(“The Miser and Plutus”\)](#) [after William Kent].

John Hunter, *An Historical Journal of the Transactions at Port Jackson and Norfolk Island* (London: John Stockdale, 1793). After Philip Gidley King. <BB #476; BBS 227-28; WBHC 847-48; Essick, *Comm.*, XXVII>

Studies

Gott, Ted. “Eternity in an Hour’: The Prints of William Blake.” *William Blake in the Collection of the National Gallery of Victoria*. Ed. Martin Butlin and Ted Gott. Melbourne: National Gallery of Victoria, 1989. 88-90. <BBS 306-07, WBHC 1235-36>

Harley, Alexis, Claire Knowles, and Chris Murray. “[Prophet against Empire? William Blake in Australia](#).” *Blake: An Illustrated Quarterly* 56.4 (spring 2023): 32 pars. <Blake (2024)>

“In this essay, we turn to the reception, reproduction, and revisioning of Blake in the settler colonies of Australia, and we find a Blake whose work, mediated through a range of editorial and curatorial lenses, proves unexpectedly amenable to conflicting Australian desires both to affirm cultural fealty to England and empire and to refuse it” (par. 1).

Smith, Bernard. [European Vision and the South Pacific](#). 2nd ed. New Haven and London: Yale University Press, 1985. 173-75.¹¹¹⁰ <BBS 641-42>

A brief but important examination of Blake’s commercial engraving, *A Family of New South Wales*, in the context of European depictions of Pacific Islanders, with references to James Basire, John Hunter, Giovani Battista Cipriani, and Francesco Bartolozzi.

Editions

Historic

A. [An Historical Journal of the Transactions at Port Jackson and Norfolk Island](#). London: John Stockdale, 1793. Welcome Library. Internet Archive.

¹¹¹⁰ Developed from Smith’s essay with [the same title](#) in *Journal of the Warburg and Courtauld Institute* 13.1-2 (1950), 65-100, <BB #2717, BBS 641-42>.

B. *An Historical Journal of the Transactions at Port Jackson and Norfolk Island*. London: John Stockdale, 1793.

Print only. [National Gallery of Victoria](#). Accession No. P8-1984.

Print only. [University of Toronto](#). Catalogue no. Blake no.740.

Modern

Bach, John, ed. *An Historical Journal of the Transactions at Port Jackson and Norfolk Island by Captain John Hunter*. Sydney, London, & Melbourne, 1968. <BB #476C>

James Stuart and Nicholas Revett, *The Antiquities of Athens* (Vol. 3. London: John Nichols, 1794). (Composed 1791) After William Pars. <BB #500; BBS 257; WBHC 909-12; Essick, Comm., XXVIII>

Studies

Brown, Allan R. "Blake Plates." *Literary Review* 3 (1923): 822. <BB #1294>

"Previously unnoticed plates" (BB #1294).

Jigger, The. "[Newly Discovered Blake Plates](#)." *Bookman's Journal and Print Collector* 8 (1923): 201. <BBS 526>

A notice of Brown's "Blake Plates" and correction of Keynes's *Bibliography*.

Edition

Historic¹¹¹¹

The Antiquities of Athens. Vol. 3. London: John Nichols, 1794.

Prints only. University of Toronto. Catalogue no. Blake no.785 (Box 8) Rare Books Oversize. [Plate XXI](#). [Plate XXII](#). [Plate XIII](#).

Modern

Salmon, Frank, intro. [The Antiquities of Athens by James Stuart and Nicholas Revett, Painters and Architects](#). New York: Princeton Architectural Press, 2008.¹¹¹²

A reprint that includes Blake's engravings.

John Brown, *The Elements of Medicine* (2 vols. London: J. Johnson, 1795) (After Donaldson, Composed 1795) After John Donaldson. <BB #439; BBS 202; WBHC 766-67; Essick, Comm., XXIX>

Studies

Mee, Jon. "Bloody Blake: Nation and Circulation." [Blake, Nation and Empire](#). Ed. Steve Clark and David Worrall. London: Palgrave, 2006. 63-82. <WBHC 1866-69>

Examines circulation in both a social and bodily sense to suggest that Blake's concern with "the cardiovascular system" (64) in *The Book of Urizen* is tied to his engraved frontispiece for Thomas Beddoes's new edition of John Brown's *Elements of Medicine* (1795).

¹¹¹¹ See WBHC 909-11 for later reprints.

¹¹¹² Not recorded in WBHC.

Edition

The Elements of Medicine 2 vols. London: J. Johnson, 1795.

Print only. [British Museum](#). Museum no. 1841,1211.37. [University of Toronto](#). Catalogue no. Blake Suppl. no.422 v.1.

Poems of Catullus (2 vols. London: J. Johnson, 1795). (After Xaverius Della Rosa, Composed 1795) After Xaverius Della Rosa. <BB #441; BBS 203; WBHC 781; Essick, Comm XXX>

Edition

Poems of Catullus. 2 vols. London: J. Johnson, 1795.

Prints only. University of Toronto. [Vol. 1](#). [Vol. 2](#). Catalogue no. Blake no.701 v.1-2.

George Cumberland, *An Attempt to Describe Hafod* (London: W. Wilson, 1796). (Composed 1795) Perhaps after Cumberland. <BB #445; BBS 204; WBHC 783; Essick, Comm XXXI> (See also [George Cumberland in Blake and Members of His Circle](#))

Studies

Bushell, Sally, Julia S. Carlson, Damian Walford Davies. “Introduction: Romantic Cartographies.” [Romantic Cartographies: Mapping, Literature, Culture, 1789-1832](#). Cambridge: Cambridge University Press, 2020. 1-24.

Discusses both Cumberland’s *An Attempt to Describe Hafod* and Malkin’s *Memoir*, with references to Blake.

Keynes, Geoffrey. “George Cumberland and William Blake.” [Blake Studies: Essays on his Life and Work](#). 2nd ed. Oxford: Oxford University Press, 1971. 230-52.¹¹¹³ <BB #2010, WBHC 2249-50>

On Blake and Cumberland’s relationship, and a description of Cumberland’s interests. Includes discussion of *An Attempt to Describe Hafod* (1796), including Blake’s role.

Lord, Peter. [The Tradition: A History of Welsh Art 1400-1990](#)v. Cardigan: Parthia, 2016. Rpt. 2017.

Discussed on pp. 130-31.

Paley, Morton D. “[Thomas Johnes, ‘Ancient Guardian of Wales.’](#)” *Blake: An Illustrated Quarterly* 2.4 (1969): 65-67. <BB #1217.33>

Building on a suggestion by Ruthven Todd, offers much evidence that Thomas Johnes of Hafod is “Hereford, Ancient Guardian of Wales” (J 41 [46].3, E 188). He owned *Songs of Innocence* copy P; he built a Cardiganshire estate called “Eden”; Cumberland knew him and visited him; Malkin dedicated his *Memoirs* to him; he was a patron of the arts; and he “was also a humanitarian of considerable vision” (66).

Todd develops the case further in his “[The Identity of ‘Hereford’ in Jerusalem](#),” arguing against Brian John’s suggestion in his “[William Blake’s ‘Hereford, Ancient Guardian of Wales’](#)” that Hereford was Michael Davies (1565-1618), author of *Microcosmos* (1603).

¹¹¹³ Revised version of “Some Uncollected Authors XLIV: George Cumberland 1754-1848,” *Book Collector* 19 (1970), 31-65, <BB #2039>. The earlier version includes a checklist of Cumberland’s books.

Pavord, Anna. "Heavenly Hafod." *Landskipping: Painters, Ploughmen and Places*. London: Bloomsbury, 2016. 79-92.

On Johnes and Hafod, with references to Cumberland, Malkin, and slightly to Blake.

Schulz, Max. "Johnes's Hafod: an Elsium at the Turn-of-the-Century" pp. 26-30 in the chapter, "Gardening Lords." *Paradise Preserved: Recreations in Eden in Eighteenth- and Nineteenth-Century England*. Cambridge: Cambridge University Press, 1985.

On Hafod, Cumberland's description, and Coleridge's visit.

Todd, Ruthven. "The Identity of 'Hereford' in *Jerusalem*." *Blake Studies* 6.2 (1976): 139-52. <BBS 410>

Gives more evidence for the claim that Hereford is Blake's contemporary Thomas Jones, building on Paley's "[Thomas Johnes, 'Ancient Guardian of Wales'](#)" and arguing against Brian John's claim in his "[William Blake's 'Hereford, Ancient Guardian of Wales'](#)" that Hereford was Michael Davies (1565-1618), author of *Microcosmos* (1603).

Editions

Historic

An Attempt to Describe Hafod. London: W. Wilson, 1796. (Produced in both quarto and octavo.)

Map only. [University of Toronto](#). Catalogue no. Blake Suppl. no.527.

Modern

Cumberland, George. *An Attempt to Describe Hafod; and the Neighbouring Scenes*. Ed. and intro. Jennifer Macve and Andrew Sclater. Aberystwyth: Ymddiriedolaeth Yr Hafod –Hafod Trust, 1996. <WBHC 784>

A facsimile edition that includes "Drawings from a sketchbook of Thomas Jones of Pencerrig," with an introduction by Donald Moore.

George Cumberland, *Thoughts on Outline* (London: Robertson and T. Egerton, 1796) and *Outlines from the Antients* (London: Septimus Prowett, 1829). After George Cumberland. <BB #446-47; BBS 204-06, WBHC 785-86; Essick, Comm., XXXII> (See also [George Cumberland](#))

Studies

Carr, Stephen Leo. "[Visionary Syntax: Nontryrannical Coherence in Blake's Visual Art](#)." *The Eighteenth Century: Theory and Interpretation* 22.3 (1981): 222-48. <BBS 433>

"I proposed to describe his revisionary practices as a visual artist, especially the ways he organized parts into a coherent whole" (222). Considers many works, including the annotations to Reynolds, "On Homers Poetry," and several designs from *Jerusalem*, and contrasts Blake's linear aesthetics with Flaxman's and Cumberland's.

Clinton, Daniel. "[Line and Lineage: Visual Form in Herman Melville's *Pierre* and *Timoleon*](#)." *Nineteenth-Century Literature* 73.1 (2018): 1-29. <Blake (2019)>

Considers Melville's idea of form and outline in relationship to Blake, George Cumberland, John Flaxman, and John Ruskin.

Keynes, Geoffrey. "George Cumberland and William Blake." *Blake Studies: Essays on his Life and Work*. 2nd ed. Oxford: Oxford University Press, 1971. 230-52.¹¹¹⁴ <BB #2010, WBHC 2249-50>

On Blake and Cumberland's relationship, and a description of Cumberland's interests.

Mazzeo, Tilar J. "William Blake and the Decorative Arts." *The Regency Revisited*. Ed. Tim Fulford and Michael E. Sinatra. New York: Palgrave Macmillan, 2016. 63-80. <WBHC 2384>

With references to Jane Austen, Thomas Phillips's portrait, and George Cumberland's *Thoughts on Outline*, asserts Blake's place among the fashionable, stressing his interest "at particular moments of his career in both portrait miniature and in interior design, especially interior design inflected by themes" and arguing "that this constellation of 'commercial' investments shaped *Jerusalem*, in particular, in significant ways" (64).

Editions

Thoughts on Outline. London: Robertson and T. Egerton, 1796. Getty Research Institute copy. Internet Archive.

Outlines from the Antients. London: Septimus Prowett, 1829. Harvard University copy. Hathi.

Harvard. Hathi.

John Gabriel Stedman, *Narrative of a Five Years Expedition against the Revolted Negroes of Surinam* (Printed 1796) <BB #499, BBS 255-57, WBHC 897-909¹¹¹⁵> After John Gabriel Stedman. (See also [John Gabriel Stedman, Race, Slavery, \(Post-\)Colonialism, and Orientalism, and Visions of the Daughters of Albion](#))

Studies

Bentley, G.E., Jr. "[Blake and Stedman as Costumiers: Curious Copies of Blake's Engravings in 1821](#)." *Blake: An Illustrated Quarterly* 46.4 (spring 2013): 21 pars. <WBHC 2009>

Documents how Blake's engravings were copied and adapted in new designs for Giulio Ferrario seventeen-volume work, *Il costume antico e moderno* [in Italian] and *Le costume ancien et moderne* [in French](1821).

Bentley, G.E., Jr. "[William Blake and His Circle: A Checklist of Publications and Discoveries in 1995](#)." *Blake: An Illustrated Quarterly* 29.4 (spring 1996): 145-46. <WBHC 1662-63>

Discusses Stedman's suspicion of Joseph Johnson.

Bohls, Elizabeth A. "Stedman's Tropics: The Mercenary as Naturalist." *Slavery and the Politics of Place: Representing the Colonial Caribbean, 1770-1833*. Cambridge: Cambridge University Press, 2014. 54-81. <WBHC 3050>

"I examine two of the *Narrative*'s interwoven strands that represent the ways in which people in varying relationships to the colonial regime lived and worked in the forests of Suriname" (55). There is also an analysis of the engraving, "The skinning of the Aboma Snake, shot by Cap. Stedman."

¹¹¹⁴ Revised version of "Some Uncollected Authors XLIV: George Cumberland 1754-1848," *Book Collector* 19 (1970), 31-65, <BB #2039>. The earlier version includes a checklist of Cumberland's books.

¹¹¹⁵ WBHC documents Stedman's and, after his death, Stedman's wife's, contentious relationship to Joseph Johnson.

Brienen, Rebecca P. "Joanna and her Sisters: Mulatto Women in Print and Image, 1602-1796." *Early Modern Women* 10.2 (2016): 65-94. ¹¹¹⁶

Considers depictions of mulatto women, focusing in the second half of the article on Joanna in Stedman's *Narrative*. The Blake engravings are touched upon, but Brienen emphasizes Stedman's role as the illustrator.

Cutter, Martha J. "Apotropaic Images and Pornotroping in Stedman's Narrative of a Five Years' Expedition to Surinam." *The Illustrated Slave: Empathy, Graphic Narrative, and the Visual Culture of the Transatlantic Abolition Movement, 1800–1852*. Athens, GA: University of Georgia Press, 2017. 32-47. <Blake (2020)>

Includes a discussion of both Stedman's text and Blake's engravings.

Erdman, David V. "[Blake's Vision of Slavery](#)." *Journal of the Warburg and Courtauld Institutes* 15.3/4 (1952): 242-52. ¹¹¹⁷ <BB #1569, WBHC 1993>

A foundational article on *The Visions of the Daughters of Albion* and the Stedman commercial engravings and what they suggest about Blake's views of race and slavery. It is most substantially challenged in David Bindman's "[Blake's Vision of Slavery Revisited](#)".

Essick, Robert N. "[Blake in the Marketplace, 2014](#)." *Blake: An Illustrated Quarterly* 48.4 (spring 2015): Prefatory essay and illus. 6-10.

On the attribution of the oval design on the titlepage to Blake.

Gallant, Christine. "[Blake's Coded Designs of Slave Revolts](#)." *Wordsworth Circle* 42.3 (summer 2011): 211-17. <WBHC 2049>

Sees evidence of Blake's commentary on the Haitian Revolution of 1791 in the engravings and other works of the 1790s.

Gikandi, Simon. "Close Encounters: Taste and the Taint of Slavery." *Slavery and Culture of Taste*. Princeton and Oxford: Princeton University Press, 2011. 145-87.

The last section pp. 183-87 considers Stedman, with Blake's engravings reproduced but not discussed beyond a sentence.

Gwilliam, Tassie. "[‘scenes of Horror’, Scenes of Sensibility: Sentimentality and Slavery in John Gabriel Stedman’s Narrative of a Five Years Expedition Against the Revolted Negroes of Surinam](#)." *ELH* 65.3 (1998): 653-73. <WBHC 3050>

On Stedman's use of the sentimentality in the *Narrative* and, especially, in the account of his relationship with Joanna: "Because the story of Stedman and Joanna documents a series of negotiations with problematic facts—most vitally the fact that Stedman entered into the quintessentially colonial economic/sexual agreement of formal concubinage with Joanna—the text registers with peculiar clarity the compromises and coercion

¹¹¹⁶ Not recorded in *WBHC*.

¹¹¹⁷ Rpt. in *Enslavement and Emancipation*, ed. Harold Bloom and Blake Hobby (2010). The article would be incorporated into Erdman's [Blake: Prophet Against Empire](#), but he refers back to the article's notes and illustrations in the book.

common in the sentimental love plot, both as a genre and as erotic wish-fulfillment. The inescapable, repeated confrontations with bodily torment, the proximity of transformative violence to the body of the heroine, and the baldly economic valuation of that body translate all too seamlessly into sentimentality" (654).

Haywood, Iain. "John Gabriel Stedman, *Narrative of a Five Years' Expedition against the Revolted Negroes of Surinam* (1796)." [Bloody Romanticism: Spectacular Violence and the Politics of Representation, 1776-1832](#). Hounds Mills, Basingstoke, and New York: Palgrave Macmillan, 2006. 36-43.¹¹¹⁸

Considers the violence against enslaved people in Stedman's text, including scenes engraved by Blake.

Hoogbergen, Wim. [The Boni Maroon Wars in Suriname](#). Leiden, New York, København, Köln: Brill, 1990.

Usefully contextualizes Stedman's *Narrative* in terms of the Maroon Wars.

Johnson, Mary Lynne. "[Coleridge's Prose and a Blake Plate in Stedman's Narrative: Unfastening the 'Hooks & eyes' of Memory](#)." *Wordsworth Circle* 13.1 (1982): 36-38. <BBS 527>

On Coleridge's references to reading Stedman and his possible reaction to the engraving, "A Negro hung alive by the Ribs to a Gallows."

Keynes, Geoffrey. "Blake's Engravings for Gay's *Fables*." [To Geoffrey Keynes: Articles Contributed to The Book Collector to Commemorate His Eighty-Fifth Birthday](#). London: The Book Collector, 1972. 47-52. <BB #2015>

On Blake's alterations to original drawings in his engravings, highlighting the Stedman and Gay engravings.

Keynes, Geoffrey. "Blake's *Spectre*." [Book Collector 28.1](#) (spring 1979). 60-66. <BBS 422>

"The effect of the vampire-bat described in Stedman's *Surinam* (1796) on Blake's changing use of 'spectres'" (BBS 422).

Keynes, Geoffrey. "William Blake and John Gabriel Stedman." [Blake Studies: Essays on his Life and Work](#). 2nd ed. Oxford: Clarendon Press, 1971. 98-104.¹¹¹⁹ <BB #2010, WBHC 2249-50>

On Stedman and his diary entries on Blake.

Klarer, Mario. "[Humanitarian Pornography: John Gabriel Stedman's *Narrative of a Five Years Expedition Against the Revolted Negroes of Surinam* \(1796\)](#)." *New Literary History* 36.4 (2005): 559-87. <WBHC 3051>

"I will use psychoanalytic film theory to account for some of the pornographic mechanisms at work in the *Narrative* and its illustrations, as well as apply Burkean concepts of the sublime as a possible contemporaneous theoretical source for Stedman's text" (559).

¹¹¹⁸ Not recorded in *WBHC*.

¹¹¹⁹ Revised version of essay of same title, *TLS* (20 May 1965), <BB #2041>.

Lange, Thomas L. “[Blake in American Almanacs](#).” *Blake: An Illustrated Quarterly* 14.2 (fall 1980): 94-96. <BBS 390>

On the reprinting of Stedman plates, “The skinning of the Aboma snake, shot by Capt. Stedman” and “The Sculls of Lieut. Lepper, and Six of his Men,” in *The People’s Almanac* (1834, 1836).

Lee, Debbie. “Intimacy as Imitation: Monkeys in Blake’s Engravings for Stedman’s *Narrative*.” [Slavery and the Romantic Imagination](#). Philadelphia: University of Pennsylvania Press, 2002. 66-119. <WBHC 2316>

Examines Blake’s engravings of monkeys in light of “the new accounts of race science published in London in the time” (72).

Lezra, Esther. “‘Neptune’: Literal and Visual Translations of Black Revolution into White.” [The Colonial Art of Demonizing Others: A Global Perspective](#). New York: Routledge, 2014. 23-50.¹¹²⁰

Suggests that Neptune, the man being tortured in the engraving, “The Execution of Breaking on the Rack,” is part of the inspiration for Orc.

Matthews, Susan. “Africa and Utopia: Refusing a ‘local habitation.’” [The Reception of Blake in the Orient](#). Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 104-20. <WBHC 1857-62>

Contrasts Blake’s depictions of Africa and Africans within his poetry (including “Little Black Boy”) with writers, including George Cumberland, Swedenborgians, William Hayley, John Stedman, Ottobah Cugoano, Olaudah Equiano, and others.

Mellor, Anne K. “[Sex, Violence, and Slavery: Blake and Wollstonecraft](#).” [Huntington Library Quarterly](#) 58:3-4 (1995): 345-70. <WBHC 2176-77>

Key examination of *Visions* in relationship to Wollstonecraft. “I will explore what Blake meant by ‘slavery’ in *Visions of the Daughters of Albion* and what he considered to be the best way to ‘free’ oneself from that condition. And I will compare Blake’s ‘solution’ to the problem of female slavery with that proposed by Wollstonecraft” (345). Also considers Stedman’s view of slavery.

Parrish, Susan Scott. “Embodying African Knowledge in Colonial Surinam: Two William Blake Engravings in Stedman’s 1796 *Narrative*.” [Slave Portraiture in the Atlantic World](#). Ed. Agnes Lugo-Ortiz and Angela Rosenthal. New York: Cambridge University Press, 2013. 257-81. <WBHC 2508>

Focuses on “A Private Marine of Col. Fourgeoud’s Corps” and “The Celebrated Gramman Quacy”: “Together, Stedman and Blake practiced a form of Romantic containment of African authority to the forest environment” (277).

Peh, Li Qi. “[Stedman’s Horror, Blake’s Indifference](#).” *ELH* 90.2 (2023): 367-91. <*Blake* (2024)>

¹¹²⁰ Not recorded in WBHC.

Argues that Stedman relied on Blake's engraving to lessen the horror that the pro-slavery William Thompson's rewriting of Stedman's text sought to elicit.

Polcha, Elizabeth. "[Voyeur in the Torrid Zone: John Gabriel Stedman's Narrative of a Five Years Expedition against the Revolted Negroes of Surinam, 1773–1838](#)." *Early American Literature* 54.3 (2019): 673-710. <*Blake* (2020)>

"This article reads John Gabriel Stedman's *Narrative of a Five Years Expedition against the Revolted Negroes of Surinam* through the literary and scientific cultures of natural history, demonstrating how Stedman's acts of sexual domination and exploitation in Suriname are veiled in the rhetoric of science" (abstract).

Pratt, Mary Louise. "Eros and Abolition." [Imperial Eyes: Travel Writing and Transculturation](#). New York and London: Routledge, 1992. [2nd ed. New York and London: Routledge, 2008](#). 84-106.

An analysis of Joanna and Stedman's relationship.

Price, Richard. "Dialogical Encounters in a Space of Death." [New World Orders: Violence, Sanction, and Authority in the Colonial Americas](#). Ed. John Smolenski and Thomas J. Humphrey. Philadelphia: University of Pennsylvania Press, 2005. 47-67.

"I [...] wish to explore the world of the eighteenth-century 'victims'—the people depicted by Stedman, Blake, and others—and attempt to 'read through' available discourses [...] to try to understand re-present something of what they might have been thinking and feeling, and to explore the broader implications" (48).

Ritchie, Caroline Anjali. "[Symbols of embodied agency': The Reception of William Blake's Engravings for John Gabriel Stedman's Narrative \(1796\) in Contemporary Art and Visual Culture](#)." 30 par. *Blake: An Illustrated Quarterly* 58.2 (winter 2024-25): 30 pars. <*Blake* (2025)>

Considers the reception of the designs "in the works of British and American contemporary artists Sokari Douglas Camp, Jazzmen Lee-Johnson, and Hew Locke" (par. 6). There is also a thoughtful coda, "On Reproduction," addressing issues associated with reproducing the engravings (pars. 26-30).

Rubenstein, Anne, and Camilla Townsend. "Revolted Negroes and the Devilish Principle: William Blake and Conflicting Visions of Boni's Wars in Surinam, 1772-1796." [Blake, Politics, and History](#). Ed. Jackie DiSalvo, G.A. Rosso, and Christopher Z. Hobson. New York: Garland Publishing, 1998. 273-98. <*WBHC* 1950-53>

A very thoughtful essay that, in addition to considering Stedman's *Narrative*, Blake's illustrations, and various anti-slavery discourses, highlights the wars led by Boni and the Aluku and the impact slavery and colonialism still have on their descendants today.

Senior, Emily. "Skin, Textuality and Colonial Feeling." *The Caribbean and the Medical Imagination, 1764–1834: Slavery, Disease and Colonial Modernity*. Cambridge: Cambridge University Press, 2018. 89–121.¹¹²¹ <Blake (2020, 2021, 2022)>

"In its images of violent dissection, flaying and whipping, the *Narrative* [...] reveal the skin as performing a crucial role in the production of sympathy for the suffering of others, which Stedman embeds in a sentimental mode of address that invites the reader to share in the experience of suffering" (90). Slight reference to Blake.

Sharpe, Jenny. *Ghosts of Slavery: A Literary Archaeology of Black Women's Lives*. Minneapolis and London: University of Minnesota Press, 2003.

"[T]acks the changing representation of Joanna in Stedman's private and published writings" in relationship to "other colonial texts from the same era" (46).

Thomas, Helen. "William Blake: Spiritualism and Abolitionism" in "Romanticism and Abolitionism: Mary Wollstonecraft, William Blake, Samuel Taylor Coleridge, and William Wordsworth" and "John Stedman's Redemption and the Dynamics of Miscegenation" in "Cross-Cultural Contact: John Stedman, Thomas Jefferson and the Slaves." *Romanticism and Slaves Narratives: Transatlantic Testimonies*. Cambridge: Cambridge University Press, 2000. 114–24. 125–33. <WBHC 2759–60, 3051>

Blake's and Stedman's relationships to slavery, racism, and abolitionism are discussed briefly in two adjacent sections in different chapters, with Blake's commercial engravings for Stedman referenced in both.

Thomas, Sarah. "Unmasking 'simple truth.'" *Witnessing Slavery: Art and Travel in the Age of Abolition*. New Haven: Yale University Press, 2019. 99–123. <Blake (2020, 2021, 2022)>

A very engaging analysis of both Stedman's text and Blake's engravings within the context of the late eighteenth-century abolition movement and visual culture in a wider book on visual representations of slavery.

Wood, Marcus. *Slavery, Empathy and Pornography*. Oxford: Oxford University Press, 2002.
¹¹²²

An influential reading of the fusion of sentimentality and pornography in depictions of slavery and Blackness. There are chapters on Stedman's *Narrative* and the illustrations; on Romantic poets and slavery, including Blake; and John Newton and William Cowper.

¹¹²¹ Incorporates Senior's "Perfectly Whole': Skin and Text in John Gabriel Stedman's *Narrative of a Five Years Expedition Against the Revolted Negroes of Surinam*," *Eighteenth-Century Studies* 44.1 (2010), 39–56, <WBHC 3051>.

¹¹²² Incorporates Wood's "John Gabriel Stedman, William Blake, Francesco Bartolozzi and Empathetic Pornography in the *Narrative of a Five Years Expedition against the Revolted Negroes of Surinam*," *An Economy of Colour: Visual Culture and the Atlantic World 1660–1830*, ed. Geoff Quilley and Kay Dian Kriz (Manchester: Manchester University Press; New York: Palgrave, 2003), 129–49, <WBHC 2878>.

Youngquist, Paul. "Possessing Beauty." [*Monstrosities: Bodies and British Romanticism*](#). Minneapolis and London: University of Minnesota Press, 2003.¹¹²³ 57-88.¹¹²⁴

Discusses Blake's representations of African bodies and beauty in the engravings for Stedman in light of racist anatomy texts and the aesthetic theories of Reynolds.

Editions

Historic

Proof. [University of Toronto](#). Catalogue no. Blake Suppl. no.566. Title page vignette.

A. Stedman, John Gabriel. *Narrative of a Five Years Expedition against the Revolted Negroes of Surinam*. 2 vols. London: J. Johnson and J. Edwards, 1796.

[Vol. 1](#). [Vol. 2](#). Boston College. Internet Archive.

[Vol. 1](#). [Vol. 2](#). (Colored plates). John Carter Brown Library. Internet Archive.

[Vol. 1](#). [Vol. 2](#). Library of Congress. Call no. F2410.S81.

[Vol. 1](#). [Vol. 2](#). Oxford University copy. Internet Archive. Digitized by Google.

[Vol. 1](#). [Vol. 2](#). Smithsonian Library. Internet Archive.

[Vol. 1](#). [Vol. 2](#). (Colored plates). Wellcome Library. Internet Archive.

[Vol. 1](#). [Vol. 2](#). University of Pittsburgh Library System. Internet Archive.

Prints only. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2013. [Copy 1](#). [Copy 2](#). Copy 2 is colored. Both copies are from the collection of Robert N. Essick.

B. Stedman, John Gabriel. *Narrative of a Five Years Expedition against the Revolted Negroes of Surinam*. 2 vols. J. Johnson and T. Payne, 1806.

[Vol. 1](#). [Vol. 2](#). Brown University Library. Internet Archive.

[Vol. 1](#). [Vol. 2](#). Getty Research Institute. Internet Archive.

[Vol. 1](#). [Vol. 2](#). New York Public Library. Hathi.

[Vol. 1](#). [Vol. 2](#). University of California, Davis. Hathi. Digitized by Google.

C. Stedman, John Gabriel. *Narrative of a Five Years Expedition against the Revolted Negroes of Surinam*. 2 vols. J. Johnson and T. Payne, 1813.

[Vol. 1](#). [Vol. 2](#). Brown University Library. Internet Archive.

[Vol. 1](#). [Vol. 1](#). Vol. 2. The Anti-Slavery Collection from Oberlin College. Internet Archive.

[Vol. 1](#). [Vol. 2](#). Oxford University. Internet Archive. Digitized by Google.

¹¹²³ Incorporates Youngquist's "[In the face of beauty: Camper, Bell, Reynolds, Blake](#)," *Word & Image* 16 (2000), 319-34, <*WBHC* 2909>.

¹¹²⁴ The book is not recorded in *WBHC*.

Childs, Lydia Maria, ed. “Joanna-compiled from Stedman’s *Surinam*, Editor.” [*The Oasis*](#). Boston: Benjamin C. Bacon, 1834. 64-105.

Childs likely excerpted the story of Joanna from Stedman’s *Narrative* and provided the editorial commentary herself.

[*Narrative of Joanna, An Emancipated Slave of Surinam. \[From Stedman’s Narrative of a Five Year’s Expedition against the Revolted Negroes of Surinam.\]*](#) Boston: Issac Knapp, 1838.

A reprint of Childs’s excerpt.

Modern

Hardesty, Jared Ross, ed. and intro. *The Surinam Writings of John Gabriel Stedman*. Indianapolis: Hackett, 2024. <Blake (2025)>

Excerpts from Stedman’s diaries, with references to the many discrepancies between them and the manuscript and the published versions of the *Narrative*.

Stedman, John Gabriel. [*Narrative of a Five Years Expedition against the Revolted Negroes of Surinam*](#). Barr, MA: University of Massachusetts Press, 1971. 1972 (a reissue). <BB #499F, BBS 256>

A modern edition that includes both 1796 volumes and their engravings.

Stedman, John Gabriel. *Narrative of a Five Years Expedition against the Revolted Negroes of Surinam*. Ed. and Intro. Richard Price and Sally Price. Baltimore and London: Johns Hopkins University Press, 1988. <BBS 257, WBHC 909>

A transcription of Stedman’s 1790 manuscript, which includes “new text and reproductions of all the plates save the engraved title-page” (BBS 257).

Stedman, John Gabriel. [*Stedman’s Surinam: Life in an Eighteenth-Century Slave Society*](#). Ed. Richard Price and Sally Price. Baltimore and London: John Hopkins University Press, 1992. <WBHC 3050>

An abridged and modernized edition of the 1790 manuscript version, with useful maps and notes. The introduction includes a discussion of the book’s production (including the engravings), with references to Joseph Johnson and Blake.

Translations

Dutch

[*Reize naar Surinamen, en door de binnenste gedulden van Guiana*](#). Amsterdam, 1800.

Swedish

[*Capitain Johan Stedmans Dagbok öfwer sina fälttag i Surinam: jämte beskrifning om detta nybygges inwånare och öfriga märkwärdigheter: sammandrag*](#). Stockholm: Tryckt i Kongl. Ordens Boktryckeriet hos Assessoren Johan Pfeiffer, 1800.

Leonard Euler, *Elements of Algebra* (2 vols. London: J. Johnson, 1797.) (Composed 1797) Perhaps after a medallion portrait by Ruchotte. <BB #454; BBS 212-13; WBHC 795-97; Essick, Comm., XXXIV>

Studies

Crosby, Mark. “[Ah! Romney!: Blake’s ‘supernaculum’ Portrait Engraving of George Romney.](#)” *Blake: An Illustrated Quarterly* 47.3 (winter 2013-14): 20 pars. <WBHC 1738>

Describes the rediscovered engraving of Romney's now lost self-portrait that Blake executed for Hayley's *Life of George Romney*, but which did not appear in the book, and the context of its creation. “In Blake's correspondence there are more references to a portrait engraving of Romney than to any other reproductive engraving he executed” (par. 4). The engraving, which is likely a proof, is now in the collection of Robert N. Essick.

Crosby, Mark, and Robert N. Essick. “[“the fiends of Commerce”: Blake’s Letter to William Hayley, 7 August 1804.](#)” *Blake: An Illustrated Quarterly* 44.2 (fall 2010): 52-72. <WBHC 1725>

On a newly discovered 7 Aug. 1804 letter to William Hayley. Also identifies two miniatures by Blake.

Editions

A. *Elements of Algebra*. 2 vols. London: J. Johnson, 1797.

B. London: J. Johnson, 1810.

The Monthly Magazine, and British Register Oct. 1797 (London: Printed for R. Phillips; and Sold by J. Johnson, 1797). (Composed 1797) <BB #454; BBS 212-13; WBHC 795-97; Essick, Comm., XXXV>¹¹²⁵

Studies (See [Richard Phillips](#) in Members of Blake's Circle)

Edition

“[Original Anecdotes and Remains of Eminent Persons: Memoirs of the Life and Principal Works of the Late Joseph Wright Esq. of Derby,](#)” pp. 289-94. The article without the print. Hathi. Digitized by Google.

Print only. [Philadelphia Museum of Art](#). Accession no. 1985-52-37471.

Charles Allen, *A New and Improved History of England* (2nd ed. London: Joseph Johnson, 1798). (Composed 1798) After Henry Fuseli. <BB #415; BBS 191; WBHC 708-11; Essick, Comm., XXXVI>

Studies

Essick, Robert N. “[Blake in the Marketplace, 2004.](#)” *Blake: An Illustrated Quarterly* 38.4 (spring 2005), 124-50. <WBHC 1701>

Offers evidence that Fuseli designed the illustrations for Allen's *A New and Improved History of England* (1798) and *A New and Improved Roman History* (1798) based on a “pen and ink drawing sold by Christie's London on 6 July [2004]” (125).

¹¹²⁵ Blake's engraving of Wright may have been based on a self-portrait by Wright executed in a dry point etching and which may have been owned by George Cumberland (Essick, “[Marketplace, 2006.](#)” 146).

Essick, Robert N. "[The Figure in the Carpet: Blake's Engravings in Salzmann's *Elements of Morality*.](#)" *Blake: An Illustrated Quarterly* 12.1 (summer 1978): 10-14. <BBS 384>

Compares the designs of Daniel Nicolaus Chodowiecki (1726-1801) in the 1784 Leipzig edition of Salzmann with the English engravings for the purpose of ascertaining which plates can be attributed to Blake. Essick concludes that pl. 28 was both designed and engraved by Blake.

Editions

A New and Improved History of England. 2nd ed. London: Joseph Johnson, 1798.

Prints only. [Tate Collection](#). Reference nos. To6586-89. 4 illustrations. Collated.

Charles Allen, *A New and Improved Roman History* (2nd ed. London, J. Johnson, 1798). (Composed 1798) After Henry Fuseli. <BB #416; BBS 191; WBHC 711; Essick, Comm., XXXVII>

Studies

Essick, Robert N. "[Blake in the Marketplace, 2004](#)." *Blake: An Illustrated Quarterly* 38.4 (spring 2005), 124-50. <WBHC 1701>

Offers evidence that Fuseli designed the illustrations for Allen's *A New and Improved History of England* (1798) and *A New and Improved Roman History* (1798) based on a "pen and ink drawing sold by Christie's London on 6 July [2004]" (125).

Essick, Robert N. "[The Figure in the Carpet: Blake's Engravings in Salzmann's *Elements of Morality*.](#)" *Blake: An Illustrated Quarterly* 12.1 (summer 1978): 10-14. <BBS 384>

Compares the designs of Daniel Nicolaus Chodowiecki (1726-1801) in the 1784 Leipzig edition of Salzmann with the English engravings for the purpose of ascertaining which plates can be attributed to Blake. Essick concludes that pl. 28 was both designed and engraved by Blake.

Edition

Allen, Charles. [A New and Improved Roman History. 2nd ed. London, J. Johnson, 1798. British Museum Copy](#). British Museum copy. Digitized by Google.

The Cabinet of the Arts (Composed 1793) <WBHC 769-774> (See [Bellamy's Picturesque Magazine](#))

John Flaxman, *A Letter to the Committee for Raising the Naval Pillar* (London: T. Cadell, W. Davies, T. Payne, R.H. Evans, 1799). After John Flaxman. <BB #458; BBS 215-16; WBHC 805-06; Essick, Comm., XXXVIII> (See also [John Flaxman in Blake and Members of His Circle](#))

Studies

Campbell, Malcolm. "[An Alternative Design for a Commemorative Monument](#)." *Record of the Art Museum, Princeton University*. 17.2 (1958): 65-73.

Analyzes Flaxman sketches on alternative designs.

Major, Emma. "The History of Madam Britannia." [Madam Britannia: Women, Church, and Nation 1712-1812](#). Oxford: Oxford University Press, 2011. 23-68.¹¹²⁶

¹¹²⁶ Not recorded in WBHC.

In the section “Flaxman’s Britannia: ‘the *Noblest Monument of National Glory in the World*,” pp. 60-68, considers Flaxman’s proposed sculpture of Britannia. Some reference to Blake’s engraving after Flaxman, *Plan for a Colossal Statue of Britannia 230 Feet High* (1799).

Physick, John. *Designs for English Sculpture, 1680-1860*. London: Stationery Office, 1969. 165, 167-69.

Yarrington, Alison. *The Commemoration of the Hero, 1800-1864: Monuments to the British Victors of the Napoleonic Wars*. New York: Garland, 1988. 57-59.

Editions

[A Letter to the Committee for Raising the Naval Pillar](#). London: T. Cadell, W. Davies, T. Payne, R.H. Evans, 1799. British Museum. Digitized by Google. Missing plate 1.

Prints only. British Museum. Museum nos. 1894,0612.35.1-3. [1 \(“BRITANNIA BY DIVINE PROVIDENCE TRIUMPHANT”\)](#); [2 \(Six monuments\)](#); [3 \(“A View of Greenwich Hospital with the Statue of Britannia on the Hill”\)](#).

William Hayley, *An Essay on Sculpture* (London: T. Cadell Jun. and W. Davies, 1800). (Composed 1800) After Thomas Hayley. <BB #467, BBS 222-23, WBHC 834-36; Essick, Comm XXXIX> (See also [William Hayley](#) in Blake and Members of His Circle)

Studies

Barker, N.J. “[Some Notes on the Bibliography of William Hayley: Part II](#).” *Transactions of the Cambridge Bibliographical Society* 3.2 (1960): 167-76.

Includes a description of *Essay on Sculpture*.

Bentley, G.E., Jr. “[Blake’s Engravings and His Friendship with Flaxman](#).” *Studies in Bibliography* 12 (1959): 161-88. <BB #1161>

Key essay that details Blake’s relationship with Flaxman, including the work for Hayley, for which Flaxman recommended Blake.

Crosby, Mark. “[Blake and the Banknote Crises of 1797, 1800, and 1818](#).” *University of Toronto Quarterly* 80.4 (fall 2011): 815-36. <WBHC 2788-91>

“This essay examines an overlooked context for Blake’s poetic responses to repression, documents a previously unrecorded manuscript certificate dated 5 April 1797 containing Blake’s signature, as well as two hitherto unrecorded instances of Blake’s name being published in connection with Tilloch’s 1797 scheme, and suggests another context for the ‘black net’ that Blake describes smothering London in 1800” (abstract). There is also reference to the advertisement for Hayley’s *Essay on Sculpture* (1800).

La Belle, Jenijoy. “[A Reprinting of Blake’s Portrait of Thomas Alphonso Hayley](#).” *Blake: An Illustrated Quarterly* 25.3 (winter 1991-92): 136-38. <BBS 409>

On the engraving’s reprinting in Andrew W. Tuer’s [The Follies & Fashions of Our Grandfathers 1807](#) [1886/87].

Editions

Historic¹¹²⁷

[An Essay on Sculpture](#). London: T. Cadell Jun. and W. Davies, 1800. Oxford University. Internet Archive. Digitized by Google in black and white, though the print of Thomas Alfonso Hayley is in color.

Prints only. [William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2005. From the Collection of Robert N. Essick.

[British Museum](#). Internet Archive. Digitized from microfilm.

[New York Public Library](#). Google. Only text. No prints.

Modern

Reiman, Donald H., ed. and intro. *William Hayley, An Essay on Sculpture*. New York and London: Garland, 1978. <BBS 223>

Henry Fuseli, *Lectures on Painting* (London: J. Johnson, 1801). (Composed 1801) After Henry Fuseli. <BB #459, BBS 216, WBHC 806, Essick, Comm., XL; Butlin #172> (See also [Henry Fuseli](#), [Sketch for Engraving of Michelangelo after Fuseli](#), and [Michelangelo](#))

Studies

Todd, Ruthven. “[Two Blake Prints and Two Fuseli Drawings, with Some Possibly Pertinent Speculations](#).” *Blake: An Illustrated Quarterly* 5.3 (winter 1971-72): 173-81. <BB #1217.83>

On seeing sketches by Fuseli for Blake’s commercial engravings of Lavater’s *Aphorism on Man* (Essick, Comm. XVIII) and Fuseli’s *Lectures on Painting* (Essick, Comm. XL) at the London bookstore of Ernest Seligmann, with an effort to document all of Blake’s engravings for Fuseli and speculation on the Fuseli and Blake relationship.

Edition

A. [Lectures on Painting](#). London: J. Johnson, 1801. Getty Research Institute. Internet Archive.

Getty Research Institute. Internet Archive. [Copy 2](#).

The Dramatic Works of Shakespeare (9 vols. London: John and Josiah Boydell, George and W. Nicol, 1802 [1803]). (Composed 1799) After John Opie. <BB #497; BBS 253-55; WBHC 893-94; Essick, Comm., XLII> (See also [John and Josiah Boydell](#), [William Shakespeare](#), [The Dramatic Works of Shakespeare](#), [The Plays of William Shakespeare](#), the [Illustrations to Shakespeare](#), and [Poetical Sketches](#))

Studies

Chandler, Eric V. “The Anxiety of Production: Blake’s Shift from Collective Hope to Writing Self.” [Blake, Politics, and History](#). Ed. Jackie DiSalvo, G.A. Rosso, and Christopher Z. Hobson. New York: Garland Publishing, 1998. 53-79. <WBHC 1950-53>

Blake “attempted to find a verbal cohesiveness for revolutionary collectivity” (74). Includes a discussion of Blake and Boydell.

¹¹²⁷ In the digitized copies of the work available at Hathi (2 owned by the University of California and 1 by the New York Public Library), Blake’s plates either are not in the copies or have not been digitized, despite claims for their presence in the catalogue descriptions.

Eaves, Morris. [The Counter-Arts Conspiracy: Art and Industry in the Age of Blake](#). Ithaca: Cornell University Press, 1992. <WBHC 1972-74>

An illuminating study that positions Blake within several artistic traditions and controversies, including the development of the English School of Art between the seventeenth and nineteenth century and the aesthetic issues created by new technologies of mechanical reproduction.

Essick, Robert N. “[Blake in the Marketplace, 1994](#).” *Blake: An Illustrated Quarterly* 28.4 (spring 1995): 141.

References a proof state of the engraving now in the Collection of Robert N. Essick.

Editions

Historic

A. *The Dramatic Works of Shakespeare*. 9 vols. London: John and Josiah Boydell, George and W. Nicol, 1802 [1803].

Print only. [University of Toronto](#). Catalogue no. Blake no.695 Rare Books Oversize.

Boydell's Graphic Illustrations of the Dramatic Works, of Shakespeare. London Boydell & Co, c. 1803, 1813.

B. *The Dramatic Works of Shakespeare*, ed. Charles Henry Wheeler. London: Moon, Boys, & Graves, 1832.

Modern

[The Boydell Gallery. A Collection of Engravings Illustrating the Dramatic Works of Shakespeare, by the Artists of Great Britain](#). Reproduced from the Originals in Permanent Woodburytype. London Bickers and Son, 1874. Sterling and Francine Clark Art Institute Library. Internet Archive. Blake's engraving is on p. 320.

William Hayley, *The Triumphs of Temper* (12th ed, corrected. Chichester: T. Cadell and W. Davies, 1803). (Composed 1803) After Maria Flaxman. <BB #471; BBS 224-25; WBHC 844-45; Essick, Comm., XLIII> (See also [William Hayley](#) in Blake and Members of His Circle)

Studies

Crosby, Mark. “‘a Ladys Book’: Blake’s Engravings for Hayley’s *The Triumphs of Temper*.” [Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.](#) Ed. Karen Mulhallen. University of Toronto Press: Toronto, 2010. 105-30. <WBHC 2436-40>

Traces the publication and reception history of William Hayley’s *Triumphs of Temper*, importantly noting that rather than reflecting anything about Blake and Hayley’s deteriorating relationship, the second thirteenth edition returned to the old plates, which “were reworked, often extensively, in each new edition” (123), likely because Blake’s were simply too worn to be reused.

Crosby, Mark, and Robert N. Essick. “[the fiends of Commerce’: Blake’s Letter to William Hayley, 7 August 1804](#).” *Blake: An Illustrated Quarterly* 44.2 (fall 2010): 52-72. <WBHC 1725>

On a newly discovered 7 Aug. 1804 letter to William Hayley. Also identifies two miniatures by Blake.

Matthews, Susan. [Blake, Sexuality and Bourgeois Politeness](#). Cambridge: Cambridge University Press, 2011. <WBHC 2381>

The work is referenced throughout, but see especially chapter 3, “A History of Softness: William Hayley and *Triumphs of Temper*,” pp. 56-81.

Murray, E.B. “[A Suggested Redating of a Blake Letter to Thomas Butts](#).” *Blake: An Illustrated Quarterly* 13.3 (winter 1979-80): 148-51. <BBS 389>

Argues that the letter to Butts once dated 10 Jan. 1802 should be dated Jan. 1803.

Paley, Morton D. “[William Blake, George Romney, and The Life of George Romney, Esq.](#)” *Blake: An Illustrated Quarterly* 45.2 (fall 2011): 43 pars. <WBHC 2009>

Traces the production of the volume and especially the illustrations.

Editions

Historic¹¹²⁸

A. [The Triumphs of Temper](#). 12th ed. Chichester: T. Cadell and W. Davies, 1803. New York Public Library. Hathi. Digitized by Google.

[Library of Congress](#). Call no. [PR3506.H9 A75 1803](#).

[Oxford University](#). Google Books.

Prints only. [National Gallery of Art, Washington DC](#). Accession no. 1943.17.2. Collated covers, titlepage, and prints.

Prints only. British Museum. Museum no. 1852,1116.257-62. [1 \(“Canto I. Verse 29”\)](#); [2 \(“Canto II^d Verse 47”\)](#); [3 \(“Canto III Verse 20”\)](#); [4 \(“Canto IV Verse 328”\)](#); [5 \(“Canto V. Verse 43”\)](#); [6 \(“Canto VI Verse 294”\)](#). Museum no. 1867,1214.202. [5 \(“Canto V. Verse 43”\)](#).

B. 13th ed. Chichester: T. Cadell and W. Davies, 1807.

Modern

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, Joseph Viscomi. 2013. From the Collection of Robert N. Essick.

William Hayley, *The Life, and Posthumous Writings, of William Cowper* (3 vols. Chichester: J. Johnson, 1803). (Composed 1803-04) After George Romney, D. Heins, Thomas Lawrence, Francis Stone, and John Flaxman. <BB #468; BBS 223-24; WBHC 836-39; Essick, Comm., XLIV>

Studies

Barker, N.J. “[Some Notes on the Bibliography of William Hayley: Part III](#).” *Transactions of the Cambridge Bibliographical Society* 3.4 (1962): 339-60.

Includes a description of *Ballads*, *The Life of William Cowper*, and *Little Tom*.

¹¹²⁸ I've only recorded the editions with Blake's engravings.

Bentley, G.E., Jr. “[Blake, Hayley, and Lady Hesketh](#).” *The Review of English Studies* 7.27 (Jul. 1956): 264-86. <BB #1157>

Important early article on Hayley’s relationship to Lady Hesketh (Cowper’s cousin) in writing the *Life* of Cowper and on Lady Hesketh’s views of Blake and of his work for Hayley, which were not as negative as previous work had suggested. Lays out key details about Blake’s time in Felpham.

Bentley, G.E., Jr. “[Blake’s Engravings and His Friendship with Flaxman](#).” *Studies in Bibliography* 12 (1959): 161-88. <BB #1161>

Key essay that details Blake’s relationship with Flaxman, including the work for Hayley, for which Flaxman recommended Blake.

Essick, Robert N. “[Blake in the Marketplace, 2017](#).” *Blake: An Illustrated Quarterly* 51.4 (spring 2018): 8 pars. + listings. <*Blake* (2019)>

Documents an unrecorded prepublication proof state of plate 1 (frontispiece).

Minnick, Thomas L. “[Blake and Cowper’s Tame Hares](#).” *Blake: An Illustrated Quarterly* 4.1 (Aug. 1970): 11-12. <BB #1217.60>

Notes the signature on the Weather-House engraving for vol. II of Hayley’s *Life of Cowper*.

Paley, Morton D. “[Cowper as Blake’s Spectre](#).” *Eighteenth Century Studies* 1 (1968): 236-52. <BB #2345>

“There is much to suggest that the model for the Spectre of *Jerusalem* 10 was” William Cowper (237).

Ryskamp, Charles. “[Blake’s Cowperian Sketches](#).” *Review of English Studies* 9.33 (1958): 48-49. <BB #2607>

Identifies a sketch “for the proposed monument to Cowper at East Dereham” (48) on Hayley’s 12 Feb. 1802 letter to Lady Hesketh and “an original pencil sketch of Cowper” (48).

Ryskamp, Charles. “[Blake’s Drawing of Cowper’s Monument](#).” *Princeton University Library Chronicle* 24.1 (1962): 27-31. <BB #2608>

On Blake’s sketch for the monument of Cowper designed by Hayley (Butlin #357) and its impact on Flaxman’s monument.

Ryskamp, Charles. “[Lawrence’s Portrait of Cowper](#).” *Princeton University Library Chronicle* 20.3 (1959): 140-44. <BB #2609>

On the painting by Lawrence and the drawings and engravings of it by Ridley, Bartolozzi, and Blake, with references to William Hayley, Lady Hesketh, and Samuel Rose.

Editions

Historic¹¹²⁹

A. [The Life, and Posthumous Writings, of William Cowper](#). 3 vols. Chichester: J. Johnson, 1803 [vols. 1-2.], 1804 [vol. 3]. Library of Congress. All 3 vols. digitally curated.

[Vol. 1](#). [Vol. 2](#). [Vol. 3](#). New York Public Library. Hathi. Digitized by Google in color.

[Vol. 1](#). [Vol. 2](#). [Vol. 3](#). Oxford University. Internet Archive. Digitized by Google in black and white with some engravings in color.

[Vol. 1](#). [Vol. 2](#). University of Toronto. Internet Archive.

B. 2nd ed. Vols. 1-2. 1803.

Modern

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2013. From the Collection of Robert N. Essick.

Prince Hoare, *Academic Correspondence* (London: Robson, Payne, Hatchard, and Barker, 1804). (Composed 1804) After John Flaxman. <BB #473; BBS 225; WBHC 846; Essick, Comm., XLV>

Edition

A. *Academic Correspondence*. London: Robson, Payne, Hatchard, and Barker, 1804.

The Iliad of Homer Engraved from the Compositions of John Flaxman (London: Longman, Hurst, Rees, and Orme; R.H. Evans; W. Miller; I. & A. Arch, 1805. (Composed 1804) After John Flaxman. <BB #457; BBS 215; WBHC 804-05; Essick, Comm., XLVI> After John Flaxman. (See also [John Flaxman](#) in Blake and Members of His Circle)

Studies

Bentley, G.E., Jr. [The Early Engravings of Flaxman's Classical Designs: A Bibliographical Study](#). New York: New York Public Library, 1964.

An important documentation of the published engravings of Flaxman's early classical designs, with information on the drawings and Flaxman's biography, including excerpts from letters, most of which remain unpublished. For additional sources, see the John Flaxman section in *WBHC* (2969-87).

Essick, Robert N. "William Blake's *The Death of Hector*." *Studies in Romanticism* 27 (1988): 97-107. <BBS 466>

Describes a pencil sketch.

Essick, Robert N., and Jenijoy LaBelle, ed. with New Introduction and Commentary. *Flaxman's Illustrations to Homer: Drawn by John Flaxman Engraved by William Blake and Others*. New York: Dover Publications, Inc., 1977. <BBS 215>

Wark, Robert F. [Drawings by John Flaxman in the Huntington Collection](#). San Marino: Henry E. Huntington Library and Art Gallery, 1970.

¹¹²⁹ The engravings by Blake are not present in Clark Library, UCLA, copy available at the Internet Archive ([Vol. 1](#). [Vol. 2](#). [Vol. 3](#)).

Editions

Historic

A. *The Iliad of Homer Engraved from the Compositions of John Flaxman*. London: Longman, Hurst, Rees, and Orme; R.H. Evans; W. Miller; I. & A. Arch, 1805.

Proofs. British Museum. Museum no. 1867,1012.228, 330. [1 \(“Homer Invoking the Muse”\)](#), [2 \(“Minerva Repressing the Fury of Achilles”\)](#). No signature nor inscription.

Prints only. British Museum. Museum no. 1973,U.1189.2, 5. [1 \(“Homer Invoking the Muse”\)](#), [2 \(“Minerva Repressing the Fury of Achilles”\)](#).

Prints only. University of Toronto. Catalogue no. Blake no.719 Rare Books Oversize. [1 \(“Homer Invoking the Muse”\)](#), [2 \(“Minerva Repressing the Fury of Achilles”\)](#), [3 \(“Thetis Entreating Jupiter”\)](#).

Modern

Essick, Robert N., and Jenijoy LaBelle. *Flaxman's Illustrations to Homer: Drawn by John Flaxman Engraved by William Blake and Others*. New York: Dover Publications, Inc., 1977. <BBS 215>

E. *The Iliad of Homer. Engraved from the Compositions of John Flaxman R.A. Sculptor*. London, [c. 1890]. <BB 457E>

[Compositions of John Flaxman, Sculptor](#). George Bell and Sons, 1882. Harvard University. Internet Archive. Digitized by Google.

D. *Compositions of John Flaxman, Sculptor*. George Bell and Sons, 1880. <BB 457D>

C. *Flaxman's Classical Outlines*. London, 1879. <BB 457C>

B. *Compositions from the Iliad of Homer, Designed by John Flaxman*. London: Bell and Daldy, 1870. <BB 457B>

The Plays of William Shakespeare (Vol. VII and X. London: F. C. and J. Rivington et al., 1805). (Composed 1804) After Henry Fuseli. <BB #498; BBS 225; WBHC 846-47; Essick, Comm., XLVII> (See also [John and Josiah Boydell](#), [William Shakespeare](#), [The Dramatic Works of Shakespeare](#), the [Illustrations to Shakespeare](#), and [Poetical Sketches](#))

Studies

Weinglass, David H. *Prints and Engraved Illustrations by and after Henry Fuseli: A Catalogue Raisonné*. Aldershot, UK, and Brookfield, VT: Ashgate, 1994. <WBHC 2988-89>

There is a useful index of engravers, including Blake, of “books containing engraved illustrations after Fuseli,” and of publishers.

Editions

Historic¹¹³⁰

B. *The Plays of William Shakespeare*. London: F. C. and J. Rivington et al., 1804-05. 10 vols.

¹¹³⁰ The letters assigned to editions follow BB who assigns A to the original periodic publication of the volumes in parts, though no example of this form has been found.

Vol. VII. "King Henry VIII Act IV. Sc. II."

Proof. [British Museum](#). Museum no. 1868,0822.5602.

Print only. [British Museum](#). Museum no. 1863,0509.51. [Folger Shakespeare Library](#). Call no. ART File S528k4 no.40. [University of Toronto](#). Catalogue no. Blake no.780 v.6.

Vol. X. "Romeo and Juliet. Act I [i.e., V]. Sc. I."

Proof. [British Museum](#). Museum no. 1868,0822.5607.

Print only. [University of Toronto](#). Catalogue no. Blake no.780 v.6.

C. *The Plays of William Shakespeare*. London: F. C. and J. Rivington et al., 1805. 9 vols.

D. A NEW EDITION. London: J. Nichols and Son, 1811.

E. 1805 [i.e., 1812].

Prince Hoare, *An Inquiry into the . . . State of the Arts . . . in England* (London: Richard Phillips, 1806). After Joshua Reynolds. <BB #474; BBS 225; WBHC 846-47; Essick, Comm., XLVIII>

Studies

McDowall, Katharine A. "[Theory, or the Graphic Muse Engraved by Blake After Reynolds](#)." *Burlington Magazine* 11.50 (1907): 113-15.

Provides details about the print and the work in which it appeared and considers why Blake would engrave after Reynolds.

Editions

A. [An Inquiry into the . . . State of the Arts . . . in England](#). London: Richard Phillips, 1806. Getty Research Institute. Hathi. Digitized by the Internet Archive.

[New York Public Library](#). Hathi. Digitized by Google.

Print only. [University of Toronto](#). Catalogue no. Blake no.737. [British Museum](#). Museum no. 1909,0406.91.

William Hayley, *The Life of George Romney* (Chichester: T. Payne, 1809). (Composed 1809) <BB #469; BBS 224; WBHC 840-42; Essick, Comm., XLIX> After George Romney. (See also [William Hayley](#) in Blake and Members of His Circle)

Studies

Crosby, Mark. "["Ah! Romney!"': Blake's 'supernaculum' Portrait Engraving of George Romney](#)." *Blake: An Illustrated Quarterly* 47.3 (winter 2013-14): 20 pars. <WBHC 1738-39>

Persuasively argues that an anonymous engraved portrait of Romney is a proof by Blake for Hayley's *Life of George Romney*.

Hagstrum, Jean H. "Romney and Blake: Gifts of Grace and Terror." [Blake in His Time](#). Robert N. Essick and Donald Pearce. Bloomington: Indiana University Press, 1978. 23-34. <BBS 466-68, WBHC 2003-04>201-12.

On Romney and his influence on Blake, with references to Hayley.

Paley, Morton D. "George Romney's Shipwrecks." *Nature, Politics, and the Arts: Essays on Romantic Culture for Carl Woodring*. Ed. Hermione de Almeida. Newark, Delaware: University of Delaware Press, 2015. 203-23. <WBHC 2498>

On Romney's depictions of shipwrecks, including *The Lapland Witch Watching a Shipwreck in a Storm*, *The Tempest* and *Sketch for a Shipwreck*, and Blake's engraving of the latter, with references to the context of William Hayley's *Life of George Romney*.

Paley, Morton D. "[William Blake, George Romney, and The Life of George Romney, Esq.](#)" *Blake: An Illustrated Quarterly* 45.2 (fall 2011): 43 pars. <WBHC 2009>

Traces the production of the volume and especially the illustrations.

Editions

Historic

[Library of Congress](#). Hayley's manuscript. In color. Digitally curated.

A. [The Life of George Romney](#). Chichester: T. Payne, 1809. Getty Research Institute. Internet Archive. In color.

[University of California](#). Internet Archive. In color.

[Digital Library of India](#) (West Bengal Public Library?)¹¹³¹. Internet Archive. In black and white.

Prints only. [William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2013. From the Collection of Robert N. Essick.

Wedgwood's *Catalogue of Earthenware and Porcelain* (c. 1816) <BB #511; BBS 262-63; Essick, Comm., L>

Studies

Hughes, G. Bernard. "Blake's Work for Wedgwood." *Country Life* 126 (3 Sep. 1959): 194-96. <BB #1904>

"A careful account of the 1815 catalogue, no. 511" (BB #1904).

Keynes, Geoffrey. "Blake and the Wedgwoods." [Blake Studies: Essays on his Life and Work](#). 2nd ed. [Oxford: Clarendon Press, 1971](#). 59-65. ¹¹³² <BB #2010, WBHC 2249-50>

On Blake's relationship to the Wedgwoods, with references to Erasmus Darwin and *The Botanic Garden*, and the first publication of Josiah Wedgwood's and Blake's 1815 correspondence and receipts.

Mankowitz, Wolf. [Wedgwood](#). London: B.T. Batsford Ltd., 1953.

Blake's engravings are reproduced.

Sung, Mei-Ying. "Blake and the Chinamen." [The Reception of Blake in the Orient](#). Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 63-76. <WBHC 1857-62>

¹¹³¹ A digitization of a copy that appears identical is from the West Bengal Public Library.

¹¹³² "The great part first printed in" (59n1) *TLS* (9 Dec. 1926), <BB #2043>.

Details how “Chinamen,” that is, pottery manufacturers like Josiah Wedgwood I (1730-95) and II (1769-1834), used “copper-plate engraving techniques [...] from which Blake failed to benefit” (63), even though the Spode pottery factory and Blake “sourced their copper plates from the same copper-plate makers,” including G. Harris of 31 Shoe Lane, London (64).

Edition

Historic

Prints only. British Museum. Museum no. 1918,0413.24-41. [1](#), [2](#), [3](#), [4](#), [5](#), [6](#), [7](#), [8](#), [9](#), [10](#), [11](#), [12](#), [13](#), [14](#), [15](#), [16](#), [17](#), [18](#).

John Flaxman, *Compositions from the Works Days and Theogony of Hesiod* (London: Longman, Hurst, Rees, Orme & Brown, 1817). After John Flaxman. <BB #456, BBS 213-14, WBHC 800-04, Essick, Comm., LI> (See also [John Flaxman](#) in Blake and Members of His Circle)

Studies

Bentley, G.E., Jr. “[Blake's Hesiod](#).” *Library* 20 (1965): 315-20. <BB #1162>

An important account of the engravings, detailing Flaxman’s role and the Longmans account records, which refers to the set as “Blake’s Hesiod.”

Panofsky, Dora and Erwin. [Pandora's Box: The Changing Aspects of a Mythical Symbol](#). New York: Harper and Row, 1965. 92-102.

Editions

Historic

“37 proofs, of which 27 are before letters.” Bodleian Library, Oxford University. Call no. [Arch. Aab.15](#).

A. [Compositions from the Works Days and Theogony of Hesiod](#). London: Longman, Hurst, Rees, Orme & Brown, 1817. Library of Congress. NC1115. F77 Copy 2.

B. London: Bell and Daldy, 1870.

C. London: Bell and Daldy, 1881.

Modern

[Compositions from the Works Days and Theogony of Hesiod](#). London: George Bell and sons, 1882. University of California. Hathi. Digitized by Google.

Ree’s *Cyclopaedia* (Vols. 1-4. London: Longman et al., 1820. (Composed 1820) <BB #489; BBS 245-47; WBHC 881-82; Essick, Comm., LII> (See also [Laocoön](#) in Illuminated Books.)

Studies

Bogan, James. “[Blake's Jupiter Olympus in Rees' Cyclopaedia](#).” *Blake: An Illustrated Quarterly* 15.4 (spring 1982): 156-63. <BBS 393>

Provides the context for Blake’s engraving of Phidias’s Jupiter in Vol. 4 of Ree’s *Cyclopaedia*.

Chayes, Irene H. “[Blake's Ways with Art Sources II: Some Versions of the Antique](#).” *Colby Library Quarterly* 26.1 (1990): 28-58. <BBS 435>

Considers “Blake’s uses of images, mainly figural, from a necessarily limited selection of antique sculpture, which he could have seen” in eighteenth-century books (30).

Essick, Robert N. “[Blake in the Marketplace, 2010](#).” *Blake: An Illustrated Quarterly* 44.4 (spring 2011): 142.

Essick points out, on information from Mark Crosby, that the tools in Blake’s “GEM Engraving” were based on pl. 2 of Lorenz Natter’s [*Treatise on the Ancient Method of Engraving on Precious Stones*](#) (Vol. 1. London: for the author, 1754).

Essick, Robert N. [Review of Butlin’s *The Paintings and Drawings of William Blake*](#). *Blake: An Illustrated Quarterly* 16.1 (summer 1982): 51. <BBS 393>

“Butlin #678 [Drawings from Bas Reliefs, a Sphinx, and Another Figure, for Rees’s *Cyclopaedia*] [...] offer[s] the chance for a little speculation about Blake’s work for Rees” (51).

Keynes, Geoffrey. *William Blake’s Laocoön: A Last Testament. With Related Works: On Homer’s Poetry and On Virgil, The Ghost of Abel*. London: Trianon Press for the William Blake Trust, 1976. <BBS 168, WBHC 607>

Paice, Rosamund A. “[Encyclopaedic Resistance: Blake, Rees’s Cyclopaedia, and the Laocoön Separate Plate](#).” *Blake: An Illustrated Quarterly* 37.2 (fall 2003): 44-62. <WBHC 1695>

Illuminates well the context of both the engravings for Rees’s *Cyclopaedia* and *Laocoön*.

Paley, Morton D. “‘Wonderful Originals’—Blake and Ancient Sculpture.” [*Blake in His Time*](#). Ed. Robert N. Essick and Donald Pearce. Bloomington: Indiana University Press, 1978. 170-97. <BBS 466-68, WBHC 2003-04>

Considers the sources from which Blake would have learned about classical sculpture and his references to it in his works and in the works of his circle.

Ryskamp, Charles [i.e., Thomas V. Lange.] “[A Blake Discovery](#).” *TLS* (14 Jan. 1977): 40-41. <BBS 629>

On the prints discovered in an extra-illustrated copy of Allan Cunningham’s [*Lives*](#), now held by the Morgan Library and Museum. Accession no. [PML 77019](#).

Editions

[Vol. I.](#) “Armour.” [Plate IV & V](#). University of Michigan. Hathi. Digitized by Google.

Print only. British Museum. 1930,0129.1. [Plate IV & V](#). University of Toronto. Catalogue no. Blake no.767 (Box 16) Rare Books Oversize. [Plate IV & V](#).

[Vol. II.](#) “Basso Relievo.” [Plate IV](#). University of Michigan. Hathi. Digitized by Google.

Print only. University of Toronto. Catalogue no. Blake no.767 (Box 16) Rare Books Oversize. [Plate IV](#).

[Vol. III.](#) “Miscellany.” “Gem Engraving.” [Plate XVIII.](#) [Signed “Engraved by W. Blake & W. Lowry.]¹¹³³

Print only. University of Toronto. Catalogue no. Blake no.767 (Box 16) Rare Books Oversize. [Plate XVIII.](#)

[Vol. IV.](#) “Sculpture.” [Plate I.](#) [Plate II.](#) [Plate III.](#) [Plate IV.](#)

Prints only. British Museum. 1930,0129.2-5. [Plate I.](#) [Plate II.](#) [Plate III.](#) [Plate IV.](#)

Prints only. University of Toronto. Catalogue no. Blake no.767 (Box 16) Rare Books Oversize. [Plate I.](#) [Plate II.](#) [Plate III.](#) [Plate IV.](#)

¹¹³³ Wilson Lowry (1762-1824) was a friend of John Varley, and Lowry's daughter Delvalle (born c. 1797-1800) became Varley's second wife. See Butlin, “[A New Color Print from the Small Book of Designs,](#)” *Blake: An Illustrated Quarterly* 26.1 (summer 1992), 19-20, <BBS 409>.

Separate Prints and Prints in a Series (Including the Color Printed Drawings)¹¹³⁴

Catalogues

Essick, Robert N. [The Separate Plates of William Blake: A Catalogue](#). Princeton: Princeton University Press, 1983.

The standard catalogue for Blake's separate plates. See “[Updates to Essick's The Separate Plates of William Blake \(1983\) and William Blake's Commercial Book Illustrations \(1991\)](#)” for Essick's initial update, “[A Supplement to The Separate Plates of William Blake: A Catalogue](#)” and a list of the relevant years of “[Blake in the Marketplace](#).”

Keynes, Geoffrey. *Engravings by William Blake: The Separate Plates*. Dublin: Emery Walker, 1956. <BB #669, WBHC 1147-48>

Important successor to Russell's [The Engravings of William Blake](#) (1912), though Keynes's catalogue has been largely supplanted by [Blake Books](#) (and its sequels), [The Separate Plates of William Blake](#) (1983), and [William Blake's Commercial Book Illustrations](#) (1991).

Russell, Archibald G. B. [The Engravings of William Blake](#). New York: Houghton Mifflin, 1912. <BB #603, WBHC 1067>

Despite its age, contains bibliographic information not offered elsewhere.

General Studies

Erdman, David V. "The Dating of William Blake's Engravings." *Philological Quarterly* 31 (1952): 337-43.

Visconti, Joseph. “[William Blake's 1818 Letter to Dawson Turner and Later Career as Graphic Artist](#).” BRANCH: *Britain, Representation, and Nineteenth-Century History*. Ed. Dino Franco Felluga. Extension of *Romanticism and Victorianism on the Net*. Mar. 2022. <*Blake* (2022)>

An examination of Blake's 9 June 1818 letter to Turner that aims “to reveal why [Blake] refused Turner's request [to produce a new copy of the Large Book and Small Book of Designs], had stopped printing most of his illuminated books, and stopped color printing and monoprinting altogether” (abstract). Refers also to Blake's patron, James Vine.

Designed and Engraved by Blake

Joseph of Arimathea Among the Rocks (Composed 1773) Two states, 1773, c. 1810-1820. <BB #83; BBS 88-91; WBHC 849; Essick, SP, I>

Studies¹¹³⁵

Bindman, David. “[An Afterword on William Blake: His Art and Times](#).” *Blake: An Illustrated Quarterly* 16.4 (spring 1983): 224-25. <BBS 394>

Discusses what appears to be Blake's use of scraping in *Joseph of Arimathea* copy 2I.

¹¹³⁴ I have integrated impressions not record in Essick's SP into Essick's numbering system, providing the original numbers from SP in brackets.

¹¹³⁵ Blake's engraving is modelled on Nicolas Beatrizet's engraving after Michelangelo's “Crucifixion of St. Peter” (c. 1540-66), which can be seen at the [British Museum](#) and the [Fitzwilliam Museum](#).

Chadwick, Esther. "Blake's Millennium." *The Radical Print*. New Haven and London: Yale University Press, 2024. 161-192. <Blake (2025)>

A book on prints and radical politics. "[T]his chapter will focus on the way in which Blake brought an explicit indictment of money as a form of mediation into the open." "Blake's critique [of commercialism] emerged from a distinctly millenarian culture of prints and printmaking" (164). Considers *Laocoön* and the two versions of *Joseph of Arimathea among the Rocks of Albion*.

Erdman, David V. "The Dating of William Blake's Engravings." *Philological Quarterly* 31 (1952): 337-43. <BB #1570>

On *Joseph of Arimathea*, *Albion Rose*, and *The Accusers*.

"Morgan Library's New Blake's." *Blake: An Illustrated Quarterly* 11.1 (summer 1977): 63.

Siegel, Jonah. "'United, Completer Knowledge': Barry, Blake, and the Search for the Artist." Desire and Excess: The Nineteenth-Century Culture of Art. Princeton and Oxford: Princeton University Press, 2000. 30-89. <WBHC 2675>

On Barry's and Blake's engagement with antiquity, with discussions of *Joseph of Arimathea* and *Laocoön*.

Taylor, Dena Bain. "The Visual Context of 'Joseph of Arimathea Among the Rocks.'" *Blake: An Illustrated Quarterly* 20.2 (fall 1986): 47-48. <BBS 399>

Suggests that Blake's design drew on the depiction of "a Druid as a bearded sage" in Aylett Sammes's Britannia Antiqua Restaurata (London, 1676), which was copied by Henry Rowlands in 1723 in his Mona Antiqua Restaurata and "altered slightly" for William Stukeley's Stonehenge, A Temple restored to the British Druids (1740) (47).

Known States, Impressions/Copies¹¹³⁶

1st State (c. 1773)

Image, including framing lines: 22.9 x 11.9 cm

Plate mark: 25.6 x 14 cm

1A/Copy A (Fitzwilliam)

Impression Information

See the *Blake Archive* Copy Information.

Digital

William Blake Archive. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2019.

Fitzwilliam Museum. Accession no. P.391-1985.

Print

Essick, SP, fig. 1.

¹¹³⁶ I have given both Essick's and Bentley's designations below. The number in Essick's refers to the state of the plate and the letter, the copy. Bentley revises his assigned copy letters from BB in BBS on pp. 88-89.

2nd State c. 1810-20

Inscriptions:

Above: JOSEPH |OF Arimathea |among The Rocks of Albion

Below: Engraved by W Blake 1773 from an old Italian Drawing | This is One of the Gothic Artists who Built the Cathedrals in what we call the Dark Ages | Wandering about in sheep skins & goat skins of whom the World was not worthy | such were the Christian | in all Ages | Michael Angelo Pinxit

“The entire design has been reworked dramatically,” with inscriptions added (Essick, *SP* 3).

2B/Copy B (British Museum)

Impression Information

“Printed on the same type of wove paper as impressions 2C, 2D, 2E, and 2I, 28.7 x 16.6 cm, pasted to the mat. Rather crudely touched with gray wash on the figure’s hat and shoulders and on the rocks above his head” (Essick, *SP* 4).

Contemporary Owner(s)

Frederick Tatham.

Digital

[British Museum](#). Museum no. 1864.0611.2.

Print

Bindman, *CGW*, fig 401.

2C/Copy C (British Museum)

Impression Information

“Printed on the same type of wove paper as impressions 2B, 2D, 2E, and 2I, 28.7 x 16.6 cm, pasted to the mat. Touched with considerable amounts of gray wash on the figure’s legs and shoulders and on the rocks above his head, between his legs and to the right” (Essick, *SP* 4).

Contemporary Owner(s)

Frederick Tatham.

Digital

[British Museum](#). Museum no. 1864.0611.3.

2D/Copy I (Collection of Robert N. Essick)

Impression Information

See the *Blake Archive* Copy Information.

Digital

[William Blake Archive](#). Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2019.

Print

Essick, *WBP*, fig. 184.

2E/Copy D (Fitzwilliam Museum)

Impression Information

“Printed on the same type of wove paper as impressions 2B-2D and 2I, 25.3 x 16.1 cm (trimmed just within the plate mark at top and bottom). A 2.3 cm length of the double-rule border to the right of the figure’s knee is poorly printed” (Essick, *SP* 4).

Digital

[Fitzwilliam Museum](#). Accession no. P.392-1985.

Print

Keynes, *EBSR*, pl. 2.

2F/Copy E (Fitzwilliam Museum), Posthumous Copy

Impression Information

“A posthumous impression on wave paper, 29.8 x 24 cm, watermarked J WHATMAN | 1828. Heavily inked and printed, with slight and crudely applied touches of gray wash on the figure’s hat, upper right arm, and the rocks above his head and to the right” (Essick, *SP* 5).

Contemporary Owner(s)

Catherine Blake? Frederick Tatham? George Richmond.

Digital

Fitzwilliam Museum. Accession no. [P.393-1985](#).

2G/Copy J (Morgan Library and Museum)

Impression Information

“Printed on wove paper 27.6 x 15.9 cm. The print has been touched with pale gray wash in a number of places” “Included as the ninth leaf in an extra-illustrated copy of Allan Cunningham’s ‘William Blake,’ 1830, in the collection of W.H. Herriman, who died in July 1918” (Essick, *SP* 5).

Part of album of Blakeana “‘BOUNDED BY A W BAIN’ in the late nineteenth century in three-quarter Red Morocco” “disbound” at the Morgan Library (*BBS* 62). See the table of contents, *BBS* pp. 61-62.

Digital

Morgan Library and Museum. Accession Number: [PML 77019.9](#).

Print

Essick, *SP*, fig. 2.

2H/Copy F (National Gallery of Art, Washington DC)

Impression Information

“Printed on wove paper, 25.3 x 16.1 cm, but close within the plate mark at the top and now somewhat browned. This impression bears odd white lines and flicks on the figure’s right forearm and in the area below his crossed arms” (Essick, *SP* 5).

Print

Klonsky, *Blake*, p. 19.

Bentley, *Blake Writing*, I.643.

2I/Copy H (Trinity College, Hartford)

Impression Information

“Richly printed on wove paper, 20.4 x 24.3 cm, bearing on the verso the collection stamp of the Watkinson Library and a strip of paper along the left edge of the mounting. The paper appears to be of the same type as in impression 2B-2E. Much of the image has been delicately tinted with very pale gray washes; darker patches of the wash appear on the figure’s hat, right hand, and left wrist, and on the rocks left of his right shoulder, above his head, and to the right” (Essick, *SP* 6).

2J/Copy G (Private Collection)

Impression Information

“Printed on wove paper trimmed with the plate mark to 25 x 12.7 cm, framed. Touched with pale gray wash in small patches on the rocks above and on both sides of the figure and on his right hand and right shoulder” (Essick, *SP* 6).

Print

W. Graham’s edition of Gilchrist.

2K/Copy K (Private Collection)

Impression Information

Unknown. “Acquired at an unknown time by Lord Nathan of Churt as part of an extra-illustrated copy of Michael Bryan, *A Biographical Dictionary of Painters and Engravers, 1899*” (Essick, *SP* 7).

2L/Copy L (Untraced)

The Approach of Doom (Composed c. 1787-88) One state, c. 1792 <WBHC 168; Essick, *SP*, III> [Also Known as “Our End is Come.”]

Studies

Olson, Marilyn S., and Donald W. Olson. “[Heavenly ‘spears’ and Fiery ‘Tears’ in Blake’s ‘Tyger.’](#)” *Notes and Queries* 37.1 (1990): 17-18. <BBS 594>

Suggests that the lines in “The Tyger” about meteors can be traced to the fact that the Perseid meteor shower were “known as ‘the tears of St. Laurence’, because they fell from heaven most abundantly on his feast day” (17) and the association of meteors with spears. Contends that the figures in “The Approach of Doom” are watching a meteor.

Known States, Impressions

Copy A (British Museum) Unique Copy

Impression Information

See the *Blake Archive* Copy Information.

Digital

[William Blake Archive](#). Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2019.

[British Museum](#). Museum no. 1894,6.12.17.

Charity (Composed c. 1788) One state, c. 1789. <Essick, *SP*, II>

Studies

Morgan, Richard, with Supplementary Notes by G.E. Bentley, Jr. “[A Handlist of Works by William Blake in the Department of Prints and Drawings in the British Museum.](#)” *Blake: An Illustrated Quarterly* 5.4 (spring 1972): 221-58. <BB 1217.95>

Suggests the name “Charity” p. 236.

Known States, Impressions

Copy A (British Museum) Unique Copy

Impression Information

See the *Blake Archive* Copy Information.

Digital

[William Blake Archive](#). Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2019.
British Museum. Museum no. [1958,1111.6](#).

The Accusers of Theft Adultery Murder (Composed 1793) Three states, 1793, 1793-1796, c. 1805-1810 or later. <BB #1; BBS 51, WBHC 158-59,¹¹³⁷ 318; Essick, SP VIII>

Known States and Impression/Copies¹¹³⁸

1st State (1793)

Title Inscription: Our End is come

Imprint: Publishd June 5: 1793 by W Blake Lambeth

Image: 18.3 x 9.5 cm

Plate mark: 21.8 x 12. 1 cm

1A/Copy B (Bodleian Library, Oxford University)

Impression Information

See the *Blake Archive* Copy Information.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2019.

[Bodleian Library, Oxford University](#). Call no. Arch. G d.53. *The Accusers of Theft Adultery Murder* copy 1A with [Marriage copy B](#).

2nd state (1793-96)

Title Inscription: When the senses are shaken | And the soul is driven to madness [to the right]

Page 56

Imprint: Same

Image: Same

Plate mark: Same

2--/Copy A (Untraced)

Impression Information

This state was described in Boston Museum of Fine Arts, [Exhibition of Books, Water Colors, Engravings, Etc. by William Blake](#) (Boston: Museum of Fine Arts, 1891), pp.32-33.

2B/Copy G (British Museum)

Impression Information

“Color printed to the edge of the plate, 21.5 x 11.8 cm, on wove paper, 34.5 x 24.7 cm. Hand finished with ink and watercolors.” “This impression was once part of the [Large Book of Designs, copy A](#)” (Essick, SP, 31).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2012.

[British Museum](#). Museum no. 1856,0209.418.

Print

Essick, SP, pl. 2.

¹¹³⁷ Copies F and I on these pages in WBHC refer to *The Accusers* and not to *Albion rose*.

¹¹³⁸ I have given both Essick's and Bentley's designations below. The number in Essick's refers to the state of the plate and the letter, the copy. Bentley revises which copies exist in what state from BB to BBS on p. 51.

2C/Copy C (National Gallery of Art, Washington DC) (See Large Book of Designs Copy B)

Impression Information

“Color printed to the edge of the plate, 21.4 x 11.9 cm, on wove paper, 32 x 24 cm, bearing stab holes along the left edge and the National Gallery of Art collection mark on the verso. Hand finished with ink and watercolors. The thinness of the color printing in some areas indicates that this is probably a second pull printed immediately after impression 2B with perhaps some addition or more pigments to other areas of the copperplate. This impression may have once been gathered together with other color-printed designs into a second copy (B) of the *Large Book of Designs*” (Essick, SP 32).

Digital

[National Gallery of Art](#). Accession no. 943.3.8973.

Print

Essick, SP, pl. 3.

3rd State (c. 1805-1810)

3D/Copy D (Boston Museum of Fine Arts)

Impression Information

“Printed on wove paper, 25.4 x 16 cm, slightly browned with age. The initials ‘F.K. (Frederick Keppel) are written in ink and circled lower left, and “Designed and Engraved by William Blake” is written in pencil in an early hand, perhaps John Linnell’s, just above the bottom edge of the sheet” (Essick, SP 33).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2019.

[Boston Museum of Fine Arts](#). Accession no. M23452.

3E/Copy E (British Museum)

Impression Information

“Printed on wove paper, 38.1 x 27.6 cm, pasted to the mat. [. . .] Four parallel scratches extend in a diagonal course, left to right, from the middle of the lower edge of the image to the last line of the inscription. The absence of these lines in all other impressions of the third state indicates that they were pulled prior to the scratching of the plate and that this impression was pulled after all others extant” (Essick, SP 33-34).

Contemporary Owner(s)

“Acquired, probably from Blake or Mrs. Blake, by John Linnell, and sold by the Linnell Trustees at Christie’s, 15 March 1918, lot 190” (Essick, SP 34).

Digital

[British Museum](#). Museum no. 1918,0413.8.

Print

Binyon, *Engraved Designs of Blake*, pl. 10.

3F/Copy E (Fitzwilliam Museum)

Impression Information

“Printed on wove paper, 22.9 x 14.8 cm, slightly foxed A slight remnant of the ‘P’ of ‘Page from the second-state inscriptions can be seen .9 cm to the right of the penultimate line of the third state inscriptions” (Essick, SP 34).

Digital

[Fitzwilliam Museum](#). Accession no. P.395-1985.

Print

Keynes, *EBS*P, pl. 13.

3G/Copy F (*National Gallery of Art, Washington DC*)

Impression Information

“Printed on wove paper trimmed along or just within the plate mark to 21.8 x 11.9 cm. The first word of the second-state title inscription (*When*) is still visible just below the image and to the left of the signature, and fragments of ‘Page 56’ can be seen to the right of the penultimate line of the third-state inscriptions” (Essick, *SP* 34).

Digital

[National Gallery of Art](#). Accession no. 143.3.8972.

Print

Essick, *SP* fig. 18.

3H/Copy J (*Philadelphia Museum of Art*)

Impression Information

“Printed on wove paper, 26.2 x 16 cm [. . .]. Slight fragments of the second-state-inscriptions are visible to the left of the signature, right of the penultimate line of the third-state inscriptions (the ‘P’ of ‘Page,’ very faint), and below ‘The Accuser’ in the last line” (Essick, *SP* 35).

Digital

[Philadelphia Museum of Art](#). Accession no. 1985-52-592.

Print

Bentley, G.E., Jr. “[A Supplement to Blake Books](#).” *Blake: An Illustrated Quarterly* 11.3 (winter 1977-78): 136-77. Fig. 1.

3I/Copy I (*Whitworth Art Gallery, Manchester*)

Impression Information

“Printed on wove paper, 22.6 x 13.3 [. . .]. The inscriptions below the design are faintly printed, but the ‘P’ of ‘Page’ from the second-state inscriptions is still visible right of the penultimate line of the third-state inscriptions” (Essick, *SP* 35).

Digital

Whitworth Art Gallery. Accession no. [P.4956](#).

A Dream of Thiralatha (Composed 1793) One state, c. 1793 <*BB* pp. 89, 106-07, Essick, *SP IX*> (See also [A Large Book of Designs, copy A](#))

Studies

Calè, Luisa. “[‘A Dream of Thiralatha’: Promiscuous Book Gatherings and the Wanderings of Blake’s Separate Plates](#).” *Studies in Romanticism* 59.4 (2020): 431-45. <*Blake* (2021)>

“This essay explores the dynamics of illustration in William Blake’s illuminated printing through an example that questions and disorders the boundaries between books. I will piece together the complex bibliographic history of a “separate plate,” now known under the title “A Dream of Thiralatha,” which exists in two copies, one currently at the British

Museum Department of Prints and Drawings, the other at the National Gallery of Art in Washington" (432).

Known Copies

1st State (c. 1793)

Image and Plate mark: 11.7 x 17 cm

[1A \(British Museum\)](#)

Impression Information

"Color printed in gum- or blue-based pigments applied to both relief and etched surfaces to the edge of the plate, hand finished with pen and ink watercolors. Printed on wove paper, 34.6 x 24.9 cm, pasted to the mat. A bold watermark, 1794 | WHATMAN, is visible along the right edge of the sheet when viewed in a raking light. This impression was once part of the [Large Book of Designs, copy A](#), which Blake printed about 1796 for the miniature painter Ozias Humphry" (Essick, SP 38).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2012.

[British Museum](#). Museum no. 1856,0209.424.

Print

Essick, SP pl. 4.

[1B \(National Gallery of Art, Washington DC\)](#)

Impression Information

See the *Blake Archive* Copy Information.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2019.

[National Gallery of Art](#). Accession no. 143.3.8994.

Print

Essick, SP pl. 5.

[Edward & Elenor \(Composed 1793\) One state, 1793 <Essick, SP IV>](#)

Known Copies

1st State c. 1793

Signature: Painted and Engraved by William Blake

Title: Edward & Elenor

Imprint: Published 18th August 1793 by W Blake № 13 Hercules Buildings Lambeth

Plate mark: 37.5 x 48.7 cm

[1A \(British Library\)](#)

Impression Information

"Blake cut an impression printed on cream wove paper into two pieces, leaving out a strip from the middle about 4.6 cm wide, and used the verso of the right part for leaf 44 recto and the verso of the left part of the leaf for leaf 45 of his manuscript of *Vala, or The Four Zoas*, that he began to compose in 1796 or 1797" (Essick, SP 14).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2017. ([Left portion of design](#); [right portion of design](#).)

Print

Bentley, G.E., Jr., ed. *Vala; or The Four Zoas: A Facsimile of the Manuscript, A Transcript, and A Study of Its Growth and Significance*. Oxford: Clarendon Press, 1963. <BB #212, WBHC 436-28>

Split on pp. 88 and 89 of the facsimile.

Erdman, David V. with the assistance of Cettina Tramontano Magno, ed. *The Four Zoas by William Blake: A Photographic Facsimile of the Manuscript with Commentary on the Illuminations*. Lewisburg, PA: Bucknell University Press, 1987.¹¹³⁹ <BBS 143, WBHC 438-39>

Split on pp. 210 and 211.

1B (British Museum)

Impression Information

See the *Blake Archive* Copy Information.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2019.

[British Museum](#). Museum no. 1938,0409.6.

Job (Composed 1793) Two states, 1793, 1804 or later <Essick, SP V>

Known Impressions

1st State 1793

Signature: Painted and Engraved by William Blake

Title: JOB

Imprint: Obscured

Image 34.4 x 48.2 cm

Plate mark: trimmed off

1A (Fitzwilliam Museum)

Impression Information

See the *Blake Archive* Copy Information.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2019.

Fitzwilliam Museum. Accession no. [P.105-2020](#).

1B (Private Collection)¹¹⁴⁰

Print

Butlin, Martin, and Robin Hamlyn. "[Tate Britain Reveals Nine New Blakes and Thirteen New Lines of Verse](#)." *Blake: An Illustrated Quarterly* 41.1 (fall 2008): fig. 1 and 2. <WBHC 1717>

A black and white reproduction.

¹¹³⁹ Ripley's "[Erdman's Pagination of The Four Zoas](#)," *Blake: An Illustrated Quarterly* 36 (2003), 140-43, <WBHC 1694>, coordinates the page numbering of this edition with Erdman's [Complete Poetry and Prose](#) (1988).

¹¹⁴⁰ Not in Essick, [Separate Plates](#).

2nd State c. 1820-25

2B (British Museum)

Impression Information

“Printed on India paper laid onto wove, 54.8 x 64.8 cm, pasted to the mat. The original plate mark area was damaged but has been expertly restored” (Essick, *SP* 18).

Digital

[British Museum](#). Museum no. 1913,0617.7.

Print

Bindman, *CGW*, fig. 144

Essick, *William Blake, Printmaker*, fig. 62.

2C (Fitzwilliam Museum)

Impression Information

See the *Blake Archive* Copy Information.

Contemporary Owner(s)

“Linnell records in his journal for 2 March 1803 that he took Mr. Haviland Burke to visit Mrs. Blake, from whom Burke purchased ‘two Prints of Job & Ezekiel, 2 gs.’ on behalf of John Jebb, Bishop of Limerick” (Essick, *SP* 18).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2019.

[Fitzwilliam Museum](#). Accession no. P.3-1953.

2D (Fitzwilliam Museum)

Impression Information

“Printed on India paper laid onto wove, framed and matted within the plate mark” (Essick, *SP* 19).

Contemporary Owner(s)

“Mrs. Dobson, who acquired this impression through inheritance, was the great-granddaughter of both Thomas Chevalier (1767-1824), the eminent surgeon who was a friend of John Linnell’s and may have known Blake, and of Charles Heathcote Tatham (1772-1842), father of Blake’s friend and early biographer Frederick Tatham. Further, C.H. Tatham’s second daughter, Julia, married George Richmond in 1831. Thus there are at least three family connections through which Mrs. Dobinson could have inherited this impression from someone who acquired it directly from Blake or Mrs. Blake” (Essick, *SP* 19).

Digital

Fitzwilliam Museum. Accession no. [P.106-2020](#).

Print

Essick, *SP* fig. 8.

Ezekiel (Composed 1794) Two states, 1794, 1804 or later <Essick, *SP* VI>

Known States and Impressions

1st state 1793 (Untraced)

2nd State 1804 or later

Signature: Painted & Engraved by W Blake

Title: EZEKIEL

Quotation: I take away from thee the Desire of thine Eyes, Ezekiel xxiv

Imprint: Publishd October 27 1794 by W Blake N^o 13 Hercules Buildings Lambeth

Image: 35.5 x 48 cm

Plate mark: 46.4 x 54 cm

2A (British Museum)

Impression Information

“Printed on India paper laid onto wove, 55.6 x 67.8 cm, pasted to mat” (Essick, *SP* 21)

Digital

[British Museum](#). Museum no. 1913,0617.8.

Print

Essick, *SP* fig. 12.

2B (Fitzwilliam Museum)

Impression Information

See the *Blake Archive* Copy Information.

Contemporary Owner(s)

See [Job 2C](#).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2019.

[Fitzwilliam Museum](#). Accession no. P.4-1953.

2C (Fitzwilliam Museum)

Impression Information

See the *Blake Archive* Copy Information.

Contemporary Owner(s)

See [Job 2D](#).

Digital

Fitzwilliam Museum. Accession no. [P.104-2020](#).

Print

Keynes, *EBSP*, pl. 15.

Lucifer and the Pope in Hell (Composed 1794) One state, c. 1794 <Essick, *SP* X>

Known States and Impressions¹¹⁴¹

1st State c. 1794 [Not recorded in Essick, *SP*]

1A (*Collection of Robert N. Essick*)

Impression Information

See the *Blake Archive* Copy Information.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2019.

2nd State c. 1794

Image: 18.3 x 24.6 cm

¹¹⁴¹ See Essick, “[Marketplace, 1997](#),” for a description of an early state not recorded in Essick, *SP*.

Plate mark: “Impression 1B, on a sheet 19.9 x 27.4 cm, may have been trimmed along the plate mark or just with in it” (Essick, *SP* 41).

[2B \[1A\] \(British Museum\)](#)

Impression Information

See the *Blake Archive* Copy Information.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2019.

[British Museum](#). Museum no. 1966,0723.3.

Print

Essick, *SP* fig. 20.

Uncertain State

[\[1B\] \(Huntington Library\)](#)

Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2019.

[Huntington Library](#). Object no. 000.125.

Print

Essick, *SP* pl. 6.

Joseph of Arimathea Preaching to the Inhabitants of Britain (Composed 1794) One state, c.

1793-1796 <Essick, *SP* XI>

Known States and Impressions

1st State c. 1793-96

Image and plate mark: 7.8 x 10.7 cm

[1A \(British Museum\)](#)

Impression Information

“Color printed in gum- or glue-based pigments applied to both relief and etched surfaces to the edge of the plate, hand finished with ink and watercolors. Printed on wove paper 34.9 x 24.6 cm.” “This impression was once part of the [Large Book of Designs copy A](#)” (Essick, *SP* 44).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2019.

[British Museum](#). Museum no. 1856,0209.422.

Print

Essick, *SP* pl. 7.

[1B \(National Gallery of Art, Washington DC\)](#)

Impression Information

“Color printed in gum- or glue-based pigments applied to both relief and etched surfaces to the edge of the plate, hand finished with ink and watercolors. Printed on wove paper, 32 x 24 cm, bearing stable holes along the left edge, a small number ‘5’ in gray ink just above the image, upper right, and the National Gallery of Art collection mark on the verso. The thinness of the color printing indicates that this is probably a second pull printed immediately after impression 1A with slight, if any, addition of more pigments to the metal plate. The impression may have

once been gathered together with other color-printed designs into a second copy (B) of the *Large Book of Designs*" (Essick, *SP* 44).

Contemporary Owner(s)

James Curry.

Digital

[National Gallery, Washington DC](#). Accession no. 1943.3.8988.

Print

Essick, *SP* pl. 8.

Albion rose (Composed 1795) Two states, 1795, c. 1804 or later <BB #2; BBS 51-52; WBHC 156-59, 171; Essick, *SP* VII; Butlin #284>¹¹⁴²

Studies

Blunt, Anthony. “[Blake's 'Glad Day.'](#)” *Journal of the Warburg and Courtauld Institutes* 2.1 (1938): 65-68. <BB #1239>

An early reading of the print, showing that Blake based his design on Vincent Scamozzi's Proportional Figure in his *Idea dell' Architettura Universale* (1615) and contrasting Blake's and Reynolds's theory of copying.

Cole, William. “[An Unknown Fragment by William Blake: Text, Discovery, and Interpretation.](#)” *Modern Philology* 96 (1999): 485-91. <WBHC 157-58>

Details the discovery of copy E of “Albion Rose,” which was found in Ezekiel Baker's book, *Thirty-Three Years Practice and Observations with Rifle Guns* (London, 1813) and which contained writing attributed to Blake.

Pressly, William L. [The Artist as Original Genius: Shakespeare's "Fine Frenzy" in Late-Eighteenth-Century British Art](#). Newark: University of Delaware Press, 2007. <WBHC 2998>

On illustrations of Shakespeare by many members of Blake's artistic circle, with a discussion of Blake's *Albion rose* in relationship to Chatterton.

Known States and Impressions/Copies

1st State c. 1795

Signature: “perhaps WB inv 1780 on hillock, lower left” (Essick, *SP* 24).

Plate mark: 27.2 x 19.9 cm

1A/Copy C (British Museum)

Impression Information

“Color printed to the edge of the plate, 27.2 x 20 cm, on wove paper, 34.6 x 24.7 cm, pasted to the mat. Hand finished with ink and watercolors. White vertical lines, probably intended to represent rain, have been scratched into the pigment, lower right. This impression was once part of the *Large Book of Designs*, copy A, which Blake printed [...] for the miniature painter Ozias Humphry. Bequeathed by Humphry (died 1810) to his natural son William Upcott. By 1828 this and other prints from the *Large Book of Designs* were bound or inserted at the end of *Europe*, copy D, also in Upcott's collection” (Essick, *SP* 24).

¹¹⁴² The 1795 date of the first state from Essick's *SP* is due to Joseph Visconti's persuasive argument that *Albion rose* shared the same large plate of copper that made of *The Book of Los* and *The Book of Ahania* (Essick, “[Marketplace, 2007](#),” 162). See Visconti's “[Blake's 'Annus Mirabilis': the Productions of 1795](#).”

Contemporary Owner(s)

Ozias Humphry. William Upcott.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, Joseph Viscomi. 2019.

[British Museum](#). Museum no. 1856,0209.417.

Print

Binyon, *Engraved Designs of Blake*, pl. 4.

1B/Copy D (Huntington Library, Art Museum, and Botanical Gardens) (See also [A Large Book of Designs copy B](#))

Impression Information

“[W]atermarked, upper left, ‘1794 | J WHATMAN.’ Hand finished with ink and watercolors. The thinness of the color printing indicates that this is probably a second pull printed immediately after impression 1A with slight, if any, addition of more pigments to the copperplate. This impression may have once been gathered together with other color-printed designs into a second copy (B) of the *Large Book of Designs*” (Essick, SP 25).

Bound with *The Song of Los* copy E between 1903 and 1915; unbound 1953.

Contemporary Owner(s)

“Perhaps one of the prints by Blake acquired in August 1979 by Dr. James Curry, a friend of Humphry’s” (Essick, SP 25).

Digital

[Huntington Library, Art Collections, and Botanical Gardens](#). Object no. 000.124.

Print

Essick, SP frontispiece.

2nd State c. 1804 or later

Signature: WB inv 1780

Inscription: Albion rose from where he laboured at the Mill with Slaves | Giving himself for the Nations he danc'd the dance of Eternal Death.

2C/Copy A (British Museum)

Impression Information

“Printed on wove paper trimmed just outside the image to 25.4 x 19 cm, thereby cutting off the lower inscription except for small fragments of the tops of the first two letters. Now pasted to the mat. This is probably the impression described by Alexander Gilchrist in his [Life of Blake](#) (1863), I, 32” (Essick, SP 26).

Digital

[British Museum](#). Museum no. 1894,0612.27.

Print

Binyon, *Engraved Designs of Blake*, pl. 4.

2D/Copy B (National Gallery of Art, Washington DC)

Impression Information

See *Blake Archive* Copy Information. Once bound with George E. Smith's volume of Blakeana (see BB pp. 337-41).

Contemporary Owner(s)

“Probably inherited from Blake by his wife Catherine in 1827; probably acquired by Frederick Tatham upon Catherine Blake’s death in 1831” (*Blake Archive* Copy Information).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, Joseph Viscomi. 2019.

[National Gallery of Art](#). Accession no. 143.3.8990.

Print

Essick, *SP* fig. 15.

*2E/Copy E (Private Collection)*¹¹⁴³ [Not recorded in Essick, *SP*]

Impression Information

“Trimmed to 25.2 x 19 cm (removing the engraved inscription) and folded neatly into quadrants; unfolded and framed in the autumn of 1995. On the verso is a pencil inscription in a hand which resembles Blake’s:

Does the unblemish'd Lamb subjected to | Baker's Practice bring delivrance | With His
Suffering? Might He Save | Jerusalem from destruction, or wilt | Thou have Thy
vengeance for man's | outrages? Wouldst Thou make a full | end of the remnant?”
(*WBHC* 157-58).

Contemporary Owner(s)

“Inscribed apparently by Blake and folded into Ezekiel Baker (Gun-Maker, and Rifle-Gun-Maker to his Royal Highness the Prince Regent), *Thirty-Three Years Practise and Observations with Rifle Guns*, The Fifth Edition (London: Printed by T. Woodfall; Sold by E. Baker, 24, Whitechapel- Road, 1813) to which the inscription refers” (*WBHC* 158).

Print

Cole, William. “[An Unknown Fragment by William Blake: Text, Discovery, and Interpretation.](#)” *Modern Philology* 96 (1999): 485-91. <*WBHC* 157-58>

A Small Book of Designs (Composed 1796) <*BB* #136, *BBS* 108, *WBHC* 332-52, Butlin #260-61>

Studies

Bentley, G.E., Jr. “Ozias Humphry, William Upcott, and William Blake.” *Humanities Association Review* 26 (1975): 116-22. <*BB* #A1170>

On Humphry’s and Upcott’s relationship to Blake, the works they owned, and Upcott’s influence on accounts of Blake.

Butlin, Martin. “[A New Color Print from the Small Book of Designs.](#)” *Blake: An Illustrated Quarterly* 26.1 (summer 1992): 19-20. <*BBS* 409>

On the discovery of a new copy of Butlin #260.6, *Marriage* pl. 20, inscribed with the lines: “O revolving serpent / O the Ocean of Time and Space” (19).

Butlin, Martin. “[Another Rediscovered Color Print by William Blake.](#)” *Blake: An Illustrated Quarterly* 27 (1993-94): 68. <*WBHC* 1647>

¹¹⁴³ First documented in William Cole, “[An Unknown Fragment by William Blake: Text, Discovery, and Interpretation.](#)” *Modern Philology* 96 (1999), 485-91, <*WBHC* 157-58>. See also Essick, “[Marketplace, 1999,](#)” 125.

A second-pull print of *Urizen* pl. 3 was likely made for the *Small Book of Designs* but is “distinguished by a small but quite distinct female breast” (68). There is also a sketch on the verso.

Butlin, Martin, and Robin Hamlyn. “[Tate Britain Reveals Nine New Blakes and Thirteen New Lines of Verse](#).” *Blake: An Illustrated Quarterly* 41.1 (fall 2008): 52-72. <WBHC 1717>

A description of newly discovered prints for the *Small Book of Designs*. Supplements Butlin’s [Paintings and Drawings](#) and Essick’s [Separate Plates](#).

Essick, Robert N. “[Blake in the Marketplace, 1995, Including a Survey of Blakes in Private Ownership](#).” *Blake: An Illustrated Quarterly* 29.4 (spring 1996): 108-30. ¹¹⁴⁴ <WBHC 1162>

Discusses and reproduces *The First Book of Urizen* pls. 3 and 22 and *The Marriage of Heaven and Hell* pl. 20 from copy B of *A Small Book of Designs*.

Essick, Robert N. “[Blake in the Marketplace, 2007](#).” *Blake: An Illustrated Quarterly* 41.4 (spring 2008): 140-63.

Announces the Tate’s eight newly discovered prints for *A Small Book of Designs* copy B, described and reproduced in Butlin and Hamlyn’s “[Tate Britain Reveals Nine New Blakes and Thirteen New Lines of Verse](#).”

Otto, Peter. “The Horrors of Creation: Globes, Englobing Powers, and Blake’s Archaeologies of the Present.” [William Blake’s Gothic Imagination: Bodies of Horror](#). Ed. Chris Buncle and Elizabeth Effinger. Manchester: Manchester University Press, 2018. 165-88. <*Blake* (2019, 2020, 2021)>

“I want to trace some of the contours of Blake’s archaeology of the present and, in rough outline, its relation to Gothic fiction and the political history of the late eighteenth century, by focusing on the seventeenth plate of *The [First] Book of Urizen* [Bentley pl. 17], *Vegetating in fibres of Blood*” (167).

Visconti, Joseph. “[Blake’s ‘Annus Mirabilis’: the Productions of 1795](#).” *Blake: An Illustrated Quarterly* (fall 2007): 52-83. <WBHC 1713>

A key reconsideration of the production of the last three Lambeth illuminated books (*The Song of Los*, *The Book of Ahania*, and *The Book of Los*), the large color prints, and the Small and Large Books of Designs.

Visconti, Joseph. “[William Blake’s 1818 Letter to Dawson Turner and Later Career as Graphic Artist](#).” *BRANCH: Britain, Representation, and Nineteenth-Century History*. Ed. Dino Franco Felluga. Extension of *Romanticism and Victorianism on the Net*. Mar. 2022. <*Blake* (2022)>

An examination of Blake’s 9 June 1818 letter to Turner that aims “to reveal why [Blake] refused Turner’s request [to produce a new copy of the Large Book and Small Book of Designs], had stopped printing most of his illuminated books, and stopped color printing and monoprinting altogether” (abstract). Refers also to Blake’s patron, James Vine.

¹¹⁴⁴ The sections missing from the print edition and provided in “[The Missing Portions of ‘Blake in the Marketplace, 1995’](#),” *Blake: An Illustrated Quarterly* 30.2 (fall 1996), 62-63, are restored in the digital edition.

Viscomi, Joseph. [*William Blake's Printed Paintings: Methods Origins Meanings*](#). New Haven and London: Paul Mellon Center for British Art, 2021. <Blake (2022)>

A definitive reappraisal of Blake's "printed paintings" (his large color prints, or monoprints) that reconsiders his method of producing them, positions them in the context of his artistic career and of Romantic-era art, and articulates the proper fields for interpreting them.¹¹⁴⁵ It includes important information on Blake's illuminated printing and the *Small* and *Large Book of Designs*.

The two [appendices](#) ("Blake Redefines Fresco" and "Monoprints after Blake's Death, 1827–1863") are not included in the printed text, but the link is given in the book's list of abbreviations (vi) and at the [Related Sites](#) page of the *Blake Archive*. Both the book and its appendices contain much on Blake's collectors.

Known Copies¹¹⁴⁶

Copy A (British Museum) <Butlin #260> (See also the MPI from [BT](#), [BU](#), and [VDA](#))

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Contemporary Owner(s)

Ozias Humphry. William Upcott.

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2012.

British Museum. Museum no. 1856,0209.425-47. Individual images (Bentley Plate Numbers for Original Source of the Design [Bentley Plate Numbers of *A Small Book of Designs* Copy A]):

¹¹⁴⁵ An excerpt was published as "[Impressions of Colors: On William Blake's Monoprints](#)," *Lapham's Quarterly* (20 July 2021).

¹¹⁴⁶ Essick theorizes, "Urizen pls. 9, 12, and 22 (Butlin #261.9-11) are considered to be part of [*A Small Book of Designs*] copy B but they are not present in copy A. [...] These full-page designs may have been printed as part of Blake's production of color-printed copies of *The First Book of Urizen* in 1794 and not incorporated into *Small Book* until c. 1818 or later" ("[Blake in the Marketplace, 2007](#)," 142n10).

- [Butlin #260.1. BU Bentley Plate 1 \(136.1\)](#)
[Butlin #260.2. MHH Bentley Plate 11 \(136.2\)](#)
[Butlin #260.3. BU Bentley Plate 17 \(136.3\)](#)
[Butlin #260.4. MHH Bentley Plate 16 \(136.4\)](#)
[Butlin #260.5. MHH Bentley Plate 14 \(136.5\)](#)
[Butlin #260.6. MHH Bentley Plate 20 \(136.6\)](#)
[Butlin #260.7. BU Bentley Plate 23 \(136.7\)](#)
[Butlin #260.8. BU Bentley Plate 24 \(136.8\)](#)
[Butlin #260.9. BU Bentley Plate 3 \(136.9\)](#)
[Butlin #260.10. BT Bentley Plate 2 \(136.10\)](#)
[Butlin #260.11. BU Bentley Plate 27 \(136.11\)](#)
[Butlin #260.12. BU Bentley Plate 2 \(136.12\)](#)
[Butlin #260.13. BU Bentley Plate 8 \(136.13\)](#)
[Butlin #260.14. BU Bentley Plate 19 \(136.14\)](#)
[Butlin #260.15. BU Bentley Plate 10 \(136.15\)](#)
[Butlin #260.16. BT Bentley Plate 6 \(136.16\)](#)
[Butlin #260.17. VDA Bentley Plate 10 \(136.17\)](#)
[Butlin #260.18. BU Bentley Plate 7 \(136.18\)](#)
[Butlin #260.19. BU Bentley Plate 11 \(136.19\)](#)
[Butlin #260.20. VDA Bentley Plate 3 \(136.20\)](#)
[Butlin #260.21. BU Bentley Plate 5 \(136.21\)](#)
[Butlin #260.22. BT Bentley Plate 7 \(136.22\)](#)
[Butlin #260.23. BT Bentley Plate 4 \(136.23\)](#)

Copy B (Dispersed) <BB 85, WBHC 343-52, Butlin #261>¹¹⁴⁷

Butlin #261.1. BU Bentley Plate 1. (Keynes Family Trust on Loan to the Fitzwilliam Museum) <BB p. 182-83, BBS 75> (See also MPI for [BT](#), [BU](#), [MHH](#), [VDA](#))

Contemporary Owner(s)

Catherine Blake and Frederick Tatham.

Digital

Fitzwilliam Museum. Accession no. [P.20-2018](#).

Butlin #261.2. MHH Bentley Plate 11. (Princeton University Library) <BB pp. 302, 356>

Notable Owner(s)

Anne Gilchrist and H.H. Gilchrist.

¹¹⁴⁷ Butlin #261.1-11 are recorded and reproduced in [*The Paintings and Drawings of William Blake*](#). Butlin's "[A New Color Print from the Small Book of Designs](#)" records and reproduces *MHH* pl. 20, Butlin #261.12; Butlin's "[Another Rediscovered Color Print by William Blake](#)" records and reproduces *BU* pl. 3, Butlin #261.13; Butlin and Hamlyn's "[Tate Britain Reveals Nine New Blakes and Thirteen New Lines of Verse](#)" records and reproduces the other newly discovered prints (detailed in their table 1). Visconti suggests that "Blake compiled the *Small Book of Designs* copy B impressions in 1819" ([*William Blake's Printed Paintings*](#), 83).

Digital

[Princeton University Library](#). Call no. GA 2007.02185 HSV/South 15/GC115/Box 05/Normal.

Butlin #261.3. MHH Bentley Plate 14. (National Gallery of Art, Washington DC)

Contemporary Owner(s)

John Varley.

Digital

[National Gallery of Art](#). Accession no. 1943.3.8989.

Butlin #261.4. BU Bentley Plate 3. (Keynes Family Trust on Loan to the Fitzwilliam Museum) <BB p. 183, 302; BBS 76; WBHC 216>

Contemporary Owner(s)

Catherine Blake, “sold by her or a relation to E. Daniell” (Butlin 139).

Digital

Fitzwilliam Museum. Accession no. [P.21-2018](#).

Butlin #261.5. BU Bentley Plate 2. (Tate Collection) <BB p. 183, WBHC 215>

Digital

[Tate Collection](#). Reference no. No3696.

Butlin #261.6. BU Bentley Plate 10. (Beinecke Library, Yale University) <BB p. 183, WBHC 216>

Digital

[Beinecke Library](#). Call no. GEN MSS 310.

Butlin #261.7. VDA Bentley Plate 10. (Keynes Family Trust on Loan to the Fitzwilliam Museum)

Digital

Fitzwilliam Museum. Accession no. [P.22-2018](#).¹¹⁴⁸

Butlin #261.8. BU Bentley Plate 5. (Beinecke Library, Yale University) <BB p. 183, WBHC 216>

Digital

[Beinecke Library](#). Call no. GEN MSS 310.

*Butlin #261.9. BU Bentley Plate 9. (Princeton University Library) <BB p. 184; WBHC 216, 217>*¹¹⁴⁹

Digital

[Princeton University Library](#). Call no. GA 2007.02184 HSV/South 15/GC115/Box 04/Normal.

Butlin #261.10. BU Bentley Plate 12. (Morgan Library and Museum) <BB p. 184, BBS 76>

Digital

Morgan Library and Museum. Accession no. [1968.3](#).

¹¹⁴⁸ The entry at the Fitzwilliam refers to “Plate 17” because *Vision* pl. 7 is plate 17 in *A Small Book of Designs* copy A. Butlin follows Keynes’s numbering of the plate (i.e., 7).

¹¹⁴⁹ The plate is mistakenly referenced in separate entries in *WBHC*.

Butlin #261.11. BU Bentley Plate 22. (Collection of Robert N. Essick)

Digital

Essick, Robert N. "[Blake in the Marketplace, 1995, Including a Survey of Blakes in Private Ownership.](#)" *Blake: An Illustrated Quarterly* 29.4 (spring 1996): 108-30. <WBHC 1162>

Butlin #261.12. MHH Bentley Plate 20. (Collection of Robert N. Essick) <BBS 99-100>

Contemporary Owner(s)

John Varley. Delvalle Varley.

Digital

Essick, Robert N. "[Blake in the Marketplace, 1995, Including a Survey of Blakes in Private Ownership.](#)" *Blake: An Illustrated Quarterly* 29.4 (spring 1996): 108-30. <WBHC 1162>

Butlin #261.13. BU Bentley Plate 3. (Estate of Maurice Sendak) <WBHC 215-16>

Digital

Essick, Robert N. "[Blake in the Marketplace, 1995, Including a Survey of Blakes in Private Ownership.](#)" *Blake: An Illustrated Quarterly* 29.4 (spring 1996): 108-30. <WBHC 1162>

Butlin #261.14. BU Bentley Plate 19. (Tate Collection) <WBHC 344-45>

Digital

[Tate Collection](#). Reference no. T12998.

Butlin #261.15. MHH Bentley Plate 16. (Tate Collection)

Digital

[Tate Collection](#). Reference no. T13001.

Butlin #261.16. BT Bentley Plate 7. (Tate Collection)

Digital

[Tate Collection](#). Reference no. T13000.

Butlin #216.17. BU Bentley Plate 11. (Tate Collection)

Digital

[Tate Collection](#). Reference no. T13003.

Butlin #261.18. BU Bentley Plate 23. (Tate Collection)

Digital

[Tate Collection](#). Reference no. T12999.

Butlin #261.19. BU Bentley Plate 17. (Tate Collection)

Digital

[Tate Collection](#). Reference no. T12998.

Butlin #261.20. BU Bentley Plate 7. (Tate Collection)

Digital

[Tate Collection](#). Reference no. T13002.

Butlin #261.21. BU Bentley Plate 12. (Tate Collection)

Digital

[Tate Collection](#). Reference no. T13004.

A Large Book of Designs (Composed 1796) <BB #85, BBS 92, WBHC 250-52, Butlin #262>

Studies

Blunt, Anthony. “[Blake’s ‘Ancient of Days’: The Symbolism of the Compasses](#).” *Journal of the Warburg and Courtauld Institutes* 2.1 (1938): 53-63. <BB #1237>

An important early discussion of Blake’s compass symbolism.

Calè, Luisa. “[A Dream of Thiralatha’: Promiscuous Book Gatherings and the Wanderings of Blake’s Separate Plates](#).” *Studies in Romanticism* 59.4 (2020): 431-45. <*Blake* (2021)>

“This essay explores the dynamics of illustration in William Blake’s illuminated printing through an example that questions and disorders the boundaries between books. I will piece together the complex bibliographic history of a “separate plate,” now known under the title “A Dream of Thiralatha,” which exists in two copies, one currently at the British Museum Department of Prints and Drawings, the other at the National Gallery of Art in Washington” (432).

Carey, Francis. “[Fragments from Songs of Innocence](#).” *Blake: An Illustrated Quarterly* 11.1 (summer 1977): 60-61.¹¹⁵⁰

Notes the sale of fragments (“the illustration to ‘The Shepherd’ and the headpiece to ‘Spring’” [61]), which are similar to “the color-printed pages of the variegated *Songs of Experience* in the British Museum (copy T)” (61).

Heppner, Christopher. “Reading Blake’s Designs: *Pity* and *Hectate*.” [Bulletin of Research in the Humanities](#) 84.3 (autumn 1981) 337-61.¹¹⁵¹ <BBS 428, WBHC 1809-10>

Summerfield, Henry. “[Blake’s Pity: An Interpretation](#).” *Colby Library Quarterly* 17.1 (1981): 34-38. <BBS 650>

Ties *Pity* to Shakespeare and to *The First Book of Urizen* to suggest *Pity* “represents the plight of man when he first finds himself a sexual being in a fallen world under the rule of Urizen and his female minister” (38), but see Viscomi’s rejection of reading the monoprints through the lens of the illuminated books in [William Blake’s Printed Paintings](#).

Viscomi, Joseph. “[Blake’s ‘Annus Mirabilis’: the Productions of 1795](#).” *Blake: An Illustrated Quarterly* (fall 2007): 52-83. <WBHC 1713>

A key reconsideration of the production of the last three Lambeth illuminated books (*The Song of Los*, *The Book of Ahania*, and *The Book of Los*), the large color prints, and the Small and Large Books of Designs.

¹¹⁵⁰ Not recorded in *BBS* nor in the *Blake* index.

¹¹⁵¹ Incorporated into the chapter, “12 Large Prints . . . Historical and Poetical,” in his [Reading Blake’s Designs](#) (1995), <WBHC 2142-43>.

Viscomi, Joseph. [*William Blake's Printed Paintings: Methods Origins Meanings*](#). New Haven and London: Paul Mellon Center for British Art, 2021. <*Blake* (2022)>

A definitive reappraisal of Blake's "printed paintings" (his large color prints, or monoprints) that reconsiders his method of producing them, positions them in the context of his artistic career and of Romantic-era art, and articulates the proper fields for interpreting them.¹¹⁵² It includes important information on Blake's illuminated printing and the *Small* and *Large Book of Designs*.

The two [appendices](#) ("Blake Redefines Fresco" and "Monoprints after Blake's Death, 1827–1863") are not included in the printed text, but the link is given in the book's list of abbreviations (vi) and at the [Related Sites](#) page of the *Blake Archive*. Both the book and its appendices contain much on Blake's collectors.

Known Copies

Copy A (British Museum) <Butlin #262> (See also MPI for [AM](#), [BU](#), [VDA](#))

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Contemporary Owner(s)

Ozias Humphry. William Upcott.

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2012.

British Museum. Museum no. 1856,0209.417-24. Individual images, multiple views. (Bentley Plate Numbers for *A Large Book of Designs*):

Butlin #262.1; Bentley Plate 85.1. *Albion rose*. <Essick SP, 1A; Bentley Copy C> (See also [Albion rose](#))

Digital

[*British Museum*](#). Museum no. 1856,0209.417.

Butlin #262.2; Bentley Plate 85.2. *The Accusers of Theft Adultery Murder*. <Essick SP, 2B; Bentley Copy G> (See also [The Accusers of Theft Adultery Murder](#))

Digital

[*British Museum*](#). Museum no. 1856,0209.418.

Butlin #262.3; Bentley Plate 85.3. *BU* Bentley Plate 21.

Digital

[*British Museum*](#). Museum no. 1856,0209.419.

Butlin #262.4; Bentley Plate 85.4. *VDA* Bentley Plate 7. (See also VDA MPI)

Digital

[*British Museum*](#). Museum no. 1856,0209.420.

¹¹⁵² An excerpt was published as "[Impressions of Colors: On William Blake's Monoprints](#)," *Lapham's Quarterly* (20 July 2021).

Butlin #262.5; Bentley Plate 85.5. VDA Bentley Plate 1. (See also VDA MPI)

Digital

[British Museum](#). Museum no. 1856,0209.421.

Butlin #262.6; Bentley Plate 85.6. *Joseph of Arimathea Preaching to the Inhabitants of Britain*. <Essick SP, 1A>
(See also [Joseph of Arimathea Preaching to the Inhabitants of Britain](#))

Digital

[British Museum](#). Museum no. 1856,0209.422.

Butlin #262.7; Bentley Plate 85.7. BU Bentley Plate 14.

Digital

[British Museum](#). Museum no. 1856,0209.423.

Butlin #262.8; Bentley Plate 85.8. AM Bentley Plate d.

Digital

[British Museum](#). Museum no. 1856,0209.424.

Copy B (Dispersed)¹¹⁵³ (See also MPI for [AM](#), [BU](#), [VDA](#))

Butlin #263. VDA Bentley Plate 1. (Morgan Library and Museum)

Digital

[Morgan Library and Museum](#). Accession no. [PML 063138](#).

Butlin #264. VDA Bentley Plate 1. (Tate Collection) (See also [Visions MPI](#))

Contemporary Owner(s)

John Linnell.

Digital

[Tate Collection](#). Reference no. N 03373.

Butlin #265. VDA Bentley Plate 4. (Tate Collection)

Contemporary Owner(s)

John Linnell.

Digital

[Tate Collection](#). Reference no. N 03374.

Butlin #267. AM Bentley Plate d ("The Dream of Thiralatha"). (National Gallery of Art, Washington DC)

(See also [Am MPI](#))

Digital

[National Gallery of Art](#). Accession no. 1943.3.8994.

Butlin #281. BU Bentley Plate 21. (National Gallery of Victoria) (See also [BU MPI](#))

Contemporary Owner(s)

John Linnell.

¹¹⁵³ Visconti states, “The second pulls of the *Large Book of Designs* were never compiled to form a second copy” ([William Blake's Printed Paintings](#), 83). Unlike *A Large Book of Designs* copy A, the plates of which were bound together with *Europe* copy D by 1828 (perhaps not by Blake), the plates of copy B are associated only by “analogy” with copy A and the same method of color printing (BB p. 269). Consequently, Butlin does not number them as a set. I follow Butlin’s list of them.

Digital

[National Gallery of Victoria](#). Accession no. 1027.3.

Butlin #284. Albion rose; Essick SP 1B; Bentley copy D. (Huntington Library) (See also [Albion rose](#))

Digital

[Huntington Library](#). Object no. 000.124.

Butlin #285. The Accusers of Theft, Adultery, Murder; Essick SP 3G; Bentley copy F. (National Gallery of Art, Washington DC) (See also [The Accusers of Theft, Adultery, Murder](#))

Digital

[National Gallery of Art](#). Accession no. 943.3.8973.

Butlin #286. Joseph of Arimathea Preaching to the Inhabitants of Britain; Essick SP 1B. (National Gallery of Art, Washington DC) (See also [Joseph of Arimathea Preaching to the Inhabitants of Britain](#))

Digital

[National Gallery of Art](#). Accession no. 1943.3.8988.

Moore & Co.'s Advertisement (Composed c. 1797-98) One state, c. 1797-1798 <Essick, SP XII>

Studies

Essick, Robert N. “[The Figure in the Carpet: Blake's Engravings in Salzmann's Elements of Morality](#).” *Blake: An Illustrated Quarterly* 12.1 (summer 1978): 10-14. <BBS 384>

Compares the designs of Daniel Nicolaus Chodowiecki (1726-1801) in the 1784 Leipzig edition of Salzmann with the English engravings for the purpose of ascertaining which plates can be attributed to Blake. Essick concludes that pl. 28 was both designed and engraved by Blake.

La Belle, Jenijoy. “Blake's Visions and Re-visions of Michelangelo.” [Blake in His Time](#). Ed. Robert N. Essick and Donald Pearce. Bloomington: Indiana University Press, 1978. 13-22. <BBS 466-68, WBHC 2003-04>

On Blake's copying of and use of Michelangelo's designs from the Sistine Chapel from engravings of Adam Ghisi (more properly, Adamo Scultori [fl. 1547-1587]).

Moyer, James F. “[The Daughters Weave their Work in loud cries': Blake, Slavery, and Cotton](#).” *Blake: An Illustrated Quarterly* 48.3 (winter 2014-15): 33 par. <WBHC 1741>

Emphasizes the place of cotton and textiles in Blake's depictions of slavery, especially in *Visions of the Daughters of Albion*.

Paley, Morton D. “The Figure of the Garment in *The Four Zoas, Milton, and Jerusalem*.” [Blake's Sublime Allegory: Essays on The Four Zoas, Milton, and Jerusalem](#). Ed. Stuart Curran and Joseph A. Wittreich, Jr. Madison: University of Wisconsin Press, 1973. 119-39. <BB #A1437, BBS 446, WBHC 1913>

“An understanding of the figure of the garment is [...] indispensable to an understanding of the later Blake” (119).

Sung, Mei-Ying. [William Blake and the Art of Engraving](#). London: Pickering & Chatto, 2009. <WBHC 2720-21>

A key study of Blake's methods as an intaglio engraver rooted in examinations of Blake's existing copperplates and those of his contemporaries. She examines Ruthven Todd's influence on critical notions of Blake's invention, execution, and conception, and considers the commercial engravings, the *Virgil* woodcuts, and the *Illustrations of the Book of Job*.

Known Impressions

1A (British Museum)

Image 26.7 x 22 cm

Plate mark: 35.2 cm x [cut off]

Impression Information

"[P]asted to the mat" (Essick, *SP* 47).

Contemporary Owner(s)

"Possibly acquired at an unknown time by Ozias Humphry and inherited by his son William Upcott (according to the British Museum catalogue without explanation)" (*Blake Archive Copy Information*).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, Joseph Viscomi. 2019.

[British Museum](#). Museum no. 1868,0711.439.

Print

Essick, *SP* fig. 23.

1B (Collection of Robert N. Essick) [Not recorded in Essick, *SP*]

Impression Information

"Wove paper without watermark, leaf trimmed within the platemark to 31.8 x 28.4 cm., uneven at the top. Datable to c. 1797–98" (Essick, "[Marketplace, 2016](#)," illus. 7).

Digital

Essick, "[Marketplace, 2016](#)," illus. 7.

Deaths Door (Composed 1805) One state, 1805 <Essick, *SP XIII*> (See also [America](#) and [The Grave](#))

Studies

Essick, Robert N. "[Blake in the Marketplace, 2005](#)." *Blake: An Illustrated Quarterly* 39.4 (spring 2006): 178-79. <*WBHC* 1705>

Discusses and reproduces William James Linton's wood-engraved title page for Bryant's *Thanatopsis* (New York and Boston: H.M. Caldwell Co, n.d.), which is modelled on Blake's unique separate plate, *Deaths Door*.

Contemporary Owner(s)

"Acquired, probably directly from Blake, by Samuel Palmer at an unknown time" (*Blake Archive Copy Information*).

Known States and Impressions

1A (Collection of Robert N. Essick) Unique Impression

Impression Information

See the *Blake Archive Copy Information*.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, Joseph Viscomi. 2019.

Print

Essick, Robert N. “[Blake in the Marketplace, 1985](#).” *Blake: An Illustrated Quarterly* 20.1 (summer 1986): 12-31.

*Experimental Relief Plate*¹¹⁵⁴ (Composed c. 1805-22) One state, c. 1805-1822 <Essick, SP XIV>

Known States and Impressions

1A (National Gallery of Art, Washington DC)

Impression Information

See the *Blake Archive* Copy Information

Once bound with George E. Smith’s volume of Blakeana (see *BB* pp. 337-41).

Contemporary Owner(s)

“Probably inherited from Blake by his wife Catherine upon his death in 1827; probably acquired by Frederick Tatham upon Catherine Blake’s death in 1831” (*Blake Archive* Copy Information).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, Joseph Viscomi. 2019.

[National Gallery](#). Accession no. 1964.8.1777.

Print

Essick, SP fig.28.

1B (National Gallery of Art, Washington DC)

Impression Information

See the *Blake Archive* Copy Information.

Once bound with George E. Smith’s volume of Blakeana (see *BB* pp. 337-41).

Contemporary Owner(s)

“Probably inherited from Blake by his wife Catherine upon his death in 1827; probably acquired by Frederick Tatham upon Catherine Blake’s death in 1831” (*Blake Archive* Copy Information).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, Joseph Viscomi. 2019.

[National Gallery](#). Accession no. 1943.3.8974.

Print

Essick, SP fig.29.

Enoch (Composed c. 1806-07) One state, 1806-1807 <Essick, SP XV> (See also [Five Illustrations for the Book of Enoch](#))

Studies

Bentley, G.E., Jr. “A Jewel in an Ethiop’s Ear: The Book of Enoch as Inspiration for William Blake, John Flaxman, Thomas Moore, and Richard Westall.” [Blake in His Time](#). Ed. Robert N. Essick and Donald Pearce. Bloomington: Indiana University Press, 1978. 213-40.¹¹⁵⁵ <*BBS* 466-68, *WBHC* 2003-04>

¹¹⁵⁴ As Bentley notes, Viscomi suggests that the plate was produced in response to George Cumberland (*BIB* 419n14, *WBHC* 450-51).

¹¹⁵⁵ A version was published in *Aligarh Journal of English* (1976) (*BBS* 468).

On the influence of *The Book of Enoch* on Blake.

Essick, Robert N. “[Blake’s ‘Enoch’ Lithograph](#).” *Blake: An Illustrated Quarterly* 14.4 (spring 1981): 180-84. <BBS 391>

An account of Blake’s lithograph method and the Enoch print, including Cumberland’s note on the back of copy 1B.

Essick, Robert N. “[The Blakes at UCLA](#).” *Blake: An Illustrated Quarterly* 4.3 (winter 1971): 75-78. <BB #1217.65>

Describes the illustrations held by UCLA: “Donald the Hammerer” (Butlin #782) and “In maiden meditation fancy free” (Butlin #582), a preliminary sketch for “Enoch.” See “John Beer’s [“Blake’s ‘Donald the Hammerer’”](#) for the background on the story the sketch is based on.

Essick, Robert N. “[Dating Blake’s ‘Enoch’ Lithograph Once Again](#).” *Blake: An Illustrated Quarterly* 22.2 (fall 1988): 71-73. <BBS 403>

Reiterates that the date should be “1806-1807” (71) and not 1821, which was argued for by John Gage in his [review](#) of Essick’s *William Blake Printmaker* (1981).¹¹⁵⁶

Leveton, Jacob Henry. “[William Blake’s 71 \(“Enoch”\) Lithograph \(1806–7\): Producing the Theme of Self-Annihilation, Resisting the Politics of the Napoleonic Wars](#).” *Essays in Romanticism* 25.2 (2018): 161-86. <*Blake* (2019)>

Sees “Enoch” as a rejection of the violence of the Napoleonic Wars.

Otto, Peter. “Sex, Violence and the History of This World: Blake’s Illustrations to the *Book of Enoch*.” [Blake, Gender and Culture](#). Ed. Helen P. Bruder and Tristanne J. Connolly. London: Pickering & Chatto, 2012. 37-56. <WBHC 1800-01>

A reading of the *Enoch* designs with references to Swedenborg’s depictions of angels and sexuality.

Rowland, Christopher. “Blake, Enoch and the Emergence of the Apocalyptic Christ.” Ed. Elizabeth Ludlow. *The Figure of Christ in the Long Nineteenth Century*. Cham: Palgrave Macmillan, 2020. 23-38. <*Blake* (2021)>

“Blake is one of the earliest commentators on the Book of Enoch, a book whose importance he grasped and whose import he succeeded in communicating” (36).

[Known States and Impressions](#)

[1st State \(1806-1807\)](#)

Inscriptions: “Enoch” and “And Enoch walked with God” [both in Hebrew]

Signature: W Blake. Inv

Image: 21.7 x 31 cm

1A (British Museum)

Impression Information

See the *Blake Archive* Copy Information.

¹¹⁵⁶ *Art History* 14 (1981), 473.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, Joseph Viscomi. 2019.
[British Museum](#). Museum no. 1874,0711.1028.

Print

Essick, *SP* fig.30.

1B (Metropolitan Museum of Art)¹¹⁵⁷

Impression Information

“Printed on wove paper, matted and framed. According to the owner, the paper, the margins of which are now covered by the mat, is slightly larger than 22.5 x 32.2 cm.” (Essick, *SP*, 55). The verso contains an inscription by George Cumberland on Blake’s lithographic method. (See Essick, “[Blake’s ‘Enoch’ Lithograph](#).”)

Contemporary Owner(s)

George Cumberland.

Digital

[Metropolitan Museum of Art](#). Accession no. 2013.146. Recto and verso.

Print

Essick, *WBP* fig.166.

1C (Fitzwilliam Museum)

Impression Information

“Printed on dark chocolate brown wove paper, 25.1 x 34.5 cm, slightly spotted. Inscribed ‘3 guineas’ in pencil on verso” (Essick, *SP* 56).

Digital

[Fitzwilliam Museum](#). Accession no. P.397-1985.

Print

Keynes, *Engravings by Blake: The Separate Plates*, p. 26.

1D (Collection of Robert N. Essick)¹¹⁵⁸

Impression Information

“Printed on brown wove paper, 22.3 x 31.9 cm, with a repaired tear across the top left corner. Matted and framed” (Essick, *SP* 56).

Print

Essick, Robert N. “[Blake in the Marketplace, 1985](#).” *Blake: An Illustrated Quarterly* 20.1 (summer 1986): illus. 6.

1E (Northwestern University, Evanston, Illinois)¹¹⁵⁹ [Not recorded in Essick, *SP*]

Impression Information

“Lithograph, image 21.7 x 31.2 cm. on a leaf of buff (light beige) wove paper, 22.6 x 32.1 cm., showing a ‘C 1806’ watermark. This is the only recorded impression with a watermark, one that supports the dating of the work to c. 1806–07” (Essick, “[Marketplace, 2021](#),” illus. 6).

¹¹⁵⁷ Its sale to the Metropolitan Museum of Art is recorded in Essick, “[Marketplace 2012](#),” though, at the time of the auction, it was only referred to as “an American Institution.”

¹¹⁵⁸ See also Essick, “[Marketplace, 2008](#).”

¹¹⁵⁹ See also Essick, “[Marketplace, 2021](#).”

Digital

Northwestern University. Call no. [L3 Prints B636e](#).

Essick, Robert N. “[Blake in the Marketplace, 2021](#).” *Blake: An Illustrated Quarterly* 55.4 (summer 2022): illus. 6.

Chaucer's Canterbury Pilgrims (Composed 1810) Five states, 1810, c. 1810-1820, c. 1820-1823, c. 1820-1823 or later <Essick, SP XVI> (See also [Robert Hartley Cromek](#), [Thomas Stothard](#), [Geoffrey Chaucer](#), [The Prologue and Characters of Chaucer's Pilgrims](#), [Eighteen Heads of the Poets](#), and [A Descriptive Catalogue](#))

Catalogues

Hamlyn, Robin, and Andrew Moore. *William Blake: Chaucer's Canterbury Pilgrims*. Norfolk: Norfolk Museums Service, 1993. <*WBHC* 1248>

A catalogue of the 1993 Norfolk exhibition that includes “new evidence, in the shape of drawings by Stothard for an engraving of Chaucer’s Pilgrims in 1793, that leads Robin Hamlyn to conclude that ‘Cromek and Stothard can be exonerated from the charge [by Blake] of plagiarism’ (4)” (*WBHC* 1248).

Studies

Allen, Orphia Jane. “Blake’s Archetypal Criticism: *The Canterbury Pilgrims*.” *Genre* 11 (1978): 173-89. <*BBS* 335>

“‘Blake as critic was measuring the characters of Chaucer’s *Canterbury Tales* against his own archetypal myth’ (174)” (*BBS* 335).

Barush, Kathryn R. “‘Every age is a Canterbury Pilgrimage’: William Blake as Pilgrim and Painter.” *Art and the Sacred Journey in Britain, 1790–1850*. Abingdon: Routledge, 2016. 99-146. <*Blake* (2017)>

On Blake’s ideas of religious art.

Bentley, G.E., Jr. “Pictura Ignota: Blake’s Most Seen, Least Known Painting.” *Descant* 41.4 (winter 2010): 73-103. <*WBHC* 1608>

On Blake’s only known sign painting for the Talbot Inn in Southwark, which depicted Chaucer and the Canterbury pilgrims.

Bentley, G.E., Jr. “[They take great liberty's': Blake Reconfigured by Cromek and Modern Critics—The Arguments from Silence](#).” *Studies in Romanticism* 30.4 (1991): 657-84. <*BBS* 369>

A response to Aileen Ward’s “[Canterbury Revisited: The Blake-Cromek Controversy](#)” that defends Blake against Cromek.

Bowden, Betsy. “[The Artistic and Interpretive Context of Blake's 'Canterbury Pilgrims.'](#)” *Blake: An Illustrated Quarterly* 13.4 (spring 1980): 164-90. <*BBS* 389>

“To interpret Blake’s interpretation, I will look at precisely how he has changed each pilgrim away from artistic tradition and, in several cases, away from the details of Chaucer’s poem” (165).

Bowden, Betsy. "Audiovisual Oneness: The Wife of Bath by William Blake (1809)." *The Wife of Bath in Afterlife: Ballads to Blake*. Bethlehem, PA: Lehigh University Press, 2017. 275-99. <Blake (2019, 2022)>

Bowden connects Blake's depiction of the Wife of Bath to his portrayal of the Whore of Babylon, Rahab, and Mystery.

Bowden, Betsy. "Visual Portraits of the Canterbury Pilgrims 1484(?) - 1809." *The Ellesmere Chaucer: Essays in Interpretation*. Ed. Martin Stevens and Daniel Woodward. San Marino: Huntington Library; Tokyo: Yushodo Co., Ltd, 1995. 171-204 <WBHC 1778>

The section on Blake is titled, "Reading/Riding between the Lines: Mortimer, Stothard, and Blake," 193-200. "I will discuss Mortimer's drawing and Stothard's frontispiece primarily as transitional pieces situated between the elaborate, accessible engravings of the Urry edition and the two rival paintings by Stothard and Blake" (193).

Bowden, Betsy. "Transportation to Canterbury: The Rival Envisionings by Stothard and Blake." *Studies in Medievalism* 11 (2001): 73-111. <WBHC 1778-79>

"An analysis of the horses in Stothard's painting and Blake's engraving, with the premise that reason is the rider and passion the horse" (WBHC 1779).

Essick, Robert N., and Michael C. Young. "[Blake's 'Canterbury' Print: The Posthumous Pilgrimage of the Copperplate](#)." *Blake: An Illustrated Quarterly* 15.2 (fall 1981): 78-82. <BBS 392>

An account of the copperplate after Blake's death, noting the posthumous prints and their locations.

Gourlay, Alexander S. "'Idolatry or Politics': Blake's Chaucer, the Gods of Priam, and the Powers of 1809." [Prophetic Character: Essays on William Blake in Honor of John E. Grant](#). Ed. Alexander S. Gourlay. West Cornwall, CT: Locust Hill Press, 2002. 97-147. <WBHC 2095-98>

Argues that "Blake illustrated Chaucer not as an original project inspired entirely by the genius of a predecessor poet, or as a way to cheat Cromek or Stothard, but as an overt response to Cromek's challenge, and as a way to do battle with him and all he represented in the world of art and society at large" (102).

Gourlay, Alexander S. "What Was Blake's Chaucer?" *Studies in Bibliography* 42 (1988): 272-83. <BBS 492>

Demonstrates that Blake used "the [Thomas] Speght edition of 1687[, [The Works of Our Ancient, Learned, & Excellent English Poet, Jeffrey Chaucer](#),] rather than that of 1602 as Bentley had alleged" (BBS 492).

Graver, Bruce E. "[New Voice on Blake](#)." *Blake: An Illustrated Quarterly* 24.3 (winter 1990-91): 91-94. <BBS 407>

Documents the discovery an anonymous, unpublished manuscript tied to Wordsworth's contribution to [The Poems of Geoffrey Chaucer Modernized](#) (1840) that mentions Blake's engraving of Chaucer and details from Cunningham's [Life](#).

Greenberg, Mark L. “[The Canterbury Pilgrims by Stothard and Blake: An Account with Reproductions in ‘The Architect.’](#)” *Notes and Queries* 23.9 (1976): 401-02. <BBS 494>

About an article in the journal, *The Architect* (23 Nov. 1878), regarding Stothard and Blake, which drew on [Gilchrist's Life](#).

Kiralis, Karl. “William Blake as an Intellectual and Spiritual Guide to Chaucer’s *Canterbury Pilgrims*.” [Blake Studies](#) 1.2 (spring 1969): 139-90. <BB #1218.10>

A detailed analysis of Blake’s design, with references to Stothard’s version.

Mertz, J.B. “[Blake v. Cromeck: A Contemporary Ruling.](#)” *Modern Philology* 99.1 (2001): 66-77. <WBHC 2401>

Considers the implications of the fact that Francis Douce owned the prospectuses for both Blake and Stothard’s Chaucer prints (see Mertz, “[Unrecorded](#)”), but only bought Blake’s. Reproduces copy B of *Blake’s Chaucer: The Canterbury Pilgrims* (1809).

Mertz, J.B. “[An Unrecorded Copy of Blake’s 1809 Chaucer Prospectus.](#)” *Blake: An Illustrated Quarterly* 32.3 (winter 1998-99): 73-74. <WBHC 1676>

Records Francis Douce’s copy of Blake’s 1809 Chaucer Prospectus, with references to Stothard and Cromeck.

Miner, Paul. “[Blake’s Enemies of Art.](#)” *Notes and Queries* 58.4 (Dec. 2011): 537-40. <WBHC 2413>

On Blake’s and Stothard’s Canterbury Pilgrims designs.

Pace, Claire. “[Blake and Chaucer: ‘Infinite Variety of Character’.](#)” *Art History* 3.4 (1980): 388-409. <BBS 597>

“A detailed and factual analysis of Blake’s picture, concluding that ‘Blake’s interpretation is entirely personal’ (403)” (BBS 597).

Read, Dennis M. *R.H. Cromeck, Engraver, Editor, and Entrepreneur*. Farnham: Ashgate Publishing, 2011.¹¹⁶⁰ <WBHC 2573-75>

Key biography of Robert Harley Cromeck who was Blake’s friend and later enemy. Cromeck published Blake’s designs for *The Grave*, published the engraving of Stothard’s Canterbury Pilgrims, and was close to the Hunt Circle. The book incorporates much of

¹¹⁶⁰ Incorporates Read’s “[A New Blake Engraving: Gilchrist and the Cromeck Connection,](#)” *Blake: An Illustrated Quarterly* 14.2 (1980), 60-64, <BBS 390>; “[The Rival Canterbury Pilgrims of Blake and Cromeck: Herculean Figures in the Carpet,](#)” *Modern Philology* 86.2 (1988), 171-90, <BBS 619, WBHC 2575>; “Thomas Stothard’s *The Pilgrimage to Canterbury* (1806): A Study in Promotion and Popular Taste,” *Chaucer Illustrated: Five Hundred Years of The Canterbury Tales in Pictures*, ed. William K. Finley and Joseph Rosenblum (2003), 211-31; “[The Context of Blake’s ‘Public Address’: Cromeck and The Chalcographic Society,](#)” *Philological Quarterly* 60.1 (1981), 69-86, <BBS 618>; “[Practicing ‘The Necessity of Purification’: Cromeck, Roscoe, and Reliques of Burns,](#)” *Studies in Bibliography* 35 (1982), 306-19; and “[Cromeck, Cunningham, and Remains of Nithsdale and Galloway Song: A Case of Literary Duplicity,](#)” *Studies in Bibliography* 40 (1987), 171-90.

Read's extensive work on the illustrations to *The Grave*, the painting and engraving of "The Canterbury Pilgrims," and Blake's relationship to Thomas Stothard.

Read, Dennis M. "[The Rival 'Canterbury Pilgrims' of Blake and Cromeck: Herculean Figures in the Carpet.](#)" *Modern Philology* 86 (1988): 171-90.¹¹⁶¹ <BBS 619>

"[E]verything Blake did in his *Canterbury Pilgrims* project was an attempt to surpass corresponding parts of Cromeck's project' (171)" (BBS 619).

Reisner, M.E. "[Effigies of Power: Pitt and Fox as Canterbury Pilgrims.](#)" *Eighteenth-Century Studies* 12.4 (1979): 481-503. <BBS 620>

Argues that Blake models the Pardoner on William Pitt the Younger and the Summoner on Charles James Fox.

Reisner, M.E. "[William Blake and Westminster Abbey.](#)" *Man and Nature: Proceedings of the Canadian Society for Eighteenth-Century Studies/ L'homme et la Nature: Actes de la Société Canadienne d'étude du Dix huitième siècle* 1 (1982): 185-98. <BBS 620>

On Blake's time as an apprentice in Westminster Abbey and its influence on his *Canterbury Pilgrims*.

Stevenson, Warren. "From Canterbury to Jerusalem: Interpreting Blake's *Canterbury Pilgrims*." *Chaucer Illustrated: Five Hundred Years of The Canterbury Tales in Pictures*. Ed. William K. Finley and Joseph Rosenblum. New Castle, DL: Oak Knoll Press, and London: British Library, 2003. 191-209.¹¹⁶² <WBHC 2708>

"A figure-by-figure summary" (WBHC 2708).

Todd, Ruthven. "[A Tentative Note on the Economics of The Canterbury Pilgrims.](#)" *Blake: An Illustrated Quarterly* 11.1 (summer 1977): 30-31. <BBS 382>

Estimates the cost of the copper, paper, and printing of *The Canterbury Pilgrims*.

Ward, Aileen. "[Canterbury Revisited: The Blake-Cromeck Controversy.](#)" *Blake: An Illustrated Quarterly* 22.3 (winter 1988-89): 80-92. <BBS 403>

Revisits Blake's controversy with Cromeck to side with Cromeck, concluding that "the belief which apparently began to grow on [Blake] after 1810 that Cromeck and Stothard had stolen his idea for a painting from Chaucer is no more delusory than a number of other suspicions of his friends and foes that he vented at the time" (88). Ward is answered by G.E. Bentley's "[They take great liberty's': Blake Reconfigured by Cromeck and Modern Critics—The Arguments from Silence.](#)"

¹¹⁶¹ Incorporated in Read's [R.H. Cromeck, Engraver, Editor, and Entrepreneur](#) (2011), <WBHC 2573-75>.

¹¹⁶² This is a revised version of Stevenson's "[Interpreting Blake's Canterbury Pilgrims,](#)" *Colby Library Quarterly* 13.2 (1977), 115-26, <BBS 439, WBHC 1877>.

Known States and Impressions¹¹⁶³

First State 1810

Inscribed names: Reeve Chaucer Clerk of Oxenford Cook Miller Wife of Bath Merchant Parson
Man of Law Plowman Physician Franklin 2 Citizens Shipman The Host Sompnour Manciple
Pardoner Monk Friar a Citizen Lady Abbess Nun 3 Priests Squires Yeoman Knight Squire
Title Inscription: CHAUCERS CANTERBURY PILGRIMS

Signature and Imprint: Painted in Fresco by William Blake & by him Engraved & Published
October 8. 1810, at No 28. Corner of Broad Street | Golden Square

Image: 30.55 (left side) to 30.65 (middle) to 30.5 (right side) x 94.9 cm

Copperplate: 35.6 (left side) to 35.8 (right side) x 97.05 cm

1A (National Gallery of Art, Washington DC)

Impression Information

“Printed on wove paper [. . .]. [. . .] [S]heet 39.5 x 95.1 cm [. . .]. Delicately hand tinted with watercolors” (Essick, *SP* 60).

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2019.

[*National Gallery of Art, Washington DC*](#). Accession no. 1943.3.8993.

Print

Essick, *SP* fig. 35.

Second State c. 1810-1820

Detail added to the image; period added to all inscribed names except for Squire.

2B (Fitzwilliam Museum)

Impression Information

“Printed on wove paper [. . .]. [S]heet approximately 49 x 99 cm” (Essick, *SP* 61).

Contemporary Owner(s)

“This impression was found many years ago rolled up in association with documents relating to property in Broad Street, Golden Square” (Keynes, *EBSP*, 48n2; qtd. in Essick, *SP* 62).

Digital

Fitzwilliam Museum. Accession no. [P.26-2018](#).

2C (Collection of Robert N. Essick)

Impression Information

“Partly hand colored, inscribed in pencil lower left, ‘This print was coloured by the Artist W Blake, and given by Mrs Blake to F. Tatham Esqr.’ Wove paper, laid down to a nasty backing mat, evenly browned. Full sheet 40.4 x 96.9 cm., plate mark 35.8 x 96.6 cm., image 30.3 x 94.1 cm” (Essick, [*Marketplace, 1991*](#), illus. 8).

Contemporary Owner(s)

Catherine Blake. Frederick Tatham

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2019.

¹¹⁶³ The copperplate is extant and held by the [*Yale University Art Gallery*](#), Accession no. 1973.140.3.

Third State c. 1810-20

Details added.

3D (Ashmolean Museum, Oxford)

Impression Information

“Darkly printed on wove paper, folded vertically down the center. [. . .] [S]heet 24.6 x 98 cm” (Essick, *SP* 63).

Contemporary Owner(s)

Francis Douce

Digital

[Ashmolean Museum](#). Accession no. WA1863.5480.

3E (Bancroft Library, UC Berkeley)

Impression Information

“Darkly printed on wove paper [. . .]. Framed and matted within the plate mark. Image 30.2 x 94.5 cm” (Essick, *SP* 63).

Digital

[University of Berkeley](#). Call no. BANC PIC 1977.017—FR.

3F (Boston Museum of Fine Arts)

Impression Information

“Printed on wove paper, trimmed within the plate mark [. . .]. [S]heet 35.6 x 96.1 cm” (Essick, *SP* 63).

Digital

Boston Museum of Fine Arts. Accession no. [23.1025](#).

3G (British Museum)

Impression Information

“Printed on wove paper, pasted to the mat. [S]heet 35.6 x 94.3cm” (Essick, *SP* 63).

Digital

[British Museum](#). Museum no. 1856,0209.326.

Print

Essick, *SP* fig. 36.

3H (Cleveland Museum of Art)

Impression Information

“Printed on heavy wove paper, trimmed inside the plate mark on the right and left to 38.4 x 96.5 cm” (Essick, *SP* 63).

Digital

[Cleveland Museum of Art](#). Accession no. 1924.649.

3I (Merlin Cunliffe, Dix's Creek, Australia)

Impression Information

“Printed on wove paper, 48.2 x 100.5 cm” (Essick, *SP* 64).

3J (Edwin K. Delph, Phoenix, Arizona)

Impression Information

“Printed on wove paper, pasted to canvas, framed” (Essick, *SP* 64).

3K (Mrs. Seth Dennis)

Impression Information

“Printed on wove paper pasted to a linen-covered board. Cut to the edge of the image on the right and left within the plate mark at the bottom. [. . .] [S]heet remargined on the left and right edges to 38.3 x 104.8 cm” (Essick, *SP* 64).

3L (Fitzwilliam Museum)

Impression Information

“Printed on wove paper trimmed within the plate mark. [. . .] [S]heet 35.2 x 95.5 cm” (Essick, *SP* 64).

Digital

Fitzwilliam Museum. Accession no. [P.184-1941](#).

3M (Hunterian Art Gallery, University of Glasgow)

Impression Information

“Printed on wove paper laid on to a larger sheet. [. . .] [S]heet 36.2 x 95.8 cm” (Essick, *SP* 65).

3N (Herbert F. Johnson Museum of Art, Cornell University)

Impression Information

“Printed on heavy wove paper trimmed inside the plate mark on left and right to 40.7 x 96.3 cm” (Essick, *SP* 65).

3O (Fitzwilliam Museum)

Impression Information

“Printed on laid India paper, framed and matted within the plate mark” (Essick, *SP* 65).

Digital

Fitzwilliam Museum. Accession no. [P.27-2018](#).

3P (Morgan Library and Museum)

Impression Information

“[M]ost faces and hands lightly tinted in flesh tones” (Essick, “[Marketplace, 2005](#),” 182).

Digital

Morgan Library and Museum. Accession no. [2005.190](#).

3Q (Los Angeles County Museum of Art)

Impression Information

“Printed on wove paper, trimmed inside the plate mark [. . .]. [S]heet 33.9 x 94.4 cm” (Essick, *SP* 65).

Digital

Los Angeles County Museum of Art. Accession no. [M.53.8](#).

3R (*Frank Martin Gallery, Muhlenberg College, Allentown, Pennsylvania*)¹¹⁶⁴

Impression Information

“Well printed on wove paper, framed and matted within the plate mark to approximately 33 x 93 cm” (Essick, *SP* 66).

3S (*National Gallery of Art, Washington DC*)

Impression Information

“Printed on wove paper, trimmed inside the plate mark [. . .]. [S]heet 34.4 x 94.4 cm” (Essick, *SP* 66).

Digital

[National Gallery of Art, Washington DC](#). Accession no. 1943.3.8991.

Print

Keynes, *EBSP*, pls. 29 and 32.

3T (*National Gallery of Victoria, Australia*)

Impression Information

“Poorly printed on thin paper, 35.9 x 97 cm, pasted to a piece of linen” (Essick, *SP* 66).

Digital

[National Gallery of Victoria](#). Accession no. 933-4.

3U (*Philadelphia Museum of Art*)

Impression Information

“Poorly printed on thin paper, 35.9 x 97 cm, pasted to a piece of linen” (Essick, *SP* 66).

3V (*R. Roszell, Sweden*)

Impression Information

“[O]n wove paper, plate mark 35.5 x 95.4 cm” (information from Keynes, *EBSP*; Essick, *SP* 67).

3W (*John Stray, Oslo, Norway*)

Impression Information

“[I]mage measures 30.2 x 92.7 cm; there is a vertical center fold, some foxing, and tears in the margins” (information from Sotheby’s catalogue for 28 Mar. 1974, lot 64; Essick, *SP* 67).

3X (*Yale Center for British Art*)

Impression Information

“Printed on wove paper trimmed inside the plate mark. [. . .] [S]heet 34.9 x 95.6 cm” (Essick, *SP* 67).

Digital

[Yale Center for British Art](#). Accession no. B1977.14.11092.

3Y (*Private Collection*)

Impression Information

“Well printed on wove paper pasted to a larger sheet, frame. [. . .] [S]heet 37 x 97 cm” (Essick, *SP* 67).

¹¹⁶⁴ Acquisition recorded in Essick, “[Marketplace, 1996](#),” 119.

3Z (Private Collection—on deposit at the Houghton Library)

Impression Information

No information available.

3AA (Birmingham City Museum and Art Gallery)

Impression Information

“Wove paper, irregularly cut to 43.3 × 97.4 cm. and laid down” (Essick, “[Supp. to SP](#),” 140).

Fourth State c. 1820-23¹¹⁶⁵

Details added. (See Essick, *SP* figs. 37-39).

Signature and imprint: Painted in Fresco by William Blake & by him Engraved & Published October 8. 1810. Ye gon to Canterbury God mote you spede.

Additional inscriptions: A morrow when the day began to spring | Up rose our Host and was our alder cocke || The Use of Money | & its Wars (See Essick, *SP* fig. 40).

Additional inscriptions: An Allegory of | Idolatry or Politics || And gadrid us together on a flock- | Let see now: Who shall tell the first Tale (See Essick, *SP* fig. 41).

4AA (Douglas Cleverdon, London)

Impression Information

“Printed on India paper, re-laid (and hence without place mark on heavy wove. [. . .] [S]heet 39.4 x 106.1 cm” (Essick, *SP* 69).

4BB (Huntington Library)

Impression Information

“Printed on wove paper, now evenly browned with age, framed and matted within the plate mark” (Essick, *SP* 69).

Print

Essick, *SP* figs. 37-41.

Bowden, Betsy. “[The Artistic and Interpretative Context of Blake’s ‘Canterbury Tales.’](#)” *Blake: An Illustrated Quarterly* 13.4 (spring 1980): 167.

4CC (Yale University Art Gallery)

Impression Information

“Printed on thin, hard, parchment-like paper trimmed inside the plate mark. [. . .] [R]emargined sheet 35 x 95.9 cm” (Essick, *SP* 69-70).

Digital

[Yale University Art Gallery](#). Accession no. 1954.9.24.¹¹⁶⁶

*4DD (University of Rochester)*¹¹⁶⁷

Impression Information

“[T]he sheet of laid paper measures 35.6 × 95.9 cm. Formerly folded in half, the print also has several repaired tears. The scratched inscriptions are very light (hardly visible in a photograph)” (Essick, “[Marketplace, 1995](#),” 130).

¹¹⁶⁵ For additional details about the fourth state, see Essick, “[Marketplace, 1991](#), 164, and “[Marketplace 2009](#),” illus. 1 and 2.

¹¹⁶⁶ The entry at the Yale University Art Gallery identifies the print as the second state.

¹¹⁶⁷ Recorded in Essick, “[Marketplace, 1995](#),” 130.

4EE (*Collection of Robert N. Essick*)¹¹⁶⁸

Impression Information

“Etching/engraving, 4th st. with the drypoint inscriptions left and right of the title. Image in this impression 30.3 x 94.0 cm. Laid paper without watermark, chain lines 3.9 cm. apart, leaf trimmed within the platemark at the top and on both sides to 36.0 x 94.8 cm” (Essick, “[Marketplace, 2010](#),” illus. 1 and 2).

Digital

Essick, “[Marketplace, 2010](#),” illus. 1 and 2.

Fifth State c. 1820-1823¹¹⁶⁹

5DD (*Arkansas Arts Center, Little Rock*) [“Very probably a Colnaghi or Sessler restrike” (Essick, SP 70).]

Impression Information

“Matted and framed to the plate mark” (Essick, SP 70).

5EE (*Boston Museum of Fine Arts*) [“Perhaps a Colnaghi restrike” (Essick, SP 70).]

Impression Information

“Darkly printed on India paper laid on heavy wove. [. . .] [S]heet 58.8 x 112.5” (Essick, SP 70).

5FF (*Maxine S. Cronbach, Westbury, New York*) [“Probably a Colnaghi restrike” (Essick, SP 70).]

Impression Information

“Printed on laid India paper, framed” (Essick, SP 70).

5GG (*Private Collector*)¹¹⁷⁰ [“A Sessler restrike” (Essick, SP 70).]

Impression Information

“[D]arkly printed on wove paper” (Essick, SP 71).

5HH (*Roland M. Frye, Philadelphia*) [“A Sessler restrike” (Essick, SP 71).]

Impression Information

“[F]ramed and matted” (Essick, SP 70).

5II (*Henry E. Gerstley, Philadelphia*) [“A Sessler restrike” (Essick, SP 71).]

Impression Information

“[O]n wove paper, framed and matted inside the plate mark” (Essick, SP 71).

5JJ (*Donald A. Heald, London*) [“A Colnaghi restrike” (Essick, SP 71).]

Impression Information

“[L]ightly printed on India paper laid on heavy wove” (Essick, SP 71).

5KK (*Fitzwilliam Museum*) [“Perhaps a Colnaghi restrike” (Essick, SP 71).]

Impression Information

“Printed on India paper laid on heavy wove” (Essick, SP 71).

¹¹⁶⁸ Recorded in Essick’s “[Marketplace, 2008](#),” 148.

¹¹⁶⁹ Reprints were taken from the plate by Colnaghi in 1881 and Sessler in 1941. Essick identifies impressions 5DD-5FF, 5JJ, 5KK, 5NN, 5OO, 5RR-555, 5WWW, 5YY, 5ZZ as probable Colnaghi restrikes and impressions 5DD, 5GG-5II, 5LL, 5MM, 5PP, 5UU, 5VV, 5BBB as probable Sessler restrikes (Essick, SP 86). For additional details about the fifth state, see Essick, “[Marketplace, 1901](#),” 164-65, and “[Marketplace 2009](#),” illus. 1 and 2.

¹¹⁷⁰ First recorded in Essick, “[Marketplace, 1995](#),” 130.

Digital

Fitzwilliam Museum. Accession no. [P.28-2018](#).

5LL (*University of Leeds*) [“A Sessler restrike” (Essick, SP 71).]

Impression Information

“[O]n wove paper, 43.8 x 101.5 cm” (Essick, SP 71).

5MM (*McGill University, Montreal*) [“A Sessler restrike” (Essick, SP 72).]

Impression Information

“[O]n wove paper, framed and matted” (Essick, SP 72).

5NN (*Mills College, Oakland*) [“A Colnaghi restrike” (Essick, SP 72).]

Impression Information

“[O]n laid India paper” (Essick, SP 72).

5OO (*Minneapolis Institute of Arts*) [“Probably a Colnaghi restrike” (Essick, SP 72).]

Impression Information

“Printed on India paper” (Essick, SP 72).

5PP (*Mount Holyoke College, South Hadley, Massachusetts*) [“A Sessler restrike” (Essick, SP 72).]

Impression Information

“[O]n wove paper” (Essick, SP 72).

5QQ (*National Gallery of Art, Washington DC*)

Impression Information

“Printed on wove paper [. . .]. [. . . .] The presence of drypoint suggests that that this impression was probably pulled prior to the Colanghi restrikes” (Essick, SP 72).

Print

Keynes, *EBS*P, pls. 30 and 33.

Digital

[National Gallery of Art, Washington DC](#). Accession no. [1943.3.8992](#).

5RR (*National Gallery of Canada, Ottawa*) [“Very probably a Colnaghi restrike” (Essick, SP 73).]

Impression Information

“Lightly printed on laid India paper” (Essick, SP 73).

5SS (*New York Public Library*) [“Perhaps a Colnaghi restrike” (Essick, SP 72).]

Impression Information

“Printed on thin laid paper with chain lines” (Essick, SP 73).

5TT (*Jeremy M. Norman, San Francisco*) [“A Colnaghi restrike” (Essick, SP 73).]

Impression Information

“[R]ather flatly printed on India paper laid on wove, framed and matted” (Essick, SP 73).

5UU (*Philadelphia Museum of Art*) [“A Sessler restrike” (Essick, SP 73).]

Impression Information

“[O]n wove paper” (Essick, SP 73).

5VV (*Princeton University Library*) [“Probably” a Sessler restrike (Essick, SP 73).]

Impression Information

“Darkly printed on wove paper, framed and matter within the plate mark” (Essick, SP 73).

5WW (*Dr. David Shneidman, Midland, Texas*) [“A Colnaghi restrike” (Essick, SP 74).]

Impression Information

“[L]ightly printed, matted and framed” (Essick, SP 74).

5XX (*Norman H. Strouse, Saint Helena, California*)

Impression Information

“Framed to 42.5 x 94.3 cm” (Essick, SP 74).

5YY (*University of Texas, Austin*) [“A Colnaghi restrike” (Essick, SP 74).]

Impression Information

“[F]latly printed on India paper laid on wove” (Essick, SP 74).

5ZZ (*Richard A Volger, Northridge, California*) [“Perhaps a Colnaghi restrike” (Essick, SP 74).]

Impression Information

“Well printed on India paper laid on heavy wove” (Essick, SP 74).

5AAA (*Wesleyan University, Middletown Connecticut*)¹¹⁷¹

Impression Information

“Printed on wove paper, framed and matted to the plate mark” (Essick, SP 74).

5BBB (*Wilson College, Chambersburg, Pennsylvania*) [“A Sessler restrike” (Essick, SP 74).]

Impression Information

“[O]n wove paper, matted and framed” (Essick, SP 74).

5CCC (*Arizona Art Museum*) [“Very probably a Colnaghi restrike” (Essick, “Supp. to SP,” 73).]

Impression Information

“Laid India on heavy wove, 53.4 x 111.8 cm” (Essick, “Supp. to SP,” 73).

5DDD (*Alexander Gourlay*) [“A Sessler restrike” (Essick, SP 74).]

Impression Information

“[S] sheet 44 x 101 cm” (Essick, “Supp. to SP,” 73).

5EEE (*Charlotte M. Horner*) [“[P]robably a Colnaghi restrike” (Essick, “Supp. to SP,” 73).]

Impression Information

“Matted and framed when seen in Toronto, February 1983” (Essick, “Supp. to SP,” 73).

5FFF (*Warren Stevenson*)

Impression Information

“Yellowed and slightly foxed; matted and framed. Very slight fragments of the scratched inscriptions of the fourth state are present, suggesting that these were never purposefully removed from the plate but simply wore away after a few pulls” (Essick, “Supp. to SP,” 73).

¹¹⁷¹ Essick believes this impression is described in Robert McDonald’s “William Blake’s Canterbury Pilgrims,” *Print Collector’s Quarterly* 25 (1938), n.1.

5 GGG (Collection of Robert N. Essick)¹¹⁷²

Impression Information

“5th (final) st., a previously unrecorded impression, very well printed on thin laid paper with chain lines 2.9 cm. apart, image 30.5 × 94.6 cm., plate mark 35.5 × 96.5 cm. (very faint), unevenly trimmed sheet approx. 44 × 103.5 cm” Essick’s “[Marketplace, 1991](#),” 164.

Untraced Impressions

142 copies (See Essick, *SP* 75-83)

The Chaining of Orc (Composed 1812) One state, 1812 or 1813 <Essick, *SP XVII*>

Known States and Impressions

1st State (1812 or 1813)

Signature: Type by | W Blake | 1812 [or 1813?]

Image and plate mark: 11.1 x 8 cm

1A (*National Gallery of Art, Washington DC*)

Impression Information

See *Blake Archive* Copy Information.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2019.

[National Gallery of Art](#). Accession no. 1943.3.8975.

Print

Essick, *SP* fig. 45.

1B (*Private Collection*)¹¹⁷³ [*Not recorded in Essick, SP*]

Impression Information

“Wove paper, 17.9 × 12.4 cm. Although somewhat more richly printed than impression 1A, the inscribed date is still uncertain (1812 or 1813). Bound into vol. 1 of a copy of Alexander Gilchrist, *Life of William Blake* (1863)” (Essick, “[Blake in the Marketplace, 1991](#),” 165).

Print

Essick, “[Blake in the Marketplace, 1990](#),” illus. 7.

1 Untraced Impression

“Probably acquired by Alexander Gilchrist (d. 1861), and lent by Mrs. Gilchrist to the Boston Museum of Fine Arts in 1880, no. 84 in the exhibition catalogue” (Essick, *SP* 90).

Mirth (Composed c. 1816-20) Two states, c. 1816-1820, c. 1820-1827 <Essick, *SP XVIII*> (See also [Illustrations to Milton's Comus](#))

Known States and Impressions

1st State c. 1816-1820

Image: 16.1 x 12.2 cm

Plate mark: 23.2 x 20.7 cm

¹¹⁷² Recorded in Essick’s “[Marketplace, 1991](#),” 164.

¹¹⁷³ Recorded in Essick’s “[Marketplace, 1991](#), 165.

1A (British Museum)

Impression Information

See *Blake Archive* Copy Information.

Contemporary Owner(s)

John Linnell.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2019.

[British Museum](#). Museum no. 1918,0413.7.

Print

Essick, *SP* fig. 48.

2nd State c. 1820-1827

Inscriptions:

SPORT | that wrinkled | CARE derides

LAUGHTER holding both his sides

Solomon says Vanity of Vanities all is Vanity & what can be Foolisher than this

2B (British Museum)

Impression Information

"[P]asted to a larger sheet which in turn is pasted to the mat. The whiteness of the paper and faintness of the platemark suggest that this impression was bleached and blotted flat before it was pasted down" (Essick, *SP* 93).

Contemporary Owner(s)

John Linnell.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2019.

[British Museum](#). Museum no. 1985,0713.45.

Print

Essick, *SP* fig. 49.

Virgil Relief Etching (Composed 1820) <BBS 258-61> (See also [The Pastorals of Virgil](#) [1821] and [Drawings for the Pastorals of Virgil](#) [c. 1820].)

Studies

Essick, Robert N. "[A Relief Etching of Blake's Virgil Illustrations](#)." *Blake: An Illustrated Quarterly* 25.3 (winter 1991-92): 117-26. <BBS 408>

On the discovery of the relief etching and an analysis.

Known State and Impression

First State (Composed 1820)

1A (Collection of Robert N. Essick) (Unique Copy)

Impression Information

See the *Blake Archive* Copy Information.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2019.

The Man Sweeping the Interpreter's Parlour (Composed c. 1822) Two states, c. 1822 <Essick, SP XX> (See also [Illustrations to John Bunyan's The Pilgrim's Progress](#))

Known States and Impressions

1st State c. 1822

Signature: WB [Blake's monogram]

Image and plate mark: 8 x 16.1 cm

[1A \(Mrs. Ramsey Harvey\)](#)

Impression Information

"Watermarked E & P, upper right, just above the image. Old ink spot in margin, lower left of center." (Essick, SP 102).

Contemporary Owner(s)

John Linnell.

Digital

Print

[Essick, SP fig. 54.](#)

2nd State c. 1822

[2B \(British Museum\)](#)

Impression Information

"Printed on wove paper, 33.7 x 24.5 cm, pasted to the mat. Well printed on the right, but the ink has been smeared or deliberately wiped, in the upper left corner" (Essick, SP 103).

Digital

[British Museum](#). Museum no. 1853,1210.849.

Print

Bindman, CGW pl. 619b.

Essick WBP fig. 165.

[2C \(Chicago Art Institute\)](#)

Impression Information

"Printed on wove paper, 12.2 x 19 cm. Darkly inked and printed with some loss of white lines on the right side of the plate and on the large figure on the left." (Essick, SP 104).

Digital

[Chicago Art Institute](#). Reference no. 1955.633.

Print

Essick, SP fig. 55.

[2D \(Cincinnati Art Museum\)](#)

Impression Information

"Printed in very dark brown or black on wove paper, 11.5 x 18.1, pasted to a fly leaf bound facing the title page in copy D of Blake's *Poetical Sketches*, 1783. Lightly inked and printed, showing almost all the white lines on the right side but with some fading of the image, upper left, and loss

of lines in the top left corner. Inscribed in pencil beneath the image, probably by George Cumberland, ‘The parable of the relapsed sinner & her [his?] 7 Devils.’” (Essick, *SP* 104).

Contemporary Owner(s)

George Cumberland. George Cumberland Jr. John Linnell.

Digital

Cincinnati Art Museum. Call no. 1971.693.2 (inside *Poetical Sketches*, call no. 1971.693.1).

Print

Essick, *SP* fig. 56.

2E (Collection of Robert N. Essick)

Impression Information

See *Blake Archive* Copy Information.

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2019.

2F (Alan Parker)¹¹⁷⁴

Impression Information

“Printed on wove paper, framed and matted. According to Keynes, *Engravings by Blake: The Separate Plates*, p. 31, the sheet measure 33 x 23 cm and is watermarked ‘J WHATMAN.’” (Essick, *SP* 103-04).

2G (Mrs. Ramsey Havey)

Impression Information

“Darkly printed, with some obscuring of white lines at the top and along the right side, on wove paper, 10.8 x 19.7 cm.” (Essick, *SP* 103).

Contemporary Owner(s)

John Linnell.

Print

Binyon, *EDB* pl. 82.

2H (Geoffrey Keynes)

Impression Information

“Printed on wove paper, 34.5 x 24.6 cm, watermarked J WHATMAN | 1821” (Essick, *SP* 104).

Print

Keynes, *EBS*, pl. 19.

2I (Library of Congress)

Impression Information

“Printed on wove paper, 10 x 15.4 cm, trimmed within the image about .4 cm on each side. [....] Lightly and clearly printed on the right, but with some loss of lines, upper left. Inscribed in pencil, lower right, below the image, not in Blake’s hand, ‘Bla’ (remainder cut off by edge of sheet).” (Essick, *SP* 104-05).

¹¹⁷⁴ The sale of the impression to Alan Parker from the estate of George Goyder was recorded in Essick, “[Marketplace, 2004](#),” 127.

Print

Klonsky, *Blake* p. 121.

2J (*Morgan Library and Museum*)

Impression Information

“Printed on woven paper, 28.8 x 23.3 cm, watermarked J WHATMAN | 1821. Stab holes along the right margin of the sheet. Inscribed in pencil along the lower left edge, ‘The Man sweeping the Interpreter’s Parlour.’” (Essick, *SP* 105).

Digital

Morgan Library and Museum. Accession no. [1973.12](#). The [print](#) is part of the Online Exhibition, [William Blake’s World: “A New Heaven Is Begun.”](#)

2K (*National Gallery of Art, Washington DC*)

Impression Information

“Printed on wove paper, 9.1 x 17.1 cm, laid into a window cut into a larger sheet with a brown framing line and ‘99’ in brown ink, upper left, stab holes along the bottom margin.” (Essick, *SP* 105-06).

Digital

[National Gallery of Art](#). Accession no. 1943.3.8984.

2L (*Collection of Robert N. Essick*)¹¹⁷⁵

Impression Information

“Printed on wove paper, 9.3 x 17.5 cm, with the watermark [J W]HATMAN | 1821 vertically on the right, cut by the edge of the sheet. Well printed, with the lines embossed into the sheet, but with some loss of white lines, lower right, just and right of the broom, and top center” (Essick, *SP* 106).

Digital

Essick, “[Marketplace, 2022](#),” illus. 3.

Print

Lister, *Infernal Methods*, fig. 25.

Phillips, ed. [Interpreting Blake](#), frontispiece.

2M (*University of Texas, Austin*)

Impression Information

“Printed in dull black on woven paper, 34.1 x 24.2 cm, deckled on two contiguous edges and thus possibly one-quarter of a larger sheet approximately 68.2 x 48.4 cm” (Essick, *SP* 106).

2N (*Yale Center for British Art*)

Impression Information

“Printed in dull black on woven paper, 17.8 x 23.1 cm, mounted in a window cut in a sheet of modern paper. Title and reference to Gilchrist, *Life of Blake*, in pencil on verso. Well printed on the right, with almost all white lines visible, but with some loss in the upper left corner” (Essick, *SP* 106).

Digital

[Yale Center for British Art](#). Accession no. B1981.25.769.

¹¹⁷⁵ See Essick, “[Marketplace, 1990](#),” 125, and Essick, “[Marketplace, 2022](#),” illus. 3 and 4.

2O (*Miranda Rhys-Williams*)¹¹⁷⁶

Impression Information

“Printed on wove paper cut to the image at the top and bottom, and slightly within the image left and right to 7.9 x 15.9 cm. Well printed, with some loss of white lines on the right and slight loss of relief areas, upper left. Framed and matted just beyond the edge of the sheet” (Essick, *SP* 103).

2P (*Maurice Sendak*)¹¹⁷⁷

Impression Information

“Well printed, except for a strip along the left margin, on wove paper, 10.8 x 19.4 cm” (Essick, “[Blake in the Marketplace, 1991](#),” 165).

Print

Essick, “[Blake in the Marketplace, 1991](#),” illus. 10.

1 Untraced Impression, +1 “[Marketplace, 2009](#).¹¹⁷⁸

Illustrations of the Book of Job [Omnibus—All Engravings and Watercolor Designs] (Composed 1823-26) <BB #421, BBS 194-199, WBHC 622-25, 718-29>

Studies

Abley, Mark, and G.E. Bentley, Jr. “[New Blake Documents: Job, Oedipus, and the Songs of Innocence and of Experience](#).” *Blake: An Illustrated Quarterly* 21.3 (winter 1987-88): 104-07. <BBS 402>

New references to Blake in the Ivimy manuscript of John Linnell (named Ivimy after the descendent, Joan Linnell Ivimy, who holds it), including reference to a young patron, Edward Denny and Linnell, Blake’s viewing of John Dryden and Nat Lee’s *Oedipus* at the Royal West London Theatre, the printing and reception of *Job*, and Eliza Aders purchase of Blake’s works among which was *Songs* copy AA.

Bentley, G.E., Jr. “Blake’s *Job* Copperplates.” *Library* 26 (1971): 234-41. <BB #1163>

“Plates for an abortive *Job* facsimile are in McGill; copper for Blake’s *Job* pl. 14, 16 had been previously used in H.L. Duhamel du Monceau’s *Practical Treatise of Husbandry* (1759, 1762); copperplates in *America*, *Marriage*, *Europe*, *Songs*, *Urizen*, and *Jerusalem* were apparently etched on both sides” (BB #1163).

Bentley, G.E., Jr. “[The First Printed Reference to the Publication of Job: Disraeli\(?\) in The Star Chamber \(1826\)](#).” *Blake: An Illustrated Quarterly* 12.1 (summer 1978): 69-70. <BBS 384>

Notes a reference to *Job* “in the obscure and short-lived satirical political weekly *The Star Chamber* for Wednesday 3 May 1826” (69). Bentley suggests that Benjamin Disraeli, who would have seen his father’s collection, was likely the author.

¹¹⁷⁶ See WBHC p. 877.

¹¹⁷⁷ Recorded in Essick’s “[Blake in the Marketplace, 1991](#),” 165.

¹¹⁷⁸ Bentley notes a newly discovered impression at the Cincinnati Art Museum (WBHC 877), but this appears to be only impression 2D, which was recorded by Essick *SP*.

Bindman, David, ed. [William Blake's Illustrations of the Book of Job](#). Paris: Trianon Press for the Blake Trust, 1987. <BBS 198-99, WBHC 623-24>

The best print facsimiles, with a wealth of scholarship, but rare, with only 387 copies produced.

Burwick, Frederick. "Blake's *Laocoön* and *Job*: or, On the Boundaries of Painting and Poetry." *The Romantic Imagination: Literature and Art in England and Germany*. Ed. Frederick Burwick and Jürgen Klein. Rodopi: Amsterdam and Atlanta, 1996. 126-55. <WBHC 1814>

With some preliminary discussion on word and image, largely a reading of *Job* with only cursory references to *Laocoön*.

Clark, David L. "['Visibility Should Not Be Visible': Blake's Borders and the Regime of Sight](#)." *Wordsworth Circle* 25.1 (1994): 29-36. <WBHC 1854>

Analyzes "When the Morning Stars Sang Together" from the Illustrations of the Book of Job: "what I want to argue is that Blake here interrogates the disciplinary mechanism (or 'technology' as Foucault would say) by which the specifically 'theological' subject is framed—at once formed, regulated and ultimately bewitched under the immediate eye of heaven" (29).

Davies, Keri. "[Rylands Blake project 8. The Book of Job \(1927\)](#)." *Index Rerum*. (15 Mar. 2014).

A useful list of the reproductions of the *Illustrations of the Book of Job*.

Davis, Patricia Elizabeth. "Revelation in Blake's *Job*." *Philological Quarterly* 65.4 (1986): 447-77. <BBS 449>

"A reading, dwelling on the Christian marginalia" (BBS 449).

Duroselle-Melish, Caroline. "['Containers of ideas': The Collection of Printmaking Artifacts of Philip Hofer](#)." *Harvard Library Bulletin* 24.1 (2013): 45-64. ¹¹⁷⁹

Includes references to his Blake collection, the facsimile of his copy of *Illustrations of the Book of Job*, and the copperplate of *The Beggar's Opera*.

Edinger, Edward F. [Encounter with the Self: A Jungian Commentary on William Blake's Illustrations of the Book of Job](#). Toronto, 1986. <BBS 460, WBHC 1977>

"A plate-by-plate analysis of Blake's 22 plates is used a path to understanding Jungian ideas" (BBS 460).

Erle, Sibylle. "[Lord Tennyson's Copy of Blake's Illustrations of the Book of Job \(1826\)](#)." *Blake: An Illustrated Quarterly* 49.2 (fall 2015): par. 9.

Details Tennyson's copy and his display of the volume, as well as its discovery by Diane Piccitto in 2012.

Essick, Robert N. "[Blake's Job: Some Unrecorded Proofs and Their Inscriptions](#)." *Blake: An Illustrated Quarterly* 19.3 (winter 1985-86): 96-102. <BBS 399>

¹¹⁷⁹ Not recorded in WBHC.

Discovery of proofs of pl. 1 and pl. 21. with the new inscriptions, respectively, “Prayer to God is the Study of Imaginative Art” and “Praise to God is the Exercise of Imaginative Art.” Slight discussion of *Laocoön*.

Frye, Northrop. “Blake’s Reading of the Book of Job.” *William Blake: Essays for S. Foster Damon*. Ed. Alvin H. Rosenfeld. Providence: Brown University Press, 1969. 221-34.¹¹⁸⁰ <BB #2565, BBS 626-27, WBHC 2608-09>

Suggests that Blake saw Job as “an epitome of the story of the Bible as a whole” (226).

Gillespie, Diane Filby. “[A Key to Blake’s Job: Design XX](#).” *Colby Library Quarterly* 19.2 (1983): 59-68. <BBS 484>

Highlights the design of the room in Job pl. 20: “In the circular room of Design XX we have pictures within pictures, circles within circles, wheels within wheels” that capture Job’s experience in a visionary instant (63).

Haggarty, Sarah. “From Donation to Demand? Almsgiving and the ‘Annotations to Thornton.’” 105-25.¹¹⁸¹ [Blake and Conflict](#). Ed. Sarah Haggarty and Jon Mee. Basingstoke: Palgrave Macmillan, 2009. 84-104. <WBHC 2113-15>

Considers Blake’s view of charity in his annotations to Robert John Thornton’s *The Lord’s Prayer, Newly Translated*. Also reads the giving of bread in pl. 5 of the *Illustrations of the Book of Job*.

Jose, Chiramel P. “Blake Decoding *The Book of Job*.” *Aligarh Journal of English Studies* 19.2 (1997): 1-24. <WBHC 2216>

“‘The present study confines itself to . . . a close analysis of all the . . . plates . . . [and] of how far and exactly Blake followed the Sacred Text’ (3)” (WBHC 2216).¹¹⁸²

Keynes, Geoffrey. “The Blake-Linnell Documents.” [Blake Studies: Essays on his Life and Work](#). 2nd ed. Oxford: Oxford University Press, 1971. 205-12.¹¹⁸³ <BB #2010, WBHC 2249-50>

On the receipts from Linnell; largely on the *Illustrations of the Book of Job*.

Keynes, Geoffrey. “Blake’s Job on the Stage.” [Blake Studies: Essays on his Life and Work](#). 2nd ed. Oxford: Clarendon Press, 1971. 187-94.¹¹⁸⁴ <BB #2010, WBHC 2249-50>

On Ralph Vaughan Williams’s ballet.

¹¹⁸⁰ Rpt. in [Northrop Frye on Milton and Blake](#), ed. Angela Esterhammer (2005), 366-77, 459, <WBHC 2040-43>; “[C]ompletely rewritten” in Frye’s *Spiritus Mundi: Essays on Literature, Myth, and Society* (Bloomington and London: University of Indiana Press, 1976), 228-44, <BBS 626>.

¹¹⁸¹ Incorporated in Haggarty’s [Blake’s Gifts: Poetry and the Politics of Exchange](#) (2010), <WBHC 2112-13>.

¹¹⁸² Bentley’s emendations.

¹¹⁸³ Revised version of “[New Blake Documents: History of the Job Engravings](#),” *TLS* (9 Jan. 1943), <BB #2032>.

¹¹⁸⁴ Revised version of “Job,” *Sadler’s Wells Ballet Books*, no. 2, *Job and The Rake’s Progress* (1949), <BB #2029>.

Keynes, Geoffrey. "The History of the Job Designs." *Blake Studies: Essays on his Life and Work*. 2nd ed. Oxford: Clarendon Press, 1971. 176-86. ¹¹⁸⁵ <BB #2010, WBHC 2249-50>

On the development of the designs and their production.

Khalip, Jacques. "Flea Trouble." *William Blake: Modernity and Disaster*. Ed. Tilottama Rajan and Joel Faflak. Toronto: University of Toronto Press, 2020. 262-83. <*Blake* (2021, 2022, 2023, 2024)>

Examines "Behemoth and Leviathan" and *The Ghost of a Flea* in light of Derrida's *The Animal That Therefore I Am*.

Kondo, Ariyuki. "William Blake *Job-ki no sashie* ko: Gothic seido ni chikaduki gakki wo teni shuno eikowo tataeyo [William Blake's *Illustrations of the Book of Job*: Get Close to the Gothic Cathedral and Praise the Lord with Your Instruments]." *Ferris Jogakuin Daigaku Kirisuto-kyo Kenkyujo Kiyo [Bulletin of the Institute for the Study of Christianity, Ferris University]* 5 (2020): 39-54. In Japanese. <*Blake* (2021)>

18 plates by Blake.

Leader, Carol. "[Evil, Imagination and the Unrepressed Unconscious: The Value of William Blake's Satanic 'Error' for Clinical Practice](#)." *British Journal of Psychotherapy* 31.3 (2015): 311-32. <WBHC 2314>

"While setting this paper within an analytic frame, the writer aims to offer an overview of Blake's central concepts—particularly those concerning Satan and the state of 'Error'—that are revealed in their most refined form in his celebrated 'Illustrations of the Book of Job'" (abstract).

Lindberg, Bo. *William Blake's Illustrations to the Book of Job*. Finland: Åbo Akademi, 1973. <BB #A2126, WBHC 2331>

"A major work, built round a *catalogue raisonné* of every Blake design related to the Biblical [sic] Job, including the sources and interpretations of each, with 144 small illustrations comprehending all the 22 engravings, some proofs, and most of the Fitzwilliam sketches" (BB #A2126).

Low, Katherine. "William Blake's Job." *The Bible, Gender, and Reception History: The Case of Job's Wife*. 2013. 135-94. <WBHC 2347>

Considers Blake's depiction of Job's wife in a longer book on the topic.

Mason, Emma. "Elihu's Spiritual Sensation: William Blake's *Illustrations of the Book of Job*." [The Oxford Handbook of the Reception History of the Bible](#). Ed. Michael Lieb, Emma Mason, Jonathan Roberts, and Christopher Rowland. Oxford: Oxford University Press, 2011. 460-76. <WBHC 2376-77>

¹¹⁸⁵ Originally published as Keynes and Laurence Binyon's introduction to their edition of *Illustrations of the Book of Job by William Blake* (1935), <BB #374>.

On the role of Elihu in the *Illustrations* and “the way the *Illustrations* forward a reading methodology that enables an emotional connection with them that might form a template for interaction with texts and also with people” (461).

Nelms, Ben F. “Text and Design in *Illustrations of the Book of Job*.” *Blake's Visionary Forms Dramatic*. Ed. David V. Erdman and John E. Grant. Princeton: Princeton University Press, 1970. 336-58. <BB #1580, BBS 464, WBHC 1994-95>

An accessible reading of the text and designs in light of the Bible and Blake’s other works.

Paley, Morton D. *The Traveller in the Evening: The Last Words of William Blake*. Oxford: Oxford University Press, 2003.¹¹⁸⁶ <WBHC 2499-2501>

The best study of the often overlooked, visual and literary works of Blake’s last decade. These include the illustrations to Virgil, *Laocoön*, the illustrations to the Dante, and his late works related to the Bible (*The Everlasting Gospel*, *The Ghost of Abel*, *Illustrations of the Book of Job*, the Genesis manuscript, the Enoch designs, and his Annotations to Thornton’s translation of the Lord’s Prayer), and the *Visionary Heads*.

Phillips, Michael. “[The Printing of Blake’s Illustrations of the Book of Job](#).” *Print Quarterly* 22.2 (Jun. 2005): 138-59. <WBHC 2523>

A detailed account of the printing in light of a newly discovered letter to John Linnell dated 25 Nov. 1825.

Raine, Kathleen. *The Human Face of God: William Blake and the Book of Job*. London: Thames and Hudson, 1982. <BBS 614-15, WBHC 2566>

“A plate-by-plate analysis” (BBS 614), with references to Boehme, Swedenborg, and Jung.

Santos, Alcides Cardoso dos. “[O Mal como Gênio Poético nas Ilustrações do Livro de Jó, de William Blake](#).” *Terra roxa e outras terras* 6 (2005): 44-63. In Portuguese. <*Blake* (2018)>

Shiff, Abraham Samuel. “[Blake’s Priestly Blessing: God Blesses Job](#).” *Blake: An Illustrated Quarterly* 47.3 (winter 2013-14): 29 pars. <WBHC 1739>

On Blake’s portrayal of the Jewish priestly blessing in pl. 17 of *Illustrations of the Book of Job* and other works: “Blake relied upon the Orthodox Jewish synagogue ritual of the priestly blessing as his model for depicting how God blesses Job” (par. 29).

Stein, Sarah B. “[The Jewish Marriage Contract in Blake’s Job](#).” *Wordsworth Circle* 49.1 (winter 2018): 41-46. <*Blake* (2019)>

Job “provides a series of friendships and antagonisms bound together in what Blake would call marriages” (41).

¹¹⁸⁶ Incorporates Paley’s “[יְהוָה & His Two Sons Satan & Adam](#).” *Studies in Romanticism* 41.2 (summer 2002): 201-35 and “William Blake and Dr. Thornton’s ‘Tory Translation’ of the Lord’s Prayer,” *Prophetic Character*, ed. Alexander S. Gourlay (2002), 263-86, <WBHC 2095-98>.

Stein, Sarah B. “[The Laocoön and the Book of Job as Micrography: The Influence of Miniature Hebrew Illumination on the Work of William Blake.](#)” *European Romantic Review* 24.6 (2013): 623-44. <WBHC 2703-04>

“[A]rgues that the practice of micrography, an art form which creates designs and images using miniature Hebrew text, can be found in two of William Blake’s late works, the *Laocoön* and Illustrations of the Book of Job” (abstract).

Summerfield, Henry. “[Beards, Disputations and Revelry: Observations on Blake’s Job Engravings with Special Reference to Plates 2 and 3.](#)” *Colby Quarterly* 23.2 (1987): 79-88. <BBS 650>

On what beards, or the lack thereof, suggest about spiritual states.

Sung, Mei-Ying. “[New Information about William Blake’s Pre-Publication Proofs of His Job Engravings.](#)” *Blake: An Illustrated Quarterly* 49.2 (fall 2015): 19 pars. <WBHC 1745>

Examines the Rosenbloom set held at the Beinecke Library at Yale University and chronicles all the pre-publication proof sets of *Job*.

Sung, Mei-Ying. “Technical and Material Studies of William Blake’s Engraved *Illustrations of the Book of Job* (1826).” PhD diss. Nottingham Trent University, 2005.

A detailed study.

Sung, Mei-Ying. [William Blake and the Art of Engraving.](#) London: Pickering & Chatto, 2009. <WBHC 2720-21>

A key study of Blake’s methods as an intaglio engraver rooted in examinations of Blake’s existing copperplates and those of his contemporaries. She examines Ruthven Todd’s influence on critical notions of Blake’s invention, execution, and conception, and considers the commercial engravings, the *Virgil* woodcuts, and the *Illustrations of the Book of Job*.

Terrien, Samuel. “Blake: Le mal du Siècle.” *The Iconography of Job Through the Century: Artists as Biblical Interpreters*. University Park: Pennsylvania State University Press, 1996. <WBHC 2758>¹¹⁸⁷

“A standard print-by-print explication” (WBHC 2758), but useful for contextualizing Blake’s illustrations in terms of those by others.

Weltz, Q.A. “[Notes and Lineaments: Vaughan Williams’s Job: A Masque for Dancing and Blake’s Illustrations.](#)” *Musical Quarterly* 76.3 (1992): 301-36. <WBHC 2845>¹¹⁸⁸

“If the *Illustrations [of the Book of Job]* are ‘hieroglyphs,’ then the music of *Job* provides immediate, intuitive access to them; the notes inspire our understandings of their lineaments” (302).

Wright, Andrew. [Blake’s Job: A Commentary.](#) Oxford: Clarendon Press, 1972. <BB #B3007>

Wright, Jason. *Blake’s Job: Adventures in Becoming*. Routledge, 2023. <Blake (2024, 2025)>

¹¹⁸⁷ Listed twice in WBHC 2758.

¹¹⁸⁸ Both WBHC and *Blake* (1995) mistakenly gives the page numbers as 301-6.

“In this unique book, Jason Wright analyses William Blake’s *Illustrations of the Book of Job* and shows their relevance in clinical psychoanalysis and psychotherapy with groups and individuals, especially while working with patients who have experienced trauma and addiction” (Publisher’s description).

Catalogues, Facsimile, and Reproductions

Watercolors

Illustrations to the Book of Job, The Butts Set (Composed c. 1805-06 and c. 1821-27) <Butlin #550.1-21>

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2002, 2009.

Morgan Library and Museum. Accession no. 2001.63-83. Call no. E.18.5 (#1, 2, 3, 4, 5, 6, 7, 8, 9, 10); E.18.6 (#11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21). BA Numbers and Butlin
Numbers the same: [1](#), [2](#), [3](#), [4](#), [5](#), [6](#), [7](#), [8](#), [9](#), [10](#), [11](#), [12](#), [13](#), [14](#), [15](#), [16](#), [17](#), [18](#), [19](#), [20](#), [21](#).

Illustrations to the Book of Job, The Linnell Set (Composed 1821) (Composed c. 1805-06 and c. 1821-27)

<Butlin 551.1-21>

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2006.

Fogg Museum, Harvard University. Accession no. 1943.410-428. BA Numbers and Butlin
Numbers the same: [1](#), [3](#), [4](#), [5](#), [6](#), [7](#), [8](#), [9](#), [10](#), [11](#), [12](#), [13](#), [14](#), [15](#), [16](#), [17](#), [18](#), [19](#), [20](#).

Object 2. Private Collection.

Object 21. [National Gallery of Art, Washington DC](#). Accession no. 1943.3.9018.

Pre-Publication Proof Sets¹¹⁸⁹

Cleverdon, Douglas. Pls. 2, 7.¹¹⁹⁰

El Dieff. Harry Ransom Center, University of Texas at Austin. Accession Number: [2002.6.1-12](#).

Essick. Pls. 2, 3, 12.

Evans. British Museum. Museum no. 1847,0318.94-115. Bentley plate nos. [2](#), [4](#), [8](#), [9](#), [10](#), [11](#), [13](#), [14](#), [15](#), [18](#), [21](#).¹¹⁹¹

Hanley. Harry Ransom Center, University of Texas at Austin. Call no. [NC 1115 B7 1826](#).

Hoffer. Houghton Library, Harvard University. Call no. [Typ 6500.55.1](#).

¹¹⁸⁹ This section uses the names of the collections as employed in Essick’s “Blake’s Engravings to the Book of Job: An Essay on Their Graphic Form with a Catalogue of Their States and Printings,” *William Blake’s Illustrations of the Book of Job*, ed. David Bindman (London: William Blake Trust, 1987), 35-101, <BBS 198, WBHC 623-24>, and Sung’s “[New Information about William Blake’s Pre-Publication Proofs of His Job Engravings](#),” *Blake: An Illustrated Quarterly* 49.2 (fall 2015), 19 pars., <WBHC 1745>. See also BBS pp. 195-97.

¹¹⁹⁰ See Sung, “[New Information](#),” n4, n16.

¹¹⁹¹ According to Mei-Ying Sung, “plates 2, 4, 5, 8-11, 13-15, 18, and 21 are pre-publication proofs” (“[New Information](#),” par. 12).

Keynes. Fitzwilliam Museum. Accession no. P.454-1985. Bentley plate nos. [2](#), [2](#), [3](#), [3](#), [7](#), [8](#), [9](#), [12](#), [15](#), [17](#), [18](#), [20](#), [22](#).

Linnell and White.¹¹⁹² National Gallery of Art, Washington DC. Accession no. 1943.3.1653-1714. [2](#), [2](#), [2](#), [2](#), [3](#), [3](#), [3](#), [3](#), [4](#), [4](#), [5](#), [5](#), [6](#), [7](#), [7](#), [7](#), [7](#), [7](#), [8](#), [8](#), [8](#), [8](#), [9](#), [9](#), [10](#), [11](#), [11](#), [11](#), [11](#), [11](#), [11](#), [12](#), [12](#), [13](#), [13](#), [14](#), [14](#), [14](#), [15](#), [15](#), [15](#), [17](#), [17](#), [17](#), [17](#), [17](#), [18](#), [18](#), [18](#), [20](#), [20](#), [21](#), [21](#), [22](#), [22](#).

McGill. Pls. [18](#), [20](#).

Morgan Library and Museum. Pl. 12. Accession no. [I could not find a digitization of the proof copy mentioned first in BB p. 195.]

Philadelphia Museum of Art. Pl. 13. Accession no. [I could not find a digitization of the proof copy mentioned first in BB p. 195.]

Riches. Fitzwilliam Museum. Accession no. [P.128-1950](#).

Rosenbloom. [Beinecke Library, Yale University](#). Call no. 1976 +373.

Tatham. British Museum. Museum no. 1867,1012.209, 211-13, 215-18. Bentley plate nos. [3](#), [9](#), [12](#), [12](#), [17](#), [20](#), [21](#), [22](#).

White. National Gallery of Art, Washington, DC. See [Linnell and White](#).

Colored Copies¹¹⁹³

Fitzwilliam Museum. Accession no. P.9-1939. Bentley Plate nos. [12](#), [16](#), [19](#), [21](#).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2002. From the Collection of Robert N. Essick.

“[F] rom the first printing on laid India paper with the word Proof appearing lower right on all but the title page” (*Blake Archive* Publication Announcement).

Print (Descending by Date)

Illustrations of the Book of Job. London: Pallas Athene, 2019. <*Blake* (2020)>

21 prints.

Cormack, Malcolm. [William Blake: Illustrations of the Book of Job](#). Richmond: Virginia Museum of Fine Arts, 1997.

The catalogue for the exhibition held at the Virginia Museum of Fine Arts from 1 Nov. 1997 to 11 Jan. 1998. “It includes reproductions of ‘a complete set of Blake’s twenty-one engravings’ for Job, plus watercolours from the Pierpont Morgan Library, drawings from the Fitzwilliam Museum, and copies (‘the New Zealand set’) from the Yale Center for British Art” (*WBHC* 1276-77).

¹¹⁹² It is not clear from the National Gallery Catalogue which of these proofs are from the Linnell set or the White set as both passed through Rosenwald.

¹¹⁹³ The authenticity of these and what is known as the New Zealand [Yale Center for British Arts, Accession no. [B1992.8.7](#)] and Collins [Private Collection] sets (both reproduced in Bindman’s [William Blake’s Illustrations of the Book of Job](#) [1987]) has been rejected.

Blake's Illustrations for the Book of Job. 1995. Mineola: Dover Publications, 2007. <WBHC 622>

Only includes 69 of the 134 prints.

Solomon, Andrew. *Blake's Job: A Message for our Time*. London: Palamabron Press, 1993. <WBHC 2692>

Reproduces the engravings with a commentary on each print.

Perry-Lehman, Meira. *There Was a Man of the Land of Uz: William Blake's Illustrations to the Book of Job*. Jerusalem: The Israel Museum, 1992. In English and Hebrew. <BBS 311>

The catalogue for the exhibition held at the Israel Museum in April 1992.

Bindman, David, ed. *William Blake's Illustrations of the Book of Job*. Paris: Trianon Press for the Blake Trust, 1987. <BBS 198-99, WBHC 623-24>

The best print facsimiles, with a wealth of scholarship, but rare, with only 387 copies produced.

A two-box set, with three parts:

Bindman, David, ed. *William Blake's Illustrations of the Book of Job: The Engravings and Related Materials with Essays, Catalogue of States and Printing, Commentary on the Plates, and Documentary Record by David Bindman, Barbar Bryant, Robert Essick, Georffrey Keynes, and Bo Lindberg*. London, 1987.

Lindberg, Bo, intro. and commentary. *William Blake's Illustrations of the Book of Job*. Facsimiles with Lindberg's commentary, "The Meaning of Blake's Job: A Plate-by-Plate Commentary."

Bindman, David, ed. *Colour Versions of William Blake's Book of Job Designs from the Circle of John Linnell: Facsimiles of the New Zealand and Collin Sets and the Fitzwilliam Plates. With an Essay by Bo Lindberg*. London: 1987.

Illustrations of the Book of Job. [London, 1976]. <BBS 198>

"The work consists exclusively of loose reproduction of published 'Proof' copies on chain-lined paper (evidently the same as for the Blake Trust collective *Job* facsimile) in a brown folder bearing a facsimile of the original label and a note: *This facsimile was produced in a limited edition by the Trianon Press in Paris and is offered for sale only in museums and at Blake Trust Exhibits*" (BBS 198).

Damon, S. Foster, intro. and commentary. *Blake's Job: William Blake's Illustrations of the Book of Job*. Hanover and London: Brown University Press, 1966. 1967, 1969, 1972. <BB #433, WBHC 727>

Wright, Andrew. *Blake's Job: A Commentary*. Oxford: Clarendon Press, 1972. <BB #B3007>

Reproduction with commentary.

Binyon, Laurence, and Geoffrey Keynes, intro. *Illustrations of the Book of Job by William Blake: Being all the Water-Colour Designs Pencil Drawings and Engravings Reproduced in*

Facsimile. New York: Pierpont Morgan Library, 1935. <BB #374, WBHC 623> [Library of Congress copy; Call no. NC1115 .B6 1935]

“[I]ncludes Blake’s pencil drawings and water-colours and proofs of his engravings” (BB #374).

The Book of Job: The Eighteenth Book of the Old Testament with the Twenty-Two Engravings of William Blake. London: Ernest Benn Ltd., 1927. <BB #431>

Wicksteed, Joseph H. *Blake’s Vision of the Book of Job with Reproductions of the Illustrations*. London and New York, 1910. 2nd Rev. London: J.M. Dent and Sons and New York: E.P. Dutton, 1924. New York: 1971. <BB #2957, WBHC 2859>

Reduced black and white reproductions, with a study.

Translations

Duato, Raquel, trans. *Ilustraciones al Libro de Job*. Madrid: La Fulguera Editores, 2014. <WBHC 729>

Le livre de Job. [1960?] <BB 197>

Blake’s Illustrations of Dante (Composed 1826-27) [Omnibus—Watercolors and Engravings]
<Watercolors: Butlin #182, WBHC 648-52; Engravings: BB #448, WBHC 787-88> (See also [John Linnell](#), [Eighteen Heads of the Poets](#), and [Annotations to Dante](#))

Studies

Baine, Rodney M. “[Blake’s Dante in a Different Light](#).” *Dante Studies* 105 (1987): 113-36. <WBHC 1575>

“Completely mistaken, then, is the current notion that in the *Purgatorio* and the *Paradiso* Blake was burlesquing Dante. On the contrary, Blake never ceased to insist that Dante’s vision was true; and in his designs for the Earthly Paradise and the *Paradiso* Blake presented an understanding and sympathetic refinement of that vision” (134).

Barry, Caron. “[Yeats’s Ideal Others: William Blake and Dante Alighieri](#).” *New Hibernia Review* 22.2 (summer 2018): 128-45. <Blake (2019)>

Considers the influence of Blake and Dante on Yeats.

Braida, Antonella. “The Literalism of William Blake’s Illustrations to the Divine Comedy.” *Image and Word*. Ed. Antonella Braida and Giuliana Pieri. London: Routledge, 2003.¹¹⁹⁴

“This chapter explores the intrinsic paradox of Blake’s illustrations of Dante, that of being faithful to the letter and extremely interpretative at the same time” (abstract).

Braida, Antonella. “William Blake: the Romantic Illustrator of Dante.” [Dante and the Romantics](#). Basingstoke: Palgrave Macmillan, 2004. 151-78. <WBHC 1782>

A useful study for its positioning of Dante in late eighteenth-century England in terms of reception, translations (including a chapter on Cary’s), and illustrations. She examines Blake’s annotations to Boyd, the illustration of Dante for the Heads of the Poets, and the

¹¹⁹⁴ Not recorded in WBHC or *Blake*.

watercolor designs in order to position Blake vis-à-vis Dante. There are also chapters on Percy Shelley and Keats, with some references to Coleridge's criticism of Dante.

Calè, Luisa. "Bestial Metamorphoses: Blake's Variations on Transhuman Change in Dante's Hell." *Beastly Blake*. Ed. Helen P. Bruder and Tristanne Connolly. Cham: Palgrave Macmillan-Springer, 2018. 153-81. <*Blake* (2019, 2020, 2021)>

On human-animal transformation in the Dante illustrations.

Cieszkowski, Krzysztof Z. "[They Murmuring Divide; While the wind Sleeps Beneath, and the Numbers are Counted in Silence': The Dispersal of the Illustrations to Dante's Divine Comedy.](#)" *Blake: An Illustrated Quarterly* 23.3 (winter 1989-90): 166-71. <*BBS* 405>

A detailed account of the 1918 sale and dispersal of the Dante watercolors to various institutions from the Linnell collection.

Curbet, Joan. "Prophetic Gestures: How Blake Drew His Virgil." *Dante e l'arte* 7 (2020): 129-54. In English (abstract in Italian and English). Special Issue: "[Dante e Blake](#)." <*Blake* (2021)>

On Blake's depiction of Dante's Virgil in the *Divine Comedy* by means of prophetic gestures.

[Dante e l'arte](#) 7 (2020). Special Issue: "Dante e Blake." <*Blake* (2021)>

Includes articles in Italian and English.

Davies, Keri. "Rebekah Bliss: Collector of William Blake and Oriental Books." [The Reception of Blake in the Orient](#). London: Continuum, 2006. 38-62. <*WBHC* 1857-62>

An elaboration of Davies's "[Mrs. Bliss: A Blake Collector of 1794](#)," with much added about her collection of "oriental books" and those owned by members of Blake's circle. Points out probable sources in Bliss's copy of *Antiquités Etrusques, Grecques et Romains* (1766-1767) for Blake's "The Apotheosis of Bacchus" (Butlin #174); in Edward Moor's *The Hindu Pantheon* (1810) for several designs in *Jerusalem* and "Lucifer" (Butlin #812:69) in the Dante illustrations; and F. Balthazard Solvyns's *Les hindous* (1808) for the title page of *Milton*.

De Santis, Silvia. *Blake and Dante: A Study of William Blake's Illustrations of the Divine Comedy, Including His Critical Notes*. Rome: Gangemi Editore, 2017. <*Blake* (2018, 2019, 2020)>

A good introductory study that considers Dante's reception in England, Blake's engagement with Dante, and Blake's drawings and engravings.

Essick, Robert N., and Jenijoy La Belle. "[The Blakes at Their Press](#)." *Blake: An Illustrated Quarterly* 49.3 (winter 2015-16): 8 pars. <*WBHC* 1746>

Reexamines the pencil sketch in Blake's *Dante in the Empyrean, Drinking at the River of Light* (Butlin #812.98) as a portrait of William and Catherine at their press.

Essick, Robert N. "[The Printings of Blake's Dante Engravings](#)." *Blake: An Illustrated Quarterly* 24.3 (winter 1990-91): 80-90. <*BBS* 407>

On the posthumous printing of the plates.

Fuller, David. “[Blake and Dante](#).” *Art History* 11.3 (1988): 350-73. <BBS 480>

A study critical of applying Blake’s mythology to the Dante illustrations: “I see Blake’s designs as being as capable as Dante’s text of conveying various significances. The thing to grasp is that Blake is not painting in a private code” (354).

Gnappi, Carla Maria. “[The Sunflower and the Rose: Notes Towards a Reassessment of Blake’s Illustrations of Dante](#).” *British Romanticism and Italian Literature: Translating, Review, Rewriting*. Ed. Laura Bandiera and Diego Saglia. New York: Rodopi, 2005. 55-68. <WBHC 2085-86>

“This essay responds to established views that Blake’s images constitute a critique of Dante’s religious and spiritual principles through repeated references to the illustrator’s own beliefs, and suggests that the images and themes in the *Commedia* were particularly relevant to, indeed intimately interwoven with, the illustrator’s processes of visual mythmaking” (abstract).

Green, Richard G. “[Blake and Dante on Paradise](#).” *Comparative Literature* 26.1 (1974): 51-61. <BBS 494>

“I shall argue that, although Blake’s remarks and illustrations show that Dante frequently antagonized him, the two poets’ conceptions of Paradise are substantially the same” (52). Focused more on the poetry of Blake and Dante than Blake’s designs.

Keynes, Geoffrey. “John Linnell and Mrs. Blake.” *Blake Studies: Essays on his Life and Work*. 2nd ed. Oxford: Oxford University Press, 1971. 221-29. ¹¹⁹⁵ <BB #2010, WBHC 2249-50>

About Linnell’s actions after Blake’s death (including details of Blake’s funeral), Linnell’s and Frederick Tatham’s relationship to Catherine Blake, disputes between Linnell and Tatham over Blake’s property, and a note on posthumous Dante engravings.

Lussier, Mark. “The Contra-dictions of Design II: William Blake’s Illustrations to Dante’s *Divine Comedy*.” “The Classroom as Home: A Festschrift in Honor of Anthony Lacy Gully (1938–2021).” *Phoebus: A Journal of Art History* 11 (2022). <[Blake \(2023\)](#)>

Moskal, Jeanne. [Blake, Ethics, and Forgiveness](#). Tuscaloosa and London: University of Alabama Press, 1994. ¹¹⁹⁶ <WBHC 2431-33>

On the evolution Blake’s concept of forgiveness, highlighting the annotations to Lavater, *The Everlasting Gospel*, *Illustrations of the Book of Job*, and the illustrations to Dante.

Mota, Thiago, and Fernanda S. Murro. “[O Inferno de Dante e suas representações: Análise do inferno d’A Divina Comédia através das ilustrações de William Blake \(século XVIII\)](#), Gustave

¹¹⁹⁵ Revised version of essay of [same title](#), *TLS* (20 Jun. 1958), <BB #2032>.

¹¹⁹⁶ Incorporates Moskal’s “[Forgiveness, Love and Pride in Blake’s The Everlasting Gospel](#),” *Religion and Literature* 20.2 (1988), 19-39, <BBS 579, WBHC 2433>; “[The Problem of Forgiveness in Blake’s Annotations to Lavater](#),” *Studies in Philology* 86.2 (1989), 65-86, <BBS 580, WBHC 2433>; “[Friendship and Forgiveness in Blake’s Illustrations to Job](#),” *South Atlantic Review* 55.2 (1990), 15-31, <BBS 580, WBHC 2433>; and “Blake, Dante, and ‘Whatever is for Vengeance,’” *Philological Quarterly* 70.3 (1991), 310-38, <BBS 579, WBHC 2430>.

Doré (século XIX) e Helder Rocha (século XX) [Dante's Hell and Its Representations: Analyses of *The Divine Comedy*'s Hell across the Illustrations of William Blake (Eighteenth Century), Gustave Doré (Nineteenth Century), and Helder Rocha (Twentieth Century)]. *Contemporâneos* 5 (2010): 30-41. In Portuguese (abstract in Portuguese and English). <*Blake* (2023)>

Myrone, Martin. “William Blake's Sodomites.” Burning Bright: Essays in Honour of David Bindman. Ed. Diana Deethloff et al. University College London Press, 2015. 136-45. <WBHC 2446-47>

Examines Blake's depiction of sodomites in *Dante and Virgil Among the Blasphemers* and *Vanni Fucci 'Making Figs' against God* from the Dante illustrations.

Niimi, Hatsuko. “Forgiveness and Infinite Texts: A Conclusion.” Blake's Dialogic Texts. Tokyo: Keio University Press, 2006. 291-317.¹¹⁹⁷ <WBHC 2460-63>

Considers the illustrations to Dante to explore “How Blake decided to conduct his final intertextual or dialogic struggle with a poet quite unlike himself, and to consider also the extent to which he did actually reach heights of originality” (291).

Paley, Morton D. The Traveller in the Evening: The Last Words of William Blake. Oxford: Oxford University Press, 2003.¹¹⁹⁸ <WBHC 2499-2501>

The best study of the often overlooked, visual and literary works of Blake's last decade. These include the illustrations to Virgil, *Laocoön*, the illustrations to the Dante, and his late works related to the Bible (*The Everlasting Gospel*, *The Ghost of Abel*, *Illustrations of the Book of Job*, the Genesis manuscript, the Enoch designs, and his Annotations to Thornton's translation of the Lord's Prayer), and the *Visionary Heads*.

Pyle, Eric. William Blake's Illustrations for Dante's Divine Comedy: A Study of the Engravings, Pencil Sketches and Watercolors. Jefferson, NC: McFarland, 2015. <WBHC 2555>

Detailed and comprehensive study that considers Blake's relationship to Dante as more sympathetic than as is characterized by Roe's Blake's Illustrations to the Divine Comedy.

Pite, Ralph. “Illustrating Dante.” The Circle of Our Vision: Dante's Presence in English Romantic Poetry. Oxford: Clarendon Press, 1994. 58-69. <WBHC 2537>

A reading of the Dante illustrations with references to Fuseli and John Taafe.

Riccardi, Silvia. “The Body in the Line: 'Trasumanar' in Blake's Dante.” *Blake: An Illustrated Quarterly* 55.2 (fall 2021): 15 pars. <*Blake* (2022)>

“Are the density and articulation of colors and contours in the Dante designs accidental modifications of form, or do they spell out the artist's own judgment upon the souls?” (abstract).

¹¹⁹⁷ Translated by Niimi from her “Blake no Dante rikai—‘Yurushi’ to mugen no text [Blake's Reading of Dante—‘Forgiveness’ and Infinite Text],” 226-66 in *Dante to Gendai [Dante and the Present Day]*, ed. Yoshio Yonekawa (Tokyo: Chusekisha, 2006).

¹¹⁹⁸ Incorporates Paley's “ȝ & His Two Sons Satan & Adam.” Studies in Romanticism 41.2 (summer 2002): 201-35 and “William Blake and Dr. Thornton's ‘Tory Translation’ of the Lord's Prayer,” Prophetic Character, ed. Alexander S. Gourlay (2002), 263-86, <WBHC 2095-98>.

Rocco, Emilia Di. “‘Homer has nothing so sublime!’: Ugolino tra Illuminismo e Romanticismo.” *Strumenti critici* 57.1 (2023): 73-90. In Italian (online abstract in English). <*Blake* (2024)>

“This article explores the reception history of the story of Ugolino in Dante’s Inferno from the Enlightenment to Romanticism. The analysis focuses on the relationship between literature and the arts in the works of Jonathan Richardson, Joshua Reynolds, Johann Jakob Bodmer, Lord Byron, and William Blake” (abstract).

Roe, Albert S. *Blake’s Illustrations to the Divine Comedy*. 1953. Princeton: Princeton University Press, 1967. Westport, CT: Greenwood Press, 1977. <BB #2543, BBS 624, WBHC 2601>

The classic study of the illustrations, though Roe’s reading of the illustrations through Blake’s mythology has received recent pushback.

Tambling, Jeremy. *Blake’s Night Thoughts*. Basingstoke and New York: Palgrave Macmillan, 2005.¹¹⁹⁹ <WBHC 2743-44>

Considerable content on Blake’s depictions of Count Ugolino.

Takagi, Masafumi. *Bijutsu de Yomu Chusei Europe no Seijin to Eiyu no Densetsu [Legends of Saints and Heroes in Medieval Europe Read through Fine Arts]*. Tokyo: Miyai Shoten, 2020. In Japanese. <*Blake* (2023)>

Blake is briefly discussed in part 3, “Dante Shinkyoku [Dante, *The Divine Comedy*]” (193-94).

Taylor, Charles H., and Patricia Finley. *Images of the Journey in Dante’s Divine Comedy*. New Haven and London: Yale University Press, 1997. <WBHC 2757>

A collection of 257 illustrations to the *Divine Comedy*, including Blake’s, with a brief consideration of Blake’s relationship to Dante (xv).

Tinkler-Villani, V. *Vision of Dante in English Poetry: Translations of the Commedia from Jonathan Richardson to William Blake*. Amsterdam: Rolopi, 1989. <BBS 661, WBHC 2769-70>

In addition to its substantial chapter on Blake’s engagement with Dante as a poet and illustrator (241-88), the study also includes chapters on William Hayley (pp. 77-106) and on the translators Henry Boyd (pp. 125-72) and Henry Francis Cary (pp. 173-234).

Todd, Ruthven. “*Blake’s Dante Plates*.” *TLS* (29 Aug. 1968): 928. <BB #2848>

An initial account of the 1968 printing. Revised in Todd’s “*Blake’s Dante Plates—Revised Version*,” *Book Collecting & Library Monthly* 6 (Oct. 1968), 164-71, and in his *Blake’s Dante Plates, Reprinted, with Additions, from the October 1968 Issue of Book Collecting & Library Monthly* (n.p.).

¹¹⁹⁹ Incorporates Tamblings’s “Dante and Blake: Allegorizing the Event,” *Dante’s Modern Afterlife: Reception and Response from Blake to Heaney*, ed. Nicholas Hayley (Basingstoke: Macmillan; New York: St Martin’s Press, 1998), 33-48, <WBHC 2744>, and “*Illustrating Accusation: Blake on Dante’s Commedia*,” *Studies in Romanticism* 37.3 (fall 1998), 395-420, <WBHC 2744>.

Warner, Nicholas O. “[Blake’s Moon-Ark Symbolism](#).” *Blake: An Illustrated Quarterly* 14.2 (fall 1980): 44-59. <BBS 390>

A detailed account of the image, which occurs in “one line in *Milton*, four pictures in *Jerusalem*, [and] a design from the Dante illustrations” (44).

Wittreich, Joseph Anthony, Jr. “[Blake’s ‘The Little Girl Lost,’ Stanzas 9-11](#).” *The Explicator* 27.8 (1969): 121-23. <BB #2995>

Traces allusions back to Milton and Dante.

Yamazaki, Yusuke. “William Blake ni okeru ‘rengoku’: Contrary no gainen wo toshite Dante no *Shinkyoku* wo yomu (Blakean ‘Purgatory’: Dante’s *Divine Comedy* through Blake’s Idea.” *Nagasaki Wesleyan Daigaku Gendai Shakai Gakubu Kiyo (Bulletin of Faculty of Contemporary Social Studies, Nagasaki Wesleyan University)* 15.1 (2017): 1-7. In Japanese. <*Blake* (2018)>

Yates, Frances A. “[Transformations of Dante’s Ugolino](#).” *Journal of the Warburg and Courtauld Institutes* 14.1-2 (1951): 92-117.¹²⁰⁰

A useful survey of eighteenth-century and early nineteenth-century depictions of Ugolino, including those by Reynolds, Fuseli, Blake, and John Flaxman.

Catalogues, Facsimiles, and Reproductions

Watercolors

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2015.

From:

Ashmolean Museum. Accession nos. WA1918.3 ([object 89](#)), WA1918.5 ([object 96](#)), WA1918.4 ([object 100](#)).

Birmingham Museums & Art Gallery. 1919P1 ([object 2](#)), 1919P2 ([object 10](#)), 1919P3 ([object 44](#)), 1919P4 ([object 68](#)), 1919P5 ([object 84](#)), 1919P6 ([object 95](#)).

British Museum. Museum nos. 1918,0413.1 ([object 21](#)), 1918,1012.7 ([object 22](#)), 1918,1012.12 ([object 27](#)), 1918,1012.8 ([object 40](#)), 1918,1012.9 ([object 47](#)), 1918,0413.2 ([object 51](#)), 1918,0413.3 ([object 53](#)), 1918,1012.10 ([object 71](#)), 1918,1012.6 ([object 75](#)), 1918,0413.4 ([object 85](#)), 1918,0413.5 ([object 90](#)), 1918,1012.11 ([object 93](#)), 1918,0413.6 ([object 99](#)).

Fogg Art Museum, 1943.445 ([object 6](#)), 1943.442 ([object 7](#)), 1943.440 ([object 11](#)), 1943.658 ([object 17](#)), 1943.439 ([object 18](#)), 1943.437 ([object 23](#)), 1943.444 ([object 24](#)), 1943.433 ([object 28](#)), 1943.447 ([object 31](#)), 1943.659 ([object 32](#)), 1943.436 ([object 34](#)), 1943.435 ([object 35](#)), 1943.446 ([object 43](#)), 1943.443 ([object 45](#)), 1943.432 ([object 55](#)), 1943.434 ([object 57](#)), 1943.431 ([object 64](#)), 1943.429 ([object 67](#)), 1943.430 ([object 69](#)), 1943.441 ([object 70](#)), 1943.660 ([object 73](#)), 1943.438 ([object 80](#)), 1943.661 ([object 86](#)).

¹²⁰⁰ Not recorded in BB.

National Gallery of Victoria. 988.3 ([object 1](#)), 989.3 ([object 5](#)), 990.3 ([object 9](#)), 991.3 ([object 13](#)), 993.3 ([object 15](#)), 992.3 ([object 16](#)) 994.3 ([object 19](#)), 995.3 ([object 20](#)), 996.3 ([object 26](#)), 997.3 ([object 29](#)), 998.3 ([object 30](#)), 999.3 ([object 33](#)), 1001.3 ([object 37](#)), 1002.3 ([object 38](#)), 1000.3 ([object 39](#)), 1003.3 ([object 41](#)), 1004.3 ([object 49](#)), 1005.3 ([object 52](#)), 1006.3 ([object 54](#)), 1007.3 ([object 58](#)), 1008.3 ([object 59](#)), 1009.3 ([object 60](#)), 1010.3 ([object 62](#)), 1011.3 ([object 65](#)), 1012.3 ([object 66](#)), 1013.3 ([object 72](#)), 1014.3 ([object 77](#)), 1015.3 ([object 78](#)), 1016.3 ([object 79](#)), 1017.3 ([object 87](#)), 1018.3 ([object 88](#)), 1019.3 ([object 92](#)), 1020.3 ([object 94](#)), 1021.3 ([object 97](#)), 1022.3 ([object 98](#)), 1023.3 ([object 102](#)).

The Royal Institution of Cornwall. Accession no. TRURI:1000.36 (object 82).

Tate Collection. No3351 ([object 3](#)), No3352 ([object 4](#)), No3353 ([object 8](#)), No3354 ([object 12](#)), No3355 ([object 14](#)), No3356 ([object 25](#)), No3357 ([object 36](#)), No3358 ([object 42](#)), No3359 ([object 46](#)), No3360 ([object 48](#)), No3364 ([object 50](#)), No3361 ([object 56](#)), No3362 ([object 61](#)), No3363 ([object 63](#)), No3365 ([object 74](#)), No3366 ([object 76](#)), No3367 ([object 81](#)), No3368 ([object 83](#)), No3369 ([object 91](#)), No3370 ([object 101](#)).

Engravings

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2005. From the Collection of Robert N. Essick.

Editions of Engravings

Historic

Proofs

Bentley 448.1 (Object 1). Untraced in Binyon, *Engraved Designs* (1926), p. 26; [Princeton University Art Museum](#). Object no. x1944-282.

Bentley 448.2 (Object 3). [British Museum](#). Museum nos. 1929,0713.273.

Bentley 448.4 (Object 5). [Fitzwilliam Museum](#). Accession no. P.58-1950.

Bentley 448.6 (Object 7). [British Museum](#). Museum nos. 1929,0713.276.

Bentley 448.7 (Object 8). [Houghton Library, Harvard University](#). Object no. 63.1979.3. [Right object? One reproduced in Blake's Illustrations of Dante 1978] [British Museum](#). Museum nos. 1929,0713.277.

A. Before 26 Sept. 1838.

B. 26 Sept. 1838.

C. 29 Sept. 1838.

D. 1892.

E 1955. 20 sets printed.

F. 1968. 25 sets printed.

[Print \(Descending by Date\)](#)

Dante Alighieri. *The Divine Comedy*. Illus. William Blake. Ed. and intro. Anna Amari-Parker. London: Sirius-Arcturus, 2017. <*Blake* (2019)>

Select color reproductions of the watercolors.

Schütze, Sebastian and Maria Antonietta Terzoli, ed. *William Blake: The Drawings for Dante's Divine Comedy*. Köln: Taschen, 2014. <*WBHC* 651-52>

A beautiful descriptive catalogue of the watercolors and engravings that includes two introductory essays by Schütze (mostly on Dante) and Terzoli (mostly on Blake) and many visual interpretations of *The Divine Comedy* in addition to Blake's. Available in French, German, Italian, and Spanish (see *WBHC* 651-52).

William Blake's Divine Comedy Illustrations: 102 Full-Color Plates. Mineola, NY: Dover, 2008. <*WBHC* 651>

Color reproductions.

Bindman, David, Stephen Hebron, and Michael O'Neill. *Dante Rediscovered: From Blake to Rodin*. Grasmere: Wordsworth Trust, 2007. <*WBHC* 1361-62>

The catalogue for the exhibition held at the Wordsworth Trust from 15 Aug. to 18 Nov. 2007. Bindman's essay, "Artists Discover Dante," includes the section, "'Nature worse than Chaos': Blake's Dante," pp. 31-38. There are illustration of Dante by Blake, Fuseli, and Flaxman.

Bindman, David, ed. *The Divine Comedy of William Blake: Die Göttliche Komödie: La Divine Comédie*. Traduction en français: Nicholas Powell; Übersetzung ins deutsche: Inge Hanneforth: Paris: Bibliothèque de l'image, 2000. <*WBHC* 650>

A tri-lingual edition in English, French, and German, with "103 colour reproductions" and "32 well-reproduced color plates" (*WBHC* 650).

Hamlyn, Robin, intro. *Inferno*. Trans. Henry Francis Cary. 1998. London: The Folio Society, 2004. <*WBHC* 650>

"32 colour reproductions" (*WBHC* 650).

Taylor, Charles H., and Patricia Finley, ed. *Images of the Journey in Dante's Divine Comedy: An Illustrated and Interpretive Guide to the Poet's Social Vision*. New Haven and London: Yale University Press, 1997. <*WBHC* 2758>

"There are 36 reproductions by Blake, 12 by Flaxman, and 3 by Fuseli" (*WBHC* 2758).

Klonsky, Milton. *Blake's Dante: The Complete Illustrations to the Divine Comedy*. New York: Harmony Books, 1980. <*BBS* 174, *WBHC* 649-50>

Contains "all 102 Dante water-colors (47 in color) and seven engravings in reduced size" (*BBS* 174). Includes an introduction and notes.

Blake's Illustrations of Dante: Seven Plates Designed and Engraved by W. Blake, Author of "Illustrations of the Book of Job," &c. &c. London, 1978. <*BBS* 208>

"The seven Dante plates reproduced in collotype in this Blake Trust facsimile are accompanied by three facsimile proofs, eight reduced monochrome reproductions of drawings, Geoffrey Keynes, 'The Dante Engravings' (6 unnumbered pages), and Arnold Fawcett, "Publisher's Note" (1 unnumbered page)" (BBS 208).

Roe, Albert S. *Blake's Illustrations to the Divine Comedy*. 1953. Princeton: Princeton University Press, 1967. Westport, CT: Greenwood Press, 1977. <BB #2543, BBS 624, WBHC 2601>

The classic study of the illustrations, though Roe's reading of the illustrations through Blake's mythology has received recent pushback. The illustrations and engraving are reproduced in black and white.

George Cumberland's Card (Composed 1827) One state, 1827 <Essick, SP XXI>

Known States and Impressions

1st State c. 1822

Inscription: M^r Cumberland.

Signature: W Blake inv & sc: | A AE 70 1827

31 Impressions [In addition to those recorded by Essick, SP 111-22 and "[A Supplement to The Separate Plates of William Blake: A Catalogue](#)"; further copies are recorded in: "[Marketplace, 1998](#)" (+2), "[Marketplace, 2001](#)" (+1), "[Marketplace, 2005](#)" (+2), "[Marketplace, 2007](#)" (+2), "[Marketplace, 2008](#)" (+1), "[Marketplace, 2012](#)" (+1 and 1Z to Princeton), "[Marketplace, 2013](#)" (+1).]

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, Joseph Viscomi. 2013. From the Collection of Robert N. Essick.

Designed by Blake and Engraved by Other Engravers

Coin of Nebuchadnezzar and Head of Cancer. Linnell after Blake. One state, c. 1828. <Essick, SP LVII>

Known States and Impressions

1st State c. 1828

Image: coin 10.4 x 11 cm; head 9 x 7.4 cm

Plate mark: 15.8 x [trimmed off] cm

[1A \(Fitzwilliam Museum\) Unique Impression](#)

Digital

[Fitzwilliam Museum](#). Accession no. P.535-1985.

Engraved by Blake After Designs by Other Artists

Four Classical Figures. After Stothard. One state, c. 1779 <Essick, SP L>

Known States and Impressions

1st State c. 1779

Image: 15.4 x 10.8 cm; 19.9 x 14.5 cm with decorative frame

Plate mark: trimmed off

1A (British Museum)

Impression Information

“Printed on laid paper, 20.7 x 14.6 cm. Inscribed in pencil (by Blake?), lower left, ‘W^m Blake 1779 eng^d; lower right, ‘T. Stothard inv.^t’” (Essick, *SP*, 233).

Print

Essick, *SP*, fig. 102.

1B (Royal Academy)

Impression Information

“Printed on thin paper trimmed to the narrow inner border, 15.8 x 11.3 cm, and pasted to a wove backing sheet” (Essick, *SP*, 233).

The Battle of Ai. After Stothard. One state, c. 1781 <Essick, *SP* LIII> (See also [Edward Kimpton, A New and Complete Universal History of the Holy Bible in Commercial Engravings](#))

Known States and Impressions

1st State c. 1781

Image, central design only: 17.4 x 10.8 cm; including decorative frame: 19 x 12.3 cm

Plate mark: trimmed off

1A (Library of Congress) Unique Impression

Impression Information

“It is printed on laid paper, 19.2 x 12.5 cm” (Essick, *SP*, 238).

Print

Essick, *SP*, fig. 106-07.

The Return of the Jewish Spies from Canaan. After Stothard. One state, c. 1781-1785 <Essick, *SP* LI> (See also [Royal Universal Family Bible in Commercial Engravings](#))

Known States and Impressions

1st State

Winged Figure Flying through Clouds. After Stothard. One state, c. 1781 <Essick, *SP* LII>

Known States and Impressions

1st State c. 1780-1787

Signature: Stothard. del. Blake. sc.

Image: 10.6 x 6.3 cm

Plate mark: 14.5 x 10.1 cm

1A (British Museum)

Impression Information

“Printed on India paper laid onto, but now coming loose from, laid paper trimmed within the plate mark to 12.1 x 7.5 cm” (Essick, *SP*, 236).

Print

Essick, *SP*, fig. 105.

1B (British Museum)

Impression Information

“Printed on thick wove paper, 16 x 11.6 cm, with minor foxing” (Essick, *SP*, 236).

Print

Blake: An Illustrated Quarterly 5 (1972), 237.

1D (John Windle)

Impression Information

4th? Essick, “[Marketplace, 1998](#),” 113.

Evening Amusement. After Watteau. Two states, 1782 <Essick, SP XXIII>

Studies

Butlin, Martin. “[The Inscription on Evening Amusement](#).” *Blake: An Illustrated Quarterly* 6.3 (winter 1972-73): 73. <BB #1271.116>

Gives the full inscription after discovering a new untrimmed impression.

Essick, Robert N. [Rev. of David Alexander and Richard T. Godfrey, Painters and Engraving: The Reproductive Print from Hogarth to Wilkie \(1980\)](#). *Blake: An Illustrated Quarterly* 14.4 (spring 1981): 220-23. ¹²⁰¹

Considers *Morning Amusement*, *Evening Amusement*, and *The Industrious Cottager* in the context of fashionable engraving of the 1780s.

Known States and Impressions

1st State 1782

Signature: Watteau pinxt. (left) W. Blake fecit (right)

Title: EVENING AMUSEMENT (open letters)

Inscription: From an Original Picture in the Collection of M^r. A^r Maskin

Imprint: Pub^d. as the Act directs August 21st 1782 by T^r Macklin, No^o 39 Fleet Street.

Oval image: 25.2 x 30.3 cm

Plate mark: 33.1 x 35.9 cm

1A (Martin Butlin)

Impression Information

“Printed in sanguine on paper approximately 38 x 42 cm, framed” (Essick, SP, 130).

Print

1978 Tate Gallery Exhibition, no. 38.

2nd State 1782

“The letters of the title have been ‘closed’ with horizontal lines of hatching” (Essick, SP, 130).

2B (Collection of Robert N. Essick)

Impression Information

“Printed in sanguine on laid paper trimmed inside the plate mark to 30.4 x 21.4 cm” (Essick, SP, 130).

Print

Essick, SP, fig. 59.

¹²⁰¹ Not recorded in BBS.

2C (McGill University)

Impression Information

“Printed in sanguine on laid paper trimmed within the plate mark to 28.3 x 35.9 cm, cutting off the imprint” (Essick, *SP*, 130).

Digital

McGill University Library. Call no. [Blake 5.2 W32E93 1782 elf.](#)

2D (Morgan Library and Museum)

Impression Information

“Printed on heavy wove paper trimmed to 29.7 x 32.9 cm, thereby cutting off the imprint” (Essick, *SP*, 130).

Digital

Morgan Library and Museum. Accession no. [PML 77019.127.](#)

2E (Philadelphia Museum of Art)

Impression Information

“Well printed on heavy wove paper, 390.2 x 43.6 cm, mounted in a window cut in a large sheet of paper and bound as the twenty-seventh print in a volume of prints after Watteau” (Essick, *SP*, 131).

2F (Collection of Robert N. Essick)

Impression Information

“Printed heavy wove paper trimmed inside the plate mark to 32.6 x 35.5 cm” (Essick, *SP*, 131).

2G (University of Toronto)

Impression Information

“[P]rinted in brown, ‘touches of hand-colouring in blue and rose,’ margins (including the imprints) folded over the backing cards, margins water stained, other minor defects, folded portions in very poor condition” (Essick, “[Marketplace, 2006,](#)” 130; citing Christie’s, London). Sold with *Morning Amusement* impression 2I.

Digital

University of Toronto. Call no. [Blake. Suppl. No. 7.](#)

Uncertain State

H (British Museum)

Impression Information

“Printed on wove paper, 25.6 x 30.8 cm, trimmed to an oval close to the border, thereby cutting off all inscriptions except for the signatures” (Essick, *SP*, 131).

Digital

[British Museum](#). Museum no. 1929,0611.137.

I (David Bindman)

Impression Information

“Hand colored, trimmed close to image” (Essick, “[Marketplace, 2002,](#)” 121).

J (Bamfords auction)

Impression Information

"[B]lack ink, "24.5cm x 29cm," no description of condition, illus. (£200; estimate £40-60). Both the illus. and the measurements indicate that the pls. are trimmed slightly into the designs, particularly right and left. It is not possible to determine the sts. of these pls. when the inscriptions are trimmed off" (Essick, "[Marketplace, 2014](#)"). Sold with *Morning Amusement* impression J.

Morning Amusement. After Watteau. Two states, 1782 <Essick, SP XXII>

Studies

Essick, Robert N. [Rev. of David Alexander and Richard T. Godfrey, Painters and Engraving: The Reproductive Print from Hogarth to Wilkie \(1980\)](#). *Blake: An Illustrated Quarterly* 14.4 (spring 1981): 220-23. ¹²⁰²

Considers *Morning Amusement*, *Evening Amusement*, and *The Industrious Cottager* in the context of fashionable engraving of the 1780s.

Known States and Impressions

1st State 1782

Signature" Watteau Pinxt. (left) W" Blake sculpt.

Title: MORNING AMUSEUMENT

Inscription: From an Original Picture I the Collection of M^r. A^m Maskins

Imprint: Pubd. August 10.th 1782 by Tho.^s Macklin N^o. 39 Fleet Street

Oval image: 25.4 x 30.3 cm

Plate mark: 32.9 x 35.8 cm

1A (Martin Butlin)

Impression Information

"Printed in sanguine on paper approximately 38.5 x 42.4 cm, framed" (Essick, SP, 125).

Print

1978 Tate Gallery Exhibition, no. 37.

Essick, SP, fig. 58.

1B (Fitzwilliam Museum)

Impression Information

"Printed in brown on laid paper, 37.2 x 41.7 cm with repaired tears in the left edge and a pencil inscription, 'in Alb, Birket,' lower left" (Essick, SP, 125).

Digital

Fitzwilliam Museum. Accession no. [P.404-1985](#).

Print

Bindman, *Blake: Catalogue of the Collection in the Fitzwilliam Museum*, no. 565ii.

1C (Fitzwilliam Museum)

Impression Information

"Printed in sanguine on laid paper trimmed to 28.8 x 35.4 cm, thereby cutting off the imprint" (Essick, SP, 125).

¹²⁰² Not recorded in BBS.

Digital

Fitzwilliam Museum. Accession no. [P.403-1985](#).

Print

Keynes, *EBSR*, pl. 39.

2nd State 1782

“The letters of the title have been ‘closed’ with horizontal lines of hatching” (Essick, *SP*, 126).

2D (*McGill University*)

Impression Information

“Printed in dark brown on laid paper trimmed to 27.6 x 35.6 cm, thereby cutting off all inscriptions below the title except for the top of the C of Collection.” (Essick, *SP*, 126).

Digital

McGill University Library. Call no. [Blake 5.2 W32M62 1782 elf](#).

2E (*Morgan Library and Museum*)

Impression Information

“Printed on heavy wove paper trimmed to 29.7 x 33 cm, thereby cutting of the imprint” (Essick, *SP*, 126).

Digital

Morgan Library and Museum. Accession no. [PML 77019.126](#).

2F (*Collection of Robert N. Essick*)

Impression Information

“Printed on heavy wove paper trimmed inside the plate mark to 32.7 x 35.5 cm” (Essick, *SP*, 126).

2G (*Victoria and Albert Museum*)

Impression Information

“Printed on paper trimmed within the plate mark to 30.2 x 31.4 cm, pasted to the mat” (Essick, *SP*, 126).

Digital

[Victoria and Albert Museum](#). Accession no. E.2987-1938.

2H (*British Museum*)

Impression Information

“Printed on wove paper, 26 x 31 cm, trimmed to an oval close to the border, thereby cutting off all inscriptions except for the signatures” (Essick, *SP*, 127).

Digital

[British Museum](#). Museum no. 1929,0611.136.

2I (*University of Toronto*)

Impression Information

“[P]rinted in brown, ‘touches of hand-colouring in blue and rose,’ margins (including the imprints) folded over the backing cards, margins water stained, other minor defects, folded portions in very poor condition” (Essick, “[Marketplace, 2006](#),” 130; citing Christie’s, London). Sold with *Evening Amusement* impression 2G.

Digital

University of Toronto. Call no. [Blake. Suppl. No. 6](#).

Uncertain State

J (*Bamfords auction*)

Impression Information

“[B]lack ink, ‘24.5cm x 29cm,’ no description of condition, illus. (£200; estimate £40-60). Both the illus. and the measurements indicate that the pls. are trimmed slightly into the designs, particularly right and left. It is not possible to determine the sts. of these pls. when the inscriptions are trimmed off” (Essick, “[Marketplace, 2014](#)”). Sold with *Evening Amusement* impression J.

9 Untraced Impressions

The Morning Amusements of her Royal Highness [and] A Lady in the full Dress. After Stothard.
Two states, 1782 <Essick, SP LIV>

Studies

Bentley, E.B. “[Blake's Elusive Ladies](#).” *Blake: An Illustrated Quarterly* 26.1 (summer 1992): 30-33. <BBS 409-10>

Documents Bentley's search for *The Ladies New and Polite Pocket Memorandum-Book*, the volume in which the commercial engravings, “A Lady in the full Dress, & another in the most fashionable Undress now worn” and “The Morning Amusements of her Royal Highness the Princess Royal & her 4 Sisters,” (after Stothard) appeared.

Known States and Impressions

1st State: 1782

Images: 9.6 x 12.6 cm (right image); 9.6 x 6.5 cm (left image)

Plate mark: Trimmed off

1A (*Royal Academy*)

Impression Information

“Print on thin (India?) paper with the images cut apart. “The Morning Amusements” trimmed close to the image to 10 x 12.8 cm and pasted to a back sheet inscribed in pencil on the verso, ‘1782.’ ‘A Lady in the full dress’ trimmer very close to the image to 9.6 x 6.6 cm and pasted to a backing sheet” (Essick, SP, 239).

2nd State: 1782

Signatures: Stothard. del (left) Blake Sc. (right)

Title: The Morning Amusements of her Royal Highness the Princess Royal & her 4 Sisters.

Imprint: Published by J. Johnson St. Paul's Church Yard, Nov^r. 1. 1782.

Signature: T.S. d. (left) W.B., sc (right)

Title: A Lady in the full Dress, & another in the | most fashionable Undress now worn.

2B (*British Museum*)

Impression Information

“Printed on laid paper with two images side by side on a sheet 11.6 x 22 cm, pasted down but now loose at all but the bottom left corner. [. . .] inscribed in ink on verso, ‘Robert Balmanno FSA. London 1828’” (Essick, SP, 240).

Print

Essick, SP, fig. 108-09.

2C (National Galler of Art, Washington DC)

Impression Information

“The right image (‘The Morning Amusements’) only, printed on laid paper, 11 x 12.9 cm. All but the tops of a few letters of the imprint have been trimmed off. Inscribed in ink, lower right, ‘1777” (Essick, *SP*, 240).

Digital

[National Gallery of Art](#). Accession no. 1943.3.1849.

2D (Royal Academy)

Impression Information

“Printed on thin (India?) paper with the two images cut apart. ‘Morning Amusements’ trimmed just below the signatures to 10.2 x 13.3 cm; ‘Lady in the full Dress’ trimmed through the signatures to 9.8 x 6.7 cm. Both images are pasted to backing sheets” (Essick, *SP*, 240).

2E (Collection of Robert N. Essick)

Impression Information

“A previously unrecorded impression of the left image only, ‘A Lady in the full Dress, & another in the most fashionable Undress now worn,’ 2nd st.” (Essick, “[Marketplace, 2003](#),” 136).

Robin Hood & Clorinda. After Meheux (Composed 1783) One state, 1783 <Essick, *SP XXIV*>

Studies

Carretta, Vincent. “[Blake’s Meheux?](#)” *Blake: An Illustrated Quarterly* 31.3 (winter 1997-98): 84. <[WBHC 1671](#)>

Offers more information regarding the designer of “Robin Hood & Clorinda,” John Meheux (1749-1839).

Known States and Impressions

1st State 1783

Signature: J· Meheux delin^t. (left) W. Blake sculp^t. (right)

Title: ROBIN HOOD & CLORINDA

Inscription: Says Robin Hood, fair Lady, whether away / O whether fair Lady, away, / And she made him answer to kill a fat buck / For tomorrow is tilbury [titbury] day

Imprint: London Pub^d March 30, 1783 by T· Macklin N^o 39 Fleet Street

Circular image: 21.4 x 21.5 cm

Plate mark: 27.7 x 23 cm

1A (British Museum)

Impression Information

“Printed in dark brown on (wove?) paper, 42 x 28.7 cm, pasted to the mat. Hand tinted with thin watercolor washes (pink, green, blue, brown)” (Essick, *SP*, 132).

Digital

[British Museum](#). Museum no. 1937,0410.15.

Print

Essick, *SP*, fig. 60.

1B (Victoria and Albert Museum)

Impression Information

“Printed in red-brown on laid paper, 39.1 x 28.9 cm, with fragments of an unidentified watermark in the right margin” (Essick, *SP*, 132).

Digital

Victoria and Albert Museum. Accession no. [E.64-1948](#).

1C (Collection of Robert N. Essick)

Impression Information

“[P]rinted in black ink on laid paper, trimmed irregularly to and into the border line, with fragments of the imprint” (Essick, “[Marketplace 1991](#),” 149).

1D (Collection of Robert N. Essick)

Impression Information

“Only known st. printed in red-brown ink on laid paper trimmed just outside the plate mark to 28.1 x 23.4 cm., with fragments of an unidentified watermark in the right margin” (Essick, “[Marketplace 1998](#),” 95).

3 Untraced Impressions

The Fall of Rosamond. After Stothard. Two states, 1783 <Essick, *SP XXV*>

Known States and Impressions

1st State 1783

Signature: Stothard Delin^t (left) Blake Sculpt (right)

Inscription:¹²⁰³ Queen, Drink; or this Poinard searches every Vein.

Rosamond, Is there no Pity; none, this awful silence
Hath answer'd me, and I intreat no more,
Some greater pow'r than thine demands my life
Fate summons me; I hear, and I Obey—
O, heav'n; if crimes like mine may hope forgiveness
Accept a contrite heart.

Vide Hull's fall of Rosamond Act 5

Circular image: 30.7 x 30.7 cm

Plate mark: 39.3 x 33.2 cm

1A (Keynes)

Impression Information

“Printed in brown and pink (for flesh tones) on laid paper, 35.8 x 32.8 cm. Carefully hand tinted with watercolors (dark and light brown, green, yellow, dark red, blue, gray). The sheet is trimmed 2.8 cm below the image, thereby showing the neither the title nor the quotation beneath (see second state) had been executed on the plate” (Essick, *SP*, 134).

¹²⁰³ Impression 1C does not have the inscription trimmed off. See Essick, “[Marketplace 1991](#),” 149.

1B (Collection of Robert N. Essick)

Impression Information

“Printed in brown and pink (for flesh tones) on laid paper (as in impression 1A), 30.4 x 30.3 cm” (Essick, *SP*, 134).

2nd State 1783

Title: THE FALL OF ROSAMOND

Imprint: London Publish'd Oct^r. 1^o 1783 by Tho^s Macklin N^o. 39 Fleet Street

2C (Keynes)

Impression Information

“Printed in brown on laid paper, 43.4 x 34.9 cm” (Essick, *SP*, 135).

2D (McGill University)

Impression Information

“Printed on laid paper trimmed just within the plate mark to 39 x 33.1 cm. Watermark in center consisting of two lines of letters, obscured by the image” (Essick, *SP*, 135).

Digital

McGill University Library. Call no. [Blake 5.2 S86F34 1783 elf.](#)

2E (New York Public Library)

Impression Information

“Printed on very dark brown or black on wove paper 34.7 x 34.7 cm. Hand tinted with watercolors (green, black, light brown, blue). The title and quotation beneath it have been cut off and pasted to the verso” (Essick, *SP*, 135).

on dark brown on (wove?) paper trimmed inside the plate mark to 38.8 x 32.4 cm pasted down” (Essick, *SP*, 135).

Print

Essick, *SP*, fig. 61.

2F (Royal Academy)

Impression Information

“Printed in dark brown on (wove?) paper trimmed inside the plate mark to 38.8 x 32.4 cm and pasted down” (Essick, *SP*, 135).

2G (Tate Collection)

Impression Information

“[C]olor printed (pink, blue-green, brown)” (Essick, “[Marketplace 1992](#),” 129).

2I¹²⁰⁴ (Staatliche Kunsthalle Karlsruhe)

Impression Information

“Printed in reddish brown on laid paper, 39.1 x 33.3 cm” (Essick, “[Marketplace 1992](#),” 129).

¹²⁰⁴ Impression H (recorded in Essick, *SP*) is of an uncertain state and is listed below.

2J (Alexander S. Gourlay)

Impression Information

“[P]rinted in black on laid paper, trimmed to a rectangle, 31.2 × 29.5 cm., cutting slightly into the border at the top and on both sides and cutting off the imprint and all but a fragment of the inscribed verses” (Essick, “[Marketplace, 2000](#),” 104).

2K (University of Toronto)

Impression Information

“[P]rinted in sanguine, 2nd st. (with the period after “Sculpt.”), trimmed close to the circular image with only the signatures remaining among the inscriptions” (Essick, “[Marketplace, 2008](#),” 123).

Digital

[University of Toronto](#). Call no. Blake Suppl. no. 30 (Box 9).

2L (Collection of Robert N. Essick)

Impression Information

“Leaf of wove paper trimmed on the platemark to 39.5 x 33.3 cm” (Essick, “[Marketplace, 2022](#)”).

Digital

Crosby, “[Marketplace, 2023](#),” illus. 4.

Uncertain State

H (Private Collection)

Impression Information

“[P]robably 1st [state], color printed in brown and a reddish-brown flesh tone, green and blue washes rather haphazardly applied by hand in the background, cut close to the circular image, framed” (Essick, “[Marketplace, 2002](#),” 121).

5 Untraced Impressions

Zephyrus and Flora. After Stothard. Two states, 1784 <Essick, SP, XXVI>

Known States and Impressions

1st State 1784

Signature: Stothard. del. (left) W. Blake. sc. (right)

Title: ZEPHYRUS AND FLORA

Inscription:

The gentle God flew ur [or?] th' enchanting Ground,
Where Flora slept, & breath'd Perfumes around:
Waking she smil'd by Loves soft Pow'r imprest;
He calmly sighing, hover'd o'er her Breast.

Imprint: Published as the Act directs Dec^r 17. 1784 by Parker & Blake № 27 Broad St Golden Square

Oval image: 17.4 x 20.5 cm

Plate mark: 25.3 x 25.3 cm

1A (Fitzwilliam Museum)

Impression Information

“Printed on laid paper, 27 x 25.3 cm, with a faint, unidentifiable watermark” (Essick, SP, 139).

Digital

[Fitzwilliam Museum](#). Accession no.P.407-1985.

Print

Essick, *SP*, fig. 62.

1B (Fitzwilliam Museum)

Impression Information

“Printed in sanguine on laid paper, 25.7 x 25.8 cm, with a small fragment of an unidentifiable watermark” (Essick, *SP*, 139).

Digital

[Fitzwilliam Museum](#). Accession no. P.408-1985.

Print

Essick, *SP*, fig. 62.

1C (Collection of Robert N. Essick)

Impression Information

“[P]rinted in sanguine, laid paper with an unreadable watermark composed of letters, trimmed within the platemark to 23.5 x 24.8 cm. with the imprint trimmed off” (Essick, “[Marketplace, 1999](#),” 125).

2nd State 1784

Title: “AND” changed to “to”

2C (Collection of Robert N. Essick)

Impression Information

“Printed on wove paper, 25.6 x 25.9 cm, with a repaired tear 3 cm long in the top left margin. Imprint very faint” (Essick, *SP*, 140).

2D (Royal Academy)

Impression Information

“Printed on (wove?) paper, 23.2 x 25.2 cm, foxed in the margins. The inscription below the title and imprint are faint” (Essick, *SP*, 140).

2E (Staatliche Graphische Sammlung)

Impression Information

“Printed on wove paper, 27.8 x 30.2 cm” (Essick, *SP*, 140).

Uncertain State

F (Fitzwilliam Museum)

Impression Information

“Color printed in dark brown, blue and reddish brown (for flesh tones) on laid paper trimmed close to the oval image, 19.4 x 22.5 cm. All inscriptions except for the signature have been trimmed off. Hand tinted with blue watercolor. Inscribed ‘1807’ in pencil on the verso” (Essick, *SP*, 140).

Digital

[Fitzwilliam Museum](#). Accession no. P.409-1985.

G (*Collection of Robert N. Essick*)

Impression Information

“[P]rinted in dark brown ink on laid paper with an illegible watermark probably composed of letters. Leaf 18.0 x 21.0 cm. trimmed to an oval close to the design, only the signatures retained among the inscriptions” (Essick, “[Marketplace, 2013](#)”).

3 Untraced Impressions

Calisto. After Stothard. Two states, 1784 <Essick, SP XXVII>

Known States and Impressions

1st State 1784

Signature: Stothard. del. (left) W. Blake. sc. (right)

Title: CALISTO

Inscription:

The Grove around a grateful Shadow cast;
She dropt her Arrows & her Bow unbrac'd;
She flung her self on the cool grassy Bed;
And on the painted Quiver rais'd her Head.

Imprint: Published as the Act directs, Dec^r 17: 1784. by Blake & Parker N^o. 27 Broad S^t Golden square.

Oval image: 17.2 x 20.3 cm

Plate mark: “Probably about the same size as the companion print, ‘Zephyrus and Flora,’ 25.3 x 25.3 cm” (Essick, *SP*, 142).

1A (Huntington Library)

Impression Information

“Printed on laid paper, 25.2 x 22.4 cm. A faint, indecipherable watermark, probably composed of letters appears in the upper margin. Mounted in a window cut in a larger sheet and bound as the fifty-first leaf of vol. II of an extra-illustrated copy of Mrs. [A.E.] Bray’s *Life of Thomas Stothard, 1851*” (Essick, *SP*, 142).

Print

Essick, *SP*, fig. 63.

2nd State 1784

“The scratched letters of the title have been re-engraved” (Essick, *SP*, 142).

2B (Collection of Robert N. Essick)

Impression Information

“Printed on wove paper, 24.9 x 24.6 cm. The sheet extends into the part of the plate where the imprint appears, but none can be seen in this impression” (Essick, *SP*, 142).

2C (Fitzwilliam Museum)

Impression Information

“Color printed in dark brown, blue, and reddish brown (for flesh tones) on laid paper trimmed to an oval, 19.1 x 22.4 cm” (Essick, *SP*, 143).

Digital

[Fitzwilliam Museum](#). Accession no. P.412-1985.

2D (Fitzwilliam Museum)

Impression Information

“Printed on wove paper, 24.3 x 25 cm.” (Essick, *SP*, 143).

Digital

[Fitzwilliam Museum](#). Accession no. P.410-1985.

Print

Keynes, EBSP, pl. 41.

2E (Royal Academy)

Impression Information

“Printed on (wove?) paper, 23.2 x 25.3 cm” (Essick, *SP*, 143).

2F (Collection of Robert N. Essick)

Impression Information

“[P]rinted in brown on laid paper, cut close right and left to 24.9 x 20.8 cm. but with the imprint, from an album of prints after Stothard, some leaves of the album showing an 1850 watermark” (Essick, [Marketplace, 1995](#), 113).

Uncertain State

*F (Fitzwilliam Museum)*¹²⁰⁵

Impression Information

“Printed in sanguine on laid paper trimmed to an oval, 17.9 x 20.8 cm. All inscriptions except for the signatures have been trimmed off” (Essick, *SP*, 143).

Digital

[Fitzwilliam Museum](#). Accession no. P.411-1985.

3 Untraced Impressions

A Lady Embracing a Bust (Composed 1785) <Essick, *SP*, LV> (See also [Elizabeth Blower, Maria: A Novel](#) in Commercial Book Illustrations)

Known States and Impressions

1st State c. 1785

1A (Huntington Library)

Impression Information

“Printed on laid paper, 13 x 8.2 cm. Although cut close to the image, the tops of the letters of the signatures (see second state) would still print if they had been present on the plate” (Essick, *SP*, 242).

1B (Royal Academy)

Impression Information

“Very well printed on (wove?) paper laid on to a (wove?) sheet, 18.2 x 12.9 cm, and pasted down on leaf 78 of volume II of a collection of prints after Stothard” (Essick, *SP*, 242).

¹²⁰⁵ This impression is probably the second state (Essick, [Marketplace, 1995](#), 113).

2nd State (c. 1785)

2C (American Blake Foundation)

Impression Information

“Trimmed to the image on both sides and the top and just below the signatures on the bottom. Matted and framed” (Essick, *SP*, 242).

2D (British Museum)

Impression Information

“Printed on thick wove paper, 16 x 10.6 cm, inscribed in ink on the verso, ‘Robert Balmano FSA London 1828’” (Essick, *SP*, 242).

Print

Essick, *SP*, fig. 110.

A Frontispiece for Benjamin Heath Malkin *A Father's Memoirs of His Child* <Essick, *SP*, LVI>
(See also [A Father's Memoirs of His Child](#) in Historic Biographies, [Benjamin Heath Malkin](#) in Members of Blake's Circle, and [Benjamin Heath Malkin, A Father's Memoirs of His Child](#))

Known States and Impressions

1st State c. 1805

Image: 19 x 12.7 cm

Plate mark: 21.5 x 15 cm

1A (British Museum) Unique Copy

Impression Information

“The only known impression, now in the British Museum, is printed on wove paper, 22.9 x 15.2 cm [...]. Fragments of a type-printed text are on both sides of the image on the recto and on the verso. These indicate that the paper is an unused sheet from William Hayley, *Designs to a Series of Ballads* (1802)” (Essick, *SP*, 244).

Print

Essick, *SP*, fig. 111.

Carfax Conduit, Oxford (Composed c. 1787) <WBHC 774-81>

Study

Essick, Robert N. “[A 'New' William Blake Engraving?](#)” *Print Quarterly* 2.1 (1985): 42-47.

Argues that Blake was most likely responsible for the engraving of *Carfax Conduit, Oxford*. “The graphic style and subject of Carfax Conduit support the attribution made possible by the signature” (47). See also Bentley’s description a similar engraving published in the 1771 *Gentleman’s Magazine* in “[William Blake and His Circle: A Checklist of Publications and Discoveries in 2015](#).” *Blake: An Illustrated Quarterly* 50.1 (summer 2016).

Digital

[Sanders of Oxford](#). Print alone.

Venus dissuades Adonis from Hunting. After Cosway. Two states, 1787, 1823 <Essick, SP, XXVIII>

Known States and Impressions

1st State 1787

Signature R.^{dus} Cosway RA. Et Primarius Pictor Serenisimi Walliae principis, Pinxt. (left) Guliel.^s Blake sculp.

Title: Venus dissuades Adonis from Hunting

Inscription: Then sweetly smiling with a raptur'd mind,

On his lov'd Bosom she her head reclin'd,

And thus began;--- Ovid Met: B.X.

Image: 9.9 x 13.4 cm (central design) 13.9 x 17.3 cm (including borders)

1A (Louis Girling)¹²⁰⁶

Impression Information

“Although it seems probable that all uncolored impressions printed in black ink are 1st st., this is the only such impression known to me complete with the 1787 imprint” (Essick, “[Marketplace, 2003](#),” 121).

2nd State 1823

Imprint: London, Published June 2.nd 1823 by H. Gibbs 23 G^t. Newport St.

Plate mark: 22.3 x 26 cm

2A (Fitzwilliam Museum)

Impression Information

“Color printed in dark brown, flesh color, and black on wove paper, 29.9 x 40.3 cm. Hand tinted with watercolors (blue, green); Adonis's cloak in blue” (Essick, *SP*, 146).

Digital

Fitzwilliam Museum. Accession no. [P.415-1985](#) or [P.415-1985](#).

Print

Essick, *SP*, fig. 64.

2B (Fitzwilliam Museum)

Impression Information

“Color printed in dark brown, flesh color, and perhaps black on wove paper, 22.6 x 26.6 cm. Hand tinted with watercolors (red, blue, green, light brown); Adonis's cloak in red” (Essick, *SP*, 146).

Digital

Fitzwilliam Museum. Accession no. [P.415-1985](#) or [P.415-1985](#).

Uncertain States

C (Ashmolean Museum)

Impression Information

“Printed on wove paper trimmed to the boarder to 14.6 x 18 cm. All inscriptions except for the signatures have been trimmed off” (Essick, *SP*, 146).

¹²⁰⁶ First recorded in Essick, “[Marketplace, 1997](#),” 136. The sale from Nicholas Lott to Louis Girling was recorded in “[Marketplace, 2003](#),” 136.

Contemporary Owner(s)

Perhaps Dawson Turner.

Digital

[Ashmolean Museum](#). Accession no. WA1947.328.

D (University of Toronto)

Impression Information

“Color printed in dark brown, blue, green, and reddish brown on wove paper, 19.2 x 18.8 cm. The imprint is cut off. Slightly browned with age; slight damp-staining. Hand tinted with watercolors, Adonis’s cloak in blue” (Essick, *SP*, 146-47).

Digital

[University of Toronto](#). Catalogue no. Blake no.702A (Box 9) Rare Books Oversize.

E (Collection of Robert N. Essick)

Impression Information

“Printed in dark brown, blue, green and reddish brown on wove paper, 15.3 x 18.7 cm.

Inscriptions trimmed off except for the signatures and the tops of some of the letters of the title. Slightly browned with age, particularly on the edges; strip of paper from an old mount along the top edge of the verso. Hand tinted with watercolors (red, brown, blue); Adonis’s cloak in red” (Essick, *SP*, 147).

F (Fitzwilliam Museum)

Impression Information

“Printed on laid paper, 16.4 x 21.8 cm. The inscriptions are trimmed off except for the signatures, title, and tops of three letters from the first line of the inscribed verse” (Essick, *SP*, 147).

Digital

[Fitzwilliam Museum](#). Accession no. P.413-1985.

2 Untraced Impressions

Rev. John Caspar Lavater. After Johann Heinrich Lips. Four states, 1787, 1801 <Essick, *SP XXIX*>¹²⁰⁷

Studies

Essick, Robert N. “[Blake in the Marketplace, 2017](#).” *Blake: An Illustrated Quarterly* 51.4 (spring 2018): 8 pars. + listings. <*Blake* (2019)>

Documents an unrecorded working proof (1a below).

Proof State 1787

1a (*Collection of Robert N. Essick*)

Impression Information

“Design 27.5 x 23.7 cm. in the proof reproduced here on a leaf of laid paper 27.8 x 23.7 cm., trimmed to the image at the top and on both sides but with a narrow margin below the image of

¹²⁰⁷ “The small re-engraving by William Holl was published in *The Biographical Magazine*, 2 vols. (London: E. Wilson, 1819-20), vol. 1 (arranged alphabetically by subject and not paginated)” (Essick, “[Marketplace, 1992](#),” 158).

3.0 mm. Inscribed in pen and ink “Lavater” (lower left) and “Blake” (lower right), possibly by Blake” (Essick, “[Marketplace, 2017](#),” illus. 5).

Digital
Essick, “[Marketplace, 2017](#),” illus. 5.

1st State 1787

Imprint: Published Decemb^r 26: 1787 by J: Johnson S^t Pauls Church Yard

Image: 27.7 x 23.9 cm

Plate mark: 36.7 x 30.2 cm

1A (*University of Texas, Austin*)¹²⁰⁸

Impression Information

“Printed on laid paper, 38.7 x 31.4 cm.” (Essick, *SP*, 150).

Print

Essick, *SP*, fig. 65.

2nd State 1801

“A line has been engraved around the image [. . .]. The scratched imprint has been removed and the following inscriptions added” (Essick, *SP*, 150).

Signature: Blake sculp^t.

Title: REV. JOHN CASPER LAVATER

Inscription: of Zurick born 1741, died 1801.

Imprint: Pub.^d May 1800, by J. Johnson, in Saint Paul’s Church Yard, London, from a Drawing in his possession, taken in 1787

2B (Fitzwilliam Museum)

Impression Information

“Printed on wove paper, 38.1 x 31.2 cm, foxed in the margins and with few abrasions on the image. ‘Mrs. Gilchrist’ is written in pencil on the verso in an unidentified hand. Apparently acquired by Alexander Gilchrist or his wife (died 1885) and inherited by their son, H.H. Gilchrist” (Essick, *SP*, 150).

Digital

[Fitzwilliam Museum](#). Accession no. P.425-1985.

Print

Essick, *SP*, fig. 66.

2C (McGill University)

Impression Information

“Printed on wove paper framed and matted to the edge of the image at the sides and top and just below the imprint from the bottom” (Essick, *SP*, 151).

Digital

McGill University Library. Call no. [Blake 5.2 B64R48 1800 elf](#).¹²⁰⁹

3rd State 1801

“The period after the title and the inscription below the title has been removed. The latter has been replaced with the following: of Zurich. Born 1741. Died 1801.” (Essick, *SP*, 151).

¹²⁰⁸ Recorded in Essick, “[Marketplace, 2002](#),” 137.

¹²⁰⁹ The McGill catalogue entry lists the print as being the first state, while Essick *SP* lists it as the second.

3D (David Bindman)

Impression Information

“Printed on wove paper trimmed within the plate mark to 35.4 x 24.3 cm, pasted to the mat and framed” (Essick, *SP*, 151).

3E (Boston Museum of Fine Arts)

Impression Information

“Printed on wove paper, 41.1 x 30.5 cm, trimmed along the plate mark on the right, left, and top” (Essick, *SP*, 151).

Digital

Boston Museum of Fine Arts. Accession no. [P10306](#).

3F (British Museum)

Impression Information

“Printed on wove paper, 42.2 x 30.3 cm, watermarked 1794 | J WHATMAN” (Essick, *SP*, 151).

Digital

[British Museum](#). Museum no. 1933,0626.55.

3G (Collection of Robert N. Essick)

Impression Information

“Printed on wove paper trimmed within the plate mark to 33.5 x 26.2 cm” (Essick, *SP*, 152).

Print

Essick, WBP, fig. 53.

3H (Folger Shakespeare Library)

Impression Information

“Printed on wove paper trimmed within the plate mark to 34.6 x 25.7 cm” (Essick, *SP*, 152).

Digital

Folger Shakespeare Library. [Call no. ART File L397 no.1 \(size M\)](#).

3I (Donald A Heald)

Impression Information

“Printed on wove paper trimmed within the plate mark on the right and left to 44 x 29.8 cm” (Essick, *SP*, 152).

3J (Fitzwilliam Museum)

Impression Information

“Printed on wove paper, 35.6 x 28.1 cm, the plate mark showing only at the bottom” (Essick, *SP*, 152).

Digital

[Fitzwilliam Museum](#). Accession no. P.426-1985.

3K (Fitzwilliam Museum)

Impression Information

“Printed on laid paper, 36.7 x 29.3 cm” (Essick, *SP*, 152).

Digital

Fitzwilliam Museum. Accession no. [P.427-1985](#).

3L (Thomas V. Lange)

Impression Information

“Printed on wove paper, 38.2 x 29.3 cm, trimmed within the plate mark on the left and with a deckled edge inside the plate mark on the right” (Essick, *SP*, 153).

3M (Library of Congress)

Impression Information

“Printed on wove paper trimmed within the plate mark on the right and left to 43.4 x 29.5 cm” (Essick, *SP*, 153).

Digital

Library of Congress. Call no. [NE642.B5 A464](#).

3N (University of Toronto)

Impression Information

“Printed on wove paper, 27.7 x 24 cm, trimmed to the edge of the image” (Essick, *SP*, 153).

Digital

[University of Toronto](#). Call no. [Blake no. 746 \(Box 11\)](#).

3O (Morgan Library and Museum)

Impression Information

“Printed on wove paper, 33.1 x 24.5 cm, trimmed to the image on the right. Numbered in pencil ‘88,’ left of the title inscription. Acquired by the Library in 1976 as part of an extra-illustrated copy of Cunningham’s ‘Blake’” (Essick, *SP*, 153).

Digital

Morgan Library and Museum. Accession no. [PML 77019.52](#).

3P (Morgan Library and Museum)

Impression Information

“Printed on wove paper, 28.1 x 24.3 cm, trimmed close to the image with a .3 cm margin at the bottom” (Essick, *SP*, 153).

3Q (National Gallery of Art, Washington DC)

Impression Information

“Printed on wove paper, 29 x 22.7 cm. All inscriptions, except for Blake, trimmed off” (Essick, *SP*, 153).

Digital

[National Gallery of Art, Washington DC](#). Accession no. 1943.3.1838.

3R (New York Public Library)

Impression Information

“Printed on wove paper trimmed within the plate mark on the left and right to 44.6 x 29.3 cm. Pasted to the mat on three corners” (Essick, *SP*, 154).

3S (Princeton University)

Impression Information

“Printed on wove paper trimmed within the plate mark 32.5 x 24.7 cm” (Essick, *SP*, 154).

Digital

Princeton University Library. [Special Collections - Graphic Arts Collection](#).

3T (Victoria and Albert Museum)

Impression Information

“Printed on wove paper trimmed just within the plate mark to 36.6 x 28.1 cm” (Essick, *SP*, 154).

3U (Yale Center for British Art)

Impression Information

“Printed on wove paper, 36.8 x 29.5 cm, with a ragged left edge and light foxing the margins.

Inscribed in pencil ‘10,’ lower left, ‘fine’ and ‘Blake,’ lower right” (Essick, *SP*, 154).

Digital

[Yale Center for British Art](#). Accession no. B1970.3.484.

3V (Private Collector)

Impression Information

“[A]pparently an early impression of this st. with the scratched guidelines for the inscriptions printed” (Essick, “[Marketplace, 2001](#),” 114).

7 Untraced Impressions

Beggar’s Opera, Act III. After Hogarth. Four states, 1788, 1790. <Essick, *SP LXI*> (See [The Original Works of William Hogarth in Commercial Book Illustrations](#))

The Idle Laundress. After Morland. Three states, 1788, 1803 <Essick, *SP XXX*>

Studies

D’Oench, Ellen G. [“Copper into Gold”: Prints by John Raphael Smith 1751-1812](#). New Haven and London: Yale University Press, 1999.

Blake’s work for Smith is discussed on p. 103; Smith’s account book is reproduced, with Blake’s engravings mentioned on p. 6.

Essick, Robert N. [Rev. of David Alexander and Richard T. Godfrey, Painters and Engraving: The Reproductive Print from Hogarth to Wilkie \(1980\)](#). *Blake: An Illustrated Quarterly* 14.4 (spring 1981): 220-23. ¹²¹⁰

Considers *Morning Amusement*, *Evening Amusement*, and *The Industrious Cottager* in the context of fashionable engraving of the 1780s.

Known States and Impressions

1st State 1788

Signature: Printed by g [G?] Morland. (left) Engrav’d by William Blake (right)

Title: THE IDLE LAUNDRESS

Imprint: Published May 12, 1788. By IR. Smith, King Street, Covent Garden.

Image: 21.1 x 26.1 cm

Plate mark: 27.1 x 30.3 cm

¹²¹⁰ Not recorded in *BBS*.

1A (John DeMarco)

Impression Information

“Color printed in reddish brown, blue (perhaps in two shades) dark brown, and black on wove paper, 27.9 x 28.7 cm” (Essick, *SP*, 158).

2nd State 1788

Signature: “re-engraved in stippled letters” (Essick, *SP*, 158) [Moreland’s (right)] Engraved by W. Blake (left) [also in stippled letters]

Title: THE IDLE LAUNDRESS. [in stippled letters]

Imprint: London publish’d May 12th, 1788 = by J. R.: Smith. № 31 = King Street Covent Garden [in stippled letters]

2B (British Museum)

Impression Information

“Printed in brown on laid paper trimmed inside the plate mark to 26 x 28.3 cm” (Essick, *SP*, 159).

2C (Fitzwilliam Museum)

Impression Information

“Printed in brown on a sheet 30.1 x 33.4 cm, pasted to the mat” (Essick, *SP*, 158).

Digital

Fitzwilliam Museum. Accession no. [P.419-1985](#).

3rd State 1803

Imprint: Publish’d Jan^r. 1. 1803, by H. Macklin, Poets Gallery, Fleet Street.

3D (British Museum)

Impression Information

“Printed on wove paper trimmed within the plate mark to 25.7 x 28.8 cm” (Essick, *SP*, 159).

Digital

[British Museum](#). Museum no. 1877,0512.581.

3E (Fitzwilliam Museum)

Impression Information

“Color printed in brick red, brown, blue and black on wove paper trimmed within the plate mark to 25.7 x 27.9 cm. Hand tinted with watercolors (brown, green)” (Essick, *SP*, 159).

Digital

Fitzwilliam Museum. Accession no. [P.420-1985](#).

3F (Fitzwilliam Museum)

Impression Information

“Printed on heavy wove paper, 38.1 x 42.9 cm, hand tinted (dark blue, light blue, brick red, red, light and dark brown, flesh tones, gray, gray-green)” (Essick, *SP*, 159).

Digital

Fitzwilliam Museum. Accession no. [P.422-1985](#).

3G (Collection of Robert N. Essick)

Impression Information

“Color printed in black, brown, and light blue on wove paper, 26.6 x 29.9 cm., watermarked 1794 / J Whatman. Hand tinted with watercolors (blue, red, black)” (Essick, “[Supp. to SP](#),” 142).

Uncertain States

G (British Museum)

Impression Information

“Printed on wove paper trimmed to 24.4 x 27.9 cm, thereby cutting off the imprint” (Essick, *SP*, 160).

Digital

[British Museum](#). Museum no. 1875,0508.27.

H (Collection of Robert N. Essick)

Impression Information

“Printed in brown on wove paper trimmed within the plate mark to 21.6 x 26 cm, thereby cutting off the title and imprint” (Essick, *SP*, 160).

I (The Free Library of Philadelphia)

Impression Information

“Color printed in black, dark blue, and flesh color; hand tinted with watercolors (pink, yellow, light blue, brown bistre). Pasted to the backing mat with the front mat also pasted down and covering the sheet below the signatures in stippled letters” (Essick, *SP*, 160).

J (Fitzwilliam Museum)

Impression Information

“Printed in brown on laid paper, 22.4 x 25.7cm, cut within the framing line on the and left and with a .9 cm margin at the bottom. All inscriptions, except for the signatures in stippled letters, trimmed off” (Essick, *SP*, 160).

Digital

Fitzwilliam Museum. Accession no. [P.421-1985](#).

K (Philadelphia Museum of Art)

Impression Information

“Color printed in reddish brown, blue (perhaps in two shades), dark brown, and black on wove paper trimmed just below the stippled signatures to 23.6 x 30 cm. Hand tinted with watercolors” (Essick, *SP*, 160).

L (Mrs. Lucile Johnson Rosenbloom)

Impression Information

“Printed in blue, green, reddish brown, and black on (wove?) paper framed to 24.2 x 29.6 cm. The title in stippled letters has been cut out and pasted back on; imprint trimmed off” (Essick, *SP*, 161).

M (*Collection of Robert N. Essick*)

Impression Information

“Color printed in black, reddish-brown, light brown, and dark blue on laid paper, 21.2 × 26.1 cm., with unidentifiable fragments of a watermark obscured by the image. Hand tinted with watercolors (light blue, brown, red)” (Essick, “[Supp. to SP](#),” 142).

N (*Worcester Art Museum*)

Impression Information

“Printed in brown on laid paper trimmed inside the plate mark to 25.7 × 28.6 cm., cutting off all but the tops of the letters of the imprint” (Essick, “[Supp. to SP](#),” 142).

16 Untraced Impressions

Industrious Cottager. After George Morland. Four states, 1788, 1803 <Essick, SP XXXI>

Studies

D’Oench, Ellen G. [“Copper into Gold”: Prints by John Raphael Smith 1751-1812](#). New Haven and London: Yale University Press, 1999.

Blake’s work for Smith is discussed on p. 103; Smith’s account book is reproduced, with Blake’s engravings mentioned on p. 6.

La Belle, Jenijoy. “[Blake and Morland: The First State of ‘The Industrious Cottager.’](#)” *Blake: An Illustrated Quarterly* 12.4 (spring 1979): 258-61. <BBS 387>

On the first state of the engraving and Blake’s thoughts on Morland.

Known States and Impressions

1st State 1788

Signature: Morland pinx (left) Blake sculp (right)

Title and Imprint: trimmed off

Image: 21.3 x 26 cm

Plate mark: 27.3 x 30.5 cm

1A (*Collection of Robert N. Essick*)

Impression Information

“Printed on wove paper trimmed within the plate mark to 22.2 x 27 cm. [. . .] Perhaps a pre-publication proof” (Essick, *SP*, 165).

2nd State 1788

2B (*Collection of Robert N. Essick*)

Impression Information

“[B]rown ink, laid paper with an oddly shaped, undecipherable watermark, leaf trimmed inside the platemark to 25.5 x 29.8 cm. and thus with the imprint cut off, 2nd st. with the title in open letters, the only traced impression in this st.” (Essick, “[Marketplace, 2017](#)”).

3rd State 1788

“In comparison to the first state, the faces of the two figures have been altered considerably” (Essick, *SP*, 165).

Signature: Painted by g [G?] Morland (left) Engraved by W: Blake

Title: INDUSTRIOUS COTTAGER.

Imprint: London Publish'd May 12th 1788: by J.R. Smith N^o: 31 = King Street Covent Garden

Image: 21.3 x 26 cm

Plate mark: 27.3 x 30.5 cm

3B (British Museum)

Impression Information

“Printed in brown on laid paper trimmed within the plate mark to 25.6 x 28.8 cm” (Essick, *SP*, 166).

Digital

[British Museum](#). Museum no. 1937,0410.16.

3C (Hamburg, Kunsthalle)

Impression Information

“Printed in brown on laid paper, 29.3 x 33.8 cm” (Essick, *SP*, 166).

3D (Fitzwilliam Museum)

Impression Information

“Printed in brown on a sheet 29.8 x 33.5 cm, pasted to the mat” (Essick, *SP*, 166).

Digital

[Fitzwilliam Museum](#). Accession no. P.416-1985.

3E (Philadelphia Museum of Art)

Impression Information

“Color printed in dark brown, reddish brown, and blue on wove paper, 26.9 x 30 cm, with an indecipherable watermark on three lines of letters (and numbers?) in the center of the sheet” (Essick, *SP*, 166-67).

3F (Worcester Art Museum)

Impression Information

“Printed in brown on laid paper trimmed inside the plate mark to 25.9 x 28.6 cm., but with the imprint present” (Essick, “[Supp. to SP](#),” 143).

4th State 1803

Imprint: Published Jan^y. 1st. 1803, by H. Macklin, Poets Gallery, Fleet Street

4F (British Museum)

Impression Information

“Printed on wove paper trimmed inside the plate mark to 25.5 x 28.1 cm” (Essick, *SP*, 167).

Digital

[British Museum](#). Museum no. 1877,0512.582.

4G (Fitzwilliam Museum)

Impression Information

“Printed on wove paper 24.2¹²¹¹ x 41.3 cm, hand colored (blue, flesh tones, brick red, light brown, dark brown, red)” (Essick, *SP*, 167).

¹²¹¹ The Fitzwilliam description gives “Sheet Height 342 mm Width 412 mm.”

Digital

Fitzwilliam Museum. Accession no. [P.417-1985](#).

4H (Fitzwilliam Museum)

Impression Information

“Printed on heavy wove paper, 38.1 x 43 cm, hand colored (blue, brick red, light brown, blue-green)” (Essick, *SP*, 167).

Digital

Fitzwilliam Museum. Accession no. [P.418-1985](#).

4I (Collection of Robert N. Essick)

Impression Information

“Color printed in black, brown, and light blue on wove paper, 26.5 x 29.9 cm., watermarked J Whatman (remainder, if any, obscured by the image). Hand tinted with watercolors (blue, red, black)” (Essick, “[Supp. to SP](#),” 143).

Uncertain States

I (Collection of Robert N. Essick)

Impression Information

“Printed in brown on laid paper trimmed to the framing line and just below the signatures (stippled letters) to 21.6 x 25.9” (Essick, *SP*, 168).

J (Collection of Robert N. Essick)

Impression Information

“Printed on wove paper, 22.5 x 25.8 cm with the imprint trimmed off. Signatures and title in stippled letters” (Essick, *SP*, 168).

K (The Free Library of Philadelphia)

Impression Information

“Pasted to the backing mat with the front mat also pasted down and covering the sheet below the signatures in stippled letters. Hand tinted with watercolors (rose, yellow light blue, bistre, brown).” (Essick, *SP*, 160).

L (Mrs. Lucile Johnson Rosenbloom)

Impression Information

“Printed in blue, green, reddish-brown and black on (wove?) paper framed to 24.2 x 29.6 cm. The Title (stippled letters) has been cut out and pasted back on; imprint trimmed off” (Essick, *SP*, 168).

7 Untraced Impressions

Head of a Damned Soul in Dante's Inferno. After Henry Fuseli. Two states, c. 1789 <Essick, *SP XXXII*>

Known States and Impressions

1st State 1789

Image: 35.1 x 26.5 cm

Plate mark: 43.3 x 33.1 cm

1A-1 (British Museum)

Impression Information

“Printed on (wove?) paper pasted to the mat with the upper framing mat also pasted down. Inscribed in pencil, below the image on the left, Fuseli Pinxit; below the image on the right, W. Blake, followed by an illegible word” (Essick, *SP*, 170).

Digital

[British Museum](#). Museum no. 1856,0712.209.

1B (Hunterian Art Gallery, University of Glasgow)

Impression Information

“Printed on wove paper trimmed inside the plate mark to 39.4 x 28.7 cm. [. . .] Inscribed in ink below the image, ‘A most remarkable etching by Blake—wonderfully bold & clear’” (Essick, *SP*, 170).

1C (Huntington Library)

Impression Information

“Printed on wove paper trimmed inside the plate mark to 38.8 x 30.8 cm. [. . .] A typed description of the plate is taped to the verso. [. . .] Formerly bound in a copy of Edward Young, *The Complaint and Consolation; or, Night Thoughts*” (Essick, *SP*, 170).

1D (Fitzwilliam Museum)

Impression Information

“Printed on wove paper, 47.2 x 37.9 cm. Inscribed in pencil, below the image on the left, H. Fuseli; below the image on the right, W. Blake” (Essick, *SP*, 171).

Digital

[Fitzwilliam Museum](#). Accession no. P.423-1985.

1E (Morgan Library and Museum)

Impression Information

“Printed on wove paper, 47.2 x 37.9 cm. Inscribed in pencil, below the image on the left, H. Fuseli; below the image on the right, W. Blake” (Essick, *SP*, 171).

Digital

Morgan Library and Museum. [Accession no. 1982.98](#).

2nd State c. 1789

Both Russell and Keynes claim that the British Museum holds an impression with “the name ‘Blake’ very faintly engraved at the right hand lower corner” (Keynes, *EBSP*, p. 76; cited in Essick, *SP*, 171).

*2F (British Museum) [Not in Essick, SP]*¹²¹²

Contemporary Owner(s)

Frederick Tatham?

Digital

[British Museum](#). Museum no. 1874,0711.149

¹²¹² In *SP*, Essick notes that he could not find the second impression at the British Museum at the time, but records Russell’s and Keynes’s description.

Timon and Alcibiades. After Henry Fuseli. One state, 1790 <Essick, SP, XXXIII>

Known States and Impressions

1st State 1790

Imprint: Published by W Blake Poland St July 28: 1790

Image: 20.2 x 29.6 cm

Plate mark: Trimmed off

1A (*British Museum*) Unique Impression

Impression Information

"[P]rinted on laid paper, 21.3 x 30.5 cm, with the corners cut off diagonally" (Essick, SP, 173).

Digital

[British Museum](#). Museum no. 1863,0110.80.

Print

Essick, SP, fig. 74

Falsa ad Coelum. After Henry Fuseli. One state, c. 1790 <Essick, SP, XXXIV>

Known States and Impressions

1st State c. 1790

Inscription: FALSA AD COELUM MITUNT INSOMNIA MANES

Image: 22.2 x 35.8 cm

Plate mark: 25.8 x 37.9 cm

1A (*British Museum*) Unique Impression

Impression Information

"[P]rinted on laid paper, 30.8 x 38.8 cm, with a fragment of an unidentified crown watermark at the top edge" (Essick, SP, 175).

Digital

[British Museum](#). Museum no. 1882,0812.221.

Print

Essick, SP, fig. 74

An Estuary with Figures in a Boat. After Thomas Stothard? One state, c. 1790-1794? <Essick, SP, XXXV>

Known States and Impressions

1st State c. 1790-1794?

Image: 9 x 8.8 cm

Plate mark: Trimmed off

1A (*Fitzwilliam Museum*) Unique Impression

Impression Information

"[P]rinted (or hand tinted and blotted) in brown, blue, and green on wove paper, 9.4 x 9.4 cm, mounted on a sheet of brown paper" (Essick, SP, 177).

Digital

[Fitzwilliam Museum](#). Accession no. P.394-1985.

Print

Essick, SP, plate 9

Edmund Pitts, Esqr. After James Earle. Two states, c. 1793-1796 <Essick, SP, XXXVI>

Studies

Keynes, Geoffrey. “[William Blake & Bart's](#).” *Blake: An Illustrated Quarterly* 7.1 (summer 1973): 9-10. <BB #1217.126>

Provides information about James Earle, who, like Keynes, was a surgeon at St. Bartholomew's Hospital. Details Earle's and Blake's connection to William Long (1747-1818), another surgeon to whom Earle's *Practical Observations* is dedicated and whom is mentioned by Blake in a 16 Mar. 1804 letter to Hayley, and offers a hypothesis of Blake's unpublished engraving of “Edmund Pitts Esq,” another surgeon and associate of Earle's.

Known States and Impressions

1st State c. 1793-1796

Signature: ad viv: del: J Earle (left) Blake. sculp: (right)

Title: EDMUNDS PITTS, Esq^r.

Image: 18.5 x 14.2 cm

Plate mark: Trimmed off in the first state; 24.2 x 17.5 cm in the second state

[1A \(New York Public Library\)](#)

Impression Information

“Printed on laid paper, 24.3 x 16.7 cm, pasted to the mat on three corners” (Essick, SP, 178).

2nd State c. 1793-196 or after 1802

Signature: ad viv: del: J Earle: Armig: (left) Gulil.^s Blake. sculp: (right)

Title: EDMUNDS PITTS, Esq^r.

Image: 18.5 x 14.2 cm

Plate mark: 24.2 x 17.5 cm

[2B \(British Museum\)](#)

Impression Information

“Printed on wove paper, 25.3 x 18.7 cm” (Essick, SP, 178).

Digital

[British Museum](#). Museum no. 1850,0810.223.

Print

Essick, SP, fig. 77.

[2C \(Huntington Library\)](#)

Impression Information

“Printed on wove paper, 28.5 x 21.5 cm, with three framing lines inscribed in pencil outside the plate mark, the outer line partly trimmed off” (Essick, SP, 178).

[2D \(Fitzwilliam Museum\)](#)

Impression Information

“Printed on wove paper trimmed to 22.2 x 17.5 cm. Heavily inked with some streaks of ink printed from the surface of the plate of the upper left arm” (Essick, SP, 179).

Digital

[Fitzwilliam Museum](#). Accession no. P.424-1985.

Print

Keynes, Geoffrey. “[William Blake & Bart's](#),” *Blake: An Illustrated Quarterly* 7.1 (summer 1973), 10.

2E (*Library of Congress*)

Impression Information

“Printed on wove paper, 24.1 x 17.4 cm, the plate mark visible only near the bottom and right edges” (Essick, *SP*, 179).

Digital

[Library of Congress](#). [Portraits engraved by William Blake and J. Chapman]. Call no. NE642.B5 A464.

Print

Lehre, Ruth Fine. “[A Checklist of Blake Material in the Lessing J. Rosenwald Collection, Alverthorpe Gallery, Jenkintown, Pennsylvania](#),” *Blake: An Illustrated Quarterly* 9.3 (winter 1975-76), 71.

2F (*McGill University*)

Impression Information

“Printed on wove paper, 29.9 x 22.6 cm” (Essick, *SP*, 179).

Digital

McGill University Library. Call no. [Blake 5.2 E3E3 1793 elf](#).

2G (*Morgan Library and Museum*)

Impression Information

“Printed on wove paper, 34 x 25 cm, foxed. Pasted to the mat is a printed description of the plate, numbered 76, probably clipped from a sale catalogue, although no price given” (Essick, *SP*, 179).

Digital

Morgan Library and Museum. Accession no. [1980.79:1](#).

2H (*Royal College of Surgeons of England*)

Impression Information

“Printed on wove paper, trimmed inside the plate mark to 23.3 x 16.2 cm” (Essick, *SP*, 179).

Digital

[British Museum](#). Museum no. 1850,0810.223.

2 Untraced Impressions

Portrait of George Romney. After George Romney (Composed 1803-05) <*WBHC* 64; Essick, “[Marketplace, 2011](#),” 141>

Studies

Crosby, Mark. “[Ah! Romney!: Blake's 'supernaculum' Portrait Engraving of George Romney](#).” *Blake: An Illustrated Quarterly* 47.3 (winter 2013-14): 20 pars. <*WBHC* 1738>

Describes the rediscovered engraving of Romney's now lost self-portrait that Blake executed for Hayley's *Life of George Romney*, but which did not appear in the book, and the context of its creation. "In Blake's correspondence there are more references to a portrait engraving of Romney than to any other reproductive engraving he executed" (par. 4). The engraving, which is likely a proof, is now in the collection of Robert N. Essick.

Known States and Impressions

Proof State

1A (*Collection of Robert N. Essick*) Unique Impression

Impression Information

"[P]roof before all letters, inscribed in pencil in the lower margin, 'George Romney the Portrait Painter Self Portrait,' image 18.4 x 14.5 cm., leaf of wove paper without watermark trimmed within the platemark to 23.8 x 18.2 cm., 'slightly soiled, glued to card'" (Essick, "[Marketplace, 2011](#)," 141).

Digital

Crosby, Mark. "[Ah! Romney!: Blake's 'supernaculum' Portrait Engraving of George Romney](#)." *Blake: An Illustrated Quarterly* 47.3 (winter 2013-14): 20 pars. <WBHC 1738>

The Right Honourable Earl Spencer. After Thomas Phillips. Two states, 1813 <Essick, SP, XXXVII>

Known States and Impressions

1st State 1813

Image: 30 x 24.7 cm

Plate mark: 36.6 x 25.8 cm

1A (*British Museum*)

Impression Information

"Printed on wove paper, 54.5 x 38.4 cm, watermarked '1811,' upper left. Ragged lower edge. Inscribed in pencil, perhaps by Blake, Blake Sculp^t, on the right below the image, and Earl Spencer below the image, center. Inscribed in pencil below the plate mark in a different hand, never published" (Essick, *SP*, 181).

Digital

[British Museum](#). Museum no. 1873,0510.2651.

1B (*Collection of Robert N. Essick*)

Impression Information

"Printed on wove paper, 50.1 x 36.5 cm, pasted to strips of an old backing sheet on the sides and bottom of the verso. Inscribed in pencil, perhaps by Blake, Blake Sculp^t below the image on the right. Inscribed in pencil in a different hand between the image and the lower plate mark, *Earl Spencer | unpublished | (from a Portrait by T. Phillips Esq. R.A.)*" (Essick, *SP*, 181).

Contemporary Owner(s)

Thomas Phillips; Dawson Turner

Print

Essick, *WBP*, fig. 177

2nd State 1813

Signature: T. Phillips R A. pinx (left) W Blake. sculp (right)

Title: The Right Honourable | Earl Spencer

Image: 30 x 24.7 cm

Plate mark: 36.6 x 25.8 cm

2C (British Museum)

Impression Information

“Printed on wove paper, 55.8 x 38 cm, watermarked ‘1811,’ lower right” (Essick, *SP*, 182).

Digital

[British Museum](#). Museum no. 1863,0808.73.

1 Untraced Impression

The Child of Nature. After Charles Borckhardt. One state, 1818 <Essick, *SP XXXVIII*>

Known States and Impressions

1st State 1818

Signature: Borckhardt. delin:^t (left) Blake. sculp. (right)

Title: The CHILD of NATURE.

Imprint: Published by C Borckhardt March 2^d. 1818

Image: 38.1 x 24.8 cm

Plate mark: 43.3 x 27.5 cm

1A (British Museum)

Impression Information

“Printed on (wove?) paper, 48.6 x 31.6 cm, pasted to the mat” (Essick, *SP*, 183).

Digital

[British Museum](#). Museum no. 1935,0221.1.

Print

Essick, *SP*, fig. 79.

1B (Fitzwilliam Museum)

Impression Information

“Printed on wove paper, 43.8 x 27.5 cm, the plate mark visible only at the top and right edges” (Essick, *SP*, 183).

Digital

[Fitzwilliam Museum](#). Accession no. P.428-1985.

Print

Keynes, *EBSP*, pl. 44.

1C (Fitzwilliam Museum)

Impression Information

Printed on verso of 1B.

2 Untraced Impressions

The Child of Art. After Charles Borckhardt. One state, 1818 <Essick, SP, XXXIX>

Known States and Impressions

1st State 1818

Signature: Borckhardt. delin:^t (left) Blake. sculp. (right)

Title: The CHILD of ART.

Imprint: obscured

Image: 38.1 x 24.8 cm

Plate mark: trimmed off x 27.9 cm

1A (British Museum)

Impression Information

“[K]nown only through an impression, now in the British Museum, in which a mezzotint executed on the same copperplate has replaced the original image. [. . .] A pencil note on the mat states, ‘The Engraving [i.e., the mezzotint] probably by Welby Sherman C.D.’ Sherman was one of the young artists who gathered around Blake in the final years of his life” (Essick, *SP*, 185).

James Upton. After John Linnell. Two states, 1818-1819, 1819 <Essick, SP XL>

Studies

Essick, Robert N. “[Blake, Linnell, & James Upton: An Engraving Brought to Light](#).” *Blake: An Illustrated Quarterly* 7.4 (spring 1974): 76-79. <BB #1217.135>

Notes the discovery and acquisition of two states of the print, details its place at the foundation of Blake and Linnell’s relationship, and examines Linnell’s influence on Blake’s engraving style.

Known States and Impressions

1st State 1818-1819

Title: James Upton

Image: 26.1 x 19.4 cm

Plate mark: 35.2 x 27.2 cm

1A (*Collection of Robert N. Essick*)

Impression Information

“Printed on India paper laid on to wove, 36.6 x 28.7 cm. Inscribed in pencil, probably by John Linnell, just above the lower plate mark, ‘march. 1819—Unfinished Proof. Must be returned to Mr. J. Linnell’” (Essick, *SP*, 186).

Contemporary Owner(s)

John Linnell

Print

Essick, *SP*, fig. 8o.

1B (*British Museum*)

Impression Information

“[O]n wove paper [. . .]. It is inscribed in block capital letters in pencil (by Linnell?) below the image, ‘PAINTED AND ENGRAVED BY J. LINNELL / JAMES UPTON / PASTOR IN CHURCH STREET SURREY ROAD. SOUTHWARK’ (the last line partly written over an erased pencil inscription in script). In pencil script, probably by the same hand, along the lower margin is

“London Pub March 31.st 1814 [probably an error for 1819] – Linnell.” (Essick, “[Marketplace 1992](#),” 129). ¹²¹³

2nd State 1819

Signature: PAINTED AND ENGRAVED BY J.^{NO} LINNELL.

Title: JAMES UPTON

Inscription: Pastor of the Baptist Church Meeting in Church Street Blackfriars Road

Imprint: London Published June 1st 1819 by¹²¹⁴

Image: 26.1 x 19.4 cm

Plate mark: 35.2 x 27.2 cm

2B (Collection of Robert N. Essick)

Impression Information

“Printed on laid paper 58.8 x 42.4 cm, slightly spotted along the edges” (Essick, *SP*, 186).

Contemporary Owner(s)

John Linnell

Print

Essick, *SP*, fig. 81.

2C (Fitzwilliam Museum)

Impression Information

On India paper.

Contemporary Owner(s)

John Linnell

Digital

Fitzwilliam Museum. Accession no. [P.429-1985](#).

Rev^d. Robert Hawker. After John Ponsford. One state, 1820 <Essick, *SP* XLI>

1st State 1820

Signature: Painted by I. Ponsford. (left) Engraved by W. Blake. (right)

Title: REV^D. ROBERT HAWKER, D.D.

Inscription: Vicar of Carles, Plymouth (below title) Proof (lower right corner)

Imprint: Published 1st. May 1820. By A. A. Paris, 53 Long Acre, London.

Image: 35.1 x 27.7 cm

Plate mark: 46.5 x 34 cm

1A (British Museum)

Impression Information

“Printed on wove paper, 36.7 x 27 cm, trimmed within the image about .5 cm on the left and just below the title at the bottom” (Essick, *SP*, 189).

Contemporary Owner(s)

Samuel Palmer

Digital

[British Museum](#). Museum no. 1871,0610.915.

¹²¹³ Essick’s emendation.

¹²¹⁴ The imprint is incomplete.

1B (Library of Congress)

Impression Information

“Printed on wove paper trimmed on or just within the plate mark to 46.6 x 33.8 cm. A slip of paper, 5.3 x 10.3 cm, has been pasted just right of the title and below the image. Written on this slip in ink, now brown with age, is the following note by Blake’s wife Catherine: ‘Mr C Tatham |The humble is formed to | adore; the loving to associate | with eternal Love. | C. Blake” (Essick, *SP*, 189).

Contemporary Owner(s)

Catherine Blake

Digital

Library of Congress. [Portraits engraved by William Blake and J. Chapman]. Call no. [NE642.B5 A464](#).

1C (National Gallery of Art, Washington DC)

Impression Information

“Printed on wove paper, 46.9 x 24.4 cm” (Essick, *SP*, 190).

Digital

[National Gallery of Art, Washington DC](#). Accession no. 1943.3.1845.

Print

Essick, *SP*, fig. 82.

1D (Robert N. Essick)

Impression Information

“[O]nly known state with ‘Proof’ lower right” (Essick, “[Marketplace, 1985](#),” illus. 7).

Print

Essick, “[Marketplace, 1985](#),” illus. 7.

Mrs. Q. After François Huet Villiers. Two states, 1820 <Essick, SP, XLII>

Studies

Rainbolt, Martha M. “The Likeness of Austen’s Jane Bennet: Huet-Villiers’ ‘Portrait of Mrs. Q.’” *English Language Notes* 26.2 (Dec. 1988): 35-43. <*BBS* 611-12>

Suggests that “Blake’s engraving of ‘Mrs. Q’ may have supplied the physical details for Jane Bennet (40)” (*BBS* 612).

Whitehead, Angus. “[‘I also beg Mr Blakes acceptance of my wearing apparel’: The William of Henry Banes, Landlord of 3 Fountain Court, Strand, the Last Residence of William and Catherine Blake](#).” *Blake: An Illustrated Quarterly* 39.2 (fall 2005): 78-99. <*WBHC* 1703-04>

New details about Henry Banes, who was married to Catherine’s sister and who refers to Blake in his will, and about James Barrow, their Fountain Court neighbor, witness to Banes’s will, and publisher of the Blake’s engraving, “Mrs. Q.”

Worrall, David. “The Mob and ‘Mrs. Q’: William Blake, William Benbow, and the Context of Regency Radicalism.” [Blake, Politics, and History](#). Ed. Jackie DiSalvo, G.A. Rosso, and Christopher Z. Hobson. New York: Garland Publishing, 1998. 169-84. <*WBHC* 1950-53>

An analysis of the radical context surround Blake's engraving of George IV's lover, "Mrs. Q."

Known States and Impressions

Proof State [Not recorded in Essick, *SP*]¹²¹⁵

Proof a (Collection of Robert N. Essick)

Impression Information

"[C]olor printed with hand tinting, previously unrecorded state with signatures but before title inscription" (Essick, "[Marketplace, 1986](#)," 6).

1st State 1820

Signature: Drawn by Huet Villiers. (left) Engraved by W. Blake. (right)

1A (C.A. Lennox-Boyd)

Impression Information

"According to Mr. Lennox-Boyd, there is in his collection a proof before title and imprint, color printed with clear evidence of mezzotint on the face" (Essick, *SP*, 191).

2nd State 1820

Signature: Drawn by Huet Villiers. (left) Engraved by W. Blake. (right)

Title: M^{rs} Q

Imprint: Published 1st. June, 1820, by I. Barrow, Weston Place, St. Pancras.

Image: 29.4 x 22.9 cm

Plate mark: 35.2 x 24.9 cm

2B (Bodleian Library)

Impression Information

"Printed in dark brown on wove paper trimmed inside the image to 29.3 x 17.8 cm." (Essick, *SP*, 191).

2C (British Museum)

Impression Information

"Printed on dark brown on wove paper, 36 x 25.2 cm, with a crease from an old fold running vertically down the middle of the sheet. Mezzotint on face worn. No clear evidence of color printing, but probably some on the face and neck obscured by hand tinting" (Essick, *SP*, 191).

Digital

British Museum. Museum no. [1941,1011.4](#).

*2D (Huntington Library)*¹²¹⁶

Impression Information

"Lightly printed in dark brown on wove paper, 36.6 x 26.5 cm, with six watermarks, the most legible of which seems to read '[cut by sheet' ORD | [cut by edge of sheet] MILL'" (Essick, *SP*, 192).

¹²¹⁵ See Essick, "[Marketplace, 1986](#)," 6.

¹²¹⁶ See Essick, "[Marketplace, 1998](#)," 113.

2E (Fitzwilliam Museum)

Impression Information

“Printed in dark brown on wove paper, 36.9 x 26.2 cm. Color printed on the face, hair, and neck in brown, flesh tones, and rose red. Hand tinted with watercolors: gray-green waist ribbon; light brown eyes, wall, and dress over thigh and hip” (Essick, *SP*, 192).

Digital

[Fitzwilliam Museum](#). Accession no. P.430-1985.

2F (C.A. Lennox-Boyd)

Impression Information

“[C]olor printed” (Essick, *SP*, 192).

*2H (Collection of Robert N. Essick)*¹²¹⁷

Impression Information

“Printed in dark brown on wove paper, 38.2 x 29.3 cm. Color printed on the hair face, and neck in brown, flesh tones and rose red: perhaps green color printing on the waist ribbon. Hand tinted with watercolors: flesh tones on the faces, perhaps brown in the hair, green on the waist ribbon, gray on the dress over thigh and hip, brown on the wall, pink on the left arm” (Essick, *SP*, 192).

2I (McGill University)

Impression Information

“Printed in very dark brown on (wove?) paper matted and framed within the plate mark to 34.4 x 24.1 cm. Color printed in brown, flesh tones, and rose red on the hair, face, and neck. Hand tinted with watercolors: flesh pink on hands and left nipple, brown in hair, blue on eyes, blue-green on waist ribbon, gray on wall and dress over thigh and hip” (Essick, *SP*, 192-93).

Digital

McGill University Library. Call no. [Blake 5.2 H83M77 1820 elf](#).

2J (National Gallery of Art, Washington DC)

Impression Information

“Printed in dark brown on wove paper, 54.8 x 29.5 cm [. . .]. Face, neck, and hair color printed in brown, flesh tones, and rose red. Hand tinted with watercolors: brown on hair; eyes blue and black; waist ribbon green; nipples and hands pink; and gray wash on the wall, dress over arms, shoulder, thigh, hip, and right hand. Ring on left hand very faint” (Essick, *SP*, 193).

Digital

[National Gallery, Washington DC](#). Accession no. 1943.3.8986.

Print

Essick, *SP*, fig. 83.

2K (Princeton University)

Impression Information

“Printed in dark brown on (wove?) paper matted within the plate mark and framed on the left side of a morocco-back portfolio with impression 2L on the right. Color printed on the hair, face, and neck in brown, flesh tones, and rose red. Hand tinted with watercolors: flesh tones on the

¹²¹⁷ See Essick, “[Marketplace, 1998](#),” 113.

arm and breast; dark brown on hair; olive green waist ribbon; and gray on eyes, wall, dress over thigh and hip" (Essick, *SP*, 193).

Digital

[Princeton University](#). Call no. GA 2007.02152 D North. [Copy 2]

2L (Princeton University)

Impression Information

"Printed in dark brown on (wove?) paper matted within the plate mark and framed on the right side of a morocco-back portfolio with impression 2K on the right. Color printed on the hair, face, and neck in brown, flesh tones, and rose red. Hand tinted with watercolors: waist ribbon blue-green; hair light brown; gray on wall, dress over thigh and hip, and eyes. Ring on left hand very faint" (Essick, *SP*, 193).

Digital

[Princeton University](#). Call no. GA 2007.02152 D North. [Copy 1]

2M (Morgan Library and Museum)

Impression Information

"Printed in dark brown on wove paper, slightly yellowed with age, trimmed within the plate mark to 31.3 x 24.6 cm" (Essick, *SP*, 194).

Digital

Morgan Library and Museum. Accession no. [1998.36:4](#).

Print

University: A Princeton Quarterly 46 (Fall 1970), 32.

2N (Leo Steinberg)

Impression Information

"Printed in dark brown on wove paper trimmed close, just below the signatures at the bottom, to 30 x 24 cm. At one time pasted down; now removed from the mat. Face, neck, and hair color printed in brown, flesh tones, and rose red. Hand tinted with watercolors: pink nipples, blue waist ribbon; and gray wash on wall, dress over thigh and hip, left thumb" (Essick, *SP*, 194).

2O (Private Collection)

Impression Information

"Printed in dark brown on (wove?) paper, matted and framed inside the plate mark and just below the signatures. Color printed on the face, neck and hair in brown, flesh tones and rose red. Hand tinted with watercolors: green waist ribbon, gray wash on the wall and dress over thigh and hip. Several repaired tears, one in the left arm; foxed along the margins" (Essick, *SP*, 194).

2P (Private Collection)

Impression Information

"[P]rinted in black (all other impressions I have seen are in brown ink), hand colored with yellow-brown wash (rather than gray) over the wall and the figure's hip, trimmed just outside the platemark top and both sides, trimmed inside the platemark at the bottom, slight foxing, with the companion print "Windsor Castle" not by Blake" (Essick, "[Marketplace, 1998](#)," 95). (The same impression mentioned in "[Marketplace, 2002](#)"?)

43 Untraced Impressions¹²¹⁸

Wilson Lowry. After John Linnell. Six states, 1824-1825, 1825 <Essick, SP XLIII; (Essick, Supp. to SP, 143)>¹²¹⁹

Known States and Impressions

1st State 1824-25

Image: 13 x 9.5 cm

Plate mark: 25.4 x 19.9 cm

1A (*Herbert F. Johnson Museum of Art, Cornell University*)

Impression Information

“Lightly inked and printed on laid paper, 28.3 x 22.3 cm” (Essick, *SP*, 201).

Print

Essick, *SP*, fig. 84.

2nd State 1824-25

Additions to the image.

2B (*Fitzwilliam Museum*)

Impression Information

“Printed on laid paper, 25.7 x 23.6 cm, inscribed in pencil ‘first state’ cm” (Essick, *SP*, 201).

Digital

[Fitzwilliam Museum](#). Accession no. P.431-1985.

Print

Essick, *SP*, fig. 85.

2C (*Morgan Library and Museum*)

Impression Information

“Printed on laid paper, 28.5 x 21.5 cm, deckled at the top and right edges” (Essick, *SP*, 202).

Digital

Morgan Library and Museum. Accession no. [1998.36:1](#).

3rd State 1824-25

Additions to the image.

“The additions to the background shading have extended the image size to about 14.5 x 10.5 cm”

3D (*Fitzwilliam Museum*)

Impression Information

“Printed on wove paper, 32.3 x 23.5 cm, inscribed in pencil ‘second state’” (Essick, *SP*, 202).

Digital

Fitzwilliam Museum. Accession no. [P.432-1985](#).

Print

Essick, *SP*, fig. 86.

¹²¹⁸ See Essick, “[Marketplace, 2013](#),” for additional information about untraced impression #19.

¹²¹⁹ Given the discovery of a new state and impressions, I have resequenced the subsequent impressions, giving the *SP* designations in brackets.

3E(Raymond Lister) [Not in Essick, SP; see (Essick, “[Supp. to SP](#),” 143)]

Impression Information

“[O]n laid India paper, the wove backing sheet measuring 30 × 22.2 cm” (Essick, “[Supp. to SP](#),” 143).

4th State c. 1824-25 [Not in Essick, SP ; see (Essick, “[Supp. to SP](#),” 143)]

4F (Collection of Robert N. Essick) [Not in Essick, SP ; see (Essick, “[Supp. to SP](#),” 143)]

Impression Information

“[O]n laid India with a wove backing sheet 31.5 × 26 cm. It is in a state between the third and fourth recorded in the *Separate Plates* catalogue, showing a double rather than a single line (third state) along the left outline of the figure’s nose but none of the other fourth state revisions” (Essick, “[Supp. to SP](#),” 143).

4G (Fitzwilliam Museum)¹²²⁰ [3E]

Impression Information

“Printed on wove paper, 27.5 x 22.1 cm, inscribed in pencil ‘3rd st.’” (Essick, *SP*, 202). “I must now concur with Keynes that his impression 3E is in a state later than his impression 3D” (Essick, “[Supp. to SP](#),” 143).

Digital

Fitzwilliam Museum. Accession no. [P.433-1985](#).

5th State 1825 [4th State in Essick, SP]

Additions to image.

Title: WILSON LOWRY, | F.R.S. M.G.S. &c.

Signature: Drawn from Life by J. Linnell, & Engraved by J. Linnell, & W. Blake.

Inscription: Proof (lower right)

Imprint: Published as the Act directs Jan 1, 1825; by Hurst, Robinson, & C°. Cheapside, London.

5H (British Museum) [4F]

Impression Information

“Printed on laid paper, 35.9 x 26.9 cm” (Essick, *SP*, 203).

Digital

[British Museum](#). Museum no. 1902,1011.8013.

5I (Cleveland Museum of Art) [4G]

Impression Information

“Printed on India paper laid on wove, 35.6 x 27.9 cm” (Essick, *SP*, 203).

Digital

[Cleveland Museum of Art](#). Accession no. Charles W. Harkness Endowment Fund 1930.551.

5J (Collection of Robert N. Essick) [4H]

Impression Information

“Printed on India paper laid on wove, 33.1 x 24.3 cm, with minor foxing near the bottom plate mark. Proof inscription extremely faint” (Essick, *SP*, 203).

¹²²⁰ See Essick, “[Supp. to SP](#),” 143.

5K (Huntington Library) [4I]

Impression Information

“Printed on laid paper, 37.4 x 27.9 cm” (Essick, *SP*, 203). “I can now identify the “T” watermark as a fragment of a Dupuy Auvergne countermark” (Essick, “[Supp. to SP](#),” 143).

Print

Essick, *SP*, 88.

5L (Fitzwilliam Museum) [4J]

Impression Information

“Printed on laid paper, 30.5 x 24.1 cm” (Essick, *SP*, 204).

Digital

Fitzwilliam Museum. Accession no. [P.434-1985](#).

5M (Library of Congress) [4K]

Impression Information

“Printed on India paper laid onto wove, 43.6 x 30.7 cm. Proof inscription faint” (Essick, *SP*, 204).

Digital

Library of Congress. [Portraits engraved by William Blake and J. Chapman]. Call no. [NE642.B5 A464](#).

5O (National Gallery of Art, Washington DC) [4L]

Impression Information

“Printed on laid paper, 33.1 x 23.8 cm, with some foxing. [. . .] Inscribed in pencil, lower right, ‘J.L. junr.,’ probably the son of the artist John Linnell” (Essick, *SP*, 204).

Contemporary Owner(s)

John Linnell

Digital

[National Gallery of Art, Washington DC](#). Accession no. 1943.3.1846.

5P (Princeton University) [4M]

Impression Information

“Printed on laid paper, 44.1 x 28.1 cm, with unidentifiable fragments of an emblematic watermark along the left edge. Inscribed in pencil in the lower margin, ‘To Adam White with J.W. Lowry’s regards 1854’ cm, with some foxing” (Essick, *SP*, 204).

Digital

[Princeton University](#). Call no. GA 2007.02154 D North.

5Q (Victoria and Albert Museum) [4N]

Impression Information

“Printed on India paper laid onto a (wove?) sheet pasted to a backing mat with a front mat also pasted down” (Essick, *SP*, 205).

6th State 1825 [5th State in Essick, *SP*]

“The Proof inscription, lower right, has been removed from the plate or simply worn off” (Essick, *SP*, 205).

6R (British Museum) [5O]

Impression Information

“Printed on laid paper, 43.4 x 29.5 cm, with unidentifiable fragments of a watermark, probably composed of letters, along the left edge” (Essick, *SP*, 205).

Digital

[British Museum](#). Museum no. 1872,0810.950.

6S (Collection of Jenijoy La Belle) [5P]

Impression Information

“Printed on laid paper, 36 x 26.9 cm” (Essick, *SP*, 205).

Print

Essick, WBP., fig. 203.

6T (Morgan Library and Museum) [5Q]

Impression Information

“Printed on laid paper trimmed inside the plate mark to 22.6 x 14.3 cm and mounted in a window cut in a sheet of machine-made paper” (Essick, *SP*, 205).

Digital

Morgan Library and Museum. Accession no. [PML 77019.125](#).

11 Untraced Impressions

Plates by Blake and Thomas Butts, Father and Son¹²²¹

Christ Trampling on Satan. One state, c. 1806-1808 <Essick, *SP XLIV*>¹²²²

Known States and Impressions

1st State c. 1806-1808

Inscription: “Perhaps a small T scratched into the plate” (Essick, *SP*, 214).

Image: 24 x 13.6 cm

Plate mark: 31.5 x 16.4 cm

1A (University of Toronto)

Impression Information

“Printed on laid paper, 33.8 x 21.6 cm, with a blue-green tint” (Essick, *SP*, 214).

Digital

[University of Toronto](#). Catalogue no. Blake no.915 (Box 9).

1B (Birmingham Museum and Art Gallery)

Impression Information

Posthumous impression. “Printed on wove paper, 46 x 29 cm, watermarked ‘F J Head & Co.’

Inscribed in pencil on the verso, “Christ trampling down Satan” an impression from an unfinished Copper-plate, engraved by William Blake, in the collection of Edward J. Shaw, Walsall” (Essick, *SP*, 214).

¹²²¹ See Essick, *SP*, 211-12, and Essick, “[Marketplace 1996](#),” 120, for a list of engravings that Blake may have had a hand in as the instructor.

¹²²² The Morgan Library and Museum also owns the copperplate, accession no. [2002.62:1](#).

1C (Birmingham Museum and Art Gallery)

Impression Information

Posthumous impression. “Same paper, sheet size, watermark, pencil inscription, and provenance as impression 1B” (Essick, *SP*, 214).

1D (R. John Blackley)

Impression Information

“Printed on laid paper with a slight blue-green tint, 33.7 x 21.6 cm” (Essick, *SP*, 214).

1E (Boston Museum of Fine Arts)

Impression Information

“Printed on laid paper, 33.8 x 21.6 cm, with a blue-green tint” (Essick, *SP*, 214).

1F (British Museum)

Impression Information

Posthumous impression. “Printed on (wove?) paper, 39.3 x 27.2 cm, pasted to the mat” (Essick, *SP*, 214).

Digital

[British Museum](#). Museum no. 1903,1208.1.

Print

Bindman, *CGW*, fig. 411.

1G (Denison University, Ohio)

Impression Information

“Printed on laid paper, 33.7 x 21.6 cm, with a slight blue-green tint” (Essick, *SP*, 215).

1H (Collection of Robert N. Essick)

Impression Information

“Printed on laid paper, 33.7 x 21.5 cm, with a slight blue-green tint” (Essick, *SP*, 215).

Print

Essick, *SP*, fig. 89.

*1I (Northwestern University Library)*¹²²³

Impression Information

“Printed on wove paper, 44.5 x 30.6 cm” (Essick, *SP*, 215).

1J (Donald A. Heald) [Not sold as of Essick, “Marketplace, 2003”]

Impression Information

A posthumous impression. “Printed on wove paper, 44.3. x 30.5 cm” (Essick, *SP*, 215).¹²²⁴

1K (Fitzwilliam Museum)

Impression Information

Posthumous impression. “Printed on laid paper, 33.7 x 21.6 cm, with a slight blue-green tint” (Essick, *SP*, 215).

¹²²³ Essick, “[Marketplace, 2009](#),” 120-21, documents the sale.

¹²²⁴ The impression is mentioned in Essick, “[Marketplace, 1980-1981](#),” 89 and “[Marketplace, 2002](#),” 120, the latter of which specifies the presence of “a watermark reading ‘J. Whatman/1886.’”

Digital

[Fitzwilliam Museum](#). Accession no. P.396-1985.

Print

Keynes, *EBSR*, pl. 20.

1L (University of Leeds)

Impression Information

“Printed on an irregular sheet of laid paper, 33.7 x 21.5 cm, with a slight blue-green tint” (Essick, *SP*, 215).

1M (Atkins Museum of Fine Arts, Kansas City)

Impression Information

“Printed on laid paper, 33.6 x 21.8 cm, with a slight blue-green tint” (Essick, *SP*, 215).

Digital

[Atkins Museum](#). Object no. 32-209/4.

1N (University of North Carolina)

Impression Information

“Printed on cream-colored wove paper, 44.7 x 30.6 cm” (Essick, *SP*, 216).

1O (National Gallery of Art, Washington DC)

Impression Information

“Printed on cream-colored wove paper, 44.7 x 30.6 cm” (Essick, *SP*, 216).

Digital

[National Gallery of Art](#). Accession no. 1991.154.3.

1P (Trinity College, Connecticut)

Impression Information

“Printed on laid paper, 33.7 x 21.8 cm” (Essick, *SP*, 216).

1Q (Victoria and Albert Museum)

Impression Information

“Darkly printed on (wove?) paper pasted to the mat with the upper mat also pasted down.

Inscribed in pencil below the image, ‘Engraved by William Blake’” (Essick, *SP*, 216).

1R (Whitworth Art Gallery)

Impression Information

Posthumous impression. “Printed on wove paper, 44.2 x 30.6 cm” (Essick, *SP*, 216).

Digital

Whitworth Art Gallery. Accession no. [P.4606](#).

1S (Huntington Library)

Impression Information

“Heavy wove paper, sheet 44.5 x 30.5 cm” (Essick, “[Marketplace, 1998](#),” 113). “[H]eavy wove paper, fine impression with full margins” (Essick, “[Marketplace, 1997](#),” 115). Found in “[a] modern bound folio vol. containing engravings by Blake pasted to rectos only of its leaves, including both separate pls. and pls. removed from books” (Essick, “[Marketplace, 1997](#),” 115).

1T (Morgan Library and Museum)

Impression Information

See Essick, “[Marketplace, 2005](#),” 218.

Digital

[Morgan Library and Museum](#). Accession no. [2002.62:2](#).

1U (Morgan Library and Museum) ()

Impression Information

See Essick, “[Marketplace, 2005](#),” 218.

Digital

[Morgan Library and Museum](#). Accession no. 2002.62:3.

Copperplate (Morgan Library and Museum)

[Morgan Library and Museum](#). Accession no. [2002.62:1](#).

Other Posthumously Pulled Impressions¹²²⁵

1V (Donald Heald)

Impression Information

“2 on wove paper without watermark” (Essick, “[Marketplace, 2000](#),” 104)

1W (Donald Heald)

Impression Information

“2 on wove paper without watermark” (Essick, “[Marketplace, 2000](#),” 104)

1X (Donald Heald)

Impression Information

“1 more darkly printed on wove paper with a ‘J Whatman 1886’ watermark” (Essick, “[Marketplace, 2000](#),” 104)

1Y (Donald Heald) (See Essick, “[Blake in the Marketplace](#),” 2014)

Impression Information

“[L]aid paper, described as a ‘20th century printing,’ framed” (Essick, “[Blake in the Marketplace](#),” 2014).

1Z (Private Collection)

Impression Information

“[T]itle inscribed in pencil, from the collection of ‘E.J. Shaw, together with a collection of various Prints, Engravings and Watercolours by various hands’” (Essick, “[Marketplace, 2019](#)”).

15 Untraced Impressions (+1 SC 1925)

Lear and Cordelia. Four states, c. 1806-1808 <Essick, SP XLV>

Known States and Impressions

1st State c. 1806-1808

Image: 7.4 x 9.7 cm

¹²²⁵ See also impressions 1B, 1C, 1F, 1K, 1J, and 1R (Essick, SP, 218).

Plate mark: 8 x 11.2 cm

1A (*National Gallery of Art, Washington DC*)

Impression Information

“Printed on wove paper, 11.3 x 15 cm [. . .]. Inscribed below the image in pencil, ‘Drawn and engraved by W .B. | from T. Butts’ collection 1st proof’” (Essick, *SP*, 220).

Digital

[National Gallery of Art, Washington DC](#). Accession no. 1943.3.8976.

Print

Butlin, *CGW*, fig. 412a.

Essick, *SP*, fig. 91.

2nd State c. 1806-1808

Additions to the image.

2B (*National Gallery of Art, Washington DC*)

Impression Information

“Printed on wove paper, 10.9 x 15.1 cm” (Essick, *SP*, 220).

Digital

[National Gallery of Art, Washington DC](#). Accession no. 1943.3.8977.

Print

Essick, *SP*, fig. 92.

3rd State c. 1806-1808

Additions to the image.

3C (*Fitzwilliam Museum*)

Impression Information

“Printed on wove paper, 9.8 x 13.9 cm, watermarked BUTTAN[SHAW] upper right. Partially erased pencil inscription beath plate mark: ‘proof . . . [illegible] W. B.’” (Essick, *SP*, 221).

Digital

Fitzwilliam Museum. Accession no. [P.603-1985](#).

3D (*National Gallery of Art, Washington DC*)

Impression Information

“Printed on wove paper, 11.2 x 15 cm [. . .]. Inscribed in pencil below the plate mark, lower right, ‘3rd proof’” (Essick, *SP*, 221).

Digital

[National Gallery of Art, Washington DC](#). Accession no. 1943.3.8978.

Print

Essick, *SP*, fig. 93.

4th State c. 1806-1808

Additions to the image.

4E (*Fitzwilliam Museum*)

Impression Information

“Printed on wove paper 11.3 x 12.4 cm, inscribed ‘proof in pencil’” (Essick, *SP*, 221).

Digital

Fitzwilliam Museum. Accession no. [P.604-1985](#).

4F (National Gallery of Art, Washington DC)

Impression Information

“Printed on wove paper, 11.8 x 14.8 cm [. . .]. Inscribed in pencil below the plate mark lower right, ‘4th proof’” (Essick, *SP*, 221).

Digital

[National Gallery of Art, Washington DC](#). Accession no. 1943.3.8979.

Print

Bindman, *CGW*, fig. 412b.

4G (National Gallery of Art, Washington DC)

Impression Information

“Printed on wove paper, 11.7 x 14.3 cm [. . .]. Inscribed in pencil below the image, ‘proof Drawn and engraved by WB | From Mr Butts collection’” (Essick, *SP*, 221).

Digital

[National Gallery of Art, Washington DC](#). Accession no. 1943.3.8980.

Print

Essick, *SP*, fig. 94.

Two Afflicted Children. One state, c. 1806-1808 <Essick, *SP XLVI*>

Known States and Impressions

1st State c. 1806-1808

1A (Fitzwilliam Museum) Unique Impression

Impression Information

“[P]rinted on wove paper, 6.8 x 12.3 cm, pasted to a card which is turn pasted onto the third leaf from the last in an album of drawings and engravings by Butts. Inscribed in pencil ‘W.B.,’ lower right on the card” (Essick, *SP*, 224).

Digital

[Fitzwilliam Museum](#). Accession no. P.601-1985.¹²²⁶

Print

Essick, *SP*, fig. 96.

Two Views of an Afflicted Child. One state, c. 1806-1808 <Essick, *SP XLVII*>

Known States and Impressions

1st State c. 1806-1808

1A (Fitzwilliam Museum) Unique Impression

Impression Information

“[P]rinted on wove paper, 6.9 x 12 cm, pasted to a card which is turn pasted onto the third leaf from the last in an album of drawings and engravings by Butts. Inscribed in pencil ‘W.B.,’ lower right on the card” (Essick, *SP*, 224).

¹²²⁶ The Fitzwilliam Museum mislabels the image, “Two view of an afflicted child.”

Digital

[Fitzwilliam Museum](#). Accession no. P.602-1985.

Print

Essick, *SP*, fig. 97.

Plates Designed by Blake but Never Executed

Los and His Spectre, Drawing, c. 1804 (National Gallery of Art, Washington DC) <Essick, *SP*, XLVIII; Butlin #561>

Digital

[National Gallery of Art, Washington DC](#). Accession no. 1943.3.8998.b.

Print

Essick, *SP*, fig. 98.

Large Color Printed Drawings (Composed 1795) (also known as “Printed Paintings” or “Monoprints”) <Butlin #289-329>

Studies

Bindman, David. “[An Afterword on William Blake: His Art and Times](#).” *Blake: An Illustrated Quarterly* 16.4 (spring 1983): 224-25. <BBS 394>

Largely discusses the discovery by Martin Butlin (“[A Newly Discovered Watermark and a Visionary’s Way with His Dates](#)”) of an 1804 watermark on the *Newton* color print and what it means for the dating of the color prints.

Broun, Francis. “William Blake: His Art and Times.” *Armagazine* 14 (1982-83): 13-17. <BBS 427>

Notes Patrick Noon’s discovery that *God Judging Adam* was a relief etching.

Butlin, Martin. “[Blake’s ‘God Judging Adam’ Rediscovered](#).” *Burlington Magazine* 107 (1965): 86-89. <BB #1326>

“The Tate colour-print long known as ‘Elijah in the Chariot of Fire’ is in fact the long-lost design which Blake called ‘God Judging Adam’” (BB #1326).

Butlin, Martin. “The Evolution of Blake’s Large Color Prints of 1795.” [William Blake: Essays for S. Foster Damon](#). Ed. Alvin H. Rosenfeld. Providence: Brown University Press, 1969. 109-16. <BB #2565, BBS 626-27, WBHC 2608-09>

An important early consideration of the color prints, though many of Butlin’s contentions are challenged by Viscomi’s [William Blake’s Printed Paintings](#).

Butlin, Martin. “[The Physicality of William Blake: The Large Color Prints of ‘1795’](#).” [Huntington Library Quarterly](#) 52.1 (1989): 1-17. <BSS 517-18, WBHC 2175-76>

Its account of the color prints has been supplanted by Joseph Viscomi’s [William Blake’s Printed Paintings](#) (2021).

Butlin, Martin. “[A Newly Discovered Watermark and A Visionary’s Way with His Dates](#).” *Blake: An Illustrated Quarterly* 15.2 (fall 1981): 101-02. <BBS 392>

Notes the discovery of an 1804 watermark on the Tate copy of the Newton print dated 1795. See Bindman's "[An Afterword on William Blake: His Art and Times](#)" for additional consideration.

Clark, David L. "Blake's Decomposite Art: On the Image of Language and the Ruins of Representation." [William Blake: Modernity and Disaster](#). Ed. Tilottama Rajan and Joel Faflak. Toronto: University of Toronto Press, 2020. 233-61.¹²²⁷ <Blake (2021, 2022, 2023, 2024)>

Discusses how Blake rejects conventional models of illustration, reading *Pity* as "beautifully ruinous for illustrative theory and practice" (235).

Essick, Robert N. "Blake's Newton." [Blake Studies](#) 3.2 (spring 1971): 149-60. <BB #1218.45>

On the design of the print, *Newton*, and Blake's view of Isaac Newton.

Gage, John. "[Blake's Newton](#)." *Journal of the Warburg and Courtauld Institutes* 37 (1971): 372-77. <BB #A1658>

On the print's relationship to Newton's theory of the rainbow, with references to the rainbow in Blake's poetry, Joseph Priestley's account of Newton's *Optics*, James Barry on Newton's idea of the rainbow, and Henry Fuseli on Michelangelo's Sistine Chapel.

Haggarty, Sarah. "[Blake's Newton, Line-Drawing, and Geometry](#)." *Studies in Romanticism* 60.2 (2021): 123-51. <Blake (2022)>

Proposes two new sources for the *Newton* print and positions "him for the first time in his contemporary mathematical-cultural context" (127), with references to Blake's supposed argument with Thomas Taylor over geometry.

Heppner, Christopher. "Reading Blake's Designs: *Pity* and *Hectate*." [Bulletin of Research in the Humanities](#) 84.3 (autumn 1981) 337-61.¹²²⁸ <BBS 428, WBHC 1809-10>

Jackson, Mary. "[Blake and Zoroastrianism](#)." *Blake: An Illustrated Quarterly* 11.2 (fall 1977): 72-85. <BBS 383>

"There is considerable evidence that Blake was influenced by Zoroastrian and Mithraic iconography in several illuminations for his and other's poetry" (75), especially in terms of figures with serpents wrapped around their bodies (e.g., "Tornado" for Darwin, *Elohim Creating Adam*, and several of the Milton watercolors).

Jorge, Letícia, and Luiz O. Q. Peduzzi. "[As pinceladas anti-Newtonianas de William Blake](#)." *Anais eletrônicos do 15º Seminário Nacional de História da Ciência e da Tecnologia*, Florianópolis, Santa Catarina, 16 a 18 de novembro de 2016. Published in the online proceedings of a conference on the history of science. In Portuguese. 15 pp. <Blake (2018)>

¹²²⁷ A revised and shortened version of his "[How to Do Things with Shakespeare: Illustrative Theory and Practice in Blake's *Pity*](#)," [The Mind in Creation: Essays in English Literature in Honour of Ross G. Woodman](#), ed. J. Douglas Kneale (1992), 106-33, <BBS 537, WBHC 1853>.

¹²²⁸ Incorporated into the chapter, "12 Large Prints . . . Historical and Poetical," in his [Reading Blake's Designs](#) (1995), <WBHC 2142-43>.

Joseph Fletcher. “[Ocean Growing: Blake’s Two Versions of Newton and the Emerging Polypus.](#)” *Blake: An Illustrated Quarterly* 49.3 (winter 2015-16): 38 pars.¹²²⁹ <WBHC 1746>

Suggests that the idea of the polyp spurred Blake changing the rock in the 1795 *Newton* large color print to a coral reef in the 1804-05 version.

Kostelanetz [Mellor], Anne T. “Blake’s 1795 Color Prints: An Interpretation.” [William Blake: Essays for S. Foster Damon](#). Ed. Alvin H. Rosenfeld. Providence: Brown University Press, 1969. 117-30.¹²³⁰ <BB #2565, BBS 626-27, WBHC 2608-09>

Reads the color prints as a thematic set, but note that this view is challenged by Viscomi’s [William Blake’s Printed Paintings](#).

La Belle, Jenijoy. “[Michelangelo’s Sistine Frescoes and Blake’s 1795 Color-Printed Drawings: A Study in Structural Relationships.](#)” *Blake: An Illustrated Quarterly* 14.2 (fall 1980): 66-83. <BBS 390>

“Blake not only borrowed motifs and styles from Michelangelo for the creation of his great color-printed drawings, but also based their organization on the pictorial program of the Sistine Ceiling” (66).

Lindsay, David W. “[The Order of Blake’s Large Color Prints.](#)” [Huntington Library Quarterly](#) 52.1 (1989): 19-41. <BSS 517-18, WBHC 2175-76>

Argues that “[t]he greatness of Blake’s color prints lies not only in the vigor and complexity of the individual designs but also in the pictorial and iconographic coherence of the series” (38). Note, however, that Joseph Viscomi has rejected the idea that the color prints represent a series with any kind of order or relationship of any kind in his [William Blake’s Printed Paintings](#).

McManus, Noa Cahaner, and Joyce H. Townsend. “The Large Colour Prints: Methods and Materials.” [William Blake: The Painter at Work](#). Ed. Joyce H. Townsend. London: Tate Publishing, 2003. 82-99. <WBHC 2775-79>

A technical analysis of the production method and materials used.

Mitchell, W.J.T. “[Chaoesthetics: Blake’s Sense of Form.](#)” [Huntington Library Quarterly](#) 58:3-4 (1995) 441-58.¹²³¹ <WBHC 2176-77>

“My aim [...] is not to decide, once and for all, whether Blake was mad or not, or whether his art makes sense or doesn’t, but just the opposite: I want to make it harder to decide these questions, and to undermine the confidence that allows us to draw firm boundaries between form and chaos, sanity and madness, the ‘hygienic’ and the ‘excremental,’ or to see the one as containing or controlling the other” (448). Reads the *Newton* color print.

¹²²⁹ Incorporated in Fletcher’s [William Blake as Natural Philosopher, 1788-1795](#). Anthem Press, 2021, <*Blake* (2022, 2024, 2025)>.

¹²³⁰ Rpt. in Mellor’s [Blake’s Human Form Divine](#) (1974), <BB #A2211, WBHC 2397-98, *Blake* (2023)>.

¹²³¹ WBHC mistakenly gives the date of the issue as 1996.

Purinton, Marjean D. “[An Act of Theological Revisioning: William Blake’s Pictorial Prophecy](#).” *Colby Library Quarterly* 29.1 (1993): 33-42. ¹²³²

“All these Blakean watercolors [i.e., the large color prints] challenge our preconceived mental constructs and suggest an alternative way of seeing or envisioning prophecy” (42).

Sato, Michiko. “Adam no sozo wo megutte: William Blake *Adam wo sozo suru Elohim* no saiko (Concerning the Icon of the Creation of Adam: Reconsideration of *Elohim Creating Adam* by William Blake).” *Joshi Bijutsu Daigaku Kenkyu Kiyo (Bulletin of Joshibi University of Art and Design)* 47 (2017): 17-26. In Japanese, with an English synopsis. <*Blake* (2018)>

Schiff, Gert. “*The Night of Enitharmon’s Joy*.” *Blake: An Illustrated Quarterly* 36.1 (summer 2002): 38-39. <*WBHC* 1690>

The catalogue entry for the printed painting, “which was published in Japanese in the catalogue of the exhibition of which Dr. Schiff was Commissioner: *William Blake 22 September-25 November 1990* (Tokyo: National Museum of Western Art, 1990)[,] 137-38” (38). See Visconti’s challenge Schiff’s interpretation in [William Blake’s Printed Paintings](#).

Townshend, Piers, and Joyce H. Townsend. “The Conservation of a Large Colour Print: Satan Exulting over Eve.” [William Blake: The Painter at Work](#). Ed. Joyce H. Townsend. London: Tate Publishing, 2003. 100-07. <*WBHC* 2775-79>

A detailed description of the conservation process for Tate Britain print (Butlin 292)

Visconti, Joseph. “[Blake’s ‘Annus Mirabilis’: the Productions of 1795](#).” *Blake: An Illustrated Quarterly* (fall 2007): 52-83. <*WBHC* 1713>

A key reconsideration of the production of the last three Lambeth illuminated books (*The Song of Los*, *The Book of Ahania*, and *The Book of Los*), the large color prints, and the Small and Large Books of Designs.

Visconti, Joseph. “[Signing Large Color Prints: The Significance of Blake’s Signatures](#).” *Huntington Library Quarterly* 80.3 (autumn 2017): 365-402. <*Blake* (2018)>

Analyzes Blake’s signature on the large color prints, arguing that he signed the prints when they were sold and not when they were created.

Visconti, Joseph. [William Blake’s Printed Paintings: Methods Origins Meanings](#). New Haven and London: Paul Mellon Center for British Art, 2021. <*Blake* (2022)>

A definitive reappraisal of Blake’s “printed paintings” (his large color prints, or monoprints) that reconsiders his method of producing them, positions them in the context of his artistic career and of Romantic-era art, and articulates the proper fields for interpreting them.¹²³³ It includes important information on Blake’s illuminated printing and the *Small* and *Large Book of Designs*.

¹²³² Not recorded in *WBHC*.

¹²³³ An excerpt was published as “[Impressions of Colors: On William Blake’s Monoprints](#),” *Lapham’s Quarterly* (20 July 2021).

The two [appendices](#) (“Blake Redefines Fresco” and “Monoprints after Blake’s Death, 1827–1863”) are not included in the printed text, but the link is given in the book’s list of abbreviations (vi) and at the [Related Sites](#) page of the *Blake Archive*. Both the book and its appendices contain much on Blake’s collectors.

Known Copies and Reproductions

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2004, 2012.

[Christ Appearing to the Apostles after the Resurrection](#)

Object 1. [National Gallery of Art](#). Accession no. 1943.3.8995. <Butlin #326>

Object 2. [Yale Center for British Art](#). Accession no. B1979.12.1039. <Butlin #325>

Object 3. [Tate Britain](#). Accession no. N05875. <Butlin #327>

[Elohim Creating Adam](#)

Object 4. [Tate Britain](#). Accession no. N05055. <Butlin #289>

[God Judging Adam](#)

Object 5. [Tate Britain](#). Accession no. N05063. <Butlin #294>

Object 6. [Metropolitan Museum of Art](#). Accession no. 16.38. <Butlin #295>

Object 7. [Philadelphia Museum of Art](#). Accession no. 1964-110-5. <Butlin #296>

[The Good and Evil Angels](#)

Object 8. Private Collection. <Butlin #324>

Object 9. [Tate Britain](#). Accession no. N 05057. <Butlin #223>

[Hecate, or The Night of Enitharmon’s Joy](#)

Object 10. [Huntington Library](#). Object no. ooo.126. <Butlin #318>

Object 11. [National Gallery of Scotland](#). Accession no. P 7851. <Butlin #317>

Object 12. [Tate Britain](#). Accession no. N05056. <Butlin #316>

[House of Death](#)

Object 13. [Tate Britain](#). Accession no. N05060. <Butlin #320>

Object 14. [British Museum](#). Museum no. 1885,0509.1616. <Butlin #321>

Object 15. [Fitzwilliam Museum](#). Accession no. 1769. <Butlin #322>

[Lamech and His Two Wives](#)

Object 16. Collection of Robert N. Essick. <Butlin #298>

Object 17. [Tate Britain](#). Accession no. N05061. <Butlin #297>

[Naomi Entreating Ruth and Orpah to Return to the Land of Moab](#)

Object 18. [Victoria and Albert Museum](#). Accession no. 69-1894. <Butlin #299>

Object 19. [Fitzwilliam Museum](#). Accession no. P.91-2005. <Butlin #300>

[Nebuchadnezzar](#)

Object 20. [Museum of Fine Arts, Boston](#). Accession no. 27.354. <Butlin #302>

Object 21. [Tate Britain](#). Accession no. No5059. <Butlin #301>

Object 22. [Minneapolis Institute of Arts](#). Accession no. P.12,581. <Butlin #303>

Newton

Object 23. Philadelphia Museum of Art. <Butlin #307>

Object 24. [Tate Britain](#). Accession no. No5058. <Butlin #306>

Pity

Object 25. [British Museum](#). Museum no. 1874,1212.380. <Butlin #313>

Object 26. [Tate Britain](#). Accession no. No5062. <Butlin #310>

Object 27. [Metropolitan Museum of Art](#). Accession no. 58.603. <Butlin #311>

Object 28. [Yale Center for British Art](#). Accession no. B1977.14.6321. <Butlin #312>

Satan Exulting Over Eve

Object 29. [Getty Museum](#). Object no. 84.GC.49. <Butlin #292>

Object 30. [Tate Britain](#). Accession no. To7213. <Butlin #291>

Drawings and Paintings¹²³⁴

Standard Catalogue

Butlin, Martin. *The Paintings and Drawings of William Blake*. 2 vols. New Haven: Yale University Press, 1981.¹²³⁵ <BBS 2297, WBHC 1207-09>

The *catalogue raisonné* of Blake's paintings and drawings. Volume one contains the text, and volume two, the plates. Abbreviated in scholarship as Butlin. Typically, the numbers following Butlin refer to the number assigned to the work in volume one and not the page number. Works not listed in the Butlin catalogue are designated BUTWBA at the *Blake Archive*. See [Standard Catalogues](#) in [Catalogues](#) for the full annotation.

General Studies

Blunt, Anthony F. [*The Art of William Blake*](#). New York: Columbia University Press, 1959. Rpt. 1969. <BB #1235, BBS 417, WBHC 1771-72>¹²³⁶

A still relevant and important introduction to Blake's art.

Essick, Robert N. “[Blake's 1812 Exhibition](#).” *Blake: An Illustrated Quarterly* 27.2 (fall 1993): 36-42. <WBHC 1646>

Considers the context of the 1812 Associated Painters in Water-Colours exhibition, in which Blake displayed *Jeffery Chaucer and the Nine and Twenty Pilgrims on Their Journey to Canterbury*, *The Spiritual Form of Pitt Guiding Behemoth*, *The Spiritual Form of Nelson Guiding Leviathan*, and plates from *Jerusalem*. Essick suggests that plates 6, 28, 51 were displayed.

Johnson, Mary Lynn. “[Observations on Blake's Paintings and Drawings \(Based on Butlin's Catalogue Raisonné\)](#).” *Blake: An Illustrated Quarterly* 16.1 (summer 1982): 4-6. <BBS 393>

Commentary on twenty-one paintings and drawings, enabled by Butlin's catalogue, [*The Paintings and Drawings of William Blake*](#).

Lister, Raymond. [*The Paintings of William Blake*](#). Cambridge: Cambridge University Press, 1986. <BBS 182>

A study of Blake's paintings and art for a general audience. High quality reproductions of 75 works.

¹²³⁴ Note that this category does not list every painting and drawing by Blake. See the entry for Martin Butlin's [*The Paintings and Drawings of William Blake*](#) for where this information can be.

¹²³⁵ See Butlin's “Cataloguing William Blake,” in [*Blake in His Time*](#), ed. Robert N. Essick and Donald Pearce (1978), <BBS 466-68, WBHC 2003-04>, for an explanation of the principles and practices structuring the catalogue and Butlin's “[The Catalogue of Blake's Designs Completed, & A Last Minute Inclusion](#),” *Blake: An Illustrated Quarterly* 9.2 (fall 1975), 48-49, <BBS 377>, for a discussion of the difficulty of shaping the different categories of Blake's art. Essick's [review](#) in *Blake: An Illustrated Quarterly* 16.1 (summer 1982), 22-65, <BBS 393>, offers corrections, alternative theories, and useful contextual information.

¹²³⁶ Chapter four is reprinted in Northrop Frye, ed. [*Blake: A Collection of Critical Essays*](#) (1965), <BB #1643, BBS 477, WBHC 2035>.

Purinton, Marjean D. “[An Act of Theological Revisioning: William Blake’s Pictorial Prophecy](#).” *Colby Quarterly* 29.1 (Mar. 1993): 33-42. <WBHC 2553>¹²³⁷

“Blake’s pictorial prophecy similarly challenges us to new ways of seeing” (33).

Tolley, Michael J. “Some Blake Puzzles—Old and New.” *Blake Studies* 3.2 (spring 1971): 107-28.¹²³⁸ <BB #1218.42>

On rediscovered drawings on the versos of items owned by the British Museum (Butlin #85-87). See Grant’s “[A Possible Source for a Blake Sketch and Drawing](#)” for a further account.

Townsend, Joyce H., ed. [William Blake: The Painter at Work](#). London: Tate Publishing, 2003. <WBHC 2775-79>¹²³⁹

An important collection of essays on the more technical features of Blake’s painting, with sections devoted to the watercolors, the large color prints, and the temperas. The book also analyzes Blake’s use of paper, paints and other materials; his practices of framing; the materials he used; and the contexts of his exhibitions.

Townsend, Joyce H., Bronwyn Ormsby, Julia Jönsson, and Mark Evans. “[Blake’s Only Surviving Palette?](#)” *Blake: An Illustrated Quarterly* 39.2 (fall 2005): 100-03. <WBHC 1704>¹²⁴⁰

“The only certain conclusion is that the paint on the palette could not have been used by William Blake” (103).

Whitehead, Angus. “[The Arlington Court Picture: A Surviving Example of William Blake’s Framing Practice](#).” *British Art Journal* 8.1 (summer 2007): 30-33. <WBHC 2849>

“The Arlington Court Picture is [...] a Blake painting not merely in its original frame, but also in a frame the style of which Blake probably played some role in deciding upon, through his friend and patron John Linnell and the framer of the painting, James Linnell” (32).

Wilton, Andrew. “[A Fan Design by Blake](#).” *Blake: An Illustrated Quarterly* 7.3 (winter 1973-74): 60-63. <BB #1217.131>

Argues persuasively for the design to be by Blake.

¹²³⁷ Both *WBHC* and *Blake* (1995) misspell “Purinton” as “Purington.”

¹²³⁸ John E. Grant offers further thoughts on the sketches in his “Addenda and Some Solutions to Tolley’s Blake Puzzles” in the same issue of *Blake Studies*, pp. 129-35, <BB #1218.43>.

¹²³⁹ See the overview of the book and its methodology in Townsend and Bronwyn A. Ormsby’s “Blake’s Painting Materials, Technical Art History, and the Legacy of G.E. Bentley Jr” in *Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.*, ed. Karen Mulhallen (2010).

¹²⁴⁰ A shorter version of the [article](#) appears in *Victoria & Albert Conservation Journal* 49 (2005), 20-21, <WBHC 2779>.

Paintings (See also [Art](#), [Composite Art](#), [Large Color Prints](#), and [A Descriptive Catalogue](#))

Standard Catalogue

Introduction

Bindman, David. "Blake as Painter." [The Cambridge Companion to William Blake](#). Ed. Morris Eaves. Cambridge: Cambridge University Press, 2003. 85-109. <WBHC 1969-72>

An overview of Blake's career as a painter.

Blunt, Anthony. [The Art of William Blake](#). New York: Columbia University Press, 1959. [Rpt. 1969](#). <BB #1235, WBHC 1771-72>

Although dated in its understanding of Blake's artistic techniques and technologies, a still useful study of Blake as an artist and his relationship to the world of eighteenth-century art.

Lukacher, Brian. "Visionary History Painting: Blake and His Contemporaries." [Nineteenth Century Art: A Critical History](#). Ed. Stephen F. Eisenman. London: Thames & Hudson, 1994. 2nd ed. 2004. 3rd ed. 2007. 102-18. <WBHC 2351>

A good overview, with references to James Barry, Henry Fuseli, and the sublime.

Myrone, Martin. "Painting." [The Cambridge Companion to British Romanticism and Religion](#). Ed. Jeffrey W. Barbeau. Cambridge: Cambridge University Press, 2021. 311-30. <Blake (2022, 2025)>

Rather than exploring Blake's accomplishments, Myrone highlights the relative neglect of Blake in art history and ends the essay calling for "recovering some of the lost histories of religious painting" (329).

Myrone, Martin. "Painting." [William Blake in Context](#). Cambridge: Cambridge University Press, 2019. 70-78. *Blake* (2020, 2021, 2022, 2025)>

General Studies (Including Blake's 1809-10 Exhibition) (See also [A Descriptive Catalogue](#))

Baird, John. "[Blake's Painting at the Royal Academy, 1784: A Reference](#)." *Notes and Queries* 40.4 (1993): 458. <WBHC 1577>

Records a previously unnoticed review of Blake's "War Unchained by an Angel, Fire, Pestilence and Famine Following" in the *Morning Chronicle* on 17 May 1784.

Barrell, John. "A Blake Dictionary." [The Political Theory of Painting From Reynolds To Hazlitt: "The Body of the Public"](#). London and New Haven: Yale University Press, 1986. 222-57. <BBS 360, WBHC 1583>¹²⁴¹

An important explication of Blake's artistic theory around the terms originality, character, individuality, and public, with references to Reynolds, Barry, Fuseli, and Milton.

Behrendt, Stephen. "["A Defect in their Education": Blake, Haydon, and the Misguided British Audience](#)." *Keats-Shelley Review* 24.1 (Oct. 2010): 53-65. <WBHC 1595>

¹²⁴¹The beginning page number in *WBHC* misstated as "22."

Positions Keats's painter friend, Benjamin Robert Haydon, in artistic debates over "the demise of grand-style history painting" (abstract) that also engaged artists like Blake and James Barry.

Bindman, David. "Blake's 'Gothicised Imagination' and the History of England." *William Blake: Essays in Honour of Sir Geoffrey Keynes*. Ed. Morton D. Paley and Michael Phillips. Oxford: Clarendon Press, 1973. 29-49. <BB #A2350, BBS 598-99, WBHC 2503-05>

On Blake's history paintings and their depictions of medieval England, with references to his time as an apprentice in Westminster Abbey, the medieval designs in the *Notebook*, and Milton's *History of Britain*.

Clark, Kenneth. "Blake." *The Romantic Rebellion: Romantic versus Classic Art*. New York: Harper & Row, 1973. London: Futura Publications Limited, 1976. New York: Harper & Row, 1986. 147-75. <BBS 438>

Positions Blake in terms of Romantic-era painting. There is also a chapter on Giovanni Battista Piranesi (1720-1778) and Fuseli.

Crosby, Mark. "A Minute Skirmish: Blake, Hayley, and the Art of Miniature Painting." *Blake and Conflict*. New York: Palgrave Macmillan, 2008. 164-84. <WBHC 2113-15>

Definitively considers Blake's brief career as miniaturist in terms of his technique, including the use of stipple; his relationship with William Hayley; and other miniaturists Blake or Hayley knew.

Dörrbecker, D.W. "Innovative Reproduction: Painters and Engravers at the Royal Academy of Arts." *Historicizing Blake*. Ed. Steve Clark and David Worrall. London: Macmillan, 1994. 125-46. <WBHC 1869-71>

An important consideration of the denigration of engravers as copyists by the Royal Academy and their exclusion from the body until 1928. Highlights the views of Joshua Reynolds, Robert Strange, and John Landseer in particular.

Eaves, Morris. *The Counter-Arts Conspiracy: Art and Industry in the Age of Blake*. Ithaca: Cornell University Press, 1992. <WBHC 1972-74>

An illuminating study that positions Blake within several artistic traditions and controversies, including the development of the English School of Art between the seventeenth and nineteenth centuries and the aesthetic issues created by new technologies of mechanical reproduction.

Eaves, Morris. "Inquiry into the Real and Imaginary Obstructions to the Acquisition of the Arts in England: The Comedy of the English School of Painting." *Huntington Library Quarterly* 52.1 (1989): 125-38.¹²⁴² <BSS 517-18, WBHC 2175-76>

Sketches the historical contexts of Blake's artistic discourses, emphasizing their importance over the literary ones more familiar to English professors.

¹²⁴² Eaves's argument is developed in his *Counter-Arts Conspiracy: Art and Industry in the Age of Blake* (1992), <WBHC 1972-74>.

Eaves, Morris. "National Arts and Disruptive Technologies in Blake's Prospectus of 1793." [Blake, Nation, and Empire](#). Ed. Steve Clark and David Worrall. New York: Palgrave Macmillan, 2006. 119-35. <WBHC 1866-69>

Compares Blake's 1793 Prospectus with the pronouncements of Joshua Reynolds on the foundation of the Royal Academy and John Boydell on the Shakespeare project.

Erle, Sibylle. "[Blake, Colour and the Truchsessian Gallery: Modelling the Mind and Liberating the Observer](#)." *Romanticism and Victorianism on the Net* 52 (Nov. 2008): 17 pars. <WBHC 1995>

"This article explores the significance of Blake's delayed response to the viewing experience of the Truchsessian Gallery" (abstract).

Myrone, Martin, ed. and intro. *Seen in my Visions: A Descriptive Catalogue of Pictures*. London: Tate Publishing, 2009. <WBHC 1376-79, 1383>¹²⁴³

The catalogue for the exhibition held at Tate Britain, London, from 20 Apr. to 4 Oct. 2009. The exhibition recreated Blake's 1809 exhibition on its bicentennial. The catalogue includes an edition of the *Descriptive Catalogue* and reproductions of all of Blake's surviving paintings.

The symposium that accompanied the exhibition published its papers in [Tate Papers 14 \(autumn 2010\)](#).

O'Rourke, Stephanie. "[Art after Self Evidence: Fuseli, Blake, and Banks](#)." *European Romantic Review* 33.4 (2022): 497-513. <Blake (2023)>

"[C]onsiders how models of artistic neoclassicism and scientific experimental procedures shared an investment in the evidentiary authority of an idealized male body" (abstract).

Paley, Morton D. "William Blake and Chichester." Mulhallen, Karen, ed. [Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.](#) Toronto: University of Toronto Press, 2010. 215-32. <WBHC 2436-40>

Documents Chichester's impact on Blake's imagination, including its architecture, Gothic paintings, and people, many of whom became the heroes and villains of *Milton* and *Jerusalem*.

Paley, Morton D. "[The Truchsessian Gallery Revisited](#)." *Studies in Romanticism* 16.2 (spring 1977): 165-77. <BBS 649>

On what Blake saw at the Truchsessian gallery in Oct. 1803 ("a gallery of fakes" [167]) and how it affected him. Remains the key study of this experience.

Phillips, Michael. "[No. 13 Hercules Buildings, Lambeth: William Blake's Printmaking Workshop and Etching-Painting Studio Recovered](#)." *British Art Journal* 5.1 (2004): 15-21. ¹²⁴⁴ <WBHC 2522-23>

¹²⁴³ Jason Whittaker's review is listed independently on WBHC p. 1383.

¹²⁴⁴ Earlier versions of this essay include: "Blake's House in Lambeth," *London Topographical Society Newsletter* 39 (1994), 2-6, <WBHC 2520>, and "[Reconstructing William Blake's Lost Studio: No. 13 Hercules Buildings, Lambeth](#)," *British Art Journal* 2.1 (2000), 43-48, <WBHC 2520-21>.

A detailed reconstruction of Blake's studio and home in Lambeth.

Patenaude, Troy R. C. “[The glory of a Nation': Recovering William Blake's 1809 Exhibition.](#)” *British Art Journal* 4.1 (2003): 52-63. <WBHC 2508-09>

A detailed reconstruction of the exhibition.

Stemmler, Joan K. “[Cennino, Cumberland, Blake and Early Painting Techniques.](#)” *Blake: An Illustrated Quarterly* 17.4 (spring 1984): 145-49. <BBS 396>

Argues that Blake could have learned about “*Il Libro dell'Arte* or *The Craftsman's Handbook* by Cennino Cennini” (145), which contained information about fresco techniques, from George Cumberland, who saw the manuscript in Italy in the late 1780s. This challenges John Linnell's claim that he showed Blake Cennino's work for the first time in 1821.

Todd, Ruthven. “['Poisonous Blues' and Other Pigments.](#)” *Blake: An Illustrated Quarterly* 14.1 (1980): 31-34. <BBS 389>

Suggests that Blake's phrase, “‘poisonous blue’ was merely the nitric acid with which Blake bit his copperplate” (34).

Townsend, Joyce. “William Blake (1757-1827), *Moses Judgment at the Golden Calf* c. 1799-1800.” [Paint and Purpose: A Study of Technique in British Art.](#) Ed. Stephen Hackney, Rica Jones, and Joyce Townsend. London: Tate Gallery Publishing, 1999. 66-69. <WBHC 2775>

A technical analysis of the pigments of Blake's tempura painting (i.e., what Blake called “fresco”), with considerations of what the analysis suggests about Blake's techniques.

Townsend, Joyce H., ed. [William Blake: The Painter at Work.](#) London: Tate Publishing, 2003. <WBHC 2775-79>¹²⁴⁵

An important collection of essays on the more technical features of Blake's painting, with sections devoted to the watercolors, the large color prints, and the temperas. The book also analyzes Blake's use of paper, paints and other materials; his practices of framing; the materials he used; and the contexts of his exhibitions.

Townsend, Joyce H., and Bronwyn A. Ormsby. “Blake's Painting Materials, Technical Art History, and the Legacy of G.E. Bentley, Jr.” [Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.](#) Ed. Karen Mulhallen. Toronto: University of Toronto Press, 2010. 79-92. <WBHC 2436-40>

Reviews the key technical issues considered in Townsend's collection, [William Blake: The Painter at Work](#) (2003), and examines Blake's use of metal supports in his tempera paintings.

Whitehead, Angus. “[The Arlington Court Picture: A Surviving Example of William Blake's Framing Practice.](#)” *The British Art Journal* 8.1 (2007): 30-33. <WBHC 2849>

¹²⁴⁵ See the overview of the book and its methodology in Townsend and Bronwyn A. Ormsby's “Blake's Painting Materials, Technical Art History, and the Legacy of G.E. Bentley Jr” in [Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.](#), ed. Karen Mulhallen (2010).

“The Arlington Court Picture is [. . .] a Blake painting not merely in its original frame, but also in a frame the style of which Blake probably played some role in deciding upon, through his friend and patron John Linnell and the framer of the painting, James Linnell” (32).

War Unchained by an Angel, Fire, Pestilence, and Famine Following (c. 1784) Untraced
<Butlin #187> (See also [Sketch for “War Unchained by an Angel, Fire, Pestilence, and Famine Following”](#))

Studies

Baird, John. “[Blake’s Painting at the Royal Academy, 1784: A Reference](#).” *Notes and Queries* 40.4 (1993): 458. <WBHC 1577>

Records a previously unnoticed review of Blake’s “War Unchained by an Angel, Fire, Pestilence and Famine Following” in the *Morning Chronicle* on 17 May 1784.

Butlin, Martin. “[Five Blakes from a Nineteenth-Century Scottish Collection](#).” *Blake: An Illustrated Quarterly* 7.1 (summer 1973): 4-8. <BB #1217.125>

Includes a sketch for “War unchained by an Angel, Fire, Pestilence, and Famine following” and a sketch for Malkin (Butlin #186); a study for *Jerusalem* pl. 51; a study for Theotormon (Butlin #574); and a sketch for “The Witch of Endor: Saul and the Ghost of Samuel” (Butlin #74).

Paley, Morton D. “William Blake.” [The Apocalyptic Sublime](#). New Haven and London: Yale University Press, 1986. 71-100. <BBS 598>

Considers Blake’s visual depictions of apocalyptic imagery, including the early paintings, *War unchained by an Angel, Pestilence, and A Breach in the City; Europe; the Night Thought* designs; and the paintings of Revelation in the Bible watercolors. (The wider book details well how other artists of Blake’s era, e.g., Benjamin West, Philippe Jacques de Loutherbourg, J.M.W. Turner, and John Martin, depicted similar subjects. It also discusses millenarian figures like Thomas Spence, John Wright, William Bryan, and William Sharp.)

Visconti, Joseph. “[A Breach in a City the Morning after the Battle: Lost or Found?](#)” *Blake: An Illustrated Quarterly* 28.2 (fall 1994): 44-61. <WBHC 1652>

Argues that the Ackland Art Museum’s *A Breach in a City, the Morning After the Battle* (Butlin #191) was the version displayed at the 1784 Royal Academy exhibition and suggests that the sketch of *Pestilence* found in the Huntington (not in Butlin; see Bennett, “[A New Discovered](#)”) was the preliminary sketch for the Bateson *Pestilence* watercolor on loan to the Ackland Art Museum (Butlin #190).

[Paintings Illustrating the Bible \(c. 1799-1803\)](#) (See also the [Bible in Religion](#))

Studies

Billingsley, Naomi. “As the Eye Is Formed’: Seeing as Christ in Blake’s Bartimaeus.” *The Figure of Christ in the Long Nineteenth Century*. Cham: Palgrave Macmillan, 2020. 39-52. <*Blake* (2021)>

“The chapter argues that the painting reflects a broader concern in Blake’s thought: the formation of sight” (abstract).

Billingsley, Naomi. [The Visionary Art of William Blake: Christianity, Romanticism and the Pictorial Imagination](#). London: I.B. Tauris, 2018. <Blake (2019, 2020, 2021)>

Key recent work on the Bible temperas and the Bible watercolors. Discusses Blake’s depictions of Christ between the *Night Thoughts* watercolors and the *Illustrations of the Book of Job*, considering the intersection of Blake’s “religious thought, his aesthetic theories, and his pictorial works and methods” (3).

Heppner, Christopher. [Reading Blake’s Designs](#). Cambridge: Cambridge University Press, 1995.¹²⁴⁶ <WBHC 2142-43>

An important study that discusses how to read Blake’s designs in general and examines specifically “the Twelve Large Colour Prints, the *Night Thoughts* designs, ‘Blake’s Bible’ watercolours, and the work called ‘The Sea of Time and Space’ or the Arlington Court Picture” (WBHC 2142).

Johnson, Mary Lynn. “Blake’s Judgment on the Book of Judges: The Watercolor Designs as Biblical Commentary.” *Reconciliations: Studies in Honor of Richard Harter Fogle*. Ed. Mary Lynn Johnson and Seraphia D. Leyda. Salzburg: Institut für Anglistik und Amerikanistik, 1983. 41-71. <BBS 527>

On the watercolors depicting Sampson and Jephthah (Butlin #450, 452, 453, 455) as commentary, offering parallels with *The Four Zoas*.

Johnson, Mary Lynn. “David’s Recognition of the Human Face of God in Blake’s Design for the Book of Psalms.” [Blake and His Bibles](#). Ed. David V. Erdman. West Cornwall: Locust Hill Press, 1990. 117-56. <BBS 462-63, WBHC 1989-90>

On Jesus in the watercolors for the Book of Psalms: “Blake’s three Christological illustrations of the Psalms, taken together, show, first, the state of human consciousness that invokes Jesus’ presence, then its fulfillment in time in Christ’s incarnation, and finally its triumph in eternity in the installation of the personification of Mercy as the judge of humankind” (146).

Johnson, Mary Lynn. “The Death and Assumption of Blake’s Mary: Anomalous Subjects in the Biblical Watercolour Series for Thomas Butts.” [Re-envisioning Blake](#). Ed. Mark Crosby, Troy Patenaude, and Angus Whitehead. Basingstoke: Palgrave Macmillan, 2012. 144-59. <WBHC 1899-1900>

¹²⁴⁶ Incorporates Heppner’s “Reading Blake’s Designs: *Pity* and *Hecate*,” [Bulletin of Research in the Humanities 84.3](#) (1981), 337-61, <BBS 428>; “Blake as Humpty-Dumpty: The Verbal Specification of Visual Meaning,” *Word and Visual Imagination*, ed. K.J. Höltgen, P.M. Daly, and W. Lottes (1988); “[Blake’s ‘The New Jerusalem Descending’: A Drawing \(Butlin #92\) Identified](#),” *Blake: An Illustrated Quarterly* 20.1 (1986), 4-11, <BBS 399, WBHC 1639>; “[The Good \(In Spite of What You May Have Heard\) Samaritan](#),” *Blake: An Illustrated Quarterly* 25.2 (1991), 64-69, <BBS 408, WBHC 1641>; and “[The Chamber of Prophecy: Blake’s ‘A Vision’ \(Butlin #756\) Interpreted](#),” *Blake: An Illustrated Quarterly* 25.3 (1991-92), 127-31, <BBS 408, WBHC 1641>.

Beginning with an important examination of Blake and Butts's relationship (including a reading of Butts's only surviving letter to Blake) and of Butts's religious views, considers the biblical watercolors, "The Death of the Virgin" and "The Assumption of the Virgin."

Johnson, Mary Lynn. "Blake's Mary and Martha on the Mount of Olives: Questions on the Watercolour Illustrations of the Gospels." [Women Reading Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2006. 100-08. <WBHC 1795-1800>

On the painting, "The Hymn of Christ and the Apostles," and especially the two women, identified as Martha and Mary.

Michael, Jennifer Davis. "Framing Eve: Reading Blake's Illustrations." [Women Reading William Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2007. 159-69. <WBHC 1795-1800>

Examines how the layout of the designs impacts Blake's depictions of Eve in *The Creation of Eve*, *The Creation of Eve: And She Shall Be Called Woman* <Butlin #435>, and *Eve Tempted by the Serpent* <Butlin #379>.

Rose, Edward J. "Ut Pictura Poesis and the Problem of Pictorial State in William Blake." *Woman in the Eighteenth Century and Other Essays*. Ed. Paul Fritz and Richard Morton. Toronto and Sarasota: Samuel Stevens, Hakkert, 1976. 279-99. <BBS 626>

"Mostly 'a few observations on the paintings Blake made for' Revelation 12-13, 17" (BBS 626).

Rosso, G.A. "[Interpreting Blake's The Magdalene at the Sepulchre](#)." *Blake: An Illustrated Quarterly* 54.2 (fall 2020): 23 par.

"The Magdalene at the Sepulchre is a consummate example of Blake's incarnational aesthetic and a striking visualization of his interpretive approach to scripture" (par. 23).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2010, 2012.

Object 1. "Eve Tempted by the Serpent." (Composed c. 1799-1800) <Butlin #379> From the [Victoria and Albert Museum](#). Accession no. P.28-1953.

Object 2. "Lot and His Daughters." (Composed c. 1799-1800) <Butlin #381> From the [Huntington Library \(Art Division\)](#). Accession no. 000.55.

Object 3. "Abraham and Isaac." (Composed c. 1799-1800) <Butlin #382> From the [Yale Center for British Art](#). Accession no. B1977.14.89.

Object 4. "Moses Indignant at the Golden Calf." (Composed c. 1799-1800) <Butlin #387> From the [Tate Collection](#). Reference no. T04134.

Object 5. "Bathsheba at the Bath." (Composed c. 1799-1800) <Butlin #390> From the [Tate Collection](#). Reference no. No3007.

Object 6. "The Judgment of Solomon." (Composed c. 1799-1800) <Butlin #392> From the [Fitzwilliam Museum](#). Accession no. PD.28—1949.

Object 7. "Job and His Daughters." (Composed c. 1799-1800) <Butlin #394> From the [National Gallery of Art, Washington DC](#). Accession no. 1943.11.11.

Object 8. "St. Matthew." (Composed c. 1799-1800) <Butlin #396> From the [Cleveland Museum of Art](#). Accession no. 2017.4.

Object 9. "The Angel Gabriel Appearing to Zacharias." c. 1799-1800. (Composed c. 1799-1800) <Butlin #400> From the [Metropolitan Museum of Art](#). Accession no. 51.30.1.

Object 10. "The Nativity." (Composed c. 1799-1800) <Butlin #401> From the [Philadelphia Museum of Art](#). Accession no. 1964-110-1.

Object 11. "The Circumcision." (Composed c. 1799-1800) <Butlin #403> From the [Fitzwilliam Museum](#). Accession no. PD.153-1985.

Object 12. "The Flight into Egypt." (Composed c. 1799) <Butlin #404> From the Collection of Robert N. Essick.

Object 13 "The Virgin Hushing the Young Baptist." (Composed c. 1799) <Butlin #406> From the Collection of Alan Parker.

Object 14. "Our Lady with the Infant Jesus Riding on a Lamb with St. John." Composed 1800) <Butlin #409> From the [Victoria and Albert Museum](#). Accession no. P.26-1953.

Object 15. "The Christ Child Asleep on a Cross." (Composed c. 1799-1800) <Butlin #410> From the [Fitzwilliam Museum](#). Accession no. PD.12-2011.

Object 16. "The Christ Child Asleep on a Cross." (Composed c. 1799-1800) <Butlin #411> From the [Victoria and Albert Museum](#). Accession no. P.27-1953.

Object 17. "The Baptism of Christ." (Composed c. 1799-1800) <Butlin #415> From the [Rhode Island School of Design Museum of Art](#). Accession no. 32.219.

Object 18. "The Miracle of the Loaves and Fishes." (Composed c. 1800) <Butlin #416> From the Collection of Robert N. Essick.

Object 19. "Christ Raising Jairus's Daughter." (Composed c. 1799-1800) <Butlin #417> From the [Mead Art Museum, Amherst College](#). Accession no. AC 2011.54.

Object 20. "Christ Blessing the Little Children." (Composed c. 1799) <Butlin #419> From the [Tate Collection](#). Reference no. No5893.

Object 21. "Christ Giving Sight to Bartimaeus." (Composed c. 1799-1800) <Butlin #420> From the [Yale Center for British Art](#). Accession no. B1977.14.90.

Object 22. "The Last Supper: 'Verily I Say Unto You That One of You Shall Betray Me.'" (Composed c. 1799) <Butlin #424> From the [National Gallery of Art, Washington DC](#). Accession no. 1954.13.1.

Object 23. "The Agony in the Garden." (Composed c. 1799-1800) <Butlin #425> From the [Tate Collection](#). Reference no. No5894.

Object 24. "The Body of Christ Borne to the Tomb." (Composed c. 1799-1800) <Butlin #426> From the [Tate Collection](#). Reference no. No1164.

Object 25. “Christ the Mediator”: Christ Pleading Before the Father for St. Mary Magdalene.” (Composed c. 1799-1800) <Butlin #429> From a Private Collection.

Satan Calling Up His Legions, an Experiment Picture (Composed c. 1799-1805) <Butlin #661>
(See also [Satan and Satanism in Religion](#), [Satan Calling Up His Legions](#), [the Illustrations to Milton \[Omnibus\]](#), and [A Descriptive Catalogue](#))

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. [Preview Mode] From the [Victoria and Albert Museum](#). Accession no. P.8-1950.

Eighteen Heads of the Poets (c. 1800-03) <Butlin #343.1-18>

Studies

Braida, Antonella. “William Blake: the Romantic Illustrator of Dante.” [Dante and the Romantics](#). Basingstoke: Palgrave Macmillan, 2004. 151-78. <WBHC 1782>

A useful study for its positioning of Dante in late eighteenth-century England in terms of reception, translations (including a chapter on Cary’s), and illustrations. She examines Blake’s annotations to Boyd, the illustration of Dante for the Heads of the Poets, and the watercolor designs in order to position Blake vis-à-vis Dante. There are also chapters on Percy Shelley and Keats, with some references to Coleridge’s criticism of Dante.

Collé, Nathalie. “Author Portraits of Milton, Authorship, and Canonization.” [Global Milton and Visual Art](#). Ed. Angelica Duran and Mario Murgia. Lanham, Boulder, New York, and London: Lexington Books, 2021. 141-64. <Blake (2024)>

Touches on Blake’s portrait of Milton for the *Eighteen Heads of Poets* and on Romney’s “John Milton and His Two Daughters” in a wider chapter on portraits of Milton.

Crosby, Mark. “[‘Absorbed by the Poets’: The Sources and Hanging Arrangement for Blake’s Eighteen Heads of Poets](#).” *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. April 2024. <Blake (2025)>

“Using evidence from the restored paintings, the original architectural plans for Turret House, and Hayley’s correspondence, this exhibit offers an updated hanging arrangement for Blake’s eighteen portrait heads. Comprising two galleries, the exhibition traces the construction of Hayley’s Turret House and its upper library before providing a new hanging arrangement and possible sources available in Hayley’s libraries for the portrait heads, including the identification of new sources for Blake’s portraits of Homer, Demosthenes, and Tasso.”

Janssens, Uta Eva Maria. “Blake, Pope and Voltaire, or the Art of Imitation.” *Studies in Voltaire and the Eighteenth Century* 10 (2001): 171-86. <WBHC 2206>

“In his portraits of Pope and Voltaire, Blake alludes to Pope’s ‘Elegy to the Memory of an Unfortunate Lady’ and Voltaire’s ‘Vers sur la mort de Mlle Lecouvreur, fameuse actrice’ based on Pope’s poem (147)” (WBHC 2206).

Monteiro, George. "William Hayley's Patronage." *The Presence of Camões: Influences on the Literature of England, America, and Southern Africa*. Lexington: University Press of Kentucky, 1996.¹²⁴⁷ 17-25.

With references to Blake's painting of Luis de Camões and its visual sources, highlights the Portuguese's poet's place in Hayley's *Essay on Epic Poetry*.

Ormsby, Bronwyn, with Brian Singer and John Dean. "The Painting of the Temperas." *William Blake: The Painter at Work*. Ed. Joyce H. Townsend. London: Tate Publishing, 2003. 110-33. <WBHC 2775-79>

A detailed survey and analysis of the Temperas, with sections devoted to The Bible Series (highlighting particularly *The Body of Christ Borne to the Tomb* [Butlin #426]), *The Heads of the Poets* (highlighting *Luiz vas de Camoens* [Butlin #343.6]), The 1809 exhibition, five temperas produced between 1810 and 1811, and the temperas produced between 1818 and 1826.

Povey, Kenneth. "Blake's 'Heads of the Poets.'" *Notes and Queries* (old series) 151 (24 Jul. 1926): 57-58. <BB #2439>

An early description correcting errors in Gilchrist's *Life*.

Whitehead, Angus. "William Blake's Subsidiary Design of a Dog in his 'Heads of the Poets' Tempera of William Cowper (c. 1800-1803): An Identification." *Notes and Queries* 53.3 (2006): 316-20. <WBHC 2850-51>

Identifies the dog as the spaniel described in Cowper's poem, *An Epitaph*, and suggests that "Night veil'd the pole" in "A Poison Tree" echoes Cowper's "On the Death of Mrs. Throckmorton's Bulfinch" (1789). (See Elfenbein's "[Cowper, Blake, and the Figure of the Invader](#)" for an earlier identification of the line's source.)

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2024.

Manchester Art Gallery. All composed c. 1800-1803.

Object 1. "[Homer](#)." Accession no. 1885.19.

Object 2. "[Demosthenes](#)." Accession no. 1885.17.

Object 3. "[Cicero](#)." Accession no. 1885.18.

Object 4. "[Dante](#)." Accession no. 1885.16.

Object 5. "[Chaucer](#)." Accession no. 1885.4.

Object 6. "[Camoens](#)." Accession no. 1885.14.

Object 7. "[Ercilla](#)." Accession no. 1885.12.

Object 8. "[Tasso](#)." Accession no. 1885.15.

¹²⁴⁷ Not recorded in WBHC.

- Object 9. "[Spenser](#)." Accession no. 1885.5.
- Object 10. "[Shakespeare](#)." Accession no. 1885.2.
- Object 11. "[Milton](#)." Accession no. 1885.3.
- Object 12. "[Dryden](#)." Accession no. 1885.6.
- Object 13. "[Otway](#)." Accession no. 1885.7.
- Object 14. "[Pope](#)." Accession no. 1885.8.
- Object 15. "[Voltaire](#)." Accession no. 1885.13.
- Object 16. "[Klopstock](#)." Accession no. 1885.10.
- Object 17. "[Cowper](#)." Accession no. 1885.9.
- Object 18. "[Thomas Alphonso Hayley](#)." Accession no. 1885.11.

Print

Conran, G.L. [*William Blake's 'Heads of the Poets' for Turret House, the Residence of William Hayley, Felpham*](#). [Manchester: The William Morris Press, 1969.] <BB #2944>

[Johnston, Elizabeth, ed.] [*"For friendship's sake": William Blake and William Hayley*](#). [Manchester, 1969]. <BB #697>

“47 works (six by Blake) which provide context and ‘iconographical sources’ for Blake’s ‘Heads of the Poets’” (BB #697).

The Heads of the Poets by William Blake. Intro. Thomas Wright. Olney: The Blake Society, 1925. <BB #406>

A reproduction, with Chaucer, Tasso, Shakespeare, Sidney, Camoens, and Pope in color.

Satan Calling Up His Legions (Composed c. 1800-05) <Butlin #662> (See also [Satan and Satanism in Religion](#); [*Satan Calling Up His Legions, an Experiment Picture*](#); and [the Illustrations to Milton \[Omnibus\]](#))

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. [Preview Mode] From the [*Petworth House and Park*](#). Accession no. NT 486264.

Print

Myrone, Martin, and Amy Concannon. *William Blake*. London: Tate Publishing, 2019.

No. 122.

Cain Fleeing from the Wrath of God (The Body of Abel Found by Adam and Eve) (Composed c. 1805-1809) <Butlin #664> (See also [*A Descriptive Catalogue*](#)) [Not available at the BA]

Digital

[*Fogg Art Museum, Harvard University*](#). Accession no. 1943.401.

The Spiritual Form of Pitt Guiding Behemoth (Composed c. 1805) <Butlin #651> (See also [A Descriptive Catalogue](#))

Studies

Barlow, Paul. “[The Aryan Blake: Hinduism, Art and Revelation in William Blake’s Pitt and Nelson Paintings](#).” *Visual Culture in Britain* 12.3 (2011): 277-92. <WBHC 1581>

Situates the paintings “within the interlinked contexts of Blake’s political and spiritual beliefs, the purposefully cross-cultural and visionary dynamic of his work, and contemporary responses to the expansion of British imperial power in India” (abstract).

Fallon, David. *Blake, Myth, and Enlightenment: The Politics of Apotheosis*. Basingstoke: Palgrave Macmillan, 2017. <*Blake* (2017)>

Uses the concepts of apotheosis and myth to engage with Blake’s relationship to the Enlightenment. While mainly focused on the illuminated books, also considers the paintings, *The Spiritual Form of Pitt* and *The Spiritual Form of Nelson*.

Lister, Raymond. “[The National Gallery & Blake’s ‘spiritual Form of Pitt Guiding Behemoth’](#).” *Blake: An Illustrated Quarterly* 17.3 (winter 1983-84): 105-06. <BBS 396>

On the 1870 attempt to sell the painting to the National Gallery by George Richmond and Samuel Palmer.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. [Preview Mode]

[Tate Collection](#). Accession no. No1110.

The Spiritual Form of Nelson Guiding Leviathan (Composed c. 1805-09) <Butlin #649> (See [The Spiritual Form of Pitt](#) and [A Descriptive Catalogue](#))

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. [Preview Mode]

[Tate Collection](#). Accession no. No3006.

The Spiritual Form of Napoleon (Composed 1805-09?) <Butlin #652> (Untraced)

Studies

Miner, Paul. “[A Possible Sketch of Blake’s Napoleon](#).” *Blake: An Illustrated Quarterly* 43.2 (fall 2009): 76-77. <WBHC 1722>

Proposes that the recto and verso of a pencil sketch titled by Butlin, *Satan between Two Angels* (?) (Butlin #592), may be a rough design of the Napoleon painting.

Sir Jeffery Chaucer and the Nine Twenty Pilgrims on Their Journey to Canterbury (Composed 1808) <Butlin #653> (See [Geoffrey Chaucer](#) in [Blake and Writers and Publishers](#), [Chaucer's Canterbury Pilgrims](#) in [Separate Prints](#), and [A Descriptive Catalogue](#))

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. [Preview Mode]

The Bard from Gray (Composed c. 1809) <Butlin #655> (See also [Antiquarianism and Druids](#), [Thomas Gray](#) in [Blake and Writers and Publishers](#), the [Illustrations to Gray](#), and [A Descriptive Catalogue](#))

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. [Preview Mode] From the [Tate Collection](#). Reference no. No3551.

The Ancient Britons (Composed c. 1809) <Butlin #657> (Untraced) (See also [Antiquarianism and Druids](#) and [A Descriptive Catalogue](#))

Studies

Eaves, Morris. "The Editorial Void: Notes toward a Study of Oblivion." [Huntington Library Quarterly](#) 80.3 (autumn 2017): 517-38. <*Blake* (2018)>

Ruminates on how editorial practices "help to reveal the broader outlines of perception, control, desire, and memory that make editing a paradigm of human effort" (517).

Suzuki, Masashi. "'Kigen' no fuzai: Blake no Kodai Briton-jin wo yomu [The Absence of 'Origin': A Reading of Blake's *The Ancient Britons*]." *Tohoku Roman-shugi Kenkyū* [Tohoku Romantic Studies] 5 (2018): 35-50. In Japanese. <*Blake* (2020)>

The Bramins (Composed c. 1809?) <Butlin #663> (Untraced) (See also [Race, Slavery, \[Post-\] Colonialism, and Orientalism](#) and [Hinduism](#))

Studies

Connolly, Tristanne J. "The Authority of the Ancients: Blake and Wilkins' Translation of the *Bhagvat-Geeta*." [The Reception of Blake in the Orient](#). Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 145-58. <*WBHC* 1857-62>

On Blake's lost painting, "The Bramins," suggesting that Blake was "a proponent of an Orientalism outmoded by the time of his exhibition in 1809, but exemplified in the 1785 [translation of the *Bhagvat-Geeta*] (146)." Instead of the growing imposition of British culture on Indians, [Blake] opts for outdated syncretism which allows him to see Indians and Britons as originally alike (148).

Adam Naming the Beasts (Composed 1810) <Butlin #667>

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. [Preview Mode]. 2024. From Glasgow District Council, Pollok House. Accession no. PC.95.

Eve Naming the Birds (Composed 1810) <Butlin #668>

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. [Preview Mode]. 2024. From Glasgow District Council, Pollok House. Accession no. PC.94.

The Virgin and Child in Egypt (Composed 1810) <Butlin #669>

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. [Preview Mode] . 2024. From the [Victoria and Albert Museum](#). Accession no. P25-1953.

Christ Blessing (Composed c. 1810) <Butlin #670>

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. [Preview Mode] . 2024. From the [Fogg Art Museum, Harvard University](#). Accession no. 1943.180.

The Virgin and Child (“The Black Madonna”) (Composed c. 1810-1820) <Butlin #674>

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. [Preview Mode] . 2024. From the [Yale Center for British Art, Yale University](#). Accession no. B1977.14.91.

An Allegory of the Spiritual Condition of Man (Composed 1811) <Butlin #673>

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. [Preview Mode] From the [Fitzwilliam Museum, Cambridge University](#). Accession no. PD.27-1949.

The Sea of Time and Space (Composed 1821) <Butlin #803>

Studies

Bindman, David. “[William Blake: The Sea of Time and Space, 1821](#).” *British Vision: Observation and Imagination in British Art*. Ed. Robert Hooze. Brussels: Mercatorfonds, 2007. 314-17. <WBHC 1362>

“The Arlington Court painting should be understood not simply as a condemnation of the Greek universe, but as a demonstration of how dangerously seductive the beauty of nature could be” (317).

Grant, John E. “Redemptive Action in Blake’s *Arlington Court Picture*.” *Studies in Romanticism* 10.1 (1971): 21-26.¹²⁴⁸ <BB #1728>.

A response to Simmons and Warner’s “[Blake’s Arlington Court Picture: The Moment of Truth](#)”: “probably the most basic flaw in the Simmons-Warner position is their tendency to shift their ground in explaining what the Man in Red is up to” (21).

Keynes, Geoffrey. “The Arlington Court Picture.” [Blake Studies: Essays on his Life and Work](#). 2nd ed. Oxford: Oxford University Press, 1971. 195-204.¹²⁴⁹ <BB #2010, WBHC 2249-50>

A description of the drawing and painting, with an interpretation that engages with Raine’s analysis “The Sea of Time and Space.”¹²⁵⁰

Latham, Jacqueline E. M. “[The Arlington Court Picture](#).” *Blake: An Illustrated Quarterly* 29.1 (summer 1995): 24. <WBHC 1658>

¹²⁴⁸ Rpt. in [The Visionary Hand](#), ed. Robert N. Essick (1973), 483-91, <BB #A1583, WBHC 1998>.

¹²⁴⁹ Revises Keynes’s “Blake’s Vision of the Circle of the Life of Man,” [Studies in Art and Literature for Belle da Costa Greene](#), ed. Dorothy Miner (Princeton: Princeton University Press, 1954).

¹²⁵⁰ *Journal of the Warburg and Courtauld Institutes* 20 (1957), 318-37, <BB #2486>.

Argues that the picture may have been acquired because of the radical politics and millenarian connections of Sophia Catherine Ford (1795-1847), the third wife of Colonel Chichester.

Simmons, Robert, and Janet Warner. “[Blake’s Arlington Court Picture: The Moment of Truth](#).” *Studies in Romanticism* 10.1 (1971): 3-20.¹²⁵¹ <BB #2703>

An effort to change how the painting is interpreted: “Basically, what we argue for is an approach to the painting based on the composition and the details of the picture itself, rather than treating them as illustration any one literary or historical event” (3).

Responded to by Grant’s “[Redemptive Action in Blake’s Arlington Court Picture: Observations on the Simmons-Warner Theory](#).”

Twichell, James B. “Blake: The Anti-Sublime.” [Romantic Horizons: Aspects of the Sublime in English Poetry and Painting, 1770-1850](#). Columbia: University of Missouri Press, 1983. <BBS 665>

Argues that Blake “had little use for the sublime either as a moral or aesthetic category” (40), using diagrams of “The Mental Traveller” and *The Arlington Court Picture* as evidence.

Whitehead, Angus. “[The Arlington Court Picture: A Surviving Example of William Blake’s Framing Practice](#).” *The British Art Journal* 8.1 (2007): 30-33. <WBHC 2849>

“The Arlington Court Picture is [...] a Blake painting not merely in its original frame, but also in a frame the style of which Blake probably played some role in deciding upon, through his friend and patron John Linnell and the framer of the painting, James Linnell” (32).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. [Preview Mode] From the National Trust, Arlington Court. Accession no. NT 985730.

The Characters in Spenser’s Faerie Queene (Composed c. 1825) <Butlin #811> (See also [Edmund Spenser](#) in Blake and Writers and [Eighteen Heads of the Poets in Paintings](#))

Studies

Eaves, Morris. “[Reproducing The Characters of the Faerie Queene](#).” *Blake: An Illustrated Quarterly* 8.3 (1974-75): 86-87. <BB #1217.149>

On the logistical and technical aspects of creating the reproduction available in this issue.

Grant, John E., and Robert E. Brown. “[Blake’s Vision of Spenser’s Faerie Queene: A Report and an Anatomy](#).” *Blake: An Illustrated Quarterly* 8.3 (1974-75): 56-85. <BB #1217.148>

“A remarkably fine factual description” (BB #1217.148).

¹²⁵¹ Rpt. in [The Visionary Hand](#), ed. Robert N. Essick (1973), 453-82, <BB #A1583, WBHC 1998>.

Gleckner, Robert F. [Blake and Spenser](#). Baltimore: John Hopkins University Press, 1985. <BBS 486, WBHC 2080-81>

The classic study of the figures that remains the most extensive to date. Discusses Blake's allusion to Spenser in his poetry; suggests Spenser's influence on *The Book of Thel* and *The Marriage of Heaven and Hell*; analyzes the painting, *The Characters in Spenser's Fairie Queene*; and highlights Spenser's influence on Blake's notions of allegory and vision.

The Ghost of a Flea (Composed c. 1819-20) <Butlin #750>

Studies

Catling, Brian. "Lambeth Tenant: Extracted Reflections on Blake's Ghost of a Flea." *Cloud & Vision: William Blake in Lambeth, 2005*. Ed. Danielle Arnaud, Jordan Kaplan, and Philip Norman. London: Parabola, 2005. 26-27. <WBHC 1326-28>

Dmitrieva, Tatiana. "[Tvorchestvo i mifologija Uil'iama Bleika v kontekste kinoproizvedenija Dzh. Dzharmusha 'Mertvets'](#) [William Blake's Works and Mythology in the Context of J. Jarmusch's Film *Dead Man*]." *Sibirskii antropologicheskii zhurnal [Siberian Journal of Anthropology]* 4.4 (2020): 201-11. In Russian (abstract in Russian and English). <Blake (2021)>

The author analyzes the film *Dead Man*, comparing it with the poems and graphic works by William Blake, in particular the Visionary Heads, *The Ghost of a Flea*, and "The Little Boy Lost."

Erle, Sibylle. "From Vampire to Apollo: William Blake's Ghosts of the Flea, c. 1819–1820." [Beastly Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Cham: Palgrave Macmillan-Springer, 2018. 225-52. <Blake (2019, 2020, 2021)>

On John Varley's *A Treatise on Zodiacial Physiognomy* (1828), Blake's Visionary Heads, and *The Ghost of the Flea* and their relationship "through the intersecting discourses of astrology, physiognomy and vampirism" (227).

Keynes, Geoffrey. "Blake's Visionary Heads and *The Ghost of a Flea*." [Blake Studies: Essays on his Life and Work](#). 2nd ed. Oxford: Clarendon Press, 1971. 130-35.¹²⁵² <BB #2010, WBHC 2249-50>

Develops the idea that Blake based *The Ghost of a Flea* on the flea in Robert Hooke's *Micrographia* (1665).

Khalip, Jacques. "Flea Trouble." [William Blake: Modernity and Disaster](#). Ed. Tilottama Rajan and Joel Faflak. Toronto: University of Toronto Press, 2020. 262-83. <Blake (2021, 2022, 2023, 2024)>

Examines "Behemoth and Leviathan" and *The Ghost of a Flea* in light of Derrida's *The Animal That Therefore I Am* (2002, English Translation 2008).

¹²⁵² Revised version of essay of [same title](#), *Bulletin of the New York Public Library* 64 (1960), 567-72, <BB #2026>.

Whitehead, Angus, “[a bite](#): The First Published Reference to Blake’s Ghost of a Flea?” *Blake: An Illustrated Quarterly* 49.3 (winter 2015-16): 7 pars.

Records a 12 May 1827 allusion to *The Flea* in the *Literary Gazette*, with many references in the article to John and Cornelius Varley.

Digital
[Tate Gallery](#). Accession no. N 05889.

Miniature Portraits <Butlin #353-354, 376-378>

Studies

Crosby, Mark. “A Minute Skirmish: Blake, Hayley and the Art of Miniature Painting.” [Blake and Conflict](#). Ed. Sarah Haggarty and Jon Mee. Basingstoke: Palgrave Macmillan, 2008. 164-84.
<WBHC 2113-15>

Definitively considers Blake’s brief career as miniaturist in terms of his technique, including the use of stipple; his relationship with William Hayley; and other miniaturists Blake or Hayley knew.

Crosby, Mark. “[William Blake’s Miniature Portraits of the Butts Family](#).” *Blake: An Illustrated Quarterly* 42.4 (spring 2009): 147-52. <WBHC 1720>

A detailed account of the miniatures and their creation.

Keynes, Geoffrey. “Blake’s Miniatures.” [Blake Studies: Essays on his Life and Work](#). 2nd ed. Oxford: Clarendon Press, 1971. 111-12.¹²⁵³ <BB #2010, WBHC 2249-50>

Brief description, with an 1801 letter from Hayley to Daniel Parker regarding an untraced miniature by Blake.

Paley, Morton D. “[Cowper as Blake’s Spectre](#).” *Eighteenth Century Studies* 1 (1968): 236-52.
<BB #2345>

“There is much to suggest that the model for the Spectre of *Jerusalem* 10 was” William Cowper (237).

Digital
Portrait of William Cowper (Composed 1801) <Butlin #354> [Ashmolean Museum, Oxford University](#). Accession no. WA1963.89.8.

Portrait of Thomas Butts Senior (Composed c. 1809) <Butlin #376> [British Museum](#). Museum no. 1942,1010.4.

Includes a color image of the back of the frame.

Portrait of Elizabeth Butts (Composed c. 1809) <Butlin #377> [British Museum](#). Museum no. 1942,1010.5.

¹²⁵³ Revised version of essay of [same title](#), *TLS* (29 Jan. 1960), <BB #2022>

Portrait of Thomas Butts Junior (Composed c. 1809) <Butlin #378> [British Museum](#). Museum no. 1942,1010.6.

The Body of Abel Found by Adam and Eve (Composed c. 1826) <Butlin #806> [Not available at Blake Archive]

Studies

Tannenbaum, Leslie. "Blake and the Iconography of Cain." [Blake in His Time](#). Bloomington: Indiana University Press, 1978. 23-34. <BBS 466-68, WBHC 2003-04>

Examines the visual and verbal representations of Cain in *Milton*, *The Ghost of Abel*, and "The Body of Abel Found by Adam and Eve, with Cain Fleeing" in light of depictions of Cain by range of artists.

Digital

[Tate Collection](#). Accession no. No5888.

Pencil Sketches

General Studies

Essick, Robert, and Rosamond A. Paice. "[New Uncovered Blake Drawings in the British Museum](#)." *Blake: An Illustrated Quarterly* 37.3 (winter 2003-04): 84-100. <WBHC 1696>

Details eight new sketches by Blake and one by either Blake or his brother Robert on the versos of works held by the Department of Prints and Drawings of the British Museum.

Bottom Half of Copy After Antique (Composed c. 1779-80) (Bolton Museum and Art Gallery, Lancashire) <Butlin #104a> [Not available at BA]

Studies

Carey, Francis. "[Blake's 'Warring Angels'](#)." *Blake: An Illustrated Quarterly* 11.2 (fall 1977): 120-21. <BBS 383>

Notes the discovery and auction at Christie's on 3 Aug. 1976 of '[a] hitherto unknown drawing' (120).

A Boxer Holding a Cestus (Composed c. 1779-80?) (Lockwood Memorial Library, SUNY Buffalo) <Butlin #179> [Not available at BA]

Studies

Paley, Morton D. "[Blakes at Buffalo](#)." *Blake: An Illustrated Quarterly* 4.3 (winter 1971): 81-86. <BB #1217.67>

Records that SUNY Buffalo owns *Europe* pl. 18; a pencil sketch, "A Boxer Holding a Cestus" (Butlin #179); and *The Beggar's Opera*; "the Buffalo and Erie County Library has *Europe* pl. 4" (BB #1217.67).

Warring Angels: Michael Contending with Satan (Composed c. 1780) (Philadelphia Museum of Art) <Butlin #104> [Not available at BA]

Studies

Carey, Francis. "[Blake's 'Warring Angels'](#)." *Blake: An Illustrated Quarterly* 11.2 (fall 1977): 120-21. <BBS 383>

Notes the discovery and auction at Christie's on 3 Aug. 1976 of '[a] hitherto unknown drawing" (120).

Digital

[Philadelphia Museum of Art](#). Accession no. 1964-110-6.

[43] Pencil Sketches (Composed 1779-90)

Studies

Butlin, Martin. "[Two Newly Identified Sketches for Thomas Commins's *An Elegy* and Further Rediscovered Drawings of the 1780s](#)." *Blake: An Illustrated Quarterly* 26.1 (summer 1992): 21-26. <BBS 409>

The Commins sketches offer alternative designs for Blake's engraving. The three rediscovered drawings are: "An Encounter in Heaven" (c. 1780-85), "Lady Macbeth and the Sleeping Duncan" (c. 1785), and its verso, depicting the same subject in a rough sketch, "Lady Macbeth and the Sleeping Duncan" (c. 1785).

Butlin, Martin. "[Two Newly Identified Sketches for Thomas Commins's *An Elegy*: A Postscript](#)." *Blake: An Illustrated Quarterly* 27.2 (fall 1993): 42-44. <WBHC 1646>

On newly discovered drawings for the engravings.

Essick, Robert N. "[William Blake's *A Pastoral Figure*: Some Newly Revealed Verso Sketches](#)." *Blake: An Illustrated Quarterly* 39.1 (summer 2005): 44-47. <WBHC 1702>

Reproduces and describes the figures on the recto and verso of Butlin #81.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2018.

Object 1. Academy Study: A Naked Youth Seen from the Side, Perhaps Robert Blake (Composed c. 1779-80) <Butlin #71> From the [British Museum](#). Museum no. 1878,0413.34.

Object 2. Academy Study: Standing Male Nude Seen from Behind (Composed c. 1779-80) <Butlin #72 recto> From the [British Museum](#). Museum no. 1874,1212.110.

Object 3. Standing and Seated (?) Figures, Possibly a Drawing Class in the Royal Academy (Composed c. 1779-1800) <Butlin #72 verso> From the British Museum. Museum no. [1874,1212.110](#).

Object 4. Copy of the Belvedere Torso (Composed c. 1779-80?) <Butlin #115 verso> From the [National Gallery of Art, Washington, DC](#). Accession no. 1943.3.1721.b.

Object 5. Part of a Face (Composed c. 1779) <Butlin #178 verso> From the [Tate Collection](#). Reference no. A00045.

Object 6. Study for "Glad Day," "Albion rose" or "The Dance of Albion" (Composed c. 1780) <Butlin #73 recto> From the [Victoria and Albert Museum](#). Accession no. 8764.c.

Object 7. Study for "Glad Day," "Albion rose" or "The Dance of Albion": The Same Figure Seen from Behind (Composed c. 1780) <Butlin #73 verso> From the [Victoria and Albert Museum](#). Accession no. 8764.c. (See [Albion rose](#))

Object 8. A Warring Angel (Composed c. 1780) <Butlin #78 recto> From the [National Gallery of Art, Washington, DC](#). Accession no. 943.3.9003.a.

Object 9. Man with Arms Upraised, Perhaps the Resurrection (Composed c. 1780) <Butlin #78 verso> From the National Gallery of Art, Washington, DC. Accession no. [943.3.9003.b](#).

Object 10. The Resurrection of the Dead (Composed c. 1780-85) <Butlin #79 recto> From the Collection of Robert N. Essick.

Object 11. Two Sketches of a Swordsman Standing Over His Defeated Opponent (Composed c. 1780-85) <Butlin #80 recto> From the [National Gallery of Art, Washington, DC](#). Accession no. 1980.45.182.a.

Object 12. Two Sketches of a Swordsman Standing Over His Defeated Opponent (Composed c. 1780-85) <Butlin #80 verso> From the [National Gallery of Art, Washington, DC](#). Accession no. 1980.45.182.b.

Object 13. Sketch of Figures Under a Yoke (Composed c. 1780-85) <Butlin #82 verso> From the [British Museum](#). Museum no. 1874,1212.132.

Object 14. Madonna and Child Enthroned and Other Sketches (Composed c. 1780-85) <Butlin #83> From the British Museum. Museum no. [1867,1012.197](#). (See also [Blake's Water Color Drawings Illustrating the Bible](#))

Object 15. Samuel Presenting Saul to the People (Composed c. 1780-85) <Butlin #117> From the British Museum. Museum no. [1874,1212.120](#). (See also [Blake's Water Color Drawings Illustrating the Bible](#))

Object 16. Rough Sketch of Two or Three Figures in a Landscape (Composed c. 1780-85) <Butlin #123 verso> From the Tate Collection. Reference no. [No5198](#).

Object 17. Anatomical Sketch of Lower Legs (Composed c. 1780-85) <Butlin #127 verso> From the Tate Collection. Reference no. [To1128](#).

Object 18. Old Man Sitting (Composed c. 1780-85) <Butlin #133 verso> From the [Morgan Library and Museum](#). Accession no. 1968.2.

Object 19. Sketch of Two or Three Figures (Composed c. 1780-85) <Butlin #148 verso>, From the National Gallery of Art, Washington, DC. Accession no. [1943.2.1723b](#).

Object 20. A Warrior in Armour Kneeling Before a Bearded Elder (Composed c. 1780-85) <Butlin #154 verso> From the [Fitzwilliam Museum](#). Accession no. PD.170-1985.

Object 21. Ugolino in Prison (Composed c. 1780-85) <Butlin #207 recto> From the Victoria and Albert Museum. Accession no. 8763.B. (See [Blake's Illustrations of Dante \[Omnibus\]](#))

Object 22. Head of a Man and Small Head of Ugolino (Composed c. 1780-85) <Butlin #207 verso> From the Victoria and Albert Museum. Accession no. 8763.B. (See [Blake's Illustrations of Dante \[Omnibus\]](#))

Object 23. A Group of Figures Round a Table and a Seated Old Man (Composed c. 1780) <Butlin #223 verso> From the [British Museum](#). Museum no. 1874,1212.144.

Object 24. Pestilence (Composed c. 1784) <BUTWBA 8> From the [Huntington Library, Art Collections, and Botanical Gardens](#). Accession no. 82.36.

Object 25. Woman Playing a Harp (Composed c. 1785) <Butlin #76 verso> From the [Rosenbach Museum and Library](#). Call no. 1954.0012.

Object 26. Lower Half of a Woman Playing a Harp (Composed c. 1785) <Butlin #77 verso> From the [Tate Collection](#). Reference no. A00044.

Object 27. A Pastoral Figure and Other Sketches (Composed c. 1780-85) <Butlin #81 recto> From the Collection of Robert N. Essick.

Object 28. A Harper and Other Figures (Composed c. 1780-85) <Butlin #81 verso> From the Collection of Robert N. Essick.

Object 29. Anubis (Composed c. 1785-90) <Butlin #87 verso> From the [British Museum](#). Museum no. 1874,1212.119. ([See Jacob Bryant, Erasmus Darwin, and Darwin, Botanic Garden](#))

Object 30. Macbeth and the Ghost of Banquo (Composed c. 1785) <Butlin #154 recto> From the Fitzwilliam Museum. Accession no. [PD.170-1985](#). ([See William Shakespeare and Watercolor Illustrations of Shakespeare](#))

Object 31. Job's Wife and Other Sketches (Composed c. 1785) <Butlin #162 verso> From the [Tate Collection](#). Reference no. No5200. (See also [Blake's Water Color Drawings Illustrating the Bible](#) and [Blake's Illustrations of the Book of Job \[omnibus\]](#))

Object 32. Alternative Designs for Commins's "Elegy" (Composed <BUTWBA 3>, c. 1786. From the Collection of Robert N. Essick. ([See also Thomas Commins, An Elegy](#))

Object 33. Sketch for Engraving of Michelangelo after Fuseli, on a Drawing by Fuseli (Composed c. 1788) <Butlin #172> From the Collection of Robert N. Essick. (See also [Henry Fuseli](#), [Michaelangelo](#), and [Fuseli, Lectures on Painting](#))

Object 34. Sketch for "Tiriel Denouncing his Sons and Daughters" (Composed c. 1789) <Butlin #199 recto> From the [Whitworth Art Gallery](#). Accession no. D.1914.29. (See [Tiriel](#) and [Twelve Illustrations for "Tiriel"](#)) Verso also visible.

Object 35. Sketch for "Tiriel Supporting the Dying Myratana" (?) (Composed c. 1789) <Butlin #200 recto> From the [Tate Collection](#). Reference no. A00040. (See [Tiriel](#) and [Twelve Illustrations for "Tiriel"](#))

Object 36. Sketch for "Tiriel Supporting the Dying Myratana" (?) (Composed c. 1789) <Butlin #200 verso> From the [Tate Collection](#). Reference no. A00040. (See [Tiriel](#) and [Twelve Illustrations for "Tiriel"](#))

Object 37. Sketches for "The Book of Thel": Thel and the Clod of Clay, and Thel Fleeing From the House of Clay (Composed c. 1789) <Butlin #218 recto> From the [British Museum](#). Museum no. 1983,0305.1. (See [The Book of Thel](#))

Object 38. Sketch for “The Book of Thel,” Plate 6 (Composed c. 1789). <Butlin #218 verso> From the British Museum. Museum no. [1983.0305.1](#). (See [The Book of Thel](#))

Object 39. A Standing and a Recumbent Figure, Both with Attendant Genii, Possibly for “The Book of Thel” (Composed c. 1789) <Butlin #219> From the British Museum. Museum no. [1874.1212.133](#). (See [The Book of Thel](#))

Object 40. An Old Man Seated Leaning on a Pile of Books; A Young Man Approaches (Composed c. 1789) <Butlin #235 recto> From the [Rosenbach Museum and Library](#). Call no. 1954.0014.

Object 41. A Seated Man (Composed c. 1789) <Butlin #235 verso> From the Rosenbach Museum and Library. Call no. [1954.0014](#).

Object 42. A Female with a Horse’s Head, Perhaps Hippa (Composed c. 1790?) <Butlin #88 verso> From the [Fogg Art Museum, Harvard University](#). Accession no. 1967.45.

Object 43. Three Figures in a Decorative Border (Composed c. 1790) <Butlin #220> From the [Tate Collection](#). Reference no. A00042.

The Last Trumpet (Composed c. 1785) (Private Collection) <Butlin #617> [Not available at the BA]

Studies

Butlin, Martin. “[A Blake Drawing Rediscovered and Redated](#).” *Blake: An Illustrated Quarterly* 34.1 (summer 2000): 22-24. <WBHC 1682>

A rediscovered drawing, *The Last Trumpet*, c. 1785. (Butlin #617). Its verso has sketches for Hayley’s *Designs to a Series of Ballads*.

Essick, Robert N. “[Blake in the Marketplace, 2002](#).” *Blake: An Illustrated Quarterly* 36.4 (spring 2006): 116-37. <WBHC 1693>

Describes the drawing’s sale.

Harpers and Other Drawings (Composed 1792-93)¹²⁵⁴ [Not available at the BA]

Studies

Butlin, Martin. “Harpers and Other Drawings: The Case for a Unified Composition.” *Blake: An Illustrated Quarterly* 47.2 (fall 2013): 6 pars. <WBHC 1738>

Argues that harpers and other figures on the recto consist of “a single composition,” though Butlin is not certain of its association with Job.

¹²⁵⁴ Not recorded in Butlin. See Robert N. Essick’s description of the drawings (both sides of one leaf) discovered in 2010 in a notebook owned by a descendent of C.A. Tulk, “[Blake in the Marketplace, 2012](#),” *Blake: An Illustrated Quarterly* 46.4 (spring 2013), par. 7, illus. 9, and listing. The original account of how Essick learned of the notebook is in “[Blake in the Marketplace, 2011](#).”

The Dead Bad-Doers (Composed c. 1794-96?) (David Bindman) <Butlin #232> [Not available at BA]

Studies

Bindman, David. “[An Unpublished Pencil Drawing of the Lambeth Period.](#)” *Blake: An Illustrated Quarterly* 4.2 (autumn 1970): 38-40. <BB #1217.63>

Documents the sale and purchase (by Bindman himself) of “The Dead Bad-Doers” (Butlin #232), which “been sold with the William Bell Scott collection under the same title in 1892” (38). It is on the recto on a sketch for the title page of *The Song of Los*.

Erdman, David V. “[Leonora, Laodamia, and the Dead Ardours.](#)” *Blake: An Illustrated Quarterly* 14.2 (fall 1980): 96-98.¹²⁵⁵ <BBS 390>

Reads the phrase “The Dead Ardours Perry” (Butlin #232), suggesting the drawing was a design for *Leonora* to be engraved by Perry.

Sketches for Robert Blair’s “The Grave” (Composed 1805) (See [Robert Blair, The Grave \[Omnibus\]](#))

The Last Judgment [Also known as the Rosenwald *Last Judgment*] (Composed c. 1809) (National Gallery of Art, Washington DC) <Butlin #645>

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. [Preview Mode] From the [National Gallery of Art, Washington DC](#). Accession no. 1943.3.9017.

Studies

Roe, Albert S. “[A Drawing of the Last Judgment.](#)” *Huntington Library Quarterly* 21.1 (Nov. 1957): 37-55. <BB #2544>

An analysis of the Rosenwald Last Judgment, now held at the National Gallery of Art (Washington D.C.), largely in light of Blake’s letter to Ozias Humphry ([“The Design of the Last Judgment”]).

The Last Judgment—Tracing (Composed c. 1809 or later) (Collection of Robert N. Essick) <Butlin #645>

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. [Preview Mode]

The Canterbury Pilgrims: Sketch for the Engraving (Composed c. 1809-10) (British Museum) <Butlin #654> (See also [Geoffrey Chaucer and Chaucer's Canterbury Pilgrims](#))

Contemporary Owner(s)

Catherine Blake. Frederick Tatham.

¹²⁵⁵ For a dispute over Erdman’s reading, see David Bindman’s “[The Dead Ardours Revisited](#),” *Blake: An Illustrated Quarterly* 14.4 (spring 1981), 211, <BBS 391>, and Erdman’s response, “[Let the Dead Ardours Live!](#)” *Blake: An Illustrated Quarterly* 15.1 (summer 1981), 58-89, <BBS 392>.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. [Preview mode.] From the [British Museum](#). Museum no. 1983,1210.25.

“The Prophet Isaiah Foretelling the Crucifixion and the Ascension” [Drawing on Woodblock.] (Composed c. 1821) (British Museum) <Essick, SP XLIX; Butlin #772> [Not available at the BA] Studies

Lister, Raymond. “[Two Blake Drawings and Letter from Samuel Palmer](#).” *Blake: An Illustrated Quarterly* 6.2 (fall 1972): 53-54. <BB #1217.109>

Records two pencil sketches, “The Prophet Isaiah Foretelling the Crucifixion and the Ascension” (Butlin #773), and Palmer’s note on it to an unknown recipient.

Digital

[British Museum](#). Museum no. 1939,0114.19.

Print

Essick, SP, fig. 989

The Death of Hector (Composed c. 1821-27) <Not in Butlin> [Not available at the BA] Studies

Essick, Robert N. “[William Blake’s The Death of Hector](#).” *Studies in Romanticism* 27.1 (1988): 97-107. <BBS 466>

An account of the pencil sketch rediscovered when it was sold at Christie’s in 1985. It is contextualized in terms of the *Laocoön*, Flaxman’s illustrations of Homer, and *The Sea of Time and Space*.

Sketchbook Containing Drawings for the Engraved Illustrations to the Book of Job (Composed 1823) (See [Illustrations of the Book of Job in Separate Prints and Prints in Series](#))

Five Illustrations for the Book of Enoch (Composed c. 1824-27) <Butlin #827> (See also [Enoch in Separate Prints and Prints in Series](#))

Studies

Beer, John. “Blake’s Changing View of History: The Impact of the Book of Enoch.” [Historicizing Blake](#). Ed. Steve Clark and David Worrall. London: Macmillan, 1994. 159-78. <WBHC 1869-71>

Building on the discovery of an [1801 Monthly Magazine](#) article that described and excerpted from the Book of Enoch, argues that Blake’s Enoch pencil sketches may have been done before Robert Bruce’s 1821 English translation was published.

Brown, Allen. “[Blake’s Drawings for the Book of Enoch](#).” *Burlington Magazine* 77 (1940): 80-85.¹²⁵⁶ <BB #1295>

An early description.

¹²⁵⁶ Rpt. in Essick’s [Visionary Hand](#) (1973), 105-15, <BB #A1583, WBHC 1998>.

Otto, Peter. "Sex, Violence and the History of This World: Blake's Illustrations to the *Book of Enoch*." [*Blake, Gender and Culture*](#). Ed. Helen P. Bruder and Tristanne J. Connolly. London: Pickering & Chatto, 2012. 37-56. <WBHC 1800-01>

A reading of the *Enoch* designs with references to Swedenborg's depictions of angels and sexuality.

Paley, Morton D. [*The Traveller in the Evening: The Last Words of William Blake*](#). Oxford: Oxford University Press, 2003.¹²⁵⁷ <WBHC 2499-2501>

The best study of the often overlooked, visual and literary works of Blake's last decade. These include the illustrations to Virgil, *Laocoön*, the illustrations to the Dante, and his late works related to the Bible (*The Everlasting Gospel*, *The Ghost of Abel*, *Illustrations of the Book of Job*, the Genesis manuscript, the *Enoch* designs, and his Annotations to Thornton's translation of the Lord's Prayer), and the *Visionary Heads*.

Rowland, Christopher. *Blake and the Bible*. New Haven: Yale University Press, 2011. <WBHC 2616-17>

An important study of how Blake was influenced by the Bible and depicted scenes in it. Detailed argument about the influence of Paul on Blake. Considers illuminated books, Bible illustrations, and the illustrations of Job and *Enoch*.

Taylor, Peter Alan. "Blake's Text for the *Enoch* Drawing." *Blake: An Illustrated Quarterly* 7.4 (spring 1974): 82-86. <BB #1217.137>

"[S]eek[s] to demonstrate that [Allan R.] Brown's reading¹²⁵⁸ of the *Enoch* drawings rests on the use of a text that Blake could not have seen" (82). But see John Beer's "[Blake's Changing View of History: The Impact of the Book of Enoch](#)" for a possible earlier source.

Pen and Ink Drawings

Pen and Ink Drawings (Composed 1774-c. 1825)

General Studies

Miner, Paul. "[The Apprentice of Great Queen Street](#)." *Bulletin of the New York Public Library* 67 (1963): 639-42. <BB #2225>

Attributes the then recently discovered drawings for the engravings for Richard Gough's *Sepulchral Monuments* (1786) to Blake.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, Joseph Viscomi. 2015.

¹²⁵⁷ Incorporates Paley's "[ñ & His Two Sons Satan & Adam](#)." *Studies in Romanticism* 41.2 (summer 2002): 201-35 and "William Blake and Dr. Thornton's 'Tory Translation' of the Lord's Prayer," [Prophetic Character](#), ed. Alexander S. Gourlay (2002), 263-86, <WBHC 2095-98>.

¹²⁵⁸ See Brown's "[Blake's Drawings for the Book of Enoch](#)," *The Burlington Magazine* 78 (1940), 80-85, <BB #1295>.

Object 1. The Body of Edward I in His Coffin, Two Rough Drawings (Composed 1774) (Society of Antiquaries, London) <Butlin #1> (See [Blake's Apprentice Engravings](#))

Digital

[Paul Mellon Centre Photographic Archive](#). Object no. PA-F08123-0003.

Object 2. Countess Aveline, Detail from Her Tomb (Composed c. 1775) (Society of Antiquaries, London) <Butlin #6> (See [Blake's Apprentice Engravings](#))

Digital

[Paul Mellon Centre Photographic Archive](#). Object no. PA-F08123-0007.

Object 3. A Woman Enthroned, Two Figures on Each Side (Composed c. 1775-80) (Collection of Robert N. Essick) <Butlin #99>

Studies

Essick, Robert N. “[Blake in the Marketplace, 2011](#).” *Blake: An Illustrated Quarterly* 45.4 (spring 2012): 108-43. <*WBHC* 1731>

Detailed description (114-15).

Object 4. Procession of Monks, Met by Three Women (Composed c. 1775-80) (Fogg Art Museum, Harvard University) <Butlin #100>

Studies

Essick, Robert N. “[Blake in the Marketplace, 2011](#).” *Blake: An Illustrated Quarterly* 45.4 (spring 2012): 108-43. <*WBHC* 1731>

Attributes the drawing to William rather than his brother Robert (114).

Digital

[Fogg Art Museum, Harvard University](#). Object no. 1970.97.

Print

Property from the Collection of Charles Ryskamp Sold for the Primary Benefit of Princeton University. Auct. cat., Sotheby’s, New York. New York: Jan. 25, 2011. No. 149.

Object 5. Figures From a Greek Vase, After D'Hancarville: The Apotheosis of Bacchus (Composed c. 1778-85?) (British Museum) <Butlin #174>

Studies

Fallon, David. *Blake, Myth, and Enlightenment: The Politics of Apotheosis*. Basingstoke: Palgrave Macmillan, 2017. <*Blake* (2017)>

Digital

[British Museum](#). Museum no. 1867,1012.207.

Object 6. Figures From a Greek Vase, After D'Hancarville: A Bacchic Mystery (Composed c. 1778-85?) (British Museum) <Butlin #175>

Digital

[British Museum](#). Museum no. 1867,1012.208.

Object 7. Charon, Copy from the Antique (?) (Composed c. 1779-80 (?)) (Tate Collection) <Butlin #178 recto>

Digital

[Tate Britain](#). Catalogue no. A 00045 / B 178.

Object 8. Saul and David: "And Saul Said Unto David, Go, and the Lord Be With Thee" (Composed c. 1780-85) (National Gallery of Art, Washington) <Butlin #118 recto>

Digital

[National Gallery of Art, Washington DC](#). Accession no. 1943.3.1722.a.

Object 9. Goliath Cursing David (Composed c. 1780-85) (Museum of Fine Arts, Boston) <Butlin #119A recto> (See also [Blake's Water Color Drawings Illustrating the Bible](#))

Studies

Bindman, David. "[A New Blake Drawing in the Boston Museum of Fine Arts](#)." *Blake: An Illustrated Quarterly* 12.3 (winter 1978-79): 205-06. <BBS 387>

Details its discovery.

Digital

[Museum of Fine Arts, Boston](#). Accession no. 14.955.

Object 10. The Good Farmer (Composed c. 1780-85) (British Museum) <Butlin #120 recto> (See also [Blake's Water Color Drawings Illustrating the Bible](#))

Digital

[British Museum](#). Museum no. 1874,1212.127.

Object 11. The Good Farmer (Composed c. 1780-85) (Collection of Robert N. Essick) <Butlin #122 verso> (See also [Blake's Water Color Drawings Illustrating the Bible](#))

Studies

Essick, Robert N. "[Blake in the Marketplace, 1976-77](#)." *Blake: An Illustrated Quarterly* 12.1 (summer 1978): 26-38. <BBS 384>

Description on p. 29.

Object 12. Four Composition Sketches (Composed c. 1785-90) (British Museum) <Butlin #85 verso>

Digital

[British Museum](#). Museum no. 1874,1212.124.

Object 13. Four Composition Sketches (Composed c. 1785-90) (British Museum) <Butlin #86 verso>

Digital

[British Museum](#). Museum no. 1874,1212.138.

Object 14. A Garden Path, Earham (Composed c. 1801) (British Museum) <Butlin #370>

Digital

[British Museum](#). Museum no. 1967,0617.10.

Object 15. The Prophet Isaiah Foretelling the Destruction of Jerusalem (Composed c. 1821) (British Museum) <Butlin #773>

Digital

[British Museum](#). Museum no. 1939,0114.19.

Object 16. Lady Torrens and Family, After John Linnell (Composed c. 1825) (National Gallery of Art, Washington) <Butlin #801>

Digital

[National Gallery of Art, Washington DC](#). Accession no. 1943.3.9014.

Visionary Heads (Composed c. 1819-25) <Butlin #692-768>

Studies

Bentley, G.E., Jr. “[Blake's Murderesses: Visionary Heads of Wickedness](#).” *Huntington Library Quarterly* 71.1 (Mar. 2009): 69-105. <WBHC 1605-06>

An account of the four murderesses, which were based on historical figures.

Bentley, G.E., Jr. "Blake's Visionary Heads: Lost Drawings and a Lost Book." *Romanticism and Millenarianism*. Ed. Tim Fulford. N.Y. and Basingstoke: Palgrave, 2002. 183-205. <WBHC 1606>

Focuses on “the three books in which most of [Blake’s] Visionary Heads appear’ (186)” (WBHC 1606). The same information is found in [Blake Records](#) 346-63.

Bindman, David. “A Second Blake-Varley Sketchbook Discovered.” *Christie’s International Magazine* (Mar.-Apr. 1989: 2-4. <BBS 373>

“The first announcement of its rediscovery and prospective sale at Christie’s, 21 March 1989” (BBS 373).

Butlin, Martin. “[Blake, Linnell and Varley and A Treatise on Zodiacial Physiognomy](#).” *Burning Bright: Essays in Honour of David Bindman*. Ed. Diana Dethloff, et al. London: UCL Press, 2015. 126-35. <WBHC 1817-18>

A description of the drawings for *Zodiacial Physiognomy* and what they suggest about Blake, Linnell, and Varley.

Butlin, Martin. “Blake, the Varleys, and the Patent Graphic Telescope.” *William Blake: Essays in Honour of Sir Geoffrey Keynes*. Ed. Morton D. Paley and Michael Phillips. Oxford: Clarendon Press, 1973. 294-304. <BB #A2350, BBS 598-99, WBHC 2503-05>

Argues that John Linnell and John Varley used the “Graphic Telescope” invented by Cornelius Varley to copy Blake’s *Visionary Heads* and *The Man who taught Blake painting in his Dreams*.

Erle, Sibylle. “From Vampire to Apollo: William Blake’s Ghosts of the Flea, c. 1819–1820.” [Beastly Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Cham: Palgrave Macmillan-Springer, 2018. 225-52. <Blake (2019, 2020, 2021)>

On John Varley's *A Treatise on Zodiacial Physiognomy* (1828), Blake's Visionary Heads, and *The Ghost of the Flea* and their relationship "through the intersecting discourses of astrology, physiognomy and vampirism" (227).

Erle, Sibylle. "William Blake's Lavaterian Women: Eleanor, Rowena and Ahania." [Women Reading William Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2007. 44-52. <WBHC 1795-1800>

Analyzes how Blake used Lavater's physiognomy to depict "Eleanor, Rowena and Ahania" (44).

Essick, Robert N. "[Blake in the Marketplace, 1989, Including a Report on the Recently Discovered Blake-Varley Sketchbook](#)." *Blake: An Illustrated Quarterly* 24.1 (summer 1990): 220-37. ¹²⁵⁹ <BBS 406>

A description, with reference to other designs, based on "the very thorough [Christie's] auction catalogue and information supplied by David Bindman [...]." "I list below, in the probable order of their execution, all of Blake's drawings" (222).

Hayes, Tom. "[William Blake's Androgynous Ego-Ideal](#)." *ELH* 71.1 (2004): 141-65. <WBHC 2135>

Argues that the drawing, *Visionary Head Drawing of the Man Who Instructed Blake in His Dreams* (c. 1819-20), represents Blake's androgynous "ego-ideal" (142).

Heppner, Christopher. "[The Chamber of Prophecy: Blake's 'A Vision' \(Butlin ##756\) Interpreted](#)." *Blake: An Illustrated Quarterly* 25.3 (winter 1991-92): 127-31. <BBS 408>

Challenges Butlin's association of the drawing with the *Visionary Heads* and suggests it is an illustration of Elisha from 2 King 4:12-16.

Keynes, Geoffrey. "Blake's Visionary Heads and *The Ghost of a Flea*." [Blake Studies: Essays on his Life and Work](#). 2nd ed. Oxford: Clarendon Press, 1971. 130-35. ¹²⁶⁰ <BB #2010, WBHC 2249-50>

Develops the idea that Blake based *The Ghost of a Flea* on the flea in Robert Hooke's *Micrographia* (1665).

Mellor, Anne K. "Physiognomy, Phrenology, and Blake's Visionary Heads." [Blake in His Time](#). Ed. Robert N. Essick and Donald Pearce. Bloomington: Indiana University Press, 1978. 53-74. <BBS 466-68, WBHC 2003-04>

Lucidly explicates the phrenological theories of Johann Caspar Lavater, Franz Joseph Gall, and Johann Spurzheim, and offers a phrenological reading of Blake's *Visionary Heads*.

¹²⁵⁹ As BBS points out (406n1), the pagination for *Blake* should have started anew with this issue. "[[Correction to Pagination](#)]" in *Blake: An Illustrated Quarterly* 24.2 (fall 1990), 75, offers the correct pagination, but as the both the html and the pdf version retained the erroneous pagination, I have retained the erroneous pagination here.

¹²⁶⁰ Revised version of essay of same title, *Bulletin of the New York Public Library* 64 (1960), 567-72, <BB #2026>.

Mulhallen, Karen G. "[William Blake's Milton Portraiture and Eighteen Century Milton Iconography](#)." *Colby Library Quarterly* 14.3 (1978): 7-21. <BBS 580>

Examines "the Milton iconographic tradition [i.e., William Faithorne, George Vertue, Jonathan Richardson, Giovani Battista Cipriani, and James Barry] as it is reflected in three portraits by William Blake" (7).

Paley, Morton D. [The Traveller in the Evening: The Last Words of William Blake](#). Oxford: Oxford University Press, 2003.¹²⁶¹ <WBHC 2499-2501>

The best study of the often overlooked, visual and literary works of Blake's last decade. These include the illustrations to Virgil, *Laocoön*, the illustrations to the Dante, and his late works related to the Bible (*The Everlasting Gospel*, *The Ghost of Abel*, *Illustrations of the Book of Job*, the Genesis manuscript, the Enoch designs, and his Annotations to Thornton's translation of the Lord's Prayer), and the *Visionary Heads*.

Whitehead, Angus. "A wise tale of the Mahometans": Blake and Islam, 1819-26." [Blake and Conflict](#). Ed. Sarah Haggarty and Jon Mee. Basingstoke: Palgrave Macmillan, 2009. 27-47. <WBHC 2113-15>

fExamines Blake's relationship to Islam and his depiction of Mahomet in the *Visionary Heads*. References Blake's circle, and James De Ville's Phrenological Museum, which was "opposite the mouth of Fountain Court" (36).

Facsimiles and Reproductions

Agnew's. *130th Annual Exhibition of Watercolours & Drawings*. London: Thos. Agnew & Sons, 2003. <WBHC 697>

"A Man Wearing a Tall Hat." Lot 18. Not in Butlin.

Butlin, Martin, ed. *The Blake-Varley Sketchbook of 1819*. 2 vols. London: Heinemann, 1969. <BB #401, WBHC 696-97>

Includes Butlin's introduction and commentary.

Christie, Manson, and Woods. *The Larger Blake-Varley Sketchbook*. London: Christie, Manson and Woods, 1989. <BBS 178-80>

A Christie auction catalogue "devoted to this work, all the Blake drawings reproduced" (BBS 178).

Donald the Hammerer (Composed c. 1825) <Butlin #782 and 783> [Not available at the BA]
Studies

Beer, John. "[Blake's 'Donald the Hammerer.'](#)" *Blake: An Illustrated Quarterly* 5.3 (winter 1971-72): 165-67. <BB #1217.81>

Provides the story illustrated by Blake in "Donald the Hammerer" #782).

¹²⁶¹ Incorporates Paley's "[The Devil & His Two Sons Satan & Adam](#)." *Studies in Romanticism* 41.2 (summer 2002): 201-35 and "William Blake and Dr. Thornton's 'Tory Translation' of the Lord's Prayer," [Prophetic Character](#), ed. Alexander S. Gourlay (2002), 263-86, <WBHC 2095-98>.

Essick, Robert N. “[The Blakes at UCLA](#).” *Blake: An Illustrated Quarterly* 4.3 (winter 1971): 75-78. <BB #1217.65>

Describes the illustrations held by UCLA: “Donald the Hammerer” (Butlin #782) and “In maiden meditation fancy free” (Butlin #582), a preliminary sketch for “Enoch.” See “John Beer’s “[Blake’s ‘Donald the Hammerer’](#)” for the background on the story the sketch is based on.

Monochrome Wash Drawings

[47] Monochrome Wash Drawings (Composed c. 1774-1786)

General Studies

Baine, Rodney M. “[Blake and Defoe](#).” *Blake: An Illustrated Quarterly* 6.2 (fall 1972): 51-53. <BB #1217.108>

Calls attention to the three illustrations of *Robinson Crusoe* and the Blakean quality of Defoe’s *History of the Devil*.

Butlin, Martin. “[The Blake Collection of Mrs. William T. Tonner](#).” *Philadelphia Museum of Art Bulletin* 67.307 (1972): 2, 5-31. <BB #1325 WBHC 1817>

A description of eleven items, most of which were donated to the Philadelphia Museum of Art, including monochrome wash drawings of biblical subjects.¹²⁶²

Butlin, Martin. “[[Untitled Note](#).]” *Blake: An Illustrated Quarterly* 6.1 (summer 1972): 1. ¹²⁶³

A note on “A Young Woman Reclining on a Couch, Writing in a Book,” which is reproduced on the cover.

Chayes, Irene H. “[Blake’s Ways with Art Sources \[I\]: Michelangelo’s The Last Judgment](#).” *Colby Library Quarterly* 20.2 (1984): 60-89. <BBS 435>

Considers Blake’s borrowings from Michelangelo’s *The Last Judgment*, with references to Reynolds’s Discourse VI.

Grant, John E. “[A Possible Source for a Blake Sketch and Drawing](#).” *Blake: An Illustrated Quarterly* 10.3 (winter 1975-76): 85-87. <BBS 381>

Suggests that dog-headed depiction of Hermes in Bryant’s *New System* is the source for the drawing of a dog-headed man (Butlin #87) documented by Tolley’s “[Some Blake Puzzles—Old and New](#).”

Heppner, Christopher. “[Blake’s ‘The New Jerusalem Descending’](#).” *Blake: An Illustrated Quarterly* 20.1 (summer 1986): 4-11. <BBS 399>

¹²⁶² Part of her collection also passed to the Lutheran Church in America, including *Night Thoughts* colored copy G, “two recorded impressions of the color-print ‘Newton’ (Butlin #307), an early state of copper engraving, ‘The Canterbury Pilgrims,’ and a drawing, ‘Moses striking the rock’ (Butlin #445).” See Thomas V. Lange, “[A Rediscovered Copy of Young’s Night Thoughts](#),” *Blake: An Illustrated Quarterly* 15.3 (winter 1981-82), 134.

¹²⁶³ Not recorded by BB. The “XXI” on the cover was a short-lived idea to identify the running number of issues rather than the volume and number.

Argues that “A Crowned Woman Amid Clouds with a Demon Starting Away” (Butlin #92) should be renamed “The New Jerusalem Descending,” suggesting that it depicts Jerusalem’s descent in Revelation with the demon in the corner identified as Gog. See Michael J. Tolley’s rejection of the argument, “[The Allegorical Female Figure: She Cometh with Clouds](#),” and Heppner’s defense, “[The New Jerusalem Defended](#).¹²⁶⁴”

Heppner, Christopher. “[The New Jerusalem Defended](#).” *Blake: An Illustrated Quarterly* 20.3 (winter 1986-87): 102-04. <BBS 400>

La Belle, Jenijoy. “Blake’s Visions and Re-visions of Michelangelo.” [Blake in His Time](#). Ed. Robert N. Essick and Donald Pearce. Bloomington: Indiana University Press, 1978. 13-22. <BBS 466-68, WBHC 2003-04>

On Blake’s copying of and use of Michelangelo’s designs from the Sistine Chapel from engravings of Adam Ghisi (more properly, Adamo Scultori [fl. 1547-1587]).

Morgan, Richard, with Supplementary Notes by G.E. Bentley, Jr. “[A Handlist of Works by William Blake in the Department of Prints and Drawings in the British Museum](#).” *Blake: An Illustrated Quarterly* 5.4 (spring 1972): 221-58. <BB #1217.95>

Novak, Jane. “Verisimilitude and Vision: Defoe and Blake as Influences on Joyce’s Molly Bloom.” *Carrell* 8 (1967): 7-20. <BB#1217.108>

References Blake’s drawings for *Robinson Crusoe*.

Ryskamp, Charles. “[Songs of Innocence and of Experience and Miss Caroline Newton’s Blake Collection](#).” *The Princeton University Library Chronicle* 29.2 (1968): 150-55.¹²⁶⁴

Notes Newton’s gift of *Songs* copy U to the Princeton University Library and other Blake items in her collection (including the monochrome wash drawing “Moses and Aaron (?) Flanked by Angels”), which were on display at a 1968 exhibition at the Princeton University Library.

Tolley, Michael J. “[The Allegorical Female Figure: She Cometh with Clouds](#).” *Blake: An Illustrated Quarterly* 20.3 (winter 1986-87): 101-02. <BBS 400>

A rejection of Heppner’s argument in “[Blake’s ‘The New Jerusalem Descending’](#).¹²⁶⁴” Heppner responded in “[The New Jerusalem Defended](#).¹²⁶⁴”

Tolley, Michael J. “Some Blake Puzzles—Old and New.” *Blake Studies* 3.2 (spring 1971): 107-28.¹²⁶⁵ <BB #1218.42>

On rediscovered drawings on the versos of items owned by the British Museum (Butlin #85-87). See Grant’s “[A Possible Source for a Blake Sketch and Drawing](#)” for a further account.

Digital
[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2024.

¹²⁶⁴ Not recorded by BB.

¹²⁶⁵ John E. Grant offers further thoughts on the sketches in his “Addenda and Some Solutions to Tolley’s Blake Puzzles” in the same issue of *Blake Studies*, pp. 129-35, <BB #1218.43>.

Object 1. "The Body of Edward I in His Coffin, Two Finished Drawings." (Composed c. 1774) <Butlin #2> From the Society of Antiquaries, London. Accession no. "Early Medieval Prints and Drawings," p. 6.¹²⁶⁶ (See [Blake's Apprentice Engravings](#) in [Commercial Book Illustrations](#))

Object 2. "King Edward III." (Composed c. 1774) <BWBA #15> From Victoria Library, Buckingham Palace Road, London. Accession no. Gardner Collection, Box 54, no. 25C. (See [Blake's Apprentice Engravings](#) in [Commercial Book Illustrations](#))

Object 3. "Countess Aveline, Side View of Her Tomb." (Composed 1775) <Butlin #3> From the Society of Antiquaries, London. Accession no. Red Portfolio, "Westminster Abbey," p. 26. (See [Blake's Apprentice Engravings](#) in [Commercial Book Illustrations](#))

Object 4. "Countess Aveline, Effigy Seen from Above." (Composed 1775) <Butlin #4> From the Society of Antiquaries, London. Accession no. Red Portfolio, "Westminster Abbey," p. 24. (See [Blake's Apprentice Engravings](#) in [Commercial Book Illustrations](#))

Object 5. "Anne of Cleve's Monument." (Composed c. 1775) <Butlin #11> From the Society of Antiquaries, London. Accession no. Red Portfolio, "Westminster Abbey," p. 10. (See [Blake's Apprentice Engravings](#) in [Commercial Book Illustrations](#))

Object 6. Sketch for "War Unchained by an Angel, Fire, Pestilence, and Famine Following." (Composed c. 1780) <Butlin #186 recto>. From the Collection of Robert N. Essick. See also [War Unchained by an Angel, Fire, Pestilence, and Famine Following](#))

Object 7. "Three Figures Under a Yoke with Two Children." Composed c. 1780-85) <Butlin #82 recto> From the [British Museum](#). Museum no. 1874,1212.132. Includes a digitization of the verso, "Sketch of a Similar Composition."

Object 8. "Satan, Sin and Death." (Composed c. 1780) <Butlin #101> From the [Harry Ransom Center, University of Texas at Austin](#). Accession no. 70.8. (See also [Illustrations to Milton \[Omnibus\]](#))

Object 9. "Satan Approaching the Court of Chaos." (Composed c. 1780) <Butlin #102 recto> From the [Yale Center for British Arts](#). Accession no. B1975.4.1459. (See also [Illustrations to Milton \[Omnibus\]](#))

Object 10. "Warring Angels: Michael Contending with Satan." (Composed c. 1780) <Butlin #104> From the [Philadelphia Museum of Art](#). Accession no. 1964-110-6. (See also [Edward Young, Night Thoughts \[Omnibus\]](#) and [Illustrations to Milton \[Omnibus\]](#))

Object 11. "Abraham and Isaac." (Composed c. 1780) <Butlin #108> From the [Philadelphia Museum of Art](#). Accession no. 1964-110-8.

Object 12. "Moses Receiving the Law." (Composed c. 1780) <Butlin #111> From the [Yale Center for British Art](#). Accession no. B1975.4.1883.

¹²⁶⁶ The five drawings (BA Object #1-5) are also digital reproduced at the webpage of the Society of Antiquaries of London, "[William Blake's drawings of Westminster Abbey](#)." n.d.

Object 13. “Moses and Aaron (?) Flanked by Angels.”¹²⁶⁷ (Composed c. 1780-85) <Butlin #112> From [Princeton University Library](#). Call no. GA 2007.02186 C South 02/Drawer 11/GC115/Half Folio.

Object 14. “Moses Slaying the Plague (?).” (Composed c. 1780-85) <Butlin #115 recto> From the [National Gallery of Art, Washington DC](#). Accession no. 1943.3.1721.a.

Object 15. “Saul and David.” (Composed c. 1780-85) <Butlin #119> From the Collection of Robert N. Essick.

Object 16. “The Good Farmer.” (Composed c. 1780-85) <Butlin #121> [British Museum](#). Museum no. 1874,1212.127.

Object 17. “The Good Farmer.” (Composed c. 1780-85) <Butlin #122> From the Collection of Robert N. Essick.

Object 18. “The Good Farmer.” (Composed c. 1780-85) <Butlin #123 recto> [Tate Collection](#). Reference no. N05198.

Object 19. “The Good Farmer.” (Composed c. 1780-85) <Butlin #124> [Harry Ransom Center](#), University of Texas at Austin. Accession no. 65.239.

Object 20. “The Spirit of a Just Man Newly Departed Appearing to His Mourning Family.” (Composed c. 1780-85) <Butlin #135> [Royal Collection Trust](#). Accession no. RCIN 913598.

Object 21 “Travellers Receiving Succour(?)”. (Composed c. 1780-85) <Butlin #139A> Victoria and Albert Museum. Accession no. E.211-1926.¹²⁶⁸

Object 22 “Robinson Crusoe Outside His Encampment.” (Composed c. 1780-85) <Butlin #141> [British Museum](#). Museum no. 1874,1212.135. (See [Daniel Defoe](#) in [Blake and Writers](#).)

Object 23 “Pastoral Scene.” (Composed c. 1780-85) <Butlin #142> [British Museum](#). Museum no. 1937,0213.4.

Object 24. “The King of Babylon in Hell.”¹²⁶⁹ (Composed c. 1780-85) <Butlin #145> [Royal Collection Trust](#). Accession no. RCIN 913600.

Object 25. “A Young Woman Reclining on a Couch, Writing in a Book.” (Composed c. 1780-85) <Butlin #147> Collection of Robert N. Essick.

Object 26. “Group of Men Seated in a Circle.” (Composed c. 1780-85) <Butlin #148> [National Gallery of Art, Washington DC](#). Accession no. 1943.3.1723.a.

Object 27. “An Encounter in Heaven.” (Composed c. 1780-85) <Butlin WBA5> Collection of Robert N. Essick.

¹²⁶⁷ Titled “Job and His Family Restored to Prosperity” in the Princeton University Library catalogue.

¹²⁶⁸ The Victoria and Albert Museum attributes the work to John Flaxman..

¹²⁶⁹ Titled “Hell beneath is moved for thee, to meet thee at thy coming’– Isaiah XIV.9” at the Royal Collection Trust.

Object 28. "St. John the Evangelist before a Vision of Christ." (Composed c. 1781).
<Butlin #120 verso> [British Museum](#). Museum no. 1874,1212.143. (See also [The Royal Universal Family Bible](#) in [Commercial Book Illustrations](#))

Object 29. "A Girl and a Bearded Man Embracing." (Composed c. 1780-85) <Butlin #85 recto> [British Museum](#). Museum no. 1874,1212.124. Includes an image of the verso.

Object 30. "An Old Man Appearing on a Cloud to a Young Nude Couple." (Composed c. 1785-90) <Butlin #86 recto> [British Museum](#). Museum no. 1874,1212.138. Includes an image of the verso.

Object 31. "A Crowned Woman Amid Clouds with a Demon Starting Away." (Composed c. 1785-90) <Butlin #92> [Fogg Art Museum, Harvard University](#). Accession no. 1993.28.

Object 32. "A Woodland Encounter." (Composed c. 1785) <Butlin #93> [Harry Ransom Center, University of Texas at Austin](#). Accession no. 70.7.

Object 33. "The Mourners." (Composed c. 1785) <Butlin #153> Collection of Robert N. Essick.

Object 34. "Sketch for 'Joseph Making Himself Known to His Brethren.'" (Composed c. 1785) <Butlin #159 recto> [Royal Collection Trust](#). Accession no. RCIN 913599.

Object 35. "Sketch for 'Joseph Making Himself Known to His Brethren.'" (Composed c. 1785) <Butlin #159 verso> [Royal Collection Trust](#). Accession no. RCIN 913599.

Object 36. "Job, His Wife and Friends: The Complaint of Job." (Composed c. 1785) <Butlin #162> [Tate Collection](#). Reference no. No5200.

Object 37. "Daniel." (Composed c. 1785) <Butlin #167> [British Museum](#). Museum no. 1867,1012.203.

Object 38. "Mattham." (Composed c. 1785) <Butlin #168 recto> [British Museum](#). Museum no. 1867,1012.206. Includes images of the verso (Object 39). (See also [Michaelangelo](#) in [Blake and Artists](#))

Object 39. "Abias." (Composed c. 1785) <Butlin #168 verso> [British Museum](#). Museum no. 1867,1012.206. Includes images of the recto (Object 38). (See also [Michaelangelo](#) in [Blake and Artists](#))

Object 40. "Solomon." (Composed c. 1785) <Butlin #169 recto> [British Museum](#). Museum no. 1867,1012.204. Includes images of the verso (Object 41). (See also [Michaelangelo](#) in [Blake and Artists](#))

Object 41. "Abiud." <Butlin #169 verso> (Composed c. 1785) [British Museum](#). Museum no. 1867,1012.204. Includes images of the recto (Object 40). (See also [Michaelangelo](#) in [Blake and Artists](#))

Object 42. "Manasses." (Composed c. 1785) <Butlin #170 recto> [British Museum](#). Museum no. 1867,1012.205. Includes images of the verso (Object 43). (See also [Michaelangelo](#) in [Blake and Artists](#))

Object 43. "Aminadab, Called 'The Reposing Traveller.'" (Composed c. 1785) <Butlin #170 verso> [British Museum](#). Museum no. 1867,1012.205. Includes images of the recto (Object 42). (See also [Michaelangelo](#) in [Blake and Artists](#))

Object 44. "Pan Teaching a Boy to Play on the Pipes." (Composed c. 1785) <Butlin #171> [British Museum](#). Museum no. 1867,1012.202.

Object 45. "Alternative Design for Commins's 'Elegy.'" (Composed 1786) <Butlin #WBA1> Collection of Robert N. Essick. (See [Commins's Elegy](#) in [Commercial Book Illustrations](#))

Object 46. "Alternative Design for Commins's 'Elegy.'" (Composed 1786) <Butlin #WBA4> Collection of Robert N. Essick. (See [Commins's Elegy](#) in [Commercial Book Illustrations](#))

Object 47. "Alternative Design for Commins's 'Elegy.'" (Composed 1786) <Butlin #WBA2> Collection of Robert N. Essick. (See [Commins's Elegy](#) in [Commercial Book Illustrations](#))

"A Crowned Woman Amid Clouds with a Demon Starting Away" <Butlin #92>

Heppner, Christopher. "[Blake's 'The New Jerusalem Descending.'](#)" *Blake: An Illustrated Quarterly* 20.1 (summer 1986): 4-11. <BBS 399>

Argues that "A Crowned Woman Amid Clouds with a Demon Starting Away" (Butlin #92) should be renamed "The New Jerusalem Descending," suggesting that it depicts Jerusalem's descent in Revelation with the demon in the corner identified as Gog. See Michael J. Tolley's rejection of the argument, "[The Allegorical Female Figure: She Cometh with Clouds](#)," and Heppner's defense, "[The New Jerusalem Defended](#)."

Twelve Illustrations to "Tiriel" (Composed c. 1789) <BB #203, Butlin #198> (See [Tiriel](#) in Manuscripts) [Only Eight of the Twelve Available at the *Blake Archive*]¹²⁷⁰

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2017.

Object 1. "Tiriel Supporting the Dying Myratana and Cursing His Sons." <Butlin #198.1> From the [Yale Center for British Arts](#). Accession no. B1977.14.4150.

Object 2. "Har and Heva Bathing, Mnetha Looking On." <Butlin #198.2> From the [Fitzwilliam Museum](#). Accession no. PD.13-1953.

Object 3. "Har Blessing Tiriel While Mnetha Comforts Heva." <Butlin #198.4> From the [British Museum](#). Museum no. 1913,0528.7.

Object 4. "The Blind Tiriel Departing from Har and Heva." <Butlin #198.6> From the Collection of Robert N. Essick.

Object 5. "Tiriel, Upheld on the Shoulders of Ijim, Addresses His Children." <Butlin #198.7> From the [Victoria and Albert Museum](#). Accession no. D.148-1890.

¹²⁷⁰ Butlin #198.3, 5, and 9 have been untraced since 1863. Bentley's *Tiriel* facsimile (1968) reproduces "Hela Contemplating Tiriel Dead in a Vineyard" (Butlin #198.12).

Object 6. "Tiriel Denouncing His Sons and Daughters." <Butlin #198.8> From the Fitzwilliam Museum. Accession no. [PD.19-2018](#).

Object 7. "Tiriel Led by Hela." <Butlin #198.10> From a Private Collection.

Object 8. "Har and Heva Asleep with Mnetha Guarding Them." <Butlin #198.11> From the [Fitzwilliam Museum](#). Accession no. PD.161-1985.

Drawings for Mary Wollstonecraft's "Original Stories from Real Life" (Composed 1791) (See [Wollstonecraft, Original Stories Real Life \[Omnibus\]](#), in [Commercial Book Illustrations](#))

Drawings for Robert Blair's "The Grave" (Composed 1805) (See [Robert Blair, The Grave \[Omnibus\]](#), in [Commercial Book Illustrations](#))

The Last Judgment (Harry Ransom Center, University of Texas, Austin) (Composed c. 1809) <Butlin #644>

Studies

Eason, Roger R. "[Blake and the Contemporary Market](#)." *Blake: An Illustrated Quarterly* 4.4 (spring 1971): 137-39. <BB #1217.74>

Describes the rise in prices in Blake's since the end of World War II, comparing the prices offered for the biblical watercolors "Joseph and Potiphar's Wife" and "Felix and Drusilla" (Butlin #439 and 508) which sold for £220.21.0 and £275 in 1949 in the sale of the W. Graham Robertson collection, and for \$25,000 each in 1970. Notes that a drawing of the Last Judgment (Butlin #644) sold for \$10,000.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. [Preview Mode] From the [Harry Ransom Center](#), University of Texas at Austin. Accession no. 67.19.

Drawings for "The Pastorals of Virgil" (Composed 1820) <Butlin #769> (See [Virgil Relief Etching \[1820\]](#) and [The Pastorals of Virgil \[1821\]](#).)

Drawing for Robert Bage's *Hermsprong* (Composed 1820?) Not available at the *Blake Archive*.

Studies

Butlin, Martin. "[An Illustration to Robert Bage](#)." *Blake: An Illustrated Quarterly* 12.3 (winter 1978-79): 202. <BBS 386>

Notes the discovery of the drawing (Butlin #682), and provides its literary context.

Watercolor Drawings

General Studies

Maheux, Anne. "[An Analysis of the Watercolor Technique and Materials of William Blake](#)." *Blake: An Illustrated Quarterly* 17.4 (spring 1984): 124-29. <BBS 396>

An early technical analysis based on the paintings and palette at the Fogg Museum (Harvard), though the claim that the paints on the palette are Blake's has been disputed by Townsend et al.'s "[Blake's Only Surviving Palette?](#)"

Smith, Greg. [*The Emergence of the Professional Watercolourist: Contentions and Alliances in the Artistic Domain, 1760-1824*](#). Aldershot: Ashgate, 2002. Rpt. Abingdon and New York: Routledge, 2018.

On the status of watercolorists in relationship to the Academy and other institutions. Includes a discussion of Blake.

Townsend, Joyce H., ed. [*William Blake: The Painter at Work*](#). London: Tate Publishing, 2003.¹²⁷¹ <WBHC 2775-79>

An important collection of essays on the more technical features of Blake's painting, with sections devoted to the watercolors, the large color prints, and the temperas. The book also analyzes Blake's use of paper, paints and other materials; his practices of framing; the materials he used; and the contexts of his exhibitions.

Whitehead, Angus. "[this extraordinary performance': William Blake's Use of Gold and Silver in the Creation of His Paintings and Illuminated Books](#)." *Blake: An Illustrated Quarterly* 42.3 (winter 2008-09): 84-108. With [supplementary illustrations](#). <WBHC 1718-19>

A detailed technical account of Blake's use of gold and silver in his art.

Wilcox, Timoth. [*The Triumph of Watercolour: The Early Years of the Royal Watercolour Society 1805-55*](#). London: Philip Wilson Publishers, 2005.

The catalogue for the exhibition held at the Dulwich Picture Gallery from 2 Feb. to 24 Apr. and at the Whitworth Art Gallery, Manchester, from 13 May to 7 Aug. 2005. Highlights the place of John and Cornelius Varley, with references to the other Ancients and some to Blake.

Useful Contextual Sources Not Focused on Blake

Clarke, Michael. [*The Tempting Prospect: A Social History of English Watercolours*](#). London: British Museum Publications, 1981.

Smith, Greg. "Watercolourists and Watercolours at the Royal Academy, 1780-1836." [*Art on the Line: The Royal Academy Exhibitions at Somerset House, 1780-1836*](#). Ed. David. H. Solkin. New Haven and London: Yale University Press, 2001. 189-200.

On the marginal status of watercolorists in the Academy and in its exhibitions.

Water Color Drawings (Composed 1775-c. 1790) <In order at the BA: Butlin #5, 7-10, 75, 51, 52, 60, 62, 64, 184, 109, 185, 127, 133, 96, 144, 191, 155, 158, 156, 157, 87, 88, 91, 258>

Studies

Bennett, Shelley M. "[A Newly Discovered Blake at the Huntington](#)." *Blake: An Illustrated Quarterly* 18.3 (winter 1984-85): 132-39. <BBS 397>

¹²⁷¹ See the overview of the book and its methodology in Townsend and Bronwyn A. Ormsby's "Blake's Painting Materials, Technical Art History, and the Legacy of G.E. Bentley Jr" in [*Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.*](#), ed. Karen Mulhallen (2010).

On the discovery of a pencil drawing, “The Plague” (c. 1790-95?), not in Butlin.

Paley, Morton D. “William Blake.” *The Apocalyptic Sublime*. New Haven and London: Yale University Press, 1986. 71-100. <BBS 598>

Considers Blake’s visual depictions of apocalyptic imagery, including the early paintings, *War unchained by an Angel*, *Pestilence*, and *A Breach in the City; Europe; the Night Thought* designs; and the paintings of Revelation in the Bible watercolors. (The wider book details well how other artists of Blake’s era, e.g., Benjamin West, Philippe Jacques de Loutherbourg, J.M.W. Turner, and John Martin, depicted similar subjects.)

Visconti, Joseph. “[A Breach in a City the Morning after the Battle: Lost or Found?](#)” *Blake: An Illustrated Quarterly* 28.2 (fall 1994): 44-61. <WBHC 1652>

Argues that the Ackland Art Museum’s *A Breach in a City, the Morning After the Battle* (Butlin #191) was the version displayed at the 1784 Royal Academy exhibition and suggests that the sketch of *Pestilence* found in the Huntington (not in Butlin; see Bennett, “[A New Discovered](#)”) was the preliminary sketch for the Bateson *Pestilence* watercolor on loan to the Ackland Art Museum (Butlin #190).

Illustrations to Shakespeare (Composed c. 1779-c. 1825) <Butlin #245-254A, 547-549> (See also [John and Josiah Boydell](#), [William Shakespeare](#), [The Dramatic Works of Shakespeare](#), [The Plays of William Shakespeare](#), the [Illustrations to Shakespeare](#), and [Poetical Sketches](#))

Studies

Baine, Rodney M. and Mary R. “[Blake’s Sketch for Hamlet](#).” *Blake: An Illustrated Quarterly* 9.4 (spring 1976): 117-19. <BBS 378>

Analyzes the sketch for Hamlet and the 1806 watercolor comparing them to Fuseli’s illustrations.

Boase, T.S.R. “[An Extra-Illustrated Second Folio of Shakespeare](#).” *British Museum Quarterly* 20 (1955): 4-8. <BB #1242>

On Blake’s designs and their owner, Joseph Thomas.

Butlin, Martin. “[Two Newly Identified Sketches for Thomas Commins’s An Elegy and Further Rediscovered Drawings of the 1780s](#).” *Blake: An Illustrated Quarterly* 26.1 (summer 1992): 21-26. <BBS 409>

The Commins sketches offer alternative designs for Blake’s engraving. The three rediscovered drawings are: *An Encounter in Heaven* (c. 1780-85), *Lady Macbeth and the Sleeping Duncan* (c. 1785), and its verso, depicting the same subject in a rough sketch, *Lady Macbeth and the Sleeping Duncan* (c. 1785).

Clark, David L. “How to Do Things with Shakespeare: Illustrative Theory and Practice in Blake’s Pity.” [The Mind in Creation: Essays in English Literature in Honour of Ross G. Woodman](#). Ed.

J. Douglas Kneale. Montreal and Kingston: McGill-Queen's University Press, 1992. 106-33. 167-73.¹²⁷² <BBS 537, WBHC 1853>

Offers a theory of Blake's illustrative technique using *Pity* and the watercolor "As if an Angel Dropped Down from the Clouds."

Merchant, W. Moelwyn. "Blake's Shakespeare." *The Visionary Hand: Essays for the Study of William Blake's Art and Aesthetics*. Ed. Robert N. Essick. Los Angeles: Hennessey & Ingalls, 1973. 233-52. <BB #A1583, WBHC 1998>

Merchant, W. Moelwyn. "The Romantics." *Shakespeare and the Artist*. London, New York, and Toronto: Oxford University Press, 1959. 77-94. <BB #2215>

Discusses Blake's Shakespeare illustrations on pp. 81-86, with the chapter also addressing other Romantic illustrations of Shakespeare, including those by Fuseli and John Martin. The previous chapter is on the Boydell Shakespeare project.

Messina, Maria Grazia. "Shakespeare and the Sublime." *Shakespeare in Art*. Ed. Jane Martineau et al. London and New York: Merrell Publishers Limited, 2003. 61-97.¹²⁷³

The catalogue for the exhibition held at Palazzo dei Diamanti, Ferrara from 16 Feb. to 15 Jun. 2003. The chapter includes Blake's *Oberon, Titania and Puck with Fairies dancing*, *The Vision of Queen Katharine, Jaques and the Wounded Stag*, *Richard III and the Ghosts*, and "As if an Angel dropp'd down from the clouds." It also discusses Barry's, Fuseli's, and Romney's paintings from Shakespeare. There is also a chapter on the Boydell and James Woodmason galleries.

Sillars, Stuart. "'shakespeare in Riper Years Gave Me His Hand': William Blake." *Painting Shakespeare: The Artist as Critic, 1720-1820*. Cambridge: Cambridge University Press, 2006. 159-85. <WBHC 2675>

A comprehensive overview of Blake's allusions to and illustrations of Shakespeare.

Vevle, Siri. "[An Unnoticed Parallel between William Blake's Fiery Pegasus and The Marriage of Heaven and Hell](#)." *Notes and Queries* 59.3 (2012): 354-55. <WBHC 2802>

"In William Blake's painting *Fiery Pegasus* (1809), illustrating Shakespeare's 1 Henry IV, the Pegasus in the image resembles an interlinear horse in plate 14 of 'The Marriage of Heaven and Hell'" (354).

Westenhall, John. "[Blake's Sketches for 'Hamlet.'](#)" *Burlington Magazine* 92 (1985): 229. <BBS 677>

Suggests that the Stanford Hamlet sketches (Butlin #74 and 75) are for [*Hamlet and His Father's Ghost*](#) (1806) (Butlin #547.5) and date near that time and not from the time of Blake's apprenticeship as suggested in Butlin's [*Paintings and Drawings of William Blake*](#).

¹²⁷² Clark published a shortened and revised version, "Blake's Decomposite Art: On the Image of Language and the Ruins of Representation," in [*William Blake: Modernity and Disaster*](#), ed. Tilottama Rajan and Joel Faflak (2020), 233-61, <*Blake* (2021, 2022, 2023, 2024)>.

¹²⁷³ Not recorded in *WBHC*.

Facsimiles and Reproductions

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2019.

“Lear and Cordelia in Prison.” (Composed c. 1779) <Butlin #53> From the [Tate Collection](#). Reference no. No5189.

[Seven Shakespeare Subjects](#). (Composed c. 1780) <Butlin #84.1-7> From the Museum of Fine Arts, Boston. Accession nos. 90.112-18.

Object 1. “[Judith Asleep](#).” <Butlin #84.1>

Object 2. “[Falstaff and Prince Hal](#).” <Butlin #84.2>

Object 3. “[Othello and Desdemona](#).” <Butlin #84.3>

Object 4. “[Cordelia and the Sleeping Lear](#).” <Butlin #84.4>

Object 5. “[Lear Grasping His Sword](#).” <Butlin #84.5>

Object 6. “[Macbeth and Lady Macbeth](#).” <Butlin #84.6>

Object 7. “[Prospero and Miranda](#).” ¹²⁷⁴ <Butlin #84.7>

“The Vision of Queen Katherine.” (Composed c. 1783-90) <Butlin #247> From the [Fitzwilliam Museum](#). Accession no. 1935-1771.

“Oberon, Titania and Puck with Fairies Dancing.” (Composed c. 1785) <Butlin #161> From the [Tate Collection](#). Reference no. No2686.

“Oberon and Titania, Preceded by Puck.” (Composed c. 1790-93) <Butlin #246> From the [Folger Shakespeare Library](#). Call no. ART Box B636 no. 2 (size S).

[Six Extra-Illustrations to a Second Folio Edition of Shakespeare](#). (Composed c. 1806-09) <Butlin #547.1-6> From the British Museum. Museum nos. 1954,1113.1.11, 21, 22, 26, 27, 37.

Object 1. “[Jacques and the Wounded Stag](#).”

Object 2. “[Richard III and the Ghosts](#).”

Object 3. “[Queen Katharine's Dream](#).”

Object 4. “[Brutus and Caesar's Ghost](#).”

Object 5. “[Hamlet and His Father's Ghost](#).”

Object 6. “[As If an Angel Dropped Down from the Clouds](#).”

“The Vision of Queen Katherine.” (Composed 1807) <Butlin #548> From the [Fitzwilliam Museum](#). Accession no. 1911-712.

¹²⁷⁴ Titled “Lear and Cordelia” at the Museum of Fine Arts, Boston.

“The Vision of Queen Katherine.”¹²⁷⁵ (Composed c. 1825-26) <Butlin #549> From the [National Gallery of Art, Washington DC](#). Accession no. 1943.3.9129.

Water Color Drawings Illustrating the Bible (Composed c. 1780-1824) (See also [Thomas Butts and the Bible](#))

Bibliography

Spector, Sheila A., with the assistance of Kendall DeBoer and Sarah Jones. “[List of Biblical Illustrations](#).” [William Blake's Biblical Illustrations](#). [William Blake Archive](#). 27 Apr. 2021. <*Blake* (2022)>

The list includes: “1) biblical reference; 2) title of work; 3) most commonly accepted date of composition; 4) medium; 5) major catalogue reference; 6) comments, including initial provenance; and 7) link to image in the *Blake Archive* if published there.”

Studies

Behrendt, Stephen C. “The Evolution of Blake’s *Pestilence*.” [Prophetic Character: Essays on William Blake in Honor of John E. Grant](#). Ed. Alexander S. Gourlay. West Cornwall, CT: Locust Hill Press, 2002. 3-26. <*WBHC* 2095-98>

On the 1805 watercolor, *Pestilence*, and how it evolved from Blake’s previous treatments of the subject.

Billingsley, Naomi. “Citizens of ‘London’ as Members of Christ’s Divine Body in William Blake’s Biblical Illustrations.” [Visualising a Sacred City: London, Art and Religion](#). Ed. Ben Quash, Aaron Rosen, and Chloë Reddaway. London: I. B. Tauris & Co. Ltd., 2017. 89-101. <*Blake* (2018)>

Considers “the crying infants and ‘youthful harlot’ of ‘London’” in *Christ Baptizing (1805)* [(Butlin #485)] and *The Woman Taken in Adultery* (c. 1805) [(Butlin #486)].

Billingsley, Naomi. “‘On the Stocks’: Biblical Watercolours from the Felpham Period.” [William Blake in Sussex: Visions of Albion](#). Ed. Andrew Loukes. London: Paul Holberton Publishing, 2018. 32-45. <*Blake* (2019, 2020)>

A good introduction to the Biblical watercolors from this era.

Billingsley, Naomi. [The Visionary Art of William Blake: Christianity, Romanticism and the Pictorial Imagination](#). London: I.B. Tauris, 2018. <*Blake* (2019, 2020, 2021)>

Key recent work on the Bible temperas and the Bible watercolors. Discusses Blake’s depictions of Christ between the *Night Thoughts* watercolors and the *Illustrations of the Book of Job*, considering the intersection of Blake’s “religious thought, his aesthetic theories, and his pictorial works and methods” (3).

Blunt, Anthony. “[Blake’s ‘Brazen Serpent’](#).” *Journal of the Warburg and Courtauld Institutes* 6 (1943): 225-27. <*BB* #1238>

An early reading: “The parallel between the Brazen Serpent and the Crucifixion is taken from the general store of ecclesiastical thought; but the doctrine of the destruction of evil

¹²⁷⁵ Titled “The Dream of Queen Katherine” at the National Gallery of Art.

by facing it in its fullest horror is not one which would be approved by all Christian theologians" (227).

Crafton, Lisa. "["A sick man's dream": Jephthah, Judges, and Blake's *Visions of the Daughters of Albion*.](#)" *Romanticism on the Net* 45 (Feb. 2007): 26 pars.

Reads *Visions of the Daughters of Albion* in light of the Book of Judges and Blake's six paintings of it: "This intertextual analysis emphasizes the poem's representation of the female body as a site of sacrifice and how both Blake's illustrations and the poem position readers for this spectacle of virginity and violence" (abstract).

Calè, Luisa. "[William Blake's Pestilence, Sympathy, and the Politics of Feeling.](#)" *European Romantic Review* 33.4 (2022): 515-33. <Blake (2023)>

"Blake's scene of pestilence becomes a virtual test of moral sentiments in which viewers confront an ethics of freedom built on sacrifice" (abstract).

Crosby, Mark. "'Merely a Superior Being': Blake and the Creations of Eve." [Blake, Gender and Culture](#). Ed. Helen P. Bruder and Tristanne J. Connolly. London: Pickering & Chatto, 2012. 11-23. <WBHC 1800-01>

Considers Blake's different depictions of the creation of Eve (*The Creation of Eve: And She Shall Be Called Woman* <Butlin #435>, the illustrations to *Paradise Lost*, and the Genesis manuscript) to suggest that "the contending accounts of Eve's creations and her different creators are progressive stages in a narrative trajectory that internalizes the concept of divine agency" (23).

Eason, Roger R. "[Blake and the Contemporary Market.](#)" *Blake: An Illustrated Quarterly* 4.4 (spring 1971): 137-39. <BB #1217.74>

Describes the rise in prices in Blake's since the end of World War II, comparing the prices offered for the biblical watercolors "Joseph and Potiphar's Wife" and "Felix and Drusilla" (Butlin #439 and 508) which sold for £220.21.0 and £275 in 1949 in the sale of the W. Graham Robertson collection, and for \$25,000 each in 1970. Notes that a drawing of the Last Judgment (Butlin #644) sold for \$10,000.

Frye, Northrop. "Blake's Bible Illustrations." [The Eternal Act of Creation: Essays, 1979-1990](#). Ed. Robert D. Denham. Bloomington and Indianapolis: Indiana University Press, 1993. 62-78.¹²⁷⁶ <BBS 477, WBHC 2036>

"[T]he influence of the Bible on Blake is so pervasive that is difficult to know where it stops" (68).

Gowler, David B. "The Afterlives of Jesus's Parables in the Eighteenth and Nineteenth Centuries." *The Parables after Jesus: Their Imaginative Receptions across Two Millennia*. Grand Rapids, MI: Baker Academic, 2017. <Blake (2020)>

Discusses *The Parable of the Wise and Foolish Virgins*.

¹²⁷⁶ Originally published with the same title in *Northrop Frye Newsletter* 2.2 (1990), 1-12, <BBS 477>, and rpt. in [Northrop Frye on Milton and Blake](#), ed. Angela Esterhammer (2005), 402-18, <WBHC 2040-43>.

Heppner, Christopher. “[The Woman Taken in Adultery: An Essay on Blake’s ‘style of Designing.’](#)” *Blake: An Illustrated Quarterly* 17.2 (fall 1983): 43-60. <BBS 395>

A detailed reading of the biblical watercolor (Butlin #486), with many references to other treatments of the subject, Jonathan Richardson’s [An Essay on the Theory of Painting](#) (London, 1725), and Fuseli’s [Lectures on Painting](#) (London, 1801).

Hoagwood, Terence Allan. “‘God Blessing the Seventh Day’: William Blake’s Visions of God and His Biblical Watercolors.” *Studia Mystica* 7.2 (1984): 65-74. <BBS 510>

“An interpretation of the picture ‘theologically and in the language of [Blake’s] art’ (66)” (BBS 510).¹²⁷⁷

Hoagwood, Terence Allan. “[Pictorial Apocalypse: Blake’s ‘Great Red Dragon and the Woman Clothed with the Sun.’](#)” *Colby Library Quarterly* 21.1 (1985): 11-21. <BBS 511>

Blake pictorially “transforms” Revelation’s narrative in line with “a coherent tradition of apocalyptic literature and commentary” (11).

Johnson, Mary Lynn. “Blake’s Judgment on the Book of Judges: The Watercolor Designs as Biblical Commentary.” *Reconciliations: Studies in Honor of Richard Harter Fogle*. Salzburg: Institut für Anglistik und Amerikanistik, Universität Salzburg, 1983. 41-71. <BBS 527>

On the watercolors depicting Sampson and Jephthah (Butlin #450, 452, 453, 455) as commentary, offering parallels with *The Four Zoas*.

Johnson, Mary Lynn. “Blake’s Mary and Martha on the Mount of Olives: Questions on the Watercolour Illustrations of the Gospels.” [Women Reading Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2006. 100-08. <WBHC 1795-1800>

On the painting, “The Hymn of Christ and the Apostles,” and especially the two women, identified as Martha and Mary.

Johnson, Mary Lynn. “David’s Recognition of the Human Race of God in Blake’s Designs for the Book of Psalms.” *Blake and His Bibles*. Ed. David V. Erdman. West Cornwall: Locust Hill Press, 1990. 117-56. <BBS 462-63, WBHC 1989-90>

On Jesus in the watercolors for the Book of Psalms: “Blake’s three Christological illustrations of the Psalms, taken together, show, first, the state of human consciousness that invokes Jesus’ presence, then tis fulfillment in time in Christ’s incarnation, and finally its triumph in eternity in the installation of the personification of Mercy as the judge of humankind” (146).

Johnson, Mary Lynn. “The Death and Assumption of Blake’s Mary: Anomalous Subjects in the Biblical Watercolour Series for Thomas Butts.” [Re-envisioning Blake](#). Ed. Mark Crosby, Troy Patenaude, and Angus Whitehead. Basingstoke: Palgrave Macmillan, 2012. 144-59. <WBHC 1899-1900>

¹²⁷⁷ Bentley’s emendations.

Beginning with an important examination of Blake and Butts's relationship (including a reading of Butts's only surviving letter to Blake) and of Butts's religious views, considers the biblical watercolors, "The Death of the Virgin" and "The Assumption of the Virgin."

Johnson, Mary Lynn. "Human Consciousness and the Divine Image in Blake's Watercolor Designs for the Bible: Genesis Through Psalms." *The Cast of Consciousness: Concepts of the Mind in British and American Romanticism*. Ed. Beverly Taylor and Robert Bain. London: Greenwood Press, 1987. 20-43. <BBS 527-28, WBHC 2212>

"Repeated motifs, especially in the recurring depictions of human encounters with the divine, help to unify the series and order the illustrations as a visionary sequence" (20).

Jones, Sarah, ed. [*William Blake's Biblical Illustrations*](#). [*William Blake Archive*](#). 27 Apr. 2021. <Blake (2022)>

An exhibition at the *Blake Archive* featuring a series of six digital galleries, with commentary highlighting different dimensions of Blake's engagement with the Bible.

Michael, Jennifer Davis. "Framing Eve: Reading Blake's Illustrations." [*Women Reading William Blake*](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2007. 159-69. <WBHC 1795-1800>

Examines how the layout of the designs impacts Blake's depictions of Eve in *The Creation of Eve*, *The Creation of Eve: And She Shall Be Called Woman* <Butlin #435>, and *Eve Tempted by the Serpent* <Butlin #379>.

Miner, Paul. "[An Aspect of Blake's Double Vision](#)." *Notes and Queries* 58.4 (Dec. 2011): 518-20. <WBHC 2408-09>

On *Christ in the Sepulchre, Guarded by Angels*.

Myrone, Martin. "The Body of the Blasphemer." [*Queer Blake*](#). Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2010. 74-86. <WBHC 1801-03>

Interprets the biblical watercolor, *The Blasphemer* (Butlin #446), for its "radically unstable queerness" (76), with references to Fuseli.

Nanavutty, Piloo. "She shall be Called Woman." [*The Divine Vision: Studies in the Poetry and Art of William Blake*](#). Ed. Vivian de Sola Pinto. London: Gollancz, 1957. 183-89. <BB #2402, WBHC 2533-34>

A description and analysis of *The Creation of Eve: "And She Shall Be Called Woman"* <Butlin #435>. The New York Metropolitan Museum gives the title, [*Angel of the Divine Presence Bringing Eve to Adam*](#).

Ott, Judith. "[Iris & Morpheus: Investigating Visual Sources for Jerusalem 14](#)." *Blake: An Illustrated Quarterly* 17.4 (spring 1984): 149-54. <BBS 396>

Details the sources and analogues for the illustration of pl. 14 of *Jerusalem*, including illustrations of Iris, Blake's painting *The Death of a Virgin* (Butlin #512) (which also depicts a rainbow over a supine figure), and the engraving *Edmund Earl of Lancaster in Sepulchral Monuments*.

Paley, Morton D. "William Blake." [The Apocalyptic Sublime](#). New Haven and London: Yale University Press, 1986. 71-100. <BBS 598>

Considers Blake's visual depictions of apocalyptic imagery, including the early paintings, *War unchained by an Angel*, *Pestilence*, and *A Breach in the City; Europe; the Night Thought* designs; and the paintings of Revelation in the Bible watercolors. (The wider book details well how other artists of Blake's era, e.g., Benjamin West, Philippe Jacques de Loutherbourg, J.M.W. Turner, and John Martin, depicted similar subjects.)

Rosso, G. A. "[Interpreting Blake's The Magdalene at the Sepulchre](#)." *Blake: An Illustrated Quarterly* 54.2 (fall 2020): 23 pars. <*Blake* (2021)>

"The Magdalene at the Sepulchre is a consummate example of Blake's incarnational aesthetic and a striking visualization of his interpretive approach to scripture" (par. 23).

Wagenknecht, David. "Afterword." [Critical Paths: Blake and the Argument of Method](#). Ed. Dan Miller, Mark Bracher, and Donald Ault. Durham: Duke University Press, 1987. 310-28. <BBS 573-74, *WBHC* 2405-06>

Responds to the essays in the collection and their arguments about methodology before reading Blake's water color drawing, *The Soldiers Casting Lots for Christ's Garments* (Butlin #495).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2010-2012.

Object 1. "Enoch Walked with God." (Composed c. 1780-85) <Butlin #146> From the [Cincinnati Art Museum](#). Accession no. 1977.214.

Object 2. "The Creation of Eve: 'And She Shall Be Called Woman.'" (Composed c. 1803-05) <Butlin #435> From the [Metropolitan Museum of Art](#). Accession no. 06.1322.2. (Verso also.)

Object 3. "The Angel of the Divine Presence Clothing Adam and Eve with Coats of Skins." (Composed 1803) <Butlin #436> From the [Fitzwilliam Museum](#). Accession no. PD.29-1949.

Object 4. "Jacob's Dream." (Composed c. 1805) <Butlin #438> From the [British Museum](#). Museum no. 1949,1112.2. (See also [A Descriptive Catalogue](#))

Object 5. "Joseph and Potiphar's Wife." (Composed c. 1803-05) <Butlin #439> From the [Yale Center for British Art](#). Accession no. B1977.14.4309.

Object 6. "The Finding of Moses: The Compassion of Pharaoh's Daughter." (Composed c. 1805) <Butlin #440> From the [Victoria and Albert Museum](#). Accession no. P.25-1949.

Object 7. "Moses at the Burning Bush." (Composed c. 1800-03) <Butlin #441> From the [Victoria and Albert Museum](#). Accession no. 9285.

Object 8. "Pestilence: The Death of the First-Born." (Composed c. 1805) <Butlin #442> From the [Museum of Fine Arts, Boston](#). Accession no. 90.106.

Object 9. "Moses Striking the Rock." (Composed 1805) <Butlin #445> From the Philadelphia Museum of Art. Accession no. none.

Object 10. "The Blasphemer." (Composed c. 1800) <Butlin #446> From the [Tate Collection](#). Reference no. No5195.

Object 11. "Moses Erecting the Brazen Serpent." (Composed c. 1801-03) <Butlin #447> From the [Museum of Fine Arts, Boston](#). Accession no. 90.107

Object 12. "God Writing Upon the Tables of the Covenant." (Composed c. 1805) <Butlin #448> From the [National Gallery of Scotland](#). Inventory no. D 2281.

Object 13. "The Devil Rebuked; The Burial of Moses." (Composed c. 1805) <Butlin #449> From the [Fogg Art Museum at Harvard University Art Museums](#). Accession no. 1943.407.

Object 14. "Jephthah Met by His Daughter." (Composed c. 1803) <Butlin #450> From the [Philadelphia Museum of Art](#). Accession no. 1964-110-9.

Object 15. "The Sacrifice of Jephthah's Daughter." (Composed c. 1803) <Butlin #452> From the [British Museum](#). Museum no. 1949,1112.3.

Object 16. "Samson Breaking His Bonds." (Composed c. 1800-03) <Butlin #453> From the [Morgan Library and Museum](#). Accession no. [1974.43](#).

Object 17. "Samson Subdued." (Composed c. 1800-03) <Butlin #455> From the [Philadelphia Museum of Art](#). Accession no. 1964-110-4.

Object 18. "Goliath Cursing David." (Composed c. 1803-05) <Butlin #457> From the [Museum of Fine Arts, Boston](#). Accession no. 90.109.

Object 19. "The Ghost of Samuel Appearing to Saul." (Composed c. 1800) <Butlin #458> From the [National Gallery of Art, Washington DC](#). Accession no. 1943.3.8996.

Object 20. "Job Confessing His Presumption to God Who Answers from the Whirlwind." (Composed c. 1803-05) <Butlin #461> From the [National Gallery of Scotland](#). Accession no. D NG 2117.

Object 21. "David Delivered Out of Many Waters: 'He Rode Upon the Cherubim.'" (Composed c. 1805) <Butlin #462> From the [Tate Collection](#). Reference no. No2230.

Object 22. "Mercy and Truth are Met Together, Righteousness and Peace Have Kissed Each Other." (Composed c. 1803) <Butlin #463> From the [Victoria and Albert Museum](#). Accession no. 9287.

Object 23. "By the Waters of Babylon." (Composed 1806) <Butlin #466> From the [Fogg Art Museum](#). Object no. 1943.404.

Object 24. "The King of Babylon in Hell: 'Hell From Beneath is Moved For Thee.'" (Composed c. 1805) <Butlin #467> From the [Museum of Fine Arts, Boston](#). Accession no. 90.103.

Object 25. "Ezekiel's Wheels." (Composed c. 1803-05) <Butlin #468> From the [Museum of Fine Arts, Boston](#). Accession no. 90.108.

Object 26. "Satan in His Original Glory: 'Thou Wast Perfect Till Iniquity Was Found in Thee.'" (Composed c. 1805) <Butlin #469> From the [Tate Collection](#). Reference no. N05892.

Object 27. "The Presentation in the Temple: 'Simeon Was Not to See Death Before He Had Seen the Christ.'" (Composed c. 1803-05) <Butlin #470> From the [Fogg Art Museum](#). Accession no. 1943.403.

Object 28. "The Repose of the Holy Family in Egypt." (Composed 1806) <Butlin #472> From the [Metropolitan Museum of Art](#). Accession no. 06.1322.1.

Object 29. "The Infant Jesus Saying His Prayers: 'And the Grace of God Was Upon Him.'" (Composed c. 1805) <Butlin #473> From an American private collection.

Object 30. "The Baptism of Christ." (Composed c. 1803) <Butlin #475> From the [Ashmolean Museum](#). Accession no. WA1962.17-57.

Object 31. "The Third Temptation." (Composed c. 1803-05) <Butlin #476> From the [Victoria and Albert Museum](#). Accession no. P.26-1949.

Object 32. "The Parable of the Wise and Foolish Virgins." (Composed c. 1805) <Butlin #478> From the [Metropolitan Museum of Art](#). Accession no. 14.81.2.

Object 33. "The Parable of the Wise and Foolish Virgins." (Composed c. 1825) <Butlin #480> From the [Yale Center for British Art](#). Accession no. B1977.14.6102.

Object 34. "Christ Healing the Woman With an Issue of Blood." (Composed c. 1803-05) <Butlin #482> From the [Victoria and Albert Museum](#). Accession no. 1689-1871.

Object 35. "The Transfiguration." (Composed c. 1800) <Butlin #484> From the [Victoria and Albert Museum](#). Accession no. 827-1884.

Object 36. "Christ Baptizing." (Composed 1805) <Butlin #485> From the [Philadelphia Museum of Art](#). Accession no. 1964-110-2.

Object 37. "The Woman Taken in Adultery." (Composed c. 1805) <Butlin #486> From the [Museum of Fine Arts, Boston](#). 90.110.

Object 38. "Mary Magdalene Washing Christ's Feet." (Composed c. 1803-05) <Butlin #488> From the [Philadelphia Museum of Art](#). Accession no. 1964-110-10.

Object 39. "Christ in the House of Martha and Mary: 'But Martha Was Cumbered About Much Serving.'" (Composed c. 1803-05) <Butlin #489> From the [Victoria and Albert Museum](#). Accession no. 9286.

Object 40. "Christ Crucified Between the Two Thieves." (Composed c. 1800-03) <Butlin #494> From the [Fogg Art Museum](#). Accession no. 1943.400.

Object 41. "The Soldiers Casting Lots for Christ's Garment." (Composed 1800) <Butlin #495> From the [Fitzwilliam Museum](#). Accession no. PD.30-1949. (See also [A Descriptive Catalogue](#))

Object 42. "Christ Nailed to the Cross: The Third Hour." (Composed c. 1803) <Butlin #496> From the [Morgan Library and Museum](#). Accession no. [2017.6](#).

Object 43. "The Crucifixion: 'Behold Thy Mother.'" (Composed c. 1805) <Butlin #497>
From the [Tate Collection](#). Reference no. No5895.

Object 44. "The Entombment." (Composed c. 1805) <Butlin #498> From the [Tate Collection](#). Reference no. No5896.

Object 45. "Sealing the Stone and Setting a Watch." (Composed c. 1803) <Butlin #499>
From the [Yale Center for British Art](#). Accession no. B1979.12.703.

Object 46. "Christ in the Sepulchre, Guarded by Angels." (Composed c. 1805) <Butlin #500>
From the [Victoria and Albert Museum](#). Accession no. P.6-1972. (See also [A Descriptive Catalogue](#))

Object 47. "The Angel Rolling the Stone Away from the Sepulchre." (Composed c. 1805)
<Butlin #501> From the [Victoria and Albert Museum](#). Accession no. P.7-1972.

Object 48. "The Resurrection." (Composed c. 1805) <Butlin #502> From the [Fogg Art Museum. Harvard University Museums](#). Accession no. 1943.405.

Object 49. "The Three Maries at the Sepulchre." (Composed 1800-03) <Butlin #503>
From the [Fitzwilliam Museum](#). Accession no. PD.31-1949.

Object 50. "The Magdalene at the Sepulchre." (Composed c. 1805) <Butlin #504> From
the [Yale Center for British Art](#). Accession no. B1975.4.1794.

Object 51. "The Ascension." (Composed c. 1803-05) <Butlin #505> From the [Fitzwilliam Museum](#).
Accession no. PD.32-1949.

Object 52. "The Conversion of Saul." (Composed 1800) <Butlin #506> From the
[Huntington Library \(Art Division\)](#). Accession no. 000.29.

Object 53 "St. Paul Preaching in Athens." (Composed 1803) <Butlin #507> From the
[Rhode Island School of Design Museum of Art](#). Object no. 31.280.

Object 54. "The Death of St. Joseph." (Composed 1803) <Butlin #511> From the
[National Gallery of Art, Washington DC](#). Accession no. 1991.25.1.

Object 55. "The Death of the Virgin." (Composed 1803) <Butlin #512> From the [Tate Collection](#). Reference no. No5899.

Object 56. "The Four and Twenty Elders Casting Their Crowns Before the Divine Throne."
(Composed c. 1803-05) <Butlin #515> From the [Tate Collection](#). Reference no.
No5897.

Object 57. "Death on a Pale Horse." (Composed c. 1800) <Butlin #517> From the
[Fitzwilliam Museum](#). Accession no. 765.

Object 58. "And the angel which I saw lifted up his hand to Heaven." (Composed c. 1805)
<Butlin #518> From the [Metropolitan Museum of Art](#). Accession no. 14.81.1.

Object 59. "The Great Red Dragon and the Woman Clothed with the Sun." (Composed
1803-05) <Butlin #519> From the [Brooklyn Museum](#). Accession no. 15.368.

Object 60. "The Great Red Dragon and the Woman Clothed with the Sun: 'The Devil is Come Down.'" (Composed c. 1805) <Butlin #520> From the [National Gallery of Art, Washington DC](#). Accession no. 1943.3.8999.

Object 61. "The Great Red Dragon and the Beast from the Sea: 'And Power Was Given Him Over All Kindreds, and Tongues, and Nations.'" (Composed 1803-05) <Butlin #521> From the [National Gallery of Art, Washington DC](#). Accession no. 1943.3.8997.

Object 62. "The Number of the Beast is 666." (Composed c. 1805) <Butlin #522> From the [Rosenbach Museum and Library](#). Accession no. 1954.0011.

Object 63. "The Whore of Babylon." (Composed 1809) <Butlin #523> From the [British Museum](#). Museum no. 1847,0318.123.

Object 64. "He Cast Him Into the Bottomless Pit, and Shut Him Up." (Composed c. 1800) <Butlin #524> From the [Fogg Art Museum, Harvard University Museums](#). Accession no. 1915.8.

Object 65. "The River of Life." (Composed c. 1805) <Butlin #525> From the [Tate Collection](#). Reference no. No5887.

Print

Keynes, Geoffrey, ed. *Illustrations to the Bible*. London: Trianon Press, 1957. <BB #681, WBHC 1152-53>

Non Angli Sed Angeli (Composed c. 1793) <Butlin #55> [Not Available at BA yet]

Studies

Richey, William. "['Not Angles but Angels': Blake's Pictorial Defense of English Art](#)." *European Romantic Review* 7.1 (1996): 49-60. <WBHC 2584>

"Blake's design of 'Non Angli Sed Angli,' based on James Barry's *Inquiry* (1775), refutes the idea that 'British artists were incapable of artistic excellence' (49) (WBHC 2584).

Digital

Victoria and Albert Museum. Accession no. AL 6868. ¹²⁷⁸

The Penance of Jane Shore in St Paul's Church (Composed c. 1793) <Butlin #69> [Not Available at BA yet]

Digital

[Tate Collection](#). Accession no. No5898.

Illustrations to Edward Young's *Night Thoughts* (Composed c. 1795-97) (See [Edward Young, Night Thoughts \[Omnibus\]](#), in [Commercial Book Illustrations](#))

¹²⁷⁸ A digital image is available at [Wikipedia](#).

Illustrations to Gray's Poems (Composed c. 1797-98) <Butlin #335.1-116> (See also [Thomas Gray](#))

Studies

Annwn, David. "Hear the Voice of the Bard! Who Present, Past, & Future Sees": Three Cores of Bardic Attention: The Early Bards, William Blake & Robert Duncan. Han-on-Wye: WestHouse Books, 1995. <WBHC 1491-92>

Considers depictions of the Welsh Bard in Blake, beginning with Gray and ending with Duncan.

Bentley, G.E., Jr. "[The Accuracy of the Blake Trust Gray Catalogue](#)." *Blake: An Illustrated Quarterly* 6.4 (spring 1973): 95-96. <BB #1217.122>

Points out discrepancies between the facsimiles of [William Blake's Water-Colours Illustrating the Poems of Thomas Gray](#) and the originals, arguing more broadly: "Peculiarities such as these should make us cautious in trusting the minute fidelity of Blake Trust (i.e., Trianon Press) reproductions—or, indeed, of any others. Such reproductions can be useful guides to remind us more or less faithfully of the originals, but they must never be trusted in place of the originals for the minute details upon which the most responsible scholarship depends" (96).

Bruder, Helen P. "'The Bread of sweet Thought & the Wine of Delight': Gender, Aesthetics and Blake's 'dear Friend Mrs Anna Flaxman.'" [Women Reading Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2006. 1-11. <WBHC 1795-1800>

Important focus on Ann Flaxman, for whom the designs were made.

Calè, Luisa. "Gendering the Margins of Gray: Blake, Classical Visual Culture and the Alternative Bodies of Ann Flaxman's Book." [Blake, Gender and Culture](#). Ed. Helen P. Bruder and Tristanne J. Connolly. London: Pickering & Chatto, 2012. 133-43. <WBHC 1800-01>

"I will flesh out the classical visual culture of the Flaxmans to work out how Blake's watercolours regender the margins of Gray for Ann's library" (137).

Châtel, Laurent. "[W.B. & W.B.: 'A Long Story'—Sublime Congruences between Gray, Beckford and Blake](#)." [Interfaces 30](#) (2010): 57-74. <WBHC 2190-91>

On the Blake collector and Gothic novelist, William Beckford (1760-1844), and his possible first- or secondhand connections to Blake, with a discussion of their possible intellectual and creative similarities, especially in regard to Thomas Gray. (Beckford owned the illustrations.)

Fawcus, Arnold. "Unknown Watercolours by William Blake." *Illustrated London News* 259 (Dec. 1971): 45-46, 49-51. <BB #C1593>

On the Tate exhibition of the Gray watercolors, and the Blake Trust/Trianon Press facsimile.

Fawcus, Arnold. "[William Blake's Watercolour Designs Illustrating Gray's Poems—and Mr. Paul Mellon](#)." *Connoisseur* 179 (Jan. 1972): 10-14. <BB #A1594>

A notice of the Tate exhibition of the Gray designs “to honour Mr. Paul Mellon, the owner of the originals which he has so generously lent” (10), a description of the Blake Trust/Trianon Press facsimile, and description of some of the designs that draw explicitly from Keynes’s commentary in the facsimile and Irene Tayler’s [study of the designs](#).

Gleckner, Robert F. “[Blake, Gray, and the Illustrations](#).” *Criticism* 19.2 (1977): 118-40. <BBS 486>

Argues that “The Fly” is a response to Thomas Gray and, particularly, “Ode I: On the Spring.”

Grossman, Carol. “The Trianon Press’s *William Blake’s Water-Colour Designs for the Poems of Thomas Gray*.” *Printing History* 21.1 (2001): 12-36. <*Blake* (2003)>¹²⁷⁹

An account of the original drawings and the facsimile’s production, with details about Arnold and Julie Fawcett, the Trianon Press, and Geoffrey Keynes.

James, G. Ingli. “Blake’s Mixed Media: A Mixed Blessing.” *Essays and Studies* 30 (1977): 61-69. <BBS 525>

On the difficulties of access and reproducibility created by Blake’s fusion of word and image, with the water-color illustrations serving as a case study.

Kelly, Therese M. “Romantic Ambivalences.” *Reinventing Allegory*. Cambridge: University Press, 1997. 93-134. <*WBHC* 2247>

“Especially about the Gray designs (pp. 96-107)” (*WBHC* 2247).

Lowery, Margaret Ruth. “Blake and the Flaxmans.” [The Age of Johnson: Essays Presented to Chauncey Brewster Tinker](#). Ed. Frederick W. Hilles. New Haven and London: Yale University Press, 1949. 281-89. <BB #2147>

An early account of Blake’s relationship with the Flaxmans, focused on the Gray illustrations and on Blake’s poem to Ann Flaxman.

Lussier, Mark Stephen. “The Contra-Diction of Design: Blake’s Illustration to Gray’s ‘Ode on the Death of a Favourite Cat.’” *Visible Language: Inscriptions in Painting* 23.2/3 (1989): 204-19. <BBS 555>

Blake’s “designs for the ‘Ode’ offer another language, a ‘contra-diction’ that deconstructs Gray’s conscious discourse” (abstract).

Matthews, Susan. “Illustrated Poetry in the Romantic Period.” [The Edinburgh Companion to Romanticism and the Arts](#). Ed. Sophie Thomas and Maureen McCue. Edinburgh: Edinburgh University Press, 2023. 356-73. <*Blake* (2024)>

On the relative novelty of the idea of “illustrations” in the Romantic period, with references to Blake’s illustrations to Gray and Young and to Stothard, Fuseli, Boydell, and Charlotte Malkin.

¹²⁷⁹ Not recorded in *WBHC*.

Miner, Paul. "[William Blake: Two Notes on Sources](#)." *Bulletin of the New York Public Library* 62 (1958): 203-07. <BB #2229>

The first note, "Blake's Use of Gray's 'Fatal Sisters,'" considers how Blake used Gray's depictions of the Valkyrie, and the second note, "A Source for Blake's Enion?" records the use of "Enion" in Michael Drayton's *Poly-Obion* (1612).

Saklofske, Jon. "[A Fly in the Ointment: Exploring the Creative Relationship between William Blake and Thomas Gray](#)." *Word & Image* 19 (2003): 166-79. <WBHC 2630>

"[N]ot only are the designs excellent examples for those who wish to explore the dynamics of Blake's temporally and methodologically staggered collaborations, but Blake's small *textual* additions to the Gray volume crucially hint at his own perceptions of the function of illustration" (abstract).

Simpson, David. "[Blake's Pastoral: A Genesis for 'The Echoing Green.'](#)" *Blake: An Illustrated Quarterly* 13.3 (winter 1979-80): 116-38. <BBS 389>

Considers the type of tree the design may depict and its place in late eighteenth-century pastoral art and poetry, with references to trees in the illustrations of Gray and of Milton and to the pastoral poetry of Crabbe, Goldsmith, Dyer, Gray, and Milton.

Szwydky, Lissette Lopez. "Visual and Textual Adaptation in Literature and Fine Art Forms." *Transmedia Adaptation in the Nineteenth Century*. Columbus: Ohio State University Press, 2020. 97-137. <Blake (2024)>

Discusses Blake's engravings to Stedman and his illustrations to other authors (Young, Gray, Milton, and Dante). Also addresses the literary galleries of Boydell and Macklin, with a few comments on Fuseli's illustration of Shakespeare.

Tayler, Irene. "Metamorphoses of a Favorite Cat." [Blake's Visionary Forms Dramatic](#). Ed. David V. Erdman and John E. Grant. Princeton: Princeton University Press, 1970. [Princeton Legacy Library. Rpt. 2017](#). 285-303. ¹²⁸⁰ <BB #1580, BBS 464, WBHC 1994-95>

A study of Blake's designs for Thomas Gray's poem, *Ode on the Death of a Favourite Cat: Drowned in a Tub of Gold Fishes*.

Tayler, Irene. "Two Eighteenth Century Illustrators of Grey: Richard Bentley and William Blake." [Fearful Joy: Papers From The Thomas Gray Bicentenary Conference At Carleton University](#). Ed. James Downey and Ben Jones. Montreal and London: McGill-Queen's Press, 1974. ¹²⁸¹ <BB #2324>

Comparison of Bentley's and Blake's illustrations and their affinity with Gray.

Thomas, Sophie. "'With a Master's Hand and Prophet's Fire': Blake, Gray, and the Bard." [Romanticism and Illustration](#). Ed. Ian Haywood, Susan Matthews, and Mary L. Shannon. Cambridge: Cambridge University Press, 2019. 47-69. <Blake (2020)>

¹²⁸⁰ Incorporated in Tayler's [Blake's Illustrations to the Poems of Gray](#) (1971), <BB #2824, WBHC 2754-56>.

¹²⁸¹ Partly reprints sections of Tayler's [Blake's Illustrations to the Poems of Gray](#) (1971), <BB #2824, WBHC 2754-56>.

On the illustrations to Gray and, particularly, “The Bard.” Blake’s illustrations “can function as ‘openings’ in a text that *show*, that create mini-exhibition spaces, where the drama of meaning making (and meaning altering) unfolds, in and beyond the temporal space of reading” (48).

Toki, Koji. “*Gui to Genshi: Gray no Neko kara Blake no Neko e* [Allegory and Vision: From Gray’s Cat to Blake’s Cat].” *Toki, Koji. Sho-o to Sogo: Toki Koji chosaku-shu + symposium [Correspondence and Synthesis: Koji Toki Collection of Essays + Symposium]*. Ed. Tomonao Yoshida. Tokyo: Takanashi Shobo, 2020. 561-68.¹²⁸² In Japanese. <*Blake* (2021)>

Warner, Janet. *Blake and the Language of Art*. Kingston and Montreal: McGill-Queen’s University Press, 1984. ¹²⁸³ <BBS 672, WBHC 2835-36>

An important study of Blake’s designs in the illuminated books and his illustrations for Young, Milton, and Gray that argues Blake had a set “visual language” (185). Warner treats Blake’s use of iconography and offers many probable sources for the designs.

Facsimiles and Reproductions

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2014.

From the Yale Center for British Arts. Accession no. B1992.8.11(1-58). Recto-verso, uncropped views. BA and Butlin numbers the same. [1-2](#), [3-4](#), [5-6](#), [7-8](#), [9-10](#), [11-12](#), [13-14](#), [15-16](#), [17-18](#), [19-20](#), [21-22](#), [23-24](#), [25-26](#), [27-28](#), [29-30](#), [31-32](#), [33-34](#), [35-36](#), [37-38](#), [39-40](#), [41-42](#), [43-44](#), [45-46](#), [47-48](#), [49-50](#), [51-52](#), [53-54](#), [55-56](#), [57-58](#), [59-60](#), [61-62](#), [63-64](#), [65-66](#), [67-68](#), [69-70](#), [71-72](#), [73-74](#), [75-76](#), [77-78](#), [79-80](#), [81-82](#), [83-84](#), [85-86](#), [87-88](#), [89-90](#), [91-92](#), [93-94](#), [95-96](#), [97-98](#), [99-100](#), [101-102](#), [103-104](#), [105-06](#), [107-108](#), [109-110](#), [111-112](#), [113-114](#), [115-116](#).

Print (Descending by Year)

Poems of Thomas Gray with Watercolour Illustrations by William Blake. London: The Folio Society, 2013. <WBHC 659-60>

The most recent and highest quality print facsimile. The color facsimiles are “in a fitted box” with a copy of Irene Tayler’s *Blake’s Illustrations to the Poems of Gray*, edited by Martin Butlin. “Limited to 1,020 copies (1,000 for sale)” (WBHC 659).

Vaughan, Frank A. *Again to the Life of Eternity: William Blake’s Illustrations to the Poems of Thomas Gray*. Selinsgrove: Susquehanna University Press, 1996. <WBHC 2799>

¹²⁸² Originally published in *Yuriika [Eureka]* 5.13 (1973), 170-77, <BSJ p. 117, BBS p. 662>, and reprinted in *Metropolitan* 58 (2016), 192-211.

¹²⁸³ Incorporates her “[Blake and the Language of Art: From Copy to Vision](#),” [Colby Library Quarterly](#) 13.2 (1977), 99-114, <BBS 439, WBHC 1877>; “[Blake and English Printed Textiles](#),” *Blake: An Illustrated Quarterly* 6.4 (spring 1973), 84-92, <BB #1217.118>; “*Blake’s Use of Gesture*,” [Blake’s Visionary Forms Dramatic](#), ed. David V. Erdman and John E. Grant (1970), 174-95, <BB #1580, BBS 464, WBHC 1994-95>; and “*Blake’s Figures of Despair: Man in his Spectre’s Power*.” [William Blake: Essays in Honour of Sir Geoffrey Keynes](#), ed. Morton D. Paley and Michael Phillips (Oxford: Clarendon Press, 1973), 208-24, <BB #A2350, BBS 598-99, WBHC 2503-05>.

This study includes the watercolors “reproduced in a reduced size and monochrome” (*WBHC* 2799).

Keynes, Geoffrey, intro. and commentary. *William Blake's Water-Colour Designs for Gray's Poems—A Commemorative Catalogue*. Intro. and commentary by Geoffrey Keynes. London: Trianon Press for the William Blake Trust, 1972. <BB #385, #705, *WBHC* 657-59>

“The work is issued either loose in a portfolio or bound in three volumes” (*BB* #384). The 1971 facsimile reproduces all 116 designs in color. Keynes’s introduction and commentary is found in volume 3, with the commentary being drawn from the catalogue for 1971-72 Tate exhibition of the Gray Designs.

“The work is issued either loose in a portfolio or bound in three volumes” (*BB* #384). The 1971 facsimile reproduces all 116 designs in color. Keynes’s introduction and commentary is found in volume 3, with the commentary being drawn from the catalogue for 1971-72 Tate exhibition of the Gray Designs.

Keynes, Geoffrey, intro. and commentary. *William Blake's Water-Colours Illustrating the Poems of Thomas Gray*. Chicago: J. Philip O’Hara in association with Trianon Press, 1972. Mineola: Dover Publications, 2000. <BB #385, *WBHC* 657-59>

This cheaper but more accessible version contains the introduction and commentary found in the 1972 Blake Trust/Trianon Press edition, with 16 color and 100 monochrome reproductions. It includes the “List of Poems and Illustrations” and Arnold Fawcus’s “Acknowledgments.”

“The Dover edition [(2000)] is a reproduction of the Blake Trust edition, reduced to an eighth the size (32 x 42 cm vs 9.2 x 16.4 cm) of the Blake Trust facsimile [(1971)] (a fact not mentioned in the printed text), omitting Keynes’s ‘Introduction’ (pp. 1-6) and ‘Commentary’ (pp. 9-28), and adding an anonymous ‘Publisher’s Note’ (pp. iii-iv)” (*WBHC* 658).

Tayler, Irene. *Blake's Illustrations to the Poems of Gray*. Princeton: Princeton University Press, 1971.¹²⁸⁴ Rpt. with a new foreword by Martin Butlin. London, Folio Society, 2013. <BB #2824, *WBHC* 2754-56>

An important commentary on the designs. Reproduces the designs in monochrome.

Landscape near Felpham (Composed c. 1800) [Not available at BA yet]

Studies

Roberts, Jonathan. “*William Blake's Visionary Landscape near Felpham*.” *Blake: An Illustrated Quarterly* 47.2 (fall 2013): 39 pars. <*WBHC* 2596>

Suggests that Blake’s painting was composed on the same morning Blake wrote his 2 Oct. 1800 letter to Thomas Butts. Also references Blake’s painting of Jacob’s ladder.

Digital

[Tate Collection](#). Reference no. A00041.

¹²⁸⁴ Incorporates Tayler’s “Metamorphoses of a Favorite Cat,” *Blake's Visionary Forms Dramatic*, ed. David V. Erdman and John E. Grant (1970), 285-303, <BB #1580, *BBS* 464, *WBHC* 1994-95>.

Illustrations to Milton's *Comus*, The Thomas Set (Composed 1801) (See [Illustrations to Milton \[Omnibus\]](#))

Ruth Parting from Naomi (Ruth the Dutiful Daughter-in-Law) (Composed 1803) <Butlin #456> (Southampton Art Gallery) (See also [Water Colors Drawings Illustrating the Bible](#) and [A Descriptive Catalogue](#)) [Not available at BA]

Print

Myrone, Martin, ed. and intro. *Seen in my Visions: A Descriptive Catalogue of Pictures*. London: Tate Publishing, 2009. <WBHC 1375-79>

The catalogue for the exhibition held at Tate Britain, London, from 20 Apr. to 4 Oct. 2009. The exhibition recreated Blake's 1809 exhibition on its bicentennial. The catalogue includes an edition of the *Descriptive Catalogue* and reproductions of all of Blake's surviving paintings.

Preliminary Illustrations to Robert Blair's "The Grave" (Composed c. 1805-07) (See [Robert Blair, The Grave \[Omnibus\]](#), in [Commercial Book Illustrations](#))

Illustrations to Robert Blair's *The Grave* (Composed 1805) (See [Robert Blair, The Grave \[Omnibus\]](#), in [Commercial Book Illustrations](#))

Illustrations to the Book of Job, The Butts Set (Composed c. 1805-06 and c. 1821-27) (See [Illustrations of the Book of Job \[Omnibus\]](#) in [Separate Prints and Prints in a Series](#))

A Vision of the Last Judgment (Pollok House (Composed 1806) <Butlin #639>

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. [Preview mode].

Illustrations to Milton [Omnibus—All sets] (Composed 1801-1822) <Butlin #527-46>

General Studies of the Milton Illustrations (See Individual Sets for Facsimiles)

Behrendt, Stephen C. [The Moment of Explosion: Blake and the Illustration of Milton](#). Lincoln: University of Nebraska Press, 1983.¹²⁸⁵ <BBS 363, WBHC 1595-96>

Remains one of the most important studies of the Milton illustrations.

Butlin, Martin. "The Dates and Compositions of William Blake's Larger Series of Illustrations to *Paradise Lost*." [British Art 1740-1829: Essays in Honor of Robert R. Wark](#). Ed. Guilland Sutherland. San Marino: Huntington Library, 1992. 145-67. <BBS 430>

¹²⁸⁵ Incorporates Behrendt's "Bright Pilgrimage: William Blake's Desings for *l'Allegro* and *Il Penseroso*," *Milton Studies* 7 (1977), 123-47, <BBS 363>, "Blake's Illustrations to Milton's *Nativity Ode*," *Philological Quarterly* 55.1 (1976), 65-95, <BBS 362-63>, "Comus and Paradise Regained: Blake's View of Trial in the Wilderness," *Milton and the Romantics* 3 (1977), 8-13, <BBS 363>, "The Mental Contest: Blake's *Comus* Designs for Blair's *Grave*," *Blake Studies* 8.1 (1978), 37-64, <BBS 412>.

Suggests that the larger Butts illustrations predate the smaller Thomas set, though “[t]he evidence is contradictory” (163).

Davies, J.M.Q. [Blake's Milton Designs: The Dynamics of Meaning](#). West Cornwall: Locust Hill Press, 1993.¹²⁸⁶ <WBHC 1925-27>

A key study of the illustrations to Milton with close attention to the designs and their relationship to Milton’s poetry.

Davies, J.M.Q. “[Iconography and Construal in Some of Blake’s Designs to Milton’s Poetry](#).” *AUMLA: Journal of the Australasian Universities Language and Literature Association* 75.1 (2014): 65-81. <WBHC 1927>

On Blake’s use of visual sources.

Dunbar, Pamela. [William Blake’s Illustrations to the Poetry of Milton](#). Oxford: Clarendon Press, 1980. <BBS 457, WBHC 1967-68>

A detailed analysis of all the illustrations.

Duran, Angelica, and Mario Murgia, ed. [Global Milton and Visual Art](#). Lanham, Boulder, New York, and London: Lexington Books, 2021. <Blake (2024)>

A collection of essays on Milton’s global reception, emphasizing his impact on art. While only the chapters on Blake and members of his circle are listed, there are passing references to Blake throughout the book.

Jackson, Mary. “[Blake and Zoroastrianism](#).” *Blake: An Illustrated Quarterly* 11.2 (fall 1977): 72-85. <BBS 383>

“There is considerable evidence that Blake was influenced by Zoroastrian and Mithraic iconography in several illuminations for his and other’s poetry” (75), especially in terms of figures with serpents wrapped around their bodies (e.g., “Tornado” for Darwin, *Elohim Creating Adam*, and several of the Milton watercolors).

Pointon, Marcia R. “William Blake and Milton (1801-1825).” [Milton and English Art](#). Manchester: Manchester University Press, 1970. 135-66. Rpt. Toronto: Toronto University Press, 2019. <BB #2426, Blake (2023)>

A section on Blake’s illustrations to Milton in a wider book on visual representations of Milton’s works between, chiefly 1688 and 1860. Many references to Blake’s precursors and contemporaries, including Fuseli’s Milton Gallery.

¹²⁸⁶ Incorporates Davies’s “Attempting to be More than Man we Become Less”: Blake’s *Comus* Designs and the Two Faces of Milton’s Puritanism,” *Durham University Journal* 81 (1989), 197-219, <BBS 448-49, WBHC 1925>; “Blake’s *Paradise Lost* Designs Reconsidered,” [Imagining Romanticism](#), ed. Deirdre Coleman and Peter Otto (1992), 143-81, <BBS 440, WBHC 1878>; “Apollo’s ‘Naked Human Form Divine’: The Dynamics of Meaning in Blake’s *Nativity Ode* Designs,” [Blake and His Bibles](#), ed. David V. Erdman (1990), 3-40, <BBS 462-63, WBHC 1989-90>; and “Embraces are Cominglings’: Passion and Apocalypse in Blake’s *Paradise Regained* Designs,” *Durham University Journal* 74 (1981), 75-96, <BBS 449, WBHC 1927>.

Rose, Edward J. “[Blake's Illustrations for Paradise Lost, L'Allegro, and Il Pensero: A Thematic Reading](#).” *University of Hartford Studies in Literature* 2.1 (1970): 40-67. <BB #2554, WBHC 2609>¹²⁸⁷

“This discussion of the twelve designs for *Paradise Lost* and the twelve designs for *L'Allegro* and *Il Pensero* is intended to show that Blake's illustrations for these three poems are as much of a commentary on Milton as his poem, *Milton*” (40).

Werner, Bette Charlene. [Blake's Vision of the Poetry of Milton: Illustrations to Six Poems](#). Lewisburg: Bucknell University Press, 1986. <WBHC 2845-46>

The six poems are *Comus*, *Paradise Lost*, *On the Morning of Christ's Nativity*, *L'Allegro*, *Il Pensero*, and *Paradise Regained*, and Werner offers detailed commentary.

Wittreich, Joseph Anthony, Jr. [Angel of Apocalypse: Blake's Idea of Milton](#). Madison: University of Wisconsin Press, 1975. ¹²⁸⁸ <BB #A2993, BBS 682, WBHC 2875-76>

An important study of Milton's influence on Blake that considers Blake's portrayals of Milton, the illustrations, and *Milton*.

Print

Keynes, Geoffrey, ed. *Poems in English with Illustrations by William Blake*. 2 vols. London: Nonesuch Press, 1926. Rpt. 1992. <BB #394, WBHC 664-65>

Black and white reproductions.

[Illustrations to Milton's Comus \(2 Sets; composed 1801 and 1815\) \(See also Mirth\)](#)

General Studies

Fletcher, Angus. “A Note on Blake's Illustrations for *Comus*.” [The Transcendental Masque: An Essay on Milton's Comus](#). Ithaca and London: Cornell University Press, 1971. 253-56. <BB #1617>

Compares the Thomas and Butts sets, suggesting that “Blake's second series of illustrations advances from a theatricality in the first series to a more interior, more flowing drama in the second” (254).

Franson, Karl. “[The Serpent-Driving Females in Blake's Comus 4](#).” *Blake: An Illustrated Quarterly* 12.3 (winter 1978-79): 164-77. <BBS 386>

A comparison of the two series, emphasizing depictions of the woman in the serpent-drawn chariot and Hectate, that ultimately concludes, “Blake's two series for *Comus*, then, are considerations of the masque from different viewpoints” (173).

¹²⁸⁷ WBHC gives the entry with the same volume and number but with the date of “1979.”

¹²⁸⁸ Incorporates Wittreich's “[Divine Countenance': Blake's Portrait and Portrayal of Milton](#),” *Huntington Library Quarterly* 38 (1975), 125-60, <BB #A2995, BBS 682>; “William Blake: Illustrator Interpreter of *Paradise Regained*,” [Calm of Mind: Tercentenary Essays on Paradise Regained and Samson Agonistes, in Honour of John S. Diekhoff](#), ed. Joseph Anthony Wittreich, Jr. (Cleveland and London, 1971), 93-132, <BB #2999, BBS 683>; “Sublime Allegory’: Blake's Epic Manifesto and the Milton Tradition,” *Blake Studies* 4.2 (1972), 15-44, <BB #1218.59>; and “[Domes of Mental Pleasure: Blake's Epics and Hayley's Epic Theory](#),” *Studies in Philology* 69.1 (1972), 101-29, <BB #B2995, BBS 682>.

Freed, Eugenie R. “[‘sun-Clad Chastity’ and Blake’s ‘Maiden Queen’: *Comus*, *Thel*, and ‘The Angel.’](#)” *Blake: An Illustrated Quarterly* 25.3 (winter 1991-92): 104-16. <BBS 408>

Ties the imagery of *Thel* to the *Comus* illustrations, *Songs of Innocence*’s “The Angel,” and other works by Blake.

Mulvihill, James. “[Called to the ‘sports of night’: Blake’s *Europe* and the Court Masque.](#)” *Romanticism* 18.2 (Jul. 2012): 129-42. <WBHC 2442>

“My focus in this essay is not on Enitharmon’s dream per se, or the disjunctive historical ruptures represented on either side of it, but on the pattern they describe – a pattern suggestive of Jacobean and Caroline court masques” (130). References to the *Comus* illustrations as well.

Piggott, Jan. “[Milton’s *Comus*: From Text to Stage, the Fine Arts, and Book Illustrations, c. 1750-1850.](#)” *British Art Journal* 15.2 (2014/15): 18-32. ¹²⁸⁹

A useful survey of different depictions of *Comus*. Blake’s are discussed on p. 27, with subsequent references to them. Also discusses Fuseli and Richmond.

Simons, Louise. “And Heaven Gates Ore My Head”: Death as Threshold in Milton’s Masque.” *Milton Studies* 23 (1987): 53-96. <BBS 639>

“Blake’s *Comus* designs are discussed” (BBS 639).

Tayler, Irene. “Say First! What Mov’d Blake? Blake’s *Comus* Designs and Milton.” [Blake’s Sublime Allegory: Essays on The Four Zoas, Milton, and Jerusalem](#). Ed. Stuart Curran and Joseph A. Wittreich, Jr. Madison: University of Wisconsin Press, 1973. 233-58. ¹²⁹⁰ <BB #A1437, BBS 446, WBHC 1913>

Considers why Blake illustrated *Comus* when he did: “What [Blake] found in *Comus* was a kind of Dream in one Night, a story of temptation and release deeply appealing to his own visionary grasp of one of man’s major patterns of experience” (248).

Welsh, Dennis M. “Blake’s Critique of Election: *Milton* and the *Comus* Illustrations.” *Philological Quarterly* 64.4 (1985): 492-531. <BBS 676>

Suggests that Blake engaged with Milton’s ambivalence regarding Calvinism in the *Comus* illustrations and *Milton*.

Print

Comus: A Mask. With Eight Illustrations by William Blake. Preface by Darrell Figgs. London, 1926. <BB #388, WBHC 661>

Illustrations of Milton’s Comus: Eight Drawings by William Blake. Reproduced by William Griggs. London, 1890. <BB #387>

¹²⁸⁹ Not recorded in WBHC.

¹²⁹⁰ Developed from Tayler’s “Blake’s *Comus* Designs,” [Blake Studies](#) 4.2 (spring 1972), 45-80, <BB #1218.60>.

“The 8 colour plates are no. 112-19 (separately published) of Quaritch’s *Facsimile of Choice Examples selected from Illuminated Manuscripts, Unpublished Drawings and Illustrated Books of Early Date* (London, 1890)” (BB #387).

Illustrations to Milton’s *Comus*, The Thomas Set (Composed 1801) <Butlin #527.1-8>

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2007.

Huntington Library (Art Division). Accession no. 000.20-27. BA Object Numbers and Butlin Numbers the same. [1](#), [2](#), [3](#), [4](#), [5](#), [6](#), [7](#), [8](#).

Illustrations to Milton’s *Comus*, The Butts Set (Composed 1815) <Butlin #528.1-8>

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2007.

Museum of Fine Art, Boston. Accession no. 90.119-126. BA Object Numbers and Butlin Numbers the same. [1](#), [2](#), [3](#), [4](#), [5](#), [6](#), [7](#), [8](#).

Print

Wick, Peter A., ed. *William Blake Water-color Drawings*. Boston: Museum of Fine Arts, Boston, 1957. <BB #414>

Black and white reproductions.

Illustrations of Milton’s *Paradise Lost* (3 sets; composed 1807, 1808, and 1822)

Introductions

Furman-Adams, Wendy. “Visual Arts.” [Milton in Context](#). Ed. Stephen B. Dobranski. Cambridge: Cambridge University Press, 2010. Rpt. 2011. 180-209. <WBHC 2995>

Though Blake’s illustrations are only discussed on pp. 189 and 194-95, the chapter offers much on other *Paradise Lost* illustrations, including Fuseli’s.

Hunt, John Dixon. “Milton’s Illustrators.” [John Milton: Introductions](#). Ed. John Broadbent. Cambridge: Cambridge University Press, 1973. 208-25.¹²⁹¹

Compares and contrasts mostly Romantic-era illustrators of *Paradise Lost*, including Blake, Fuseli, and many of their contemporaries.

General Studies

Butlin, Martin. “The Dates and Composition of William Blake’s Larger Series of Illustrations to *Paradise Lost*.” [British Art 1740-1820: Essays in Honor of Robert R. Wark](#). Ed. Guilland Sutherland. San Marino, CA: Huntington Library, 1992. 145-67. <BB 430>

Suggests that the larger Butts illustrations predate the smaller Thomas set, though “[t]he evidence is contradictory” (163).

Crosby, Mark. “‘Merely a Superior Being’: Blake and the Creations of Eve.” [Blake, Gender and Culture](#). Ed. Helen P. Bruder and Tristanne J. Connolly. London: Pickering & Chatto, 2012. 11-23. <WBHC 1800-01>

¹²⁹¹ Not recorded in BB.

Considers Blake's different depictions of the creation of Eve ("The Creation of Eve: And She Shall Be Called Woman," the illustrations to *Paradise Lost*, and the Genesis manuscript) to suggest that "the contending accounts of Eve's creations and her different creators are progressive stages in a narrative trajectory that internalizes the concept of divine agency" (23).

Furman-Adams, Wendy, and Virginia James Tufte. "[Anticipating Empson: Henry Fuseli's Re-Vision of Milton's God](#)." *Milton Quarterly* 35.4 (2001): 258-74. <WBHC 2995>

Contrasts Fuseli's and Blake's depictions of God, Satan, and the creation of Eve in their illustrations of *Paradise Lost*.

Lieb, Michael. "'The Chariot of Paternal Deitie': Some Visual Renderings." [Milton's Legacy in the Arts](#). Ed. Albert C. Labriola and Edward Sichi, Jr. University Park, PA, and London: Pennsylvania State University Press, 1988. 21-58. <BBS 550>

On depictions of the Father or the Son in chariots, with discussions of "The Rout of the Rebel Angels," a design from the Gray illustrations (Butlin #335.46), and *Jerusalem*.

Michael, Jennifer Davis. "Framing Eve: Reading Blake's Illustrations." [Women Reading William Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2007. 159-69. <WBHC 1795-1800>

Examines how the layout of the designs impacts Blake's depictions of Eve in *The Creation of Eve*, *The Creation of Eve: And She shall be called*, and *Eve Tempted by the Serpent*.

Newlyn, Lucy. [Paradise Lost and the Romantic Reader](#). Oxford: Oxford University Press, 1992. <BBS 586>

Blake figures significantly.

Peckham, Mors. "[Blake, Milton, and Edward Burney](#)." *Princeton University Library Chronicle* 11 (1950): 107-26. <BB #2373>

Argues for the influence of Edward Burney's illustrations to *Paradise Lost* (1799) on Blake's.

Sullivan, Ernest W., II. "Illustration as Interpretation: *Paradise Lost* from 1688 to 1807." [Milton's Legacy in the Arts](#). Ed. Albert C. Labriola and Edward Sichi, Jr. University Park, PA and London: Pennsylvania State University, 1988. 59-92. <BBS 650>

An overview of illustrations of *Paradise Lost*, ending with Blake's, with slight mention of Fuseli's.

Treadwell, James, "[Blake, John Martin, and the Illustration of Paradise Lost](#)." *Word & Image* 9 (1993): 363-82. <WBHC 2780>

Without performing "a full reading of Blake's twelve watercolours and Martin's twenty-four mezzotints[,]""[m]y initial aim is to use these two sets of *Paradise Lost* illustrations to question and complicate some commonplace assumptions about the translation of text into image" (abstract), with references to the Sister Arts.

Wark, Robert R. "Blake's 'Satan, Sin and Death.'" [*Ten British Pictures 1740-1840*](#). San Marino: Huntington Library, 1971. 79-91. <BB #2924>

"A general account of Blake's picture for *Paradise Lost* (BB #2924).

Woof, Robert, How J.M. Hanley, and Stephen Hebron. "William Blake." [*Paradise Lost: The Poem and its Illustrators*](#). Grasmere: The Wordsworth Trust, 2004. <WBHC 1321-24>

The catalogue of the exhibition held at Grasmere by the Wordsworth Trust from Jul. 6 to Oct. 31 2004. The opening chapters, "Seeing Milton's Voice" and "Milton and the Romantics," usefully contextualize Blake's illustrations, and there is an appendix on Joseph Thomas. In addition to presenting the Thomas set, the catalogue highlights Blake's other engagement with Milton, including the head of Milton for Hayley's library, *Marriage*, and *Milton*.

Print

Paradise Lost. New York, 1947. <BB #392>

Paradise Lost. Illustrations by William Blake. Liverpool, 1906. <BB #1906>

Illustrations of Milton's *Paradise Lost*, The Thomas Set (Composed 1807) <Butlin #529.1-12>

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2008.

Huntington Library (Art Division). Accession no. 000.1-2, 000.4-13. BA Object Numbers and Butlin Numbers the same. 1, [2](#), [3](#), [4](#), [5](#), [6](#), [7](#), [8](#), [9](#), [10](#), [11](#), [12](#).

Print (Descending by Year)

Paradise Lost: Manuscript. Cambremer, France: SP Books, 2022. <Blake 2023>

A fine print edition reproducing Milton's manuscript for book 1 of *Paradise Lost* and the Thomas set of the *Paradise Lost* illustrations (1807). Limited to 1000 copies.

Thirteen Watercolor Drawing by William Blake Illustrating Paradise Lost by John Milton. Descriptions and commentaries by Robert N. Essick and John T. Shawcross. "30 unnumbered leaves loose in a portfolio, limited to 426 copies," to "accompany" *Paradise Lost*, ed. John T. Shawcross (San Francisco: The Arion Press, 2004). <WBHC 662-63>

Davies, J. M. Q. "Blake's *Paradise Lost* Designs Reconsidered." [*Imagining Romanticism: Essays on English and Australian Romantics*](#). Ed. Deirdre Coleman and Peter Otto. West Cornwall, CT: Locust Hill, 1992. 143-81.¹²⁹² <BBS 440, WBHC 1878>

Reproduces the Thomas set.

Illustrations of Milton's *Paradise Lost*, The Butts Set (Composed 1808) <Butlin #536.1-12>

Studies

Butlin, Martin. "[A Minute Particular Particularized: Blake's Second Set of Illustrations to Paradise Lost](#)." *Blake: An Illustrated Quarterly* 6.2 (fall 1972): 44-46. <BB #1217.106>

¹²⁹² Incorporated in Davies's [Blake's Milton Designs: The Dynamics of Meaning](#) (1993), <WBHC 1925-77>.

A response to [Wittreich's "William Blake: Illustrator-Interpreter of *Paradise Regained*"](#), articulating Butlin's claim (challenged by Wittreich) that "the second set of illustrations to *Paradise Lost*, painted for Thomas Butts in 1808, originally consisted of twelve watercolors" (44).

Davies, J. M. Q. "Blake's *Paradise Lost* Designs Reconsidered." [Imagining Romanticism: Essays on English and Australian Romantics](#). Ed. Deirdre Coleman and Peter Otto. West Cornwall, CT: Locust Hill, 1992. 143-81.¹²⁹³ <BBS 440, WBHC 1878>

"What I propose therefore is that, while remaining scrupulously faithful to Milton on a literal level, Blake may from the very outset of his series be challenging Milton's account of the Fall as a subversion of right reason by the passions and the will" (147). Reproduces the Thomas set.

Wittreich, Joseph Anthony, Jr. "William Blake: Illustrator-Interpreter of *Paradise Regained*." [Calm of Mind: Tercentenary Essays on *Paradise Regained* and *Samson Agonistes* in Honor of John S. Diekhoff](#). Ed. Joseph Anthony Wittreich, Jr. Cleveland: Press of Case Western Reserve University, 1971. 93-132.¹²⁹⁴ <BB #2999, BBS 683>

Highlights Blake's commentary on Milton in the designs. Martin Butlin challenged Wittreich's suggestion that the Butts set of designs only had ten illustrations and reiterated that it had twelve.¹²⁹⁵

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2008.

Object 1. <Butlin #536.1> [Victoria and Albert Museum](#). Accession no. FA.697.

Object 2. <Butlin #536.2> [Huntington Library \(Art Division\)](#). Accession no. 000.3.

Objects [3](#), [4](#), [5](#), [6](#), [7](#), [8](#), [9](#), [11](#), [12](#).¹²⁹⁶ <Butlin #536.3, 4, 5, 6, 7, 8, 9, 11, 12> Museum of Fine Arts, Boston. Accession nos. 90.94-102.

Object 10. <Butlin #536.10> Houghton Library, Harvard. Call no. [PF.\(65M-123\)](#).

Print

John Milton. *Paradise Lost*. Illus. William Blake. London: Arcturus, 2017. <*Blake* (2019)>

Reproduces the Butts series.

Paradise Lost: A Poem in Twelve Books. Preface by Peter Ackroyd, an Introduction by John Wain and Illustrations by William Blake London: The Folio Society, 2003. <WBHC 662>

Color reproductions. "Ackroyd's 'Preface' (pp. ix-x) is about Milton and Blake, Wain's Introduction about Milton" (WBHC 662).

¹²⁹³ Incorporated in Davies's [Blake's Milton Designs: The Dynamics of Meaning](#) (1993), <WBHC 1925-77>.

¹²⁹⁴ Incorporated in Wittreich's [Angel of Apocalypse: Blake's Idea of Milton](#) (1975), <BB #A2993, BBS 682, WBHC 2875-76>.

¹²⁹⁵ "A 'Minute Particular' Particularized: Blake's Second Set of Illustrations to *Paradise Lost*," *Blake: An Illustrated Quarterly* 6.2 (fall 1972), 44-46, <BB #1217.104>.

¹²⁹⁶ The Butlin numbers for the individual watercolors are wrong at the Museum of Fine Arts, Boston.

Wick, Peter A., ed. *William Blake Water-color Drawings*. Boston: Museum of Fine Arts, Boston, 1957. <BB #414>

Black and white reproductions.

Paradise Lost. With the Illustrations by William Blake Printed in Color for the First Time and with Prefaces by Philip Hofer and John T. Winterich. New York, 1940. <BB #291>

Illustrations of Milton's *Paradise Lost*, The Linnell Set (Composed 1822) <Butlin #537.1-3>

Studies

Butlin, Martin. “[Blake's Unfinished Series of Illustrations to Paradise Lost for John Linnell: An Addition](#).” *Blake: An Illustrated Quarterly* 51.1 (summer 2017): 10 pars. <*Blake* (2018)>

On what the rediscovery of *Adam and Eve Asleep* in the Linnell Set suggests about the Set and how it was created.

Butlin's claim of the watercolor drawing's authenticity was disputed by David Bindman's “[Adam and Eve Asleep: A Dissent](#),” Robert N. Essick's “[A Copy of Blake's Adam and Eve Asleep](#),” and Joseph Viscomi's “[A Newly Discovered Copy of Blake's Adam and Eve Asleep](#),” but defended by Butlin's “[The 'Linnell' Adam and Eve Asleep: The Case for the Defense](#),” all published in *Blake: An Illustrated Quarterly* 51.2 (fall 2017), <*Blake* (2018)>.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2008.

Objects 1 and 2. <Butlin #537.1 and 2> National Gallery of Victoria. Accession no. 1025/3 ([Object 1](#)) and 1024/3 ([Object 2](#)).

Object 3. <Butlin #537.3> [Fitzwilliam Museum](#). Accession no. PD.49-1950.

Illustrations to Milton's *On the Morning of Christ's Nativity* (2 Sets; composed 1809 and c. 1815)

General Studies

Lawson, Bruce. “[Blake's Europe and His 'Corrective' Illustrations to Milton's 'Nativity Ode.'](#)” *Mosaic* 25 (1992): 45-61. <BBS 545, WBHC 2313>

Suggests that the illustrations to the “Nativity Ode” “carry forward” (50) the rewriting of the poem in *Europe*.

Print

On the Morning of Christ's Nativity. Milton's Hymn with Illustrations by William Blake and a Note by Geoffrey Keynes. Cambridge, 1923. <BB #1923>

Illustrations to Milton's *On the Morning of Christ's Nativity*, The Thomas Set (Composed 1809) <Butlin #538.1-6>

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2003.

Whitworth Art Gallery, University of Manchester. Accession nos. D.26-31.1892.

Object 1. “The Descent of Peace.” <Butlin 538.1> [Whitworth Art Gallery](#). Accession no. D.26.1892.

Object 2. "The Annunciation to the Shepherds." <Butlin 538.2> [Whitworth Art Gallery](#). Accession no. D.27.1892.

Object 3. "The Old Dragon." <Butlin 538.3> [Whitworth Art Gallery](#). Accession no. D.28.1892.

Object 4. "The Overthrow of Apollo and the Pagan God." <Butlin 538.4> [Whitworth Art Gallery](#). Accession no. D.29.1892.

Object 5. "The Flight of Moloch." <Butlin 538.5> [Whitworth Art Gallery](#). Accession no. D.30.1892.

Object 6. "The Night of Peace." <Butlin 538.6> [Whitworth Art Gallery](#). Accession no. D.31.1892.

Illustrations to Milton's *On the Morning of Christ's Nativity*, The Butts Set (Composed c. 1815) <Butlin #542.1-6>

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2003.

Huntington Library (Art Division). Accession nos. 000.14-19. BA Object Numbers and Butlin Numbers the same. [1](#), [2](#), [3](#), [4](#), [5](#), [6](#).

Illustrations to Milton's "L'Allegro" and "Il Pensero" (1 Set; composed c. 1816-20) <Butlin #543.1-12> (See also [Descriptions of "L'Allegro" and "Il Pensero" Designs](#))

Studies

Grant, John E. "[Blake's Designs for L'Allegro and Il Pensero, With Special Attention to L'Allegro I, 'Mirth and Her Companions': Some Remarks Made and Designs Discussed at the MLA Seminar 12: 'Illuminated Books by William Blake,' 29 December 1970. \[Part I\].](#)" *Blake: An Illustrated Quarterly* 4.4 (spring 1971): 117-34. <BB #1217.72>

Commentary on the designs.

Grant, John E. "[The Meaning of Mirth and Her Companions in Blake's Designs for L'Allegro and Il Pensero. Part II: Of Some Remarks Made and Discussed at the MLA Seminar 12: 'Illuminated Books by William Blake,' 29 December 1970.](#)" *Blake: An Illustrated Quarterly* 5.3 (winter 1971-72): 190-202. <BB #1217.88>

Focused on "Mirth and Her Companions," considers how to interpret Blake's illustrations, especially similar imagery in the illustrations of different authors. Grant references "The Fall of Man" (Butlin #641), the frontispiece to Burger's *Leonora*, and the *Night Thoughts* designs.

Kiralis Karl. "Blake's Criticism of Milton's *L'Allegro* and *Il Pensero* and of its Author." [Milton Reconsidered: Essays in Honour of Arthur E. Barker](#). Ed. John Karl Franson. Salzburg: Insititut für Sprache und Literatur Universität Salzburg, 1976. 46-77. <BBS 536>

"Blake thought Milton by no means ready for the role of poet-prophet on the strength of these companion poems" (47).

Kruger, Kathryn Sullivan. "Blake's Bower of Bliss: The *Gitagovinda*, *The Four Zoas*, and Two Illustrations for *L'Allegro*." [*Sexy Blake*](#). Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2013. 141-58. <WBHC 1803-04>

"Blake's illustrations to Milton *L'Allegro* and *Il Pensero* (1816), *Mirth and A Sunshine Holiday*, seem consonant with two [Hindu poems] from [William Jones's] *Asiatick Researches: Mahdew and Purwutee* and *The Door of the Temple of Junwassoe*" (142).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2002.

Morgan Library and Museum. Accession no. 1949.4.1-12. BA Object Numbers and Butlin Numbers the same. [1](#), [2](#), [3](#), [4](#), [5](#), [6](#), [7](#), [8](#), [9](#), [10](#), [11](#), [12](#).

Print (Descending by Date)

"*L'Allegro*" and "*Il Pensero*." Illus. William Blake. London: Pallas Athene, 2019. <*Blake* (2020)>

L'Allegro, with the Paintings by William Blake, together with a Note upon the Poems by W.B. Trent. New York, 1954. <BB #386>

Il Pensero, with Paintings by William Blake, together with a Note upon the Paintings by Chauncey Brewster Tinker. New York, 1954. <BB #393>

[Illustrations to Milton's Paradise Regained \(1 Set; composed c. 1816-20\)](#) <Butlin #544.1-12>

Studies

Billingsley, Naomi. "[Re-viewing William Blake's Paradise Regained \(c. 1816–1820\)](#)." *Religion and the Arts* 22.1-2 (2018): 16-39. <*Blake* (2019)>

"The article argues that Blake emphasizes Christ's divinity in the designs and that he is depicted as an immanent, sacramental presence in the world; hence, the world that Christ inhabits in the designs is a Paradise" (abstract).

Franson, J. Karl. "Christ on the Pinnacle: Interpretive Illustrations of the Crisis in *Paradise Regained*." *Milton Quarterly* 10 (1976): 48-53. <BBS 475>

"Comparison of the illustrations of Blake, J.M.W. Turner (1835), and William Harvey (1843)" (BBS 475). See Gleckner's "[Blake's Illustration of the Third Temptation in Paradise Regained](#)" for a response.

Gleckner, Robert F. "[Blake's Illustration of the Third Temptation in Paradise Regained](#)." *Blake: An Illustrated Quarterly* 11.2 (fall 1977): 126-27. <BBS 383>

A response to Franson's "[Christ on the Pinnacle](#)": "Blake also, via the positional dynamics and spatial movement of his entire illustration, enacts the several complexities and implicit contrasts in Milton's poem that even more fully than Franson shows illuminate the precise nature of that uniqueness" (127).

Wittreich, Joseph Anthony, Jr. "William Blake: Illustrator-Interpreter of *Paradise Regained*." [Calm of Mind: Tercentenary Essays on Paradise Regained and Samson Agonistes in Honor of](#)

[John S. Diekhoff](#). Ed. Joseph Anthony Wittreich, Jr. Cleveland: Press of Case Western Reserve University, 1971. 93-132.¹²⁹⁷ <BB #2999, BBS 683>

Highlights Blake's commentary on Milton in the designs. Martin Butlin challenged Wittreich's suggestion that the Butts set of designs only had ten illustrations and reiterated that it had twelve.¹²⁹⁸

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2003.

Fitzwilliam Museum. Accession no. PD14, 15, 25, 16-24--1950. BA Object Numbers and Butlin Numbers the same. [1](#), [2](#), [3](#), [4](#), [5](#), [6](#), [7](#), [8](#), [9](#), [10](#), [11](#), [12](#).

Cain Fleeing from the Wrath of God (The Body of Abel Found by Adam and Eve) (Composed c. 1805-09) <Butlin #664> [Not presently available at the *Blake Archive*]

Studies

Tannenbaum, Leslie. "Blake and the Iconography of Cain." [Blake in His Time](#). Bloomington: Indiana University Press, 1978. 23-34. <BBS 466-68, WBHC 2003-04>

Examines the visual and verbal representations of Cain in *Milton*, *The Ghost of Abel*, and "The Body of Abel Found by Adam and Eve, with Cain Fleeing" in light of depictions of Cain by range of artists.

Digital

[Fogg Art Museum, Harvard University](#). Object no. 1943.401.

Illustrations to Milton's *Paradise Lost*, The Thomas Set (Composed 1807) (See [Illustrations to Milton \[Omnibus\]](#))

The Fall of Man (Victoria and Albert Museum) (Composed 1807) <Butlin #641>

Studies

Grant, John E. "Prospects of Divine Humanity: A Vision of Heaven, Earth, and Hell." [Re-envisioning Blake](#). Ed. Mark Crosby, Troy Patenaude, and Angus Whitehead. Basingstoke: Palgrave Macmillan, 2012. 130-43. <WBHC 1899-1900>

A detailed examination of the painting, "The Fall of Man," with Grant proposing "Prospects of Divine Humanity" as the work's new title.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. [Preview mode].

[Victoria and Albert Museum](#). Accession no. P29-1953.

¹²⁹⁷ Incorporated in Wittreich's [Angel of Apocalypse: Blake's Idea of Milton](#) (1975), <BB #A2993, BBS 682, WBHC 2875-76>.

¹²⁹⁸ "A 'Minute Particular' Particularized: Blake's Second Set of Illustrations to *Paradise Lost*," *Blake: An Illustrated Quarterly* 6.2 (fall 1972), 44-46, <BB #1217.104>.

Illustrations to Milton's *Paradise Lost*, the Butts Set (Composed 1808) (See [Illustrations to Milton \[Omnibus\]](#))

A Vision of the Last Judgment (Petworth House) (Composed 1808) <Butlin #642>

Studies

Loukes, Andrew. "Under a fortunate star": The Petworth Blakes in Context." [William Blake in Sussex: Visions of Albion](#). Ed. Andrew Loukes. London: Paul Holberton Publishing, 2018. 46-61. <*Blake* (2019, 2020)>

Considers the works by Blake held by Earl of Egremont and his wife, Elizabeth Wyndham, at the Petworth House and Egremont's collecting practices and his relationship to Hayley and Romney.

Sklar, Susanne. "Erotic Spirituality in Blake's *Last Judgement*." [Sexy Blake](#). ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2013.¹²⁹⁹ 125-40. <*WBHC* 1803-04>

On the Petworth Last Judgment and its depiction of the Babylon Harlot in the context of Sheela na gigs, Swedenborgianism, and Moravianism.

Tavares, Enéias Farias. "[William Blake e a \(re\)visão do juízo final: tradução e crítica literária](#) [William Blake and the (Re)Vision of the Last Judgment: Translation and Literary Criticism]." *Concinnitas* 1.20 (June 2013): 82-102. In Portuguese. <*Blake* (2021)>

Includes a translation of Blake's letter of 18 January 1808 to Ozias Humphry.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. [Preview Mode].

[National Trust Collections](#). Petworth House, Sussex. Accession no. NT 486270.

¹²⁹⁹ Many papers were delivered at the conference "Blake, Gender and Sexuality in the Twenty-First Century, aka The Sexy Blake Conference, 15-16 July 2010, St Aldate's, Oxford" (17n1).

Illustrations to Milton's "On the Morning of Christ's Nativity," The Thomas Set (Composed 1809) (See [Illustrations to Milton \[Omnibus\]](#))

Illustrations to Milton's *Comus*, The Butts Set (Composed 1815) (See [Illustrations to Milton \[Omnibus\]](#))

Illustrations to Milton's "On the Morning of Christ's Nativity," The Butts Set (Composed c. 1815) (See [Illustrations to Milton \[Omnibus\]](#))

Illustrations to Milton's "L'Allegro" and "Il Penseroso" (Composed c. 1816-20) (See [Illustrations to Milton \[Omnibus\]](#))

Illustrations to Milton's *Paradise Regained* (Composed c. 1816-20) (See [Illustrations to Milton \[Omnibus\]](#))

Epitome of James Hervey's Meditations Among the Tombs (Composed c. 1820) <Butlin #770>
Studies

Read, Dennis M. "[Blake's Hervey, Thomas Butts, and Methodism](#)." *Blake: An Illustrated Quarterly* 57.3 (winter 2023-24): 32 pars. <*Blake* (2024)>

On the painting, *Epitome of James Hervey's "Meditations Among the Tombs"* (c. 1820), Hervey, and Butts's Methodism.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. [Preview Mode].

From the [Tate Collection](#). Reference no. N02231.

Illustrations to the Book of Job, The Linnell Set (Composed 1821) (Composed c. 1805-06 and c. 1821-27) (See [Illustrations of the Book of Job in Separate Prints and Prints in a Series](#))

Illustrations to Dante's "Divine Comedy" (Composed 1824-27) <Butlin #812-26> (See [Blake's Illustrations of Dante in Separate Plates](#))

Illustrations to John Bunyan's *The Pilgrim's Progress* (Composed 1824-27) <Butlin 829.1-29>
(See also [John Bunyan in Blake and Writers and Publishers](#) and [The Man Sweeping the Interpreter's Parlour in Separate Prints and Prints in a Series](#))

Studies

Bentley, G.E., Jr. "[The Inscriptions on Blake's Designs to Pilgrim's Progress](#)." *Blake: An Illustrated Quarterly* 6.2 (winter 1972-73): 68-70. <BB #1217.111>

Records the pencil inscriptions and attributes them to Frederick Tatham.

Butlin, Martin. "[An Extra Illustration to Pilgrim's Progress](#)." *Blake: An Illustrated Quarterly* 5.3 (winter 1971-72): 213-14. <BB #1217.91>

Identifies the illustration Essick had identified as "A Warrior with Angels" as "an extra watercolour," "Christian with the Shield of Faith" (Butlin #829.20) (213). See James T. Wills's "[An Additional Drawing for Blake's Bunyan Series](#)."

Collé-Bak, Nathalie. "Spiritual Transfers: William Blake's Iconographic Treatment of John Bunyan's *The Pilgrim's Progress*." *Bunyan Studies* 16 (2012): 32-51. <WBHC 1880>

"In his iconographic representation of the pilgrimage of Christian and his companion, Blake acts somewhat like Bunyan's Interpreter, 'taking us by the hand' and showing us 'things rare, and profitable,' and helping us unveil the meaning of the coded scenes presented to us, thereby opening our eyes unto some of the visionary potential of the spiritual text" (49). Also includes a detailed comparison of the Keynes 1941 edition and the Heritage 1942 edition.

Keynes, Geoffrey. "The Pilgrim's Progress." *Blake Studies: Essays on his Life and Work*. 2nd ed. Oxford: Clarendon Press, 1971. 163-75.¹³⁰⁰ <BB #2010, WBHC 2249-50>

Describes each watercolor.

McCord, James. "[All Human Forms Identified: William Blake's Illustrations to The Pilgrim's Progress](#)." *CEA Critic* 48.4/49.1 (summer-fall 1986): 87-100. <BBS 434>

"Blake takes strong critical issue with Bunyan's particular use of allegory" (87). "[W]hat Blake does in his pictorial interpretation [...] is emphasize what he regards as Bunyan's visionary nuggets" (88).

Norvig, Gerda S. *Dark Figures in the Desired Country: Blake's Illustrations to The Pilgrim's Progress*. Berkeley: University of California Press, 1993. <WBHC 2467-68>

A psychoanalytic study with color and black and white reproductions of the watercolors.

Wills, James T. "[An Additional Drawing for Blake's Bunyan Series](#)." *Blake: An Illustrated Quarterly* 6.3 (winter 1972-73): 213-14. <BB #1217.110>

Details the history of the twenty-ninth drawing for *Pilgrim's Progress* that was recorded by Butlin's "[An Extra Illustration to Pilgrim's Progress](#)."

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2021.

From the Collection of Alan Parker, (Objects 1-19, 21-29) and the National Gallery of Art, Washington DC. Accession no. 1961.17.8 ([Object 20](#)).

Print¹³⁰¹

The Pilgrim's Progress. With Watercolour Illustrations by William Blake. Intro. Nathalie Collé. Ed. Roger Pooley. London: Folio Society, 2020. <Blake (2021)>

750 copies. New photographs of 28 watercolors.

The Pilgrim's Progress. Illustrated with 29 watercolour paintings by William Blake now printed for the first time. Ed. G.B. Harrison. With a new introduction by Geoffrey Keynes. New York, 1941. <BB #377, WBHC 648>

¹³⁰⁰ Originally published as the introduction to G.B. Harrison's reproduction of the watercolors of *The Pilgrim's Progress* (1941), <BB #377>.

¹³⁰¹ See also Butlin's [The Paintings and Drawings of William Blake](#) (1981).

Manuscripts and Typographic Works

Introduction

Haggarty, Sarah. "Manuscripts." [*William Blake in Context*](#). Cambridge: Cambridge University Press, 2019. 43-55. <*Blake* (2020, 2021, 2022, 2025)>

General Studies

Adams, Hazard. [*William Blake: A Reading of the Shorter Poems*](#). Seattle: University of Washington Press, 1963. <BB #780, BBS 332, WBHC 1475-76>

Considers "The Mental Traveller," "My Spectre around me," "The Crystal Cabinet," "The Golden Net," Auguries of Innocence, two letter poems, "The Everlasting Gospel," and *Songs of Innocence and of Experience*.

There is also a useful "Bibliographical Appendix," which lists significant extant commentary on the shorter poems by author and page number.

Bloom, Harold. "William Blake." *The Visionary Company: A Reading of English Romantic Poetry*. New York: Doubleday, 1961. 1-119. [Rev. ed. Ithaca: Cornell University Press, 1971](#). 7-123. <BB #1232, BBS 415-16, WBHC 1765>

A reading of the poetry from *Poetical Sketches* to *Jerusalem*, including "The Crystal Cabinet" and "The Mental Traveller."

Clark, Steve. "Yet I am an identity / I wish feel & weep & groan': Blake's Sentimentalism as (Peri) Performative." [*Queer Blake*](#). Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2010. 163-85. <WBHC 1801-03>

A queer reading of the sentimental tradition that considers Tharmas and Enion in Night the First of *The Four Zoas* alongside Alexander Pope's *Eloisa to Abelard* and the *Notebook* and Pickering Manuscript poems alongside Della Cruscan poetry of the 1780s.

Crosby, Mark, and Josephine A. McQuail. "Introduction: 'Writing Is the Divine Revelation.'" [*William Blake's Manuscripts: Praxis, Puzzles, and Palimpsests*](#). Ed. Mark Crosby and Josephine A. McQuail. Switzerland: Palgrave Macmillan, 2024. 1-17. *Blake* (2025)>

"This chapter reviews early studies of Blake's manuscripts before previewing the chapters in this volume which offer new research made possible by greater access to Blake's manuscripts, particularly digitized versions" (abstract).

Gourlay, Alexander S. "[*Blake Writes Backward*](#)." [*Huntington Library Quarterly* 80.3](#) (autumn 2017): 403-21. <*Blake* (2018)>

Details Blake's relationship to writing engraving and his practice of writing backwards.

Annotations and Books Blake Owned [Not available at the BA]

General Studies

Adams, Hazard. [Blake's Margins: An Interpretive Study of the Annotations](#). London: McFarland, 2009.¹³⁰² <WBHC 1471-72>

A comprehensive and accessible reading of Blake's marginalia.

Bentley, G.E., Jr. “[Additions to Blake's Library](#).” [Bulletin of the New York Public Library](#) 64.11 (Nov. 1960): 595-605. <BB #1151>

Adds 17 books to Keynes's list of the books Blake owned.¹³⁰³

Bentley, G.E., Jr. “[Blake and Percy's Reliques](#).” *Notes and Queries* 3.8 (1956): 352-53. <BB #1153>

On Blake's copy of Percy's *Reliques* (1765) at Wellsley College and Thomas Tickell's “Lucy and Colin,” which Blake quotes in his 10 Jan. 1802 letter to Butts.

Essick, Robert N. “William Blake's Copy of Chapman's Homer.” *English Language Notes* 27.3 (1990): 27-33. <BBS 466>

“The copy of ‘Homers Iliad & Oddisy’ which Mrs Blake sold to John Linnell in 1829 may be the set of Chapman's translation with Linnell's inscription acquired by Professor Essick” (BBS 466).

Haggarty, Sarah. “From Donation to Demand? Almsgiving and the ‘Annotations to Thornton.’” [Blake and Conflict](#). Ed. Sarah Haggarty and Jon Mee. Basingstoke: Palgrave Macmillan, 2009. 105-25.¹³⁰⁴ <WBHC 2113-15>

Considers Blake's view of charity in his annotations to Robert John Thornton's *The Lord's Prayer, Newly Translated*. Also reads the giving of bread in pl. 5 of the *Illustrations of the Book of Job*.

Howard, John. “Swedenborg's *Heaven and Hell* and Blake's *Songs of Innocence*.” *Papers on Language and Literature* 4.4 (1968): 390-99. <BB #837>

Based on the then newly discovered annotations to Swedenborg's *Treatise Concerning Heaven and Hell* (1784),¹³⁰⁵ argues for Swedenborg's influence on *Songs of Innocence*.

Jackson, H.J. “William Blake.” [Romantic Readers: The Evidence of Marginalia](#). New Haven and London: Yale University Press, 2005. 153-70. <WBHC 2199-200>

¹³⁰² Incorporates a revised version of “Revisiting Reynold[s]’s *Discourses and Blake's Annotations*” that appeared in [Blake in His Time](#), ed. R.N. Essick and Donald Pearce (1978), 128-44, <BBS 466-68, WBHC 2003-04>, and [Antithetical Essays in Literary Criticism and Liberal Education](#) (1990), 184-98, <BBS 330, WBHC 1489>.

¹³⁰³ See Keynes's “Blake's Library,” *TLS* (6 Nov. 1959), which was reprinted in Keynes's [Blake Studies](#) (1971).

¹³⁰⁴ Incorporated in Haggarty's [Blake's Gifts: Poetry and the Politics of Exchange](#) (2010), <WBHC 2112-13>.

¹³⁰⁵ See G.E. Bentley's “[Blake's Annotations to Swedenborg's Heaven and Hell](#),” *University of Toronto Quarterly* 34 (1965), 290-93, <BB #1160>.

A description and commentary on the annotations in a wider book on marginalia: “In the context of reading practices of the period, Blake is hardly eccentric at all: he talked back to his books’ (170)” (*WBHC* 2200).

John, Donald. “[Blake and Forgiveness](#).” *Wordsworth Circle* 17.2 (1986): 74-80. <BBS 526>

Considers the idea of forgiveness in Blake’s annotations to Lavater and ties them to Swedenborgian doctrine and Blake’s annotations to Swedenborg.

Keynes, Geoffrey. “[Blake and Wesley](#).” *Notes and Queries* 202 (old series) (1957): 181. <BB #2007>

A short note responding to Gleckner’s “[Blake and Wesley](#).” Keynes points out he has obtained a copy of Wesley’s *Hymns for the Nation in 1782* “with Blake’s signature at the top dated 1790” (181).

Keynes, Geoffrey. “Blake’s Library.” [Blake Studies: Essays on his Life and Work](#). 2nd ed. Oxford: Clarendon Press, 1971. 155-62.¹³⁰⁶ <BB #2010, *WBHC* 2249-50>

A list of the books Blake was known to have owned and the transcription of an 1864 letter by Frederick Tatham on Blake’s reading practices.

McFarland, Thomas. “[Synecdochic Structure in Blake’s Marginalia](#).” *European Romantic Review* 1.1 (1990): 75-90. <BBS 568>

“The ‘whole intellectual ethos of Blake stands revealed’ in his marginalia” (BBS 568).

Murray, Roger. “[Working Sir Joshua: Blake’s Marginalia in Reynolds](#).” *British Journal of Aesthetics* 17.1 (1977): 82-91. <BBS 581>

Lays out reasons why Reynolds’s *Discourses* challenged Blake.

Paley, Morton D., and Mark Crosby. “[Catherine Blake and Her Marriage: Two Notes](#).” *Huntington Library Quarterly* 78.3 (2015): 479-91. <*WBHC* 2503>

Two shorter pieces published together: Paley, “The Torments of Love and Jealousy in William and Catherine Blake” (479-85) and Crosby, “The Lamentations of Catherine Blake” (485-91). Paley focuses on 1790s, and Crosby, on William Hayley’s references to Catherine, Blake’s and Hayley’s comparison of her to Margaret Klopstock, and the underlining in Hayley’s *Triumph of Temper* (British Library, General Reference Collection 11656.g.8), which Crosby argues was done by her.

Snart, Jason Allen. “[Recentering Blake’s Marginalia](#).” *Huntington Library Quarterly* 66.1-2. (2003): 134-53. <*WBHC* 2690>

Focuses on the annotations to Lavater to address “which of the annotations in the book are in Blake’s hand” and to what degree the annotations reveal “Blake himself” (140).

Snart, Jason Allen. [The Torn Book: UnReading William Blake’s Marginalia](#). Slinsgrove, PA: Susquehanna University Press, 2006. <*WBHC* 2692>

¹³⁰⁶ Revised version of essay of [same title](#), *TLS* (6 Nov. 1959), <BB #2020>.

An important study of the annotations and of Blake's practice as an annotator.

Annotations to Johann Caspar Lavater: *Aphorisms on Man* (London: J. Johnson, 1788). (See also [Johann Caspar Lavater](#), [Henry Fuseli](#), and [Joseph Johnson](#))

Digital

Huntington Library, Art Museum, and Botanical Gardens. Call no. [57431](#).

Print

Lavater, John Caspar. *Aphorisms on Man*. Ed. R. J. Shroyer. Delmar: Scholars' Facsimiles, 1980.

Studies

Carter, Sarah. "[The Ambiguities of Translation: Fuseli, Blake, and the Making of Aphorisms on Man](#)." *Blake: An Illustrated Quarterly* 58.2 (fall 2024): 32 pars. <*Blake* (2025)>

"*Aphorisms on Man* emerges from my analysis a composite creation—one that registers the competing visions of its several authors and constitutes the idea of self emerging in tandem with Romanticism" (par. 3).

Erle, Sibylle. [Blake, Lavater, and Physiognomy](#). Abingdon and New York: Routledge, 2010.¹³⁰⁷ <WBHC 1995-96>

A key study that examines the background and production of Lavater's *Physiognomische Fragmente*, Henry Fuseli's English translation, and Blake's illustrations, and which details Lavater's influence on Blake's thought.

Erle, Sibylle. "[Leaving Their Mark: Lavater, Fuseli and Blake's Imprint on Aphorisms on Man](#)." *Comparative Critical Studies* 3.3 (2006): 347-69. <WBHC 1996>

"This paper explores the relationships between the Greek inscription on the frontispiece (the Socratic 'Know thyself'), the heart drawn in ink by Blake onto the title-page around Lavater's printed and Blake's signed names, and that all-important final aphorism" (348).

Erle, Sibylle. "The Myth of the Lost Original: Blake and Lavater's Search for Divine Likeness." [In the Embrace of the Swan: Anglo-German Mythologies in Literature, the Visual Arts and Cultural Theory](#). Ed. Rüdiger Görner and Angus Nicholls. Berlin and New York: Walter De Gruyter, 2010. 211-30. <WBHC 1996>

"Blake was acutely aware of the implications of Lavater's proposal for a science of human character. He responded to Lavater in his annotations to *Aphorisms on Man* and engaged with the processes of likeness making in his creation myth" (213).

¹³⁰⁷ Incorporates Erle's "Leaving Their Mark: Lavater, Fuseli and Blake's Imprint on Aphorisms on Man," *Comparative Critical Studies* 3 (2006), 347-69, <WBHC 1996>, and "The Myth of the Lost Original: Blake and Lavater's Search for Divine Likeness," *In the Embrace of the Swan: Anglo-German Mythologies in Literature, the Visual Arts and Cultural Theory*, ed. Rüdiger Görner and Angus Nicholls (Berlin and New York: Walter De Gruyter, 2010), 211-30, <WBHC 1996>.

Erle, Sibylle. "William Blake's Lavaterian Women: Eleanor, Rowena and Ahania." [Women Reading Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2006. 44-52. <WBHC 1796>

Analyzes how Blake used Lavater's physiognomy to depict "Eleanor, Rowena and Ahania" (44).

Green, Matthew. "[Outlining the 'Human Form Divine': Reading Blake's Thoughts on Outline and Response to Locke alongside Lavater and Cumberland.](#)" *European Romantic Review* 15 (2004): 511-32. <WBHC 2103>

"[O]ur understanding of Blake's thoughts on redemptive form, both human and artistic, can benefit from a consideration of Lavater's *Aphorisms* (1788) and *Essays on Physiognomy* (1789–98),² as well as George Cumberland's *Thoughts on Outline* (1796)" (512).

Johnson, Mary Lynn. "[Blake's Engravings for Lavater's Physiognomy: Overdue Credit to Chodowiecki, Schellenberg, and Lips.](#)" *Blake: An Illustrated Quarterly* 38.2 (fall 2004): 52-74. <WBHC 1699>

Demonstrates Blake's debt to the engravings in previous editions of Lavater.

Juengel, Scott J. "[William Blake's Enemies.](#)" *Studies in English Literature 1500–1900* 58.3 (summer 2018): 703-29. <Blake (2019)>

With substantial reference to Lavater, this is more an explication of Blake's theory of enemies than a historical consideration of individual enemies.

Mellor, Anne K. "Physiognomy, Phrenology, and Blake's Visionary Heads." [Blake in His Time.](#) Ed. Robert N. Essick and Donald Pearce. Bloomington: Indiana University Press, 1978. 53-74. <BBS 466-68, WBHC 2003-04>

Lucidly explicates the phrenological theories of Johann Caspar Lavater, Franz Joseph Gall, and Johann Caspar Spurzheim, and offers a phrenological reading of Blake's *Visionary Heads*.

Moskal, Jeanne. "[The Problem of Forgiveness in Blake's Annotations to Lavater.](#)" *Studies in Philology* 86.2 (1989): 65-86.¹³⁰⁸ <BBS 580, WBHC 2433>

"[E]xamine[s] Lavater's presentation of forgiveness of enemies and Blake's responses" (71).

Regier, Alexander. "Crossing Channels: Fuseli, Hamann, and Lavater." [Exorbitant Enlightenment: Blake, Hamann, and Anglo-German Constellations.](#) Oxford: Oxford University Press, 2018. 93-124. <Blake (2019, 2020, 2022, 2023, 2024)>

Considers Fuseli as a conduit of German thought who brought Blake into intellectual contact with figures like Lavater and Hamann.

¹³⁰⁸ Incorporated in Moskal's [Blake, Ethics, and Forgiveness](#) (1994), <WBHC 2431-33>.

Snart, Jason. “[Recentering Blake’s Marginalia](#).” *Huntington Library Quarterly* 66.1-2 (2003): 134-53. <WBHC 2690>

Engages the question of whether Blake wrote all the annotations himself.

Stemmler, Joan K. “[The Physiognomical Portraits of Johann Caspar Lavater](#).” *Art Bulletin* 75.1 (1993): 151-68. <WBHC 2705>

On how to read the portraits of Lavater (with reference to Swedenborg), including those engraved by Blake.

Annotations to Emmanuel Swedenborg: *A Treatise Concerning Heaven and Hell* (2nd ed. London: R. Hindmarsh, 1784), *The Wisdom of Angels Concerning Divine Love and Divine Wisdom* (London: W. Chalken, 1788), and *The Wisdom of Angels Concerning the Divine Providence* (London: R. Hindmarsh, 1790). (See also [Swedenborgianism](#) and [The Marriage of Heaven and Hell](#))

Digital

A Treatise Concerning Heaven and Hell. Houghton Library, Harvard University. Call no. [Blake; no. 817](#).

The Wisdom of Angels Concerning Divine Love and Divine Wisdom. British Library. Call no. C.45.e.1.

The Wisdom of Angels Concerning the Divine Providence. Cambridge University Library. Call no. [Keynes.U.4.18](#).

Studies

Bentley, G.E., Jr. “[Blake’s Annotations to Swedenborg’s Heaven and Hell](#).” *University of Toronto Quarterly* 34 (1965): 290-93. <BB #1160>

“Blake’s copy is in Harvard” (BB p. 741).

Paley, Morton D. “[A New Heaven Is Begun: Blake and Swedenborgianism](#).” *Blake: An Illustrated Quarterly* 13.2 (fall 1979): 64-90. ¹³⁰⁹ <BBS 388>

A key essay on Blake’s relationship to Swedenborg.

Annotations to Richard Watson, the Bishop of Llandaff: *An Apology for the Bible in a Series of Letters Addressed to Thomas Paine* (8th ed. London: T. Evans, 1797). (See also [Politics and Historical Criticism](#))

Digital

Huntington Library, Art Museum, and Botanical Gardens. Call no. [110260](#).

Print

Annotations to Richard Watson. An Apology for the Bible in a Series of Letters Addressed to Thomas Paine. 8th ed. 1797. Ed. and Intro. G. Inglis James. Cardiff: University College Cardiff Press, 1984. <BBS 324, WBHC 1443-43>

¹³⁰⁹ Rpt. in [Blake and Swedenborg: Opposition Is True Friendship: The Sources of William Blake’s Arts in the Writings of Emanuel Swedenborg](#), ed. Harvey F. Bellin and Darrell Ruhl (1985), 15-34, <BBS 364-65, WBHC 1597-98>.

Studies

Bundock, Christopher M. [Romantic Prophecy and the Resistance to Historicism](#). Toronto: University of Toronto Press, 2016. <Blake (2019, 2020)>

Treats Blake's notions of prophecy and history in *Milton* especially, but with many references to the annotations to Watson and *A Descriptive Catalogue*. He also considers the prefaces of the Lambeth prophecies and considers the poems themselves as prefaces for Blake's later poems. Some discussion of Blake in relationship to both Mary and Percy Shelley and to Kierkegaard.

Essick, Robert N. “[William Blake, Thomas Paine, and Biblical Revolution](#).” *Studies in Romanticism* 30.2 (1991): 189-212. <BBS 465-66, WBHC 2003>

With references primarily to *Marriage*, *Urizen*, and the annotations to Watson, examines Blake's complicated relationship with Paine and other Enlightenment radicals, such as Joseph Johnson and Mary Wollstonecraft: “The Johnson circle was at once too secular in its liberalism and not radical enough in its revolutionism to satisfy Blake. The biblical revolution of the past had been replaced by a deistic ideology that was in part a revolution against biblical tradition” (212).

Esterhammer, Angela. “Calling into Existence: *The Book of Urizen*.” [Blake in the Nineties](#). Ed. Steve Clark and David Worrall. Basingstoke: Macmillan Press and New York: St. Martin's Press, 1999. 114-32. <WBHC 1863-65>

On Blake's use of performative language in *The Book of Urizen* and other works including the annotations to Bishop Watson's response to Thomas Paine's *Age of Reason* (1796), with reference to late eighteenth-century biblical scholarship, such as Robert Lowth's *Lectures on the Sacred Poetry of the Hebrews* (1787).

Paley, Morton D. “[To Defend the Bible in this Year 1798 Would Cost a Man His Life](#).” *Blake: An Illustrated Quarterly* 32.2 (fall 1998): 32-43. <WBHC 1674>

A lucid overview of the annotations and why Blake would have defended the Deist, Thomas Paine.

Priestman, Martin. “Atheism.” [The Cambridge Companion to British Romanticism and Religion](#). Ed. Jeffrey W. Barbeau. Cambridge: Cambridge University Press, 2021. 121-38. <Blake (2022, 2025)>

Considers the annotations to Watson to illustrate “how complex and unorthodox some positions we might still broadly describe as ‘Christian’ could be” (127).

Sandler, Florence. “‘Defending the Bible’: Blake, Paine, and the Bishop on the Atonement.” [Blake and His Bibles](#). Ed. David V. Erdman. West Cornwall: Locust Hill Press, 1990. 41-70. <BBS 463, WBHC 1989-90>

A useful detailing Paine's and Bishop Watson's arguments to illuminate Blake's annotations.

Annotations to Francis Bacon: *Essays Moral, Economical and Political* (London: J. Edwards, and T. Payne, 1798). (See also [Science, Enlightenment, and the Industrial Revolution](#))

Digital

Cambridge University Library. Call no. [Keynes.U.4.20.](#)

Studies

Doskow, Minna. "William Blake and the Wheels of Compulsion." [History & Myth: Essays on English Romantic Literature](#). Ed. Stephen C. Behrendt. Detroit: Wayne State University Press, 1990. 53-72. <BBS 363>

On Blake's engagements with Bacon, Newton, and Locke, with references to Berkeley, Hume, and Voltaire as well.

Gleckner, Robert F. "[Blake, Bacon, Dante, and Sir Geoffrey Keynes](#)." *Criticism* 1.3 (1959): 265-70.

A review of Keynes's *The Complete Writing of William Blake* (1957), highlighting the annotations to Bacon and Dante.

Keynes, Geoffrey. "William Blake and Sir Francis Bacon." [Blake Studies: Essays on his Life and Work](#). 2nd ed. Oxford: Clarendon Press, 1971. 90-97.¹³¹⁰ <BB #2010, WBHC 2249-50>

Describes the then recently discovered annotations to Bacon's *Essays*.

Robert W. Rix. "[Blake, Bacon and 'The Devils Arse'](#)." *Blake: An Illustrated Quarterly* 37.4 (spring 2004): 137-44. <WBHC 1698>

A detailed consideration of the sketch on page 55 of Blake's annotations to Bacon's *Essays* that had been partly erased. The essay also identifies for the first time Keynes's personal copy of Bacon's *Essays* in which he carefully transcribed Blake's annotations.

Schouten de Jel, Joshua. *Blake and Lucretius: The Atomistic Materialism of the Selfhood*. New York: Palgrave Macmillan, 2021. <Blake (2022)>

Reexamines Blake's relationship to Lucretius by highlighting the reception history of Lucretius and Epicurus in eighteenth-century Britain. Schouten treats the annotations to Bacon, Reynolds, and Spurzheim; *Europe*; *The Book of Thel*; *Visions of the Daughters of Albion*; and *The Book of Urizen*.

Annotations to Dante: *A Translation of the Inferno of Dante Alighieri, in English Verse, with Historical Notes, and the Life of Dante . . . by Henry Boyd* (Dublin: P. Byrne, 1785). (See also [Blake's Illustrations of Dante in Separate Plates](#) and [Eighteen Heads of the Poets in Pen and Ink Drawings](#))

Digital

Cambridge University Library. Call no. [Keynes.U.4.13.](#)

Studies

Braida, Antonella. "William Blake: the Romantic Illustrator of Dante." [Dante and the Romantics](#). Basingstoke: Palgrave Macmillan, 2004.151-78. <WBHC 1782>

¹³¹⁰ Revised version of essay of [same title](#), *TLS* (8 Mar. 1957), <BB #2044>.

A useful study for its positioning of Dante in late eighteenth-century England in terms of reception, translations (including a chapter on Cary's), and illustrations. She examines Blake's annotations to Boyd, the illustration of Dante for the Heads of the Poets, and the watercolor designs in order to position Blake vis-à-vis Dante. There are also chapters on Percy Shelley and Keats, with some references to Coleridge's criticism of Dante.

Gleckner, Robert F. “[Blake, Bacon, Dante, and Sir Geoffrey Keynes](#).” *Criticism* 1.3 (1959): 265-70.

A review of Keynes's *The Complete Writing of William Blake* (1957), highlighting the annotations to Bacon and Dante.

Keynes, Geoffrey. “Blake's Copy of Dante's *Inferno*.” [Blake Studies: Essays on his Life and Work](#). 2nd ed. Oxford: Clarendon Press, 1971. 147-54.¹³¹¹ <BB #2010, WBHC 2249-50>

Transcribes the annotations to Dante's *Inferno*, and describes how Keynes obtained the copy of the book from a descendent of Samuel Palmer.

Annotations to *Milton's Paradise Lost*, ed. Richard Bentley (London, 1732). [Disputed]¹³¹²

Digital

University of Toronto. Call no. [Blake Suppl. No. 1079](#). (Annotated Pages Only)

Studies

Crosby, Mark. “[A Copy of Richard Bentley's Edition of *Paradise Lost* in William Hayley's Library c. 1802](#).” *Blake: An Illustrated Quarterly* 57.3 (winter 2023-24): 14 pars. <*Blake* (2024)>

A response to Sherlock's “[William Blake's Annotations to Milton's *Paradise Lost*: New Evidence for Attribution](#).” In addition to recording an allusion to Blake in a previously unpublished 10 Jan. 1802 letter from Hayley to Lady Harriet Hesketh, Crosby distinguishes the provenance of three copies of Richard Bentley's edition of *Paradise Lost*. The first, now at Christ's College, contains Cowper's bookplate and his annotations; it was never in Hayley's possession. The second had been annotated by Ashley Cowper (Cowper's uncle), was obtained by Hayley through John [Johnny] Johnson (Cowper's cousin), and, at an unknown date, was passed by Hayley to Theodora Jane Cowper (Cowper's cousin). This is probably the copy recorded by William Barker as being in Cowper's library in 1800; it is now untraced. The third, now at Victoria University Library (Toronto), has many annotations, including two signed “WB.” It belonged to the banker William Backwell and contains his bookplate. The Backwell family may have loaned this copy to Cowper; after his death it probably went to Hayley, who describes a copy with annotations, supplied to Cowper by friends, in his preface to Cowper's Latin and Italian *Poems of Milton* (1808). In contrast to his claim in “[William Blake's Annotations to Milton's *Paradise Lost*](#),” Crosby does not believe any of these copies were annotated by William Blake.

Crosby, Mark. “William Blake's Annotations to Milton's *Paradise Lost*.” *Book Collector* 57.4 (2008): 513-46. <WBHC 1898-99>

¹³¹¹ Revised version of essay of [same title](#), *TLS* (3 May 1957), <BB #2014>.

¹³¹² See Bentley's weighing of the evidence in *WBHC* 1449-55. As of 2023, Crosby's has stepped back from his assertion that the annotations are by Blake. See his “[William Blake's Annotations to Milton's *Paradise Lost*](#)” for the original claim, and his “[A Copy of Richard Bentley's Edition of *Paradise Lost* in William Hayley's Library c. 1802](#)” for the rejection.

Makes the case that Blake annotated a copy of Richard Bentley's edition (1732) that was held by William Hayley and now owned by Michael Phillips. Crosby now rejects this view and does not believe Blake annotated any of the copies of *Paradise Lost* that passed through Hayley's library. See his "[A Copy of Richard Bentley's Edition of *Paradise Lost* in William Hayley's Library c. 1802.](#)"

Phillips, Michael. "[Blake's Annotations in Context.](#)" *European Romantic Review* 16.1 (2005): 93-95. <WBHC 2520>

A response to Snart's "[Blake's Milton.](#)"

Sherlock, Lisa. "[William Blake's Annotations to Milton's *Paradise Lost*: New Evidence for Attribution.](#)" *Blake: An Illustrated Quarterly* 57.2 (fall 2023): 17 pars.

An important analysis of the handwriting in the Victoria University Library copy of Richard Bentley's 1732 edition of *Paradise Lost* that argues a set of the annotations in the book are by Blake: "As shown here, some of Blake's letters to Butts written from his cottage at Felpham are in a style of handwriting, and signed with a monogram, that share characteristics, some idiosyncratic, with those of the two annotations signed 'WB' in the Backwell copy of Bentley's edition" (par. 16). See Crosby's response, "[A Copy of Richard Bentley's Edition of *Paradise Lost* in William Hayley's Library c. 1802.](#)"

Snart, Jason. "[Blake's Milton: Did Blake Own and Annotate the 1732 Bentley Edition of Milton's *Paradise Lost?*](#)" *European Romantic Review* 16.1 (2005): 79-91. <WBHC 2689-90>

Challenges Michael Phillips's and Mark Crosby's claim that the annotations in this edition, owned by Phillips, were by the poet and engraver, William Blake. See Phillips's response, "[Blake's Annotations in Context.](#)"

Annotations to *The Works of Sir Joshua Reynolds*, ed. Edmond Malone, 2nd ed., vol. 1 (London: T. Cadell, Jun. and W. Davies, 1798). (See also [Aesthetic Theory](#), [Joshua Reynolds](#), [Royal Academy](#), [A Descriptive Catalogue](#), and [Public Adress](#))

Digital

British Library. Call no. C.45.e.18-20.

Studies

Adams, Hazard. "Revisiting Reynold[s]'s *Discourses* and Blake's Annotations." [Blake in His Time](#). Ed. Robert N. Essick and Donald Pearce. Bloomington: Indiana University Press, 1978. 128-44.¹³¹³ <BBS 467, WBHC 2003>

Bindman, David. "[The Dating of Blake's Marginalia to Reynolds.](#)" *The Burlington Magazine* 108 (1966): 522. <BB #1191>

"The 'society [of "The Rich Men of England"] to Sell and not to Buy Pictures' is a clear 'references to the founding of the British Institution for the Encouragement of the Arts in 1805'" (BB #1191).

¹³¹³ "Reprinted in Adams's [Antithetical Essays in Literary Criticism and Liberal Education](#) (1990), 184-98, <BBS [330]>, and revised in his [Blake's Margins: An Interpretive Study of the Annotations](#) (2009), 109-38" (WBHC 2003).

Kolker, Robert P. “[[Blake’s Parody of a Couple from Dryden’s Absalom and Achitophel.](#)]” *Blake: An Illustrated Quarterly* 1.1 (Jun. 1967): 7.¹³¹⁴

Identifies an annotation to Reynolds’s *Discourses*, beginning “When France got free” (E 641), as parody of Dryden.

Lewes, Darby. “Marginal(ized) Blake: The Annotations to Reynolds’s *Discourses*.” [*Double Vision: Literary Palimpsests of the Eighteenth and Nineteenth Centuries*](#). Ed. Darby Lewes. Lanham: Lexington Books, 2008. 27-36. <WBHC 2321>

“The Reynolds marginalia are ‘essentially public in nature’ (15)” (WBHC 2321).

Lipking, Lawrence. “The Art of Reynolds’s *Discourses*.” [*The Ordering of the Arts in Eighteenth-Century England*](#). Princeton: Princeton University Press, 1970. 164-210. <BB #A2133>

The first section of the chapter, “Blake and The Book,” highlights Blake’s annotations.

Miner, Paul. “[[Blake, Sir Joshua, and Fiery Tongues of the Night Sky](#).” *Notes and Queries* 55.4 (Dec. 2008), 420-22. <WBHC 2411>

Considers Blake’s annotations to Reynold’s *Discourses* and his subsequent allusions to Reynolds in light of biblical imagery surrounding glossolalia.

Miner, Paul. “[[Blake’s Word-Play and Sir Joshua](#).” *Notes and Queries* 64.1 (Mar. 2017): 29-33. <*Blake* (2018)>

On the wordplay in Blake’s annotations.

Murray, Roger. “[[Working Sir Joshua: Blake’s Marginalia in Reynolds](#).” *British Journal of Aesthetics* 17 (1977): 82-91. <BBS 581>

A good introduction to the lines of argument between Reynolds and Blake.

Postle, Martin. “[[Sir Joshua and his Gang’: Blake, Reynolds and the Royal Academy](#).” *Interfaces* 30 (2010): 111-22. <WBHC 2190-91>

A detailed discussion on Blake and Reynolds, including Blake’s time as a student at the Royal Academy, Reynolds’s *Discourses*, and Blake’s annotations to it.

Postle, Martin. [*Sir Joshua Reynolds: The Subject Pictures*](#). Cambridge: Cambridge University Press, 1995.¹³¹⁵

A major study: “In this book, the subject pictures are shown as playing a vital role in shaping attitudes to high art during the major transitions in British culture of late eighteenth and early nineteenth centuries” (abstract). Slight mention of Blake, including positioning Blake’s annotations to Reynolds’s *Discourses* in relationship to their editor, Edmund Malone.

¹³¹⁴ Not recorded in BB.

¹³¹⁵ Not recorded in WBHC.

Potter, Elizabeth. “on Every one of these Books I wrote my Opinion’: Re-assessing Blake’s Marginalia.” *William Blake’s Manuscripts: Praxis, Puzzles, and Palimpsests*. Ed. Mark Crosby and Josephine A. McQuail. Switzerland: Palgrave Macmillan, 2024. 71-88. <Blake (2025)>

Focuses on the context of the annotations to Reynolds.

Stafford, Barbara Maria. “‘Peculiar Mark’: Lavater and the Countenance of Blemished Thought.” *Art Journal* 75.1 (1993): 151-68.¹³¹⁶

Referencing Blake’s annotations to Reynolds, focuses on caricature and physiognomy and racist ideas of monstrosity.

Annotations to J.G. Spurzheim: *Observations on the Deranged Manifestations of the Mind, or Insanity, With Four Copper Plates* (London, 1817). <Untraced>¹³¹⁷

Studies

Mellor, Anne K. “Physiognomy, Phrenology, and Blake’s Visionary Heads.” *Blake in His Time*. Ed. Robert N. Essick and Donald Pearce. Bloomington: Indiana University Press, 1978. 53-74. <BBS 466-68, WBHC 2003-04>

Lucidly explicates the phrenological theories of Johann Caspar Lavater, Franz Joseph Gall, and Johann Caspar Spurzheim, and offers a phrenological reading of Blake’s *Visionary Heads*.

Schouten de Jel, Joshua. *Blake and Lucretius: The Atomistic Materialism of the Selfhood*. New York: Palgrave Macmillan, 2021. <Blake (2022)>

Reexamines Blake’s relationship to Lucretius by highlighting the reception history of Lucretius and Epicurus in eighteenth-century Britain. Schouten treats the annotations to Bacon, Reynolds, and Spurzheim; *Europe; The Book of Thel; Visions of the Daughters of Albion*; and *The Book of Urizen*.

Annotations to George Berkeley: *Siris: A Chain of Philosophical Reflections* (Dublin: R. Gunne, 1744). (For Studies, see [George Berkeley](#) and [Science, Enlightenment, and the Industrial Revolution](#))

Digital

Trinity College Library, Cambridge University. Call no. [RW.35.24](#).

Annotations to William Wordsworth: *The Excursion, Being a Portion of the Recluse, A Poem* (1814) <Untraced>¹³¹⁸ and *Poems Including Lyrical Ballads, and the Miscellaneous Pieces of the Author. With Additional Poems, A New Preface, and a Supplementary Essay.*, 3 vols. (London, Longman, Hurst, Rees, Orme, and Brown, 1815-20). (See also [William Wordsworth](#) and [Henry Crabb Robinson](#))

Digital

Poems Including Lyrical Ballads, and the Miscellaneous Pieces of the Author. With Additional Poems, A New Preface, and a Supplementary Essay. Cornell University Library. Call no. [Wordswoth PR5850 .E15](#).

¹³¹⁶ Not recorded in BBS.

¹³¹⁷ The source is Yeats and Ellis’s *The Works of William Blake* (1893).

¹³¹⁸ Blake’s transcriptions and notes are held by the Dr. Williams’s Library, London.

Studies

Bidney, Martin. “[Solomon and Pharaoh's Daughter: Blake's Response to Wordsworth's Prospectus to The Recluse.](#)” *Journal of English and Germanic Philology* 85.4 (1986): 532-49. <BBS 372>

A detailed reading of the annotation to *The Recluse*. Classifies Blake's annotation as a poem and argues that “Blake's prose poem on Solomon's temptation and fall—a vision of ‘paradise lost’—is every bit as thoughtful a rewriting of Milton as is Wordsworth's better-known prospect of paradise regained” (533-34).

[Annotations to the Sophocles Manuscript \[Disputed\]](#)¹³¹⁹ (See also [Sophocles](#))

Bentley, G.E., Jr. “[William Blake and the Sophocles Enigma.](#)” *Blake: An Illustrated Quarterly* 31.2 (fall 1997): 65-71. <WBHC 1670>

“The Sophocles Manuscript remains an enigma, even if one concludes, as I do, that it has nothing to do with the poet-artist William Blake” (70).

Phillips, Michael. “[William Blake and the Sophocles Manuscript Notebook.](#)” *Blake: An Illustrated Quarterly* 31.2 (fall 1997): 44-64. <WBHC 1670>

“In January 1993 the London antiquarian booksellers Bertram Rota Ltd. invited me to inspect a manuscript notebook which contained a number of signatures by a William Blake. Following my inspection I concluded that the manuscript should be considered as once associated with William Blake, the poet, painter and printmaker” (44).

[Annotations to Robert John Thornton, *The Lord's Prayer, Newly Translated* \(1827\)](#) (See also [The Pastorals of Virgil](#))

Digital

Huntington Library, Art Gallery, and Botanical Garden. Call no. [113086](#).

Thornton, Robert John. [The Lord's Prayer, Newly Translated](#) (1827).

Google Books digitization of the British Library copy. Not Blake's copy.

Studies

Haggarty, Sarah. “From Donation to Demand? Blake and the Annotations to Thornton.” [Blake and Conflict](#). Ed. Sarah Haggarty and John Mee. Basingstoke: Palgrave Macmillan, 2009. 105-25.¹³²⁰ <WBHC 2113-15>

Considers Blake's view of charity in his annotations to Robert John Thornton's *The Lord's Prayer, Newly Translated*. Also reads the giving of bread in pl. 5 of the *Illustrations of the Book of Job*.

Paley, Morton D. “William Blake and Dr. Thornton's ‘Tory Translation’ of the Lord's Prayer.” [Prophetic Character: Essays on William Blake in Honor of John E. Grant](#). Ed. Alexander S. Gourlay. West Cornwall, CT: Locust Hill Press, 2002. 263-86.¹³²¹ <WBHC 2095-98>

¹³¹⁹ See also WBHC 423-26.

¹³²⁰ Incorporated in Haggarty's [Blake's Gifts: Poetry and the Politics of Exchange](#) (2010), <WBHC 2112-13>.

¹³²¹ Incorporated in Paley's [Traveller in the Evening](#) (2003), <WBHC 2499-2501>.

A detailed reading of the marginalia and its context.

Annotations to Cennini's *Trattato della Pittura* (Roma, 1821) <Untraced>¹³²²

Studies

Stemmler, Joan K. "[Cennino, Cumberland, Blake and Early Painting Techniques](#)." *Blake: An Illustrated Quarterly* 17.4 (spring 1984): 145-49. <BBS 396>

Argues that Blake could have learned about "Il Libro dell'Arte or *The Craftsman's Handbook* by Cennino Cennini" (145), which contained information about fresco techniques, from George Cumberland, who saw the manuscript in Italy in the late 1780s. This challenges John Linnell's claim that he showed Blake Cennino's work for the first time in 1821.

Annotations to Edward Young's *Night Thoughts* (London: R. Dodsley, 1743-45).¹³²³

Manuscripts

"then She bore Pale desire" and "Woe cried the muse" (Composed c. 1783) <BB #196, BBS 137> (See also *Poetical Sketches*)

Studies

Erdman, David V. "[A Blake Manuscript in the Berg Collection: 'then She bore Pale desire' and 'Woe cried the muse.'](#)" *Bulletin of the New York Public Library* 62.4 (1958): 191-201. <BB#198>

An important description of the manuscript, with a transcription and notes comparing previous editions. Bentley has a postscript to Erdman's description on p. 202.

Hilton, Nelson. "The Rankest Draught." [Speak Silence: Rhetoric and Culture in Blake's Poetical Sketches](#). Ed. Mark L. Greenberg. Detroit: Wayne State University Press, 1996. 165-201.
<WBHC 2104-05>

Offers a lineated version of the manuscript, "then She bore Pale desire," and an analysis.

Miner, Paul. "[Blake: Shame in a Mist](#)." *Notes and Queries* 58.1 (2011): 59-61. <WBHC 2411>

"Blake's warping word-play of "Shame in a Mist" derives from Milton's *Paradise Lost*" (WBHC 2411).

Skretkowicz, Victor, Jr. "[J. Deffett Francis: The Swansea Blakes](#)." *Blake: An Illustrated Quarterly* 3.3 (Dec. 1969): 52-54. <BB #1217.47>

Describes Francis's relationship with Frederick Tatham and his Blake items. He donated 7 pencil drawings by Blake to the British Museum in 1873; sent "Woe cried the muse" to William Michael Rossetti in 1875; gave 60 more pieces by Blake to the British Museum in 1878; and gave *America a Prophecy* pls. 2, 5, and 15, *Europe* pls. 6-7, 12, "He descended into Hell," and "Michael Angelo (Buonarroti)" (from Fuseli's *Lectures on Painting*

¹³²² Recorded in Ellis's [The Real Blake](#) (1907), <BB #1547, WBHC 1983>. Erdman suggests that the annotated work was "probably" Benvenuto Cellini's *Trattato dell'Oreficeria* (1568, 1731, [1795], or 1811) (E 670).

¹³²³ These "annotations" (see E 670) consist of the writing included in Blake's watercolor designs. The Sotheby sale catalogue of the J.B. Ditchfield Library (London, 1893) listed "Young's *Night Thoughts* (Glasgow, 1796) with the 'autograph and Note of W. Blake the artist' (lot #781)" (Bentley, *Sale Catalogues of Blake's Works: 1791–2017*), but the item has been untraced at least since Keynes's *Blake Bibliography* (1921).

[1801]) to the Swansea Public Library by 1890. The last are now held by the Glynn Vivian Art Gallery, Swansea.

Manuscript (New York Public Library)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023.

Editions

“*The Passions*, an Unpublished Poem by William Blake.” Ed. William M. Rossetti. *Monthly Review* 12 (Aug. 1903): 123-29. <BB #197>

The manuscript’s first printed version.

An Island in the Moon (Composed c. 1784-85) <BB #74, BBS 84-85, WBHC 229-32>

Studies

Baine, Rodney M., and Mary R. Baine. “[Blake’s Inflammable Gass](#).” *Blake: An Illustrated Quarterly* 10.2 (fall 1976): 51-52<BBS 380>

Suggests Inflammable Gass was modeled on William Nicholson (1753-1815), author of [Introduction to Natural Philosophy](#) (London: J. Johnson, 1782). See Heppner’s “[Another ‘New’ Blake Engraving: More about Blake & William Nicholson](#)” for a response.

Bogen, Nancy. “William Blake’s ‘Island in the Moon’ Revisited.” *Satire Newsletter* 5 (1968): 110-17. <BB #1252>

“An excellent article correcting Erdman’s identifications of characters in his [Prophet Against Empire](#)” (BB #1252).

Campbell, William Royce. “The Aesthetic Integrity of Blake’s *Island in the Moon*.” *Blake Studies* 3.2 (spring 1971): 137-47. <BB #1218.44>

“*An Island* not only objectifies acutely and discomforts and absurdities Blake felt in his striving for financial and social success, but also reflects a high degree of aesthetic skill on the part of the young satirist” (138).

Castanedo, Fernando. “[A Blake Riddle: The Diagonal Pencil Inscription in An Island in the Moon](#).” *Blake: An Illustrated Quarterly* 52.1 (summer 2018): 25 par. <Blake (2019)>

Argues persuasively that the diagonal inscription in the *Island* manuscript is in Blake’s hand and may be part of the work’s Shandean play, perhaps indicating the leaves are not missing after all.

Castanedo, Fernando. “[Blake: Milton Had ‘Odd Feelings’—Rather Than None](#).” *Notes and Queries* 64.4 (Dec. 2017): 549-50. <Blake (2018)>

Suggests that Blake wrote “odd” rather than “no” in the description of Milton’s feelings in *Island*.

Castanedo, Fernando. “[‘Mr Jacko’: Prince-Riding in Blake’s ‘An Island in the Moon.’](#)” *Notes and Queries* 64.1 (Mar. 2017): 27-29. <*Blake* (2018)>

Reexamines the “Mr. Jacko” passage in *Island*, suggesting a reference to Richard Cosway and the Prince of Wales.

Castanedo, Fernando. “O what a scene is here’: Visual References in Blake’s *An Island in the Moon.*” [William Blake’s Manuscripts: Praxis, Puzzles, and Palimpsests](#). Ed. Mark Crosby and Josephine A. McQuail. Switzerland: Palgrave Macmillan, 2024. 257-78. <*Blake* (2025)>

Suggests that in *Island* Blake alludes “to several works of art, mostly by using very short, at times almost epigrammatic, parodical ekphrases” (abstract).

Castanedo, Fernando. “[On Blinks and Kisses, Monkeys and Bears: Dating William Blake’s An Island in the Moon.](#)” [Huntington Library Quarterly 80.3](#) (autumn 2017): 437-52. <*Blake* (2018)>

Considers the allusions to Samuel Johnson for dating *Island*, and suggests the possibility that it was written for Blake’s dying brother, Robert.

Castanedo, Fernando. “[Paper and Watermarks in Blake’s An Island in the Moon.](#)” *Blake: An Illustrated Quarterly* 52.3 (winter 2018-19): 15 par. <*Blake* (2019)>

A learned description of the paper and watermarks of *Island* along with similar watermarks in other documents with the caveat: “It would be tempting to conclude that documents [...] provide some evidence for dating *An Island*. They do not” (par. 14).

England, Martha W. “The Satiric Blake: Apprenticeship at the Haymarket?” *Bulletin of the New York Public Library* 73 (1969): [440-64, 531-50](#).¹³²⁴ <BB #1553>

Suggests that *Island* was inspired by the comedic dramatist, Samuel Foote (1720-1777).

Essick, Robert N. [Rev. of An Island in the Moon, ed. Michael Phillips](#). *Huntington Library Quarterly* 52.1 (winter 1989): 139-42. <*WBHC* 230>

In addition to the review, points out the essay, “Expedition to the Moon,” published in the Aug. 1784 *Wit’s Magazine*.

Frost, Everett Calvin. “[William Blake’s John Taylor.](#)” *Notes and Queries* 26.1 (1979): 48-49. <*BBS* 476>

Identifies the John Taylor mentioned in *Island*, and suggests that the “Introduction” to *Songs of Experience* “might well have” (48) echoed the opening of Taylor’s *Urania*.

Gleckner, Robert F. “[Blake and Satire.](#)” *The Wordsworth Circle* 8.4 (autumn 1977): 311-26. <BB #486>

Identifies possible satiric models for Blake.

¹³²⁴ A condensed version of England’s essay was published as “Apprenticeship at the Haymarket?” in [Blake’s Visionary Forms Dramatic](#), ed. David V. Erdman and John E. Grant (1970), 3-29, <BB #1580, *BBS* 464, *WBHC* 1994-95>.

Kirk, Eugene. "Blake's Menippean Island." *Philological Quarterly* 59.2 (1980): 194-215. <BBS 536>

"A persuasive argument that 'only in Menippean satire do . . . [the characteristics of the ISLAND] occur together' (211)" (BBS 536).¹³²⁵

Kennedy, Thomas C. "From Anne Barbauld's *Hymns in Prose* to William Blake's *Songs of Innocence and of Experience*." *Philological Quarterly* 77.4 (1998): 359-76. <WBHC 2248>

With many references to *Island in the Moon*, contends that the *Songs* and *Hymns* are "inversion[s]" of each other (361).

Lee, Rachel, and J. Alexandra McGhee. "'The productions of time': Visions of Blake in the Digital Age." [Editing and Reading Blake](#). Ed. Wayne C. Ripley and Justin Van Kleeck. College Park: University of Maryland Press, 2010. A Romantic Circles PRAXIS Volume. 46 pars. <WBHC 2587-89>

"[D]iscusses the preparation of an electronic edition of Blake's *An Island in the Moon*, the first manuscript to be published by the *William Blake Archive*" (abstract).

Lindsay, David W. "Blake's Imitation of Sterne: The Unity of *An Island in the Moon*." *Archiv für das Studium der neuern Sprachen und Literaturen* 215 (1978): 102-03. <BBS 551>

"Blake's purpose is the Sternean one of developing a satire on learned folly into a comic celebration of humanity" (BBS 551).

Mee, Jon. "'A Little Less Conversation, A Little More Action': Mutuality, Converse and Mental Fight." [Blake and Conflict](#). Ed. Sarah Haggarty and Jon Mee. Basingstoke: Palgrave Macmillan, 2009. 126-43. <WBHC 2113-15>

On Blake's conversations in *Island* and the illuminated books: "Blake radicalizes the polite vision of conversation as more fully open to difference than the polite emphasis on 'improvement' could allow" (139).

Oppenheimer, Jane M. "[A Note on William Blake and John Hunter](#)." *Journal of the History of Medicine and Applied Sciences* 1 (1946): 41-46. <BB #2328>

The first association of Jack Tearguts and the surgeon, John Hunter (1728-93).

Phillips, Michael. *William Blake: The Creation of the Songs: From Manuscript to Illuminated Printing*. London: The British Library, 2000. ¹³²⁶ <WBHC 2526-27>

A key study of the evolution of the *Songs* from the *Notebook* and *An Island in the Moon* to illuminated printing that considers drafts, illustrations, and historical context.

Phillips's account of Blake's color printing led to an extended controversy,¹³²⁷ but this should not distract from the book's wider importance.

¹³²⁵ Bentley's emendations.

¹³²⁶ Incorporates Phillips's "William Blake's *Songs of Innocence and of Experience* from Manuscript Draft to Illuminated Book," [The Book Collector 28.1](#) (1979), 17-59, <BBS 422>.

¹³²⁷ See Robert N. Essick and Joseph Viscomi's "[An Inquiry into William Blake's Method of Color Printing](#)"; Phillips's "[Color-Printing Songs of Experience and Blake's Method of Registration: A](#)

Rawlinson, Nick. [William Blake's Comic Vision](#). New York: Palgrave Macmillan, 2003. <WBHC 2572-73>

A key examination of Blake's use of the comic throughout his career, including, but going well beyond, *An Island in the Moon*.

Schuchard, Marsha Keith. “[Blake's 'Mr. Femality': Freemasonry, Espionage, and the Double Sexed](#).” [Studies in Eighteenth-Century Culture](#) 22 (1992), 51-71. <WBHC 2657>

Suggests that Mr. Femality in *Island* can be identified with the transgendered Chevalier d'Éon.

Shroyer, R. J. “[Mr. Jacko 'Knows What Riding Is' in 1785: Dating Blake's *Island in the Moon*](#).” [Blake: An Illustrated Quarterly](#) 12.4 (1979): 250-56. <BBS 387>

Points to descriptions of the horse-riding monkey, General Jacko, in 1785 newspapers to argue that *Island* dates to 1785.

Solecki, Sam. “William Blake: What Is an 'Etruscan' Doing in 'An Island in the Moon' (1784-85)?” [The Etruscans in the Modern Imagination](#). Montreal and Kingston, London, and Chicago: McGill-Queen's University Press, 2022. 61-66. <*Blake* (2024)>

In a book on the reception of Etruscans, the short chapter on Blake highlights Blake's work for Josiah Wedgwood's Etruria Hall, Etruscan Column in *Island*, and the “Hetrurians” in *A Descriptive Catalogue*.

[Manuscript \(Fitzwilliam Museum\)](#)

[Copy Information and Current Binding](#)

See the *Blake Archive* Copy Information.

Digital

[William Blake Archive](#). Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2010.

Fitzwilliam Museum. Accession no. [MS Charles Fairfax Murray 31](#).

[Print \(Descending by Year\)](#)

Castanedo, Fernando, ed. and trans. *Una isla en la luna*. Edición bilingüe de Fernando Castanedo. Traducción de Fernando Castanedo. Madrid:Cátedra, 2014. In Spanish and English. <WBHC 231-32>

A “sophisticated and meticulous” bilingual edition (WBHC 232), with a high-quality reproduction of the manuscript. Castanedo's valuable essays on the work's composition and his appendix identifying the characters are in Spanish.

Phillips, Michael, ed. *An Island in the Moon*. Cambridge: Cambridge University Press, 1987. <BBS 85, WBHC 229-30>

[Correction](#); Butlin's “[Is This a Private War or Can Anyone Join In?: A Plea for a Broader Look at Blake's Color-Printing Techniques](#)”; and Essick and Viscomi's “[Blake's Method of Color Printing: Some Responses and Further Observations](#),” all of which appear in *Blake: An Illustrated Quarterly* 36.2 (fall 2002). Addition responses were offered by Butlin, “[William Blake, S. W. Hayter and Color Printing](#),” and Essick and Viscomi, “[Response](#),” both which appeared in *Blake: An Illustrated Quarterly* 36.2 (fall 2002), Bonus Online Material.

The key print facsimile in English.

Malmqvist, Göran, ed. and trans. *En ö på månen*. Uppsala, 1979.¹³²⁸ In Swedish. <BBS 84, WBHC 229>

A facsimile edition.

Translations

Castanedo, Fernando, ed. and trans. *Una isla en la luna*. Edición bilingüe de Fernando Castanedo. Traducción de Fernando Castanedo. Madrid:Cátedra, 2014. In Spanish and English. <WBHC 231-32>

Krämer, Gernot, and Jan Weinert, ed. and trans. *An Island in the Moon: Eine Insel im Mond*. Mit Anmerkungen und einem Nachwort von Gernot Krämer sowie Illustrationen von Horst Husserl. ([?Munchen]: Bin Matthes and Seitz, 2007. In English and German. <WBHC 231>

Malmqvist, Göran, ed. and trans. *En ö på månen*. Uppsala, 1979.¹³²⁹ In Swedish. <BBS 84, WBHC 229>

A facsimile edition.

Portela, Manuel, ed. and trans. *Uma Ilha na Lua*. Lisboa: Edições Antígona, 1996. In Portuguese. <WBHC 230>

Digital Resources

[An Island in the Moon](#). Intro. Joseph Visconti. A 1983 performance of the work staged as a play.

[Blake's Notebook \(Composed c. 1787-1818\)](#) <BB #122, BBS 102-03, WBHC 310-13>¹³³⁰ [Also known as the Rossetti Manuscript]

General Studies

Ankarsjö, Magnus. “Abstinence sows sand all over’: William Lost in Paradise.” [Sexy Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2013. 99-112. <WBHC 1803-04>

Addressing Tracy Chevalier’s depiction of William and Catherine’s sexuality in her novel *Burning Bright*, uses poems from the *Notebook* “to explore the intriguing tension between abstinence and what Blake called ‘free love’ in his poetry of the 1790s” (100).

Bindman, David. “Blake’s ‘Gothicised Imagination’ and the History of England.” [William Blake: Essays in Honour of Sir Geoffrey Keynes](#). Ed. Morton D. Paley and Michael Phillips. Oxford: Clarendon Press, 1973. 29-49. <BB #A2350, BBS 598-99, WBHC 2503-05>

On Blake’s history paintings and their depictions of medieval England, with references to his time as an apprentice in Westminster Abbey, the medieval designs in the *Notebook*, and Milton’s *History of Britain*.

¹³²⁸ For an English summary of Malmqvist’s most significant points, see Robert N. Essick’s [1989 review](#) of Michael Phillips’s edition of *Island* in *Huntington Library Quarterly* 52.1 (1989), 139-42.

¹³²⁹ For an English summary of Malmqvist’s most significant points, see Robert N. Essick’s [1989 review](#) of Michael Phillips’s edition of *Island* in *Huntington Library Quarterly* 52.1 (1989), 139-42.

¹³³⁰ See also Butlin, “Blake’s Notebook, *The Gates of Paradise* and Related Drawings (Nos. 201-214) c. 1785-1805” (pp. 84-113) in [The Paintings and Drawings of William Blake](#).

Gleckner, Robert F. “[Blake’s ‘My Pretty Rose Tree.’](#)” *The Explicator* 13.7 (1955): 104-07.¹³³¹ <BB #1694>

Connects the poem to two manuscript poems, “If you trap the moment before it’s ripe” and “He who binds to himself a joy” to suggest both the speaker and the rose tree are bound by the despair of experience.

Greenberg, Alvin. “[The Real World of Blake’s Manuscript Lyrics.](#)” *Bucknell Review* 13.2 (1965): 26-46. <BB #1741>

An appreciation that the poems can be read apart from “the knotty mythology of the prophetic books” (26).

Greenberg, Mark L. “[The Rossetti’s Transcription of Blake’s Notebook.](#)” *The Library* 4 (1982): 249-272. <BBS 495>

A good study of the transcription and its circulation in the nineteenth century.

Greenberg, Mark L. “[William Michael Rossetti’s Transcription and William Bell Scott’s Tracings from Blake’s Notebook.](#)” *The Library* 6 (1984): 254-70. <BBS 495>

“A catalogue and analysis of their contents” (BBS 495).

Heinzelman, Kurt. “William Blake and ‘The Price of Experience.’” *The Economics of the Imagination*. Amherst: The University of Massachusetts Press, 1980. 110-33. <BBS 504>

An examination of Blake’s ideas of money and economics. Interestingly, Heinzelman reads the *Notebook* phrase, “23 May 1810 found the Word Golden” in light of the currency crisis that the 1810 Bullion Committee established by Parliament sought to address.

Keynes, Geoffrey. “Blake’s Notebook.” *Blake Studies: Essays on his Life and Work*. 2nd ed. Oxford: Clarendon Press, 1971. 8-13. ¹³³² <BB #2010, WBHC 2249-50>

A history of the *Notebook* and a brief description.

Keynes, Geoffrey. “William Blake and Robert.” *Blake Studies: Essays on his Life and Work*. 2nd ed. Oxford: Clarendon Press, 1971. 1-7. ¹³³³ <BB #2010, WBHC 2249-50>

Biographical information on Robert and a description of his *Notebook*.

Martello, Matthew. “[The Notebook, Laocoön, and Blake’s Beauties of Inflection.](#)” *Blake: An Illustrated Quarterly* 56.3 (winter 2022-23): 73 pars. <Blake (2023)>

A reading of the *Notebook* as a whole, suggesting its form and poetics inform the Laocoön separate plate.

¹³³¹ Rpt. in [The Explicator Cyclopedie](#) (1968), 40-41, <BB #A1587>.

¹³³² Originally published as the introduction of Keynes’s facsimile of the *Notebook* (1935, 1970), <BB #123>.

¹³³³ Revised version of “[William Blake’s Brother](#),” *TLS* (13 Feb. 1943), <BB #2046>.

Michael, Jennifer Davis. "Behn, Bysshe, and the Blakes: Bibliomancy and the Joys of Unbinding." *William Blake's Manuscripts: Praxis, Puzzles, and Palimpsests*. Ed. Mark Crosby and Josephine A. McQuail. Switzerland: Palgrave Macmillan, 2024. 89-109. <Blake (2025)>

Considers Catherine Blake's practice of bibliomancy recorded in the *Notebook* in order to examine it as a "space containing several genres" and as "thus record[ing] a palimpsest of acts of excision which are also acts of pleasure" (abstract).

Nanavutty, Piloo. "Blake & Medieval Christian Iconography." *Aligarh Journal of English Studies* 10.1 (1985): 49-65. <BBS 585>

On possible Medieval sources for drawings in the *Notebook* and *The Four Zoas*.

Phillips, Michael. *William Blake: The Creation of the Songs: From Manuscript to Illuminated Printing*. London: The British Library, 2000.¹³³⁴ <WBHC 2526-27>

A key study of the evolution of the *Songs* from the *Notebook* and *An Island in the Moon* to illuminated printing that considers drafts, illustrations, and historical context.

Phillips's account of Blake's color printing led to an extended controversy (described in *WBHC 2526*), but this should not distract from the book's wider importance.

Sutherland, John. "[Blake: A Crisis of Love and Jealousy](#)." *PMLA* 87.3 (1972): 424-31. <BB #A2782>

On what "William Bond," "My Spectre Around Me," and "The Crystal Cabinet" suggest about "the changes in Blake's thinking" regarding "conventional codes of sexual morality" (424).

Wada, Ayako. "Turning the Pages: Blake's *Notebook* and its Digital Transformation." *POETICA: An International Journal of Linguistic-Literary Studies* 79 (2013): 17-29.¹³³⁵

"The purpose of this article is to delineate the characteristics of the digital rendering of Blake's *Notebook* [by the British Library's Turning the Page project], not only by examining the details of the virtual book but also by comparing it to the earlier variants, as they more or less reflect a gradual mutation of the original manuscript" (18).

Studies of Individual Poems, Prose Works, or Designs in the Notebook

"The Angel that presided o'er my birth" (Composed c. 1807-1809)

Ullrich, David W. "[Deciphering Blake's 'The Angel that presided o'er my birth.'](#)" *Blake: An Illustrated Quarterly* 46.3 (winter 2012-13): 25 pars. <WBHC 1733-34>

Considers the transcriptions of the poem by Keynes, Erdman, and Bentley to suggest the poem "extend[s] our knowledge of Blake's complex, idiosyncratic, and visionary understanding of angels and their influence on his imaginative world" (par. 25). Also touches on Kurt Vonnegut's relationship to Blake.

¹³³⁴ Incorporates Phillips's "William Blake's Songs of Innocence and of Experience from Manuscript Draft to Illuminated Book," *The Book Collector* 28 (1979), 17-59.

¹³³⁵ Not recorded in *WBHC*.

The Everlasting Gospel (Composed c. 1818)

Erdman, David V. “Terrible Blake in His Pride’: An Essay on *The Everlasting Gospel*.” *From Sensibility to Romanticism: Essays Presented to Frederick A. Pottle*. Ed. Frederick W. Hilles and Harold Bloom. New York: Oxford University Press, 1965. 331-56. <BB #1575>

On the poem’s arrangement from the *Notebook*.

Hall, Jean. “Blake’s *Everlasting Gospel*.” *Blake Studies* 4.1 (autumn 1971): 61-72. <BB #1218.53>

Especially on Blake’s notion of sin.

Helms, Randel. “The Genesis of *The Everlasting Gospel*.” *Blake Studies* 9.1-2 (1980):122-60. <BBS 413>

“[T]he poem arose as part of Blake’s ongoing and sometimes unsuccessful poetic debate with certain interpretations of the nature of Christ presented in the Bible, particularly those found in the major sources of the poem, the New Testament writings of John—the Fourth Gospel, three Epistles and the Revelation” (122).

Miner, Paul. “[Blake: Four Unrecognized Allusions](#).” *Notes and Queries* 55.1 (2008): 29-31. <WBHC 2410>

In *The Four Zoas* (from *Philosophical Transactions* and I Timothy), *Urizen* (from Matthew), and “The Everlasting Gospel” (from Locke).

Moskal, Jeanne. “[Forgiveness, Love, and Pride in Blake’s The Everlasting Gospel](#).” *Religion and Literature* 20.2 (summer 1988): 19-39. <WBHC 2433>¹³³⁶

“Blake’s ambivalence toward the ethical category of forgiveness accounts for some of [the poem’s] oddities” (21).

Stevenson, W.H. “[Blake’s ‘From Cratetos’: A Source and a Correction](#).” *Notes and Queries* 15.1 (1968): 21. <BB #2757>

On the source of Blake’s translated lines and a correction of Blake’s translation.

Tolley, Michael J. “[William Blake’s Use of the Bible in a Section of ‘The Everlasting Gospel’](#).” *Notes and Queries* 9.5 (1962): 171-76.¹³³⁷ <BB #2863>

On the biblical allusions for the lines following “Was Jesus Chaste.”

Tolley, Michael J. “[Blake’s ‘Edens Flood’ Again](#).” *Notes and Queries* 15.1 (1968): 11-19. <BB #2859>

Reexamines the biblical allusions explored in his “[William Blake’s Use of the Bible](#).”

¹³³⁶ Incorporated in Moskal’s *Blake, Ethics, and Forgiveness* (1994).

¹³³⁷ Tolley corrects his misprints in “[The Everlasting Gospel](#),” *Notes and Queries* 9.10 (1962), 394, <BB #2861>.

"How to know Love from Deceit"

Gross, David. "["mind-forg'd manacles": Hegemony and Counter-Hegemony in Blake](#)." *The Eighteenth-Century* 27.1 (1986): 3-25. <BBS 496>

Suggests that Blake anticipates Gramsci's notion of hegemony, highlighting "London"; the *Notebook* poem, "How to know Love from Deceit"; and the Lambeth prophecies.

"I Saw a Chapel All of Gold" (Composed c. ??)

Freed, Eugenie R. "Blake's Golden Chapel: The Serpent Within and Those Who Stood Without." [Women Reading Blake](#). Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2006. 53-61. <WBHC 1795-1800>

Reads the *Notebook* poem, "I saw a chapel all of gold," against the backdrop of teaching Blake during anti-apartheid protests in the 1970s and 1980s.

Gleckner, Robert F. "[Blake's 'I Saw a Chapel All of Gold.'](#)" *Colby Library Quarterly* 15 (1979): 36-47. <BBS 487>

Suggests that the poem was influenced by Edmund Spenser's "The Ruins of Time" (1591).

Knight, G. Wilson. "The Chapel of Gold." [William Blake: Essays in Honour of Sir Geoffrey Keynes](#). Ed. Morton D. Paley and Michael Phillips. Oxford: Clarendon Press, 1973. 157-61. <BB #A2350, BBS 598-99, WBHC 2503-05>

A short reading, emphasizing sexuality and religion.

Pache, Walter, and Ursula Salacki. "Blake and Ovid." *Blake Studies* 4.1 (autumn 1971): 89-92. <BB #1218.56>

Traces the imagery of a vomiting serpent in "I saw a chapel all of gold" to Ovid's *Fasti*.

Riehl, Joe. "Gnosticism in Blake's 'I Saw a Chapel All of Gold.'" [New Orleans Review](#) 13.3 (fall 1986): 6-11. <BBS 586>

"[I]f we accept the gnostic interpretation of the poem, the serpent in Blake's poem performs the necessary enlightenment of gnosis for Blake just as it was able to do for the first Man and Woman in the gnostic and Manichean myth of the Garden of Eden" (11).

"Never Pain to Tell Thy Love"

Finch, G.J. "'Never Pain to Tell Thy Love'—Blake's Problem Poem." *Blake Studies* 4.1 (autumn 1971): 73-79. <BB #1218.54>

"I find it difficult to avoid the conclusion that 'Never pain to tell [thy] love,' far from being simply 'a brief sketch[,] was the victim of Blake's complex response to the problems of sexual love" (79).

Smith, J.A. "[Telling Love: Twelfth Night in Samuel Richardson, Teresia Constantia Phillips, and William Blake](#)." *Studies in Philology* 112.1 (2015): 194-212. <WBHC 2686>

The Blake section discusses the *Notebook* poem, "Never Pain to Tell Thy Love," in relationship to Shakespeare, Samuel Richardson, and "The Sick Rose."

Poems on Art and Artists (Composed c. 1807-1812) (See also [Robert Hartley Cromeck](#), [John Flaxman](#), [Joshua Reynolds](#), and [Thomas Stothard](#))

Paley, Morton D. "Blake's Poems on Art and Artists." [Blake and Conflict](#). Ed. Sarah Haggarty and John Mee. Basingstoke: Palgrave Macmillan, 2009. 210-27. <WBHC 2113-15>

Considers the satirical *Notebook* poems on different artists and artistic concepts.

"Public Address to the Chalcographic Society" (Composed c. 1810)

Eaves, Morris. [The Counter-Arts Conspiracy: Art and Industry in the Age of Blake](#). Ithaca: Cornell University Press, 1992. <WBHC 1972-74>

An illuminating study that positions Blake within several artistic traditions and controversies, including the development of the English School of Art between the seventeenth and nineteenth century and the aesthetic issues created by new technologies of mechanical reproduction.

Gage, John. "Boydell's Shakespeare and the Redemption of British Engraving." [The Boydell Shakespeare Gallery](#). Ed. Walter Paper and Frederick Burwick Bottrop: Peter Pomp, 1996. 27-31.

Includes reference to Blake's *Public Address to the Chalcographic Society*.

Gage, John. "[An Early Exhibition and the Politics of British Printmaking](#)." *Print Quarterly* 6.2 (1989): 123-39. ¹³³⁸

A useful article in sketching out the relationship of engravers to the Royal Academy, Landseer's efforts to gain entry to the RA, the formation of the Chalcographic Society and its activities, arguments over stipple and line engraving, and the responses of William Sharp and Blake.

Satiric Poems

Bacon, M.E. "[Blake's 'Imitation of Pope: A Compliment to the Ladies' and 'A Pretty Epigram for the Entertainment of Those who Paid Great Sums in the Venetian and Flemish Ooze.'](#)" *The Explicator* 28.9 (1970): 148-51. <BB #1105>

"Blake's imitation of Pope was intended to ridicule not the style of Pope but the man" (BB #1105).

Drafts of *Songs of Innocence and of Experience* (See also [Songs of Innocence and of Experience](#))

Bacon, M.E. "[Blake's 'The Tyger'](#)." *The Explicator* 26.4 (1967): 60-63. <BB #1106>

Argues that the tiger should be associated with Orc because of the sketch in the *Notebook* near the draft of "The Tyger" could be Orc in *America*, pl. 12.

Essick, Robert N., ed. [William Blake: Visions of the Daughters of Albion](#). San Marino, CA: Huntington, Library, 2002. ¹³³⁹ <WBHC 447-48>

¹³³⁸ Not recorded in *BBS*.

¹³³⁹ Copy E is also reproduced in full in the [color plates](#) for [Huntington Library 58.3/4 \(1995\)](#).

A model facsimile edition of *Visions* copy E. Includes transcription, bibliographic and textual notes for the copy, related illustrations from Blake's *Notebook*, a commentary on the poem, and a bibliography.

Freed, Eugenie R. “[“By Wondrous Birth”: The Nativity of William Blake’s ‘The Tyger.’](#)” *English Studies in Africa* 57.2 (Oct. 2014): 13-32. <WBHC 2027>

“[D]emonstrate[s] how Blake’s pre-existing sketches [of *Paradise Lost*] in his ‘Notebook’ [...] influenced the composition of ‘The Tyger’” (abstract).

Gleckner, Robert F. “[William Blake and the Human Abstract.](#)” *PMLA* 76.4 (1961): 373-79.

Despite its age, an important reading of the manuscript versions of “The Divine Image,” “A Divine Image,” “The Human Image,” and “The Human Abstract.”

Grant, John E. “[The Art and Argument of ‘The Tyger.’](#)” *Texas Studies in Literature and Language* 2.1 (1960): 38-60. <BB #1723>

A reading of the poem, its draft, designs, and other depictions of tigers in the *Songs*.

Moore, Donald K. “[Blake’s Notebook Version of ‘Infant Sorrow.’](#)” *Bulletin of the New York Public Library* 76 (1972): 209-19. <BB #B2239>

“A supplement to Appendix I of Erdman’s edition of the Notebook” (BB #B2239).

Nurmi, Martin K. “[Blake’s Revisions of ‘The Tyger.’](#)” *PMLA* 71.4 (1956): 669-85.¹³⁴⁰ <BB #2297>

Traces the poem’s evolution in manuscript.

Phillips, Michael. *William Blake: The Creation of the Songs: From Manuscript to Illuminated Printing*. London: The British Library, 2000.¹³⁴¹ <WBHC 2526-27>

Key study of the evolution of the *Songs* from the *Notebook* and *An Island in the Moon* to illuminated printing. Phillips’s account of Blake’s color printing led to an extended controversy detailed in *WBHC 2526*, but this should not distract from the book’s wider importance.

Rawlinson, D.H. “An Early Draft of Blake’s ‘London.’” and “Relevance and Irrelevance in Response: Another Blake Poem.” [The Practice of Criticism](#). Cambridge: Cambridge University Press, 1968. 45-51 and 52-61. <BB #B2496 and C2496>

Readings of the “London” draft and “The Human Abstract” using New Criticism in a text designed for students.

¹³⁴⁰ Rpt. in [Twentieth-Century Interpretations of Songs of Innocence and of Experience](#), ed. Morton D. Paley (1969), 104-06, <BB #A2349, WBHC 2501>; [William Blake: The Tyger](#), ed. Winston Weathers (1969), <BB #2937>; [William Blake: Songs of Innocence and \[of\] Experience: A Casebook](#), ed. Margaret Bottrall (1970), 198-217, <BB #1261>; and as “‘The Tyger’: Revisions Mirroring Changes in Society” in [William Blake: Comprehensive Research and Study Guide](#), ed. Harold Bloom (2003) Revisions Mirroring Changes in Society,” [William Blake: Comprehensive Research and Study Guide](#), ed. Harold Bloom (2003), 29-32, <WBHC 1766-70>.

¹³⁴¹ Incorporates Phillips’s “William Blake’s Songs of Innocence and of Experience from Manuscript Draft to Illuminated Book,” [The Book Collector](#) 28.1 (1979), 17-59, <BBS 442>.

Wicksteed, Joseph H. [*Blake's Innocence and Experience: A Study of the Songs and Manuscripts "Shewing the Two Contrary States of the Human Soul."*](#) London and Toronto: J.M. Dent and Sons Ltd.; New York: E.P. Dutton and Co., 1928. <BB #2954, WBHC 2859>

“A naïve, highly personal, and often useful study, with reproductions of all the etching and manuscripts drafts (in the *Notebook* and *The Island*)” (BB #2954). Includes commentary on all of the *Songs*.

“A Vision of the Last Judgment” (Composed 1810)

Miller, Dan. “Blake and the Deconstructive Interlude.” [Critical Paths: Blake and the Argument of Method](#). Ed. Dan Miller, Mark Bracher, and Donald Ault. Durham: Duke University Press, 1987. 139-167. <BBS 573-74, WBHC 2405-06>

On Derrida and Deconstruction, with a reading of *The Vision of the Last Judgment*.

Möhring, Has-Ulrich. “[Whose Head?](#)” *Blake: An Illustrated Quarterly* 34.1 (summer 2000): 24. <WBHC 1683>

“In ‘A Vision of the Last Judgment,’ the phrase ‘at their head’ refers to ‘little Infants’ rather than to Britannia and Jerusalem as in Erdman” (WBHC 1683).

Strickland, Edward. “[John Dennis and Blake’s Guinea Sun](#).” *Blake: An Illustrated Quarterly* 14.1 (summer 1980): 36. <BBS 389>

Highlights a passage in Dennis’s [Grounds of Criticism](#) (1704) that anticipates Blake’s passage on the guinea in “A Visions of the Last Judgment.”

Why Should I Care for the Men of Thames

Bogen, Nancy. “[Blake on ‘The Ohio.’](#)” *Notes and Queries* 15.1 (1968): 19-20. <BB #1246>

Suggests that Blake’s knowledge of the Ohio river comes from Gilbert Imlay’s [A Topographical Description of the Western Territory of North America](#) (1792, 1793).

Manuscript (British Library)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2018.

British Library. Museum no. Add MS 49460.

A digital facsimile of the *Notebook*, including front cover, as bound. There is a commentary for each set of facing pages, which reference Erdman’s pagination (e.g., “N114”) in his [print facsimile](#). [Currently unavailable because of a cyber attack]

Print

The Rossetti Manuscript. Cambremer, FR: SP Books, 2024. <Blake (2025)>

A limited-edition facsimile of 1000 copies.

Erdman, David V., ed. With the assistance of Donald K. Moore. *The Notebook of William Blake: A Photographic and Typographic Facsimile*. Oxford: Clarendon Press, 1973. Rev. ed. 1977.¹³⁴² <BB #A123, WBHC 311-13>

Remains the key facsimile edition in print. The 1977 edition incorporated corrections pointed out by reviewers.¹³⁴³

Keynes, Geoffrey, ed. *The Note-Book of William Blake, Called the Rossetti Manuscript*. London: Nonesuch Press, 1935. 1970. <BB #123, WBHC 311>

An influential transcription of the recoverable poems, in addition to reduced photographed reproduction of the manuscript. The 1970 edition contains no revisions.

Tiriel (Composed 1789) <BB #203, BBS 140, WBHC 433-34>¹³⁴⁴ (See also [Twelve Illustrations to “Tiriel” and Pencil Sketches for “Tiriel Denouncing his Sons and Daughters,” “Tiriel Supporting the Dying Myratana” \[recto\], and “Tiriel Supporting the Dying Myratana” \[verso\] in \[43\] Pencil Sketches](#))

Studies

Behrendt, Stephen C. “[The Worst Disease: Blake’s Tiriel](#).” *Colby Library Quarterly* 15.3 (1979): 175-87. <BBS 364>

“The purpose of this discussion is to offer a new perspective on *Tiriel*, studying the poem through the characters and their interrelations, treating both the text and the drawings and taking into account the minute particulars of Blake’s allusions without subordinating his larger intentions to them” (176).

Bogen, Nancy. “[A New Look at Blake’s Tiriel](#).” *Bulletin of the New York Public Library* 74.3 (1970): 153-65. <BB #1249>

References “a number of possible sources particularly to Jacob Bryant’s *A New System; or, An Analysis of Ancient Mythology*” (153).

Essick, Robert N. “The Altering Eye: Blake’s Vision in the *Tiriel* Designs.” [William Blake: Essays in Honour of Sir Geoffrey Keynes](#). Ed. Morton D. Paley and Michael Phillips. Oxford: Clarendon Press, 1973. 50-65. <BB #A2350, BBS 598-99, WBHC 2503-05>

An analysis of the designs, suggesting that they embody “in rudimentary form, some major themes and motifs of the illuminated books and later writings on art” (51).

Esterhammer, Angela. “Romantic Voices, Romantic Curses: Blake’s *Tiriel*, Hölderlin’s *Tod des Empedokles*, Shelley’s *Prometheus Unbound*.” *Romantic Voices, Romantic Poetics: Selected Papers from the Regensburg Conference of the German Society for English Romanticism*. Ed. Christoph Bode and Katharina Rennhak. Trier: WVT [Wissenschaft licher Verlag Trier], 2005. 21-32. <WBHC 2007>

¹³⁴² Erdman’s “[Preface to the Revised Edition of Blake’s Notebook](#)” was also published in *Blake: An Illustrated Quarterly* 11.1 (summer 1977), 4-18, <BBS 382>.

¹³⁴³ See Erdman’s “[Errors in the 1973 Edition of The Notebook of William Blake & in the First Printing of The Illuminated Blake](#),” *Blake: An Illustrated Quarterly* 9.2 (fall 1975), 39-40, <BBS 377>.

¹³⁴⁴ See also Butlin, “*Tiriel* (Nos. 198-200) c. 1789 (pp. 78-83) in [The Paintings and Drawings of William Blake](#).

On Romantic curses.

Fuller, David. "The Translation of Vision: Reading Blake's *Tiriel*." *Durham University Journal* 75 ns 44 (1982): 29-36.¹³⁴⁵ <BBS 480>

Gleckner, Robert F. "Blake's *Tiriel* and the State of Experience." *Philological Quarterly* 36 (1957): 195-210. <BB #1698>

Reads *Tiriel* as Blake's first attempt to depict experience after completing *The Songs of Innocence*.

Hall, Mary Starritt. "[Blake's *Tiriel*: A Visionary Form Pedantic](#)." *Bulletin of the New York Public Library* 74 (1970): 166-76. <BB #1774>

Argues that Blake drew his characters' names and their descriptions from Jacob Bryant's descriptions of the Greek Titans.

Halloran, William F. "[Blake's *Tiriel*: Snakes, Curses, and a Blessing](#)." *South Atlantic Quarterly* 70 (1971): 161-79. <BB #A1776>

Suggests that the poem is based on "truly functional sources-the Bible and *Paradise Lost*" and not the occult sources offered by critics like Kathleen Raine in "[Some Sources in *Tiriel*](#)."

Hilton, Nelson. "Literal / *Tiriel* / Material." [Critical Paths: Blake and the Argument of Method](#). Ed. Dan Miller, Mark Bracher, and Donald Ault. Durham: Duke University Press, 1987. 99-110. <BBS 573-74, WBHC 2405-06>

On the ludic language in *Tiriel*.

Larrissy, Edward. "[Blake: Removing the Curse by Printing for the Blind](#)." *The Blind and Blindness in Literature of the Romantic Period*. Edinburgh: Edinburgh University Press, 2007. <WBHC 2312>

"[S]tudies William Blake's characteristic themes, which were developed in close relationship with the imagery of blindness and in the light of its philosophical debates, starting with Blake's debate of the imagery of blindness and the blind with empiricist epistemology" (abstract) and discusses *Tiriel*.

Metcalf, Francis Wood. "[Toward a More Accurate Description of the *Tiriel* Manuscript](#)." *Blake: An Illustrated Quarterly* 4.1 (Aug. 1970): 10-11. <BB #1217.59>

"Blake's practice th[r]oughout the manuscript is to form sectional units by numbering, and by beginning each section at the top of a page" (11).

Ostrom, Hans. "[Blake's *Tiriel* and the Dramatization of Collapsed Language](#)." *Papers on Language and Literature* 19.2 (1983): 167-82. <BBS 595>

"[I]n dramatizing the collapse of language by means of language, it pictures brilliantly the destructiveness of tyranny" (181).

¹³⁴⁵ Incorporated in Fuller's [Blake's Heroic Argument](#) (1988), <BBS 480, WBHC 2045-46, *Blake* (2017)>.

Raine, Kathleen. “[Some Sources of Tiriel](#).” *Huntington Library Quarterly* 21.1 (Nov. 1957): 1-36.¹³⁴⁶ <BB #2487>

Suggests possible allusions within and generic models for *Tiriel*.

Schuchard, Marsha Keith. “Blake’s *Tiriel* and the Regency Crisis: Lifting the Veil on a Royal Masonic Scandal.” [Blake, Politics, and History](#). Ed. Jackie DiSalvo, G.A. Rosso, and Christopher Z. Hobson. New York: Garland Publishing, 1998. 115-35. <WBHC 1950-53>

Reads *Tiriel* as an allegory of the Regency Crisis.

Sorensen, Peter J. “Freemasonry and the ‘Greek Mysteries’ in William Blake’s *Tiriel*.” *Classical and Modern Literature* 15 (1995): 163-76. <WBHC 2693>

“Perhaps the single best attempt at conflating the Greek mysteries with Freemasonry is . . . *Tiriel*” (165) (WBHC 2693).

Spector, Sheila. “*Tiriel* as Spenserian Allegory *Manqué*.” *Philological Quarterly* 71.3 (1992): 313-35. <WBHC 2698>

“Hebrew etymologies are used to bolster the claim that ‘*Tiriel* exists as a negative response to Spenser’s *Legende of the Knight of the Red Crosse, or of Holinesse*’ (315)” (WBHC 2698).

Stieg, Elizabeth. “[Reinterpreting the Old Testament: Blake’s Tiriel as Prophet](#).” *Studies in Romanticism* 29.2 (summer 1990): 273-96. <WBHC 2709>

“[T]he character of *Tiriel* in particular seems to be on an exemplary reading of biblical types” (276).

Manuscript (British Library)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2017.

Print

Bentley, G.E., Jr., ed. [William Blake: Tiriel. Facsimile and Transcript of the Manuscript / Reproduction of the Drawings / and a Commentary on the Poem](#). Oxford: Clarendon Press, 1967. <BB #204, WBHC 434>

The introduction and commentary remain key.

“A Fairy leapt” (Composed c. 1793) <BB #37, BBS 70, WBHC 202-03>

Manuscript (National Gallery of Art, Washington DC)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[William Blake Archive](#). Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023.

¹³⁴⁶ Rpt. in Raine’s [Blake and Tradition](#) (1968), I.34-66, <BB #2478, BBS 613, WBHC 2560-63>.

National Gallery of Art. Accession no. 1943.3.9007.¹³⁴⁷

“The Phoenix to Mrs Butts” (Composed c. 1794-1803) <BBS 105-06>

Studies

Essick, Robert N. “William Blake’s ‘The Phoenix’: A Problem in Attribution.” *Philological Quarterly* 67.3 (1988): 365-84. <BBS 466>

Argues that “The Phoenix” is by Blake, but see Viscomi’s “[William Blake’s ‘The Phoenix / to Mrs. Butts’ Redux.](#)”

Keynes, Geoffrey. “[An Unpublished Poem by William Blake](#).” *TLS* (14 Sep. 1984): 1021-22. <BBS 535>

“Transcript and analysis of the ‘fully authentic’ newly discovered poem to Mrs Butts, ‘The Phoenix’” (BBS 535). See Viscomi’s correction of the poem’s provenance in his “[William Blake’s ‘The Phoenix / to Mrs. Butts’ Redux.](#)”

Viscomi, Joseph. “[William Blake’s ‘The Phoenix / to Mrs. Butts’ Redux](#).” *Blake: An Illustrated Quarterly* 29.1 (summer 1995): 12-15. <WBHC 1657>

An important article that corrects previous scholarship on “The Phoenix” and provides new information on the Butts family, especially regarding Thomas Butts’s second wife. “‘The Phoenix’ was probably written c. 1800-03 to Mrs. Cooper Butts. After she died, the poem appears to have come into the possession of Butts’s second wife” (15).

Manuscript (British Library)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[William Blake Archive](#). Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023.

British Library. Museum no. Add. MS 63583.

VALA, or The Four Zoas (Composed c. 1796-1807) <BB #209-12, BBS 142-43, WBHC 435-39>

Studies

Ackland, Michael. “[The Embattled Sexes: Blake’s Debt to Wollstonecraft in The Four Zoas](#).” *Blake: An Illustrated Quarterly* 16 (winter 1982-83): 172-83. <BBS 394>

Argues for Wollstonecraft’s influence on the Emanations in *The Four Zoas*, with discussion of women in the Lambeth prophecies as well.

Adnot, Camille. “Désordres instinctifs de Tharmas: le corps désœuvré de *The Four Zoas* de William Blake.” *Inconstances romantiques: Visions et révisions dans la littérature britannique du long XIX^e siècle*. Ed. Antonella Braida-Laplace, Sophie Laniel-Musitelli, and Céline Sabiron, Nancy: Presses universitaires de Nancy-Éditions universitaires de Lorraine, 2019. In French. <*Blake* (2021)>

¹³⁴⁷ Not digitized, but the sketch on the verso, “[The Infant Hercules Throttling the Serpents](#)” (c. 1790-1793), has been digitized at the National Gallery.

Aers, David. "Blake: Sex, Society and Ideology." *Romanticism and Ideology: Studies in English Writing 1765-1830*. Ed. David Aers, Jonathan Cook, and David Punter. London: Routledge & Kegan Paul, 1981. 27-43. <BBS 333>

"[I]n Blake's work we can follow the evolution of an original and profound understanding of the dialectics of sexual conflict and the internalization of repressive ideologies by their victims. Yet we can also see, as Blake himself did, how even the most radical penetration of dominant ideology or practice is likely to include some perpetuation of the forms being strenuously negated" (27).

Aers, David. "Representations of Revolution: From *The French Revolution* to *The Four Zoas*." *Critical Paths: Blake and the Argument of Method*. Ed. Dan Miller, Mark Bracher, and Donald Ault. Durham: Duke University Press, 1987. 244-70. <BBS 573-74, WBHC 2405-06>

Citing Bakhtin to explain his notion of a text's relationship to its time, reads Blake's depictions of revolution in the Lambeth Prophecies and *The Four Zoas*. A good essay on Blake's notion of revolution, political change, and agency in the first half of his career.

Ando, Eiko. "The Four Zoas: Blake's Jesus." *Centre and Circumference: Essays in English Romanticism. Association of English Romanticism in Japan*. Ed. Kenkichi Kamijima. Tokyo: Kiriha Shoten, 1995. 114-26. <WBHC 2233-34>

"Blake uses the word "Saviour" 50 times, while "Redeemer" is used only 3 times. This shows that Blake seems not to accept Atonement" (123) (WBHC 2234).

Ankarsjö, Magnus. "[Blake's Four 'Zoas'!](#)" *Blake: An Illustrated Quarterly* 39.4 (spring 2006): 189-90. <WBHC 1707>

Rejects Justin Van Kleeck's argument in "[Blake's Four . . . 'Zoa's?](#)" that the word "Zoas" on the title of page of *Vala or The Four Zoas* has an apostrophe. Van Kleeck responded in "[mark ye the points' \(Jerusalem pl. 83\)](#)."

Ankarsjö, Magnus. *William Blake and Gender*. Jefferson, NC: McFarland and Company, 2006. <WBHC 1490-91>

A defense of Blake against the charge of sexism. Focused largely on *The Four Zoas*, *Milton*, and *Jerusalem*.

Ault, Donald. *Narrative Unbound: Re-Visioning William Blake's The Four Zoas*. Barrytown, NY: Station Hill Press, 1987.¹³⁴⁸ <BBS 356, WBHC 1570>

An extremely detailed close reading of the manuscript that emphasizes the text's "incommensurability" with Newtonian rationalism and discovers unrecognized narrative structures and patterns.

Batten, Guinn. "[Spectral Generation in The Four Zoas: 'Indolence and Mourning Sit Hovring.'](#)" *The Orphaned Imagination: Melancholy and Commodity Culture in English Romanticism*. Durham and London: Duke University Press, 1988. 72-118. <WBHC 1587>

¹³⁴⁸ Incorporates Ault's "Re-Visioning *The Four Zoas*," *Unnam'd Forms: Blake and Textuality*, ed. Nelson Hilton and Thomas A. Volger (1986), 105-39, <BBS 508-09, WBHC 2148-49>.

“Blake has prepared us to understand that the poetry of Romantic melancholy recognizes that the humble body itself . . . reincarnates, in a radically Christian sense, the dead’ (118)” (*WBHC* 1587).

Baulch, David M. Blake’s “[Vala or The Four Zoas Hypertext and Multiple Plurality.](#)” [Wordsworth Circle 30.3](#) (summer 1999): 154-160. <*WBHC* 2880-81>

Argues for a hypertext edition of *Vala or The Four Zoas* to capture the multiple narrative layers “with an eye to the various interpretative possibilities” (156).

Bentley, G.E., Jr. “[The Date of Blake’s Vala or The Four Zoas.](#)” *Modern Language Notes* 71.7 (1956): 487-91.¹³⁴⁹ <*BB* #1167>

Notes that on [BA Object 48](#) (the verso of the titlepage for Night the Fourth; E 48) in *The Four Zoas* is a faint mirror impression of p. 9 of *Ballads . . . Related to Animals* (1802). Bentley argues it was used as a backing sheet when Blake printed the *Ballads*, indicating the page was written sometime after 1 Jun. 1802 when *Ballads* was printed.

Bentley, G.E., Jr. “[The Failure of Blake’s Four Zoas.](#)” *Texas Studies in English* 37 (1958): 102-13. <*BB* #1168>

Lays out the major problems with the manuscript during the course of revision, which, Bentley argues, ultimately caused Blake to abandon the poem.

Bidney, Martin. “Urizen and the Comedy of Automatism in Blake’s *The Four Zoas*.” *Philological Quarterly* 56.2 (1977): 204-20. <*BBS* 372>

Uses Henri Bergson’s idea of “comic automatism” to analyze Blake’s portrayal of Urizen.

Bidney, Martin. “[Urizen and Orc, Cortés and Guatimozin: Mexican History and The Four Zoas VII.](#)” *Blake: An Illustrated Quarterly* 23.4 (spring 1990): 195-98. <*BBS* 405>

Suggests that the torture of the defiant Orc by Urizen in *The Four Zoas* echoes the account of Cortés torturing Guatimozin in William Robertson’s *The History of America*.

Billigheimer, Rachel V. “[Conflict and Conquest: Creation, Emanation and the Female Will in William Blake’s Mythology.](#)” *Modern Language Studies* 30.1 (2000): 93-120. <*WBHC* 1629>

A detailed reading of the Emanations and the Seven Eyes of God in *The Four Zoas*, *Milton*, and *Jerusalem* in light, chiefly, of the Kabbala.

Bizzaro, Patrick. “The Symbol of the Androgyne in Blake’s *Four Zoas* and Shelley’s *Prometheus Unbound*: Marital Status Among the Romantic Poets.” [Joinings and Disjoinings: The Significance of Marital Status in Literature.](#) Ed. Joanna Stephens Mink and Janet Doubler Ward. Bowling Green, OH: Bowling Green State University Popular Press, 1992. 36-51. <*WBHC* 1634-35>

“The androgynous state in Blake, then, becomes a symbol of freedom from the restraint of rationalistic dogma’ (45)” (*WBHC* 1635).

¹³⁴⁹ Rpt. in [A Mirror for Modern Scholars: Essays in Methods of Research in Literature](#), ed. Lester A. Beaurline (New York, 1966), 96-100, <*BB* #1167>.

Bloom, Harold. "States of Being: *The Four Zoas*." [*Blake: A Collection of Critical Essays*](#). Ed. Northrop Frye. 1965. Spectrum Book, 1966. Englewood Cliffs, NJ: Prentice Hall, 1987. 104-18.¹³⁵⁰ <BB #1643, BBS 477, WBHC 2035>

An overview of the nine nights of *The Four Zoas*, highlighting the roles of the individual Zoas.

Bouwer, Izak, and Paul McNally. "[*The Mental Traveller': Man's Eternal Journey*](#)." *Blake: An Illustrated Quarterly* 12.3 (winter 1978-79): 184-92. <BBS 386>

"It is our aim to show that 'The Mental Traveller' portrays the successive states through which Man passes on his eternal journey, as determined by the complementary interplay of two principles in him: the Spiritual, expressed through his imaginative faculty, and the Natural, expressed through his earthly nature" (184). Uses *The Four Zoas* as an analogue.

Brisman, Leslie. "Re: Generation in Blake." [*Romantic Origins*](#). Ithaca: Cornell University Press, 1978. 224-75.¹³⁵¹ <BBS 425>

On the "seven 'successive retellings of this story of generation'" in Night VIIa of *The Four Zoas* (227)" (BBS 425).

Broglio, Ron. "[Becoming-zoa](#)." *Visible Language* 33 (1999): 128-49. <WBHC 1788-89>

"Blake's [The Four] Zoas is a highly unstable text which because of its instability defies and critiques the political, economic and industrial machinery of publication during the turn of the century" (abstract).

Burwick, Frederick. "Visceral Visions Marionettes and Monsters." [*The Haunted Eye: Perception and the Grotesque in English and German Romanticism*](#). Heidelberg: Carl Winter, 1987. 240-73. <BBS 429>

In a wider book on "grotesque modes of perception" (240), pages 240-54 treat Blake's depictions of the body and the grotesque, particularly in *The Four Zoas*.

Cauchi, Francesca. "[*The Cash Nexus of Blood and Iron in William Blake's The Four Zoas*](#)." *Southern Humanities Review* 46.2 (spring 2012): 126-41. <WBHC 1832>

Clark, Steve. "Yet I am an identity / I wish feel & weep & groan": Blake's Sentimentalism as (Peri) Performative." [*Queer Blake*](#). Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2010. 163-85. <WBHC 1801-03>

A queer reading of the sentimental tradition that considers Tharmas and Enion in Night the First of *The Four Zoas* alongside Alexander Pope's *Eloisa to Abelard* and the *Notebook* and Pickering Manuscript poems alongside Della Cruscan poetry of the 1780s.

Cox, Philip. "Among the Flocks of Tharmas": *The Four Zoas* and the Pastoral of Commerce." [*Historicizing Blake*](#). Ed. Steve Clark and David Worrall. London: Macmillan, 1994. 86-104. <WBHC 1869-71>

¹³⁵⁰ From Bloom's [*The Visionary Company*](#) (1961), <BB #1232, BBS 415-16, WBHC 1765>.

¹³⁵¹ Excerpted in [*Modern Critical Views: William Blake*](#), ed. Harold Bloom (1985), 145-57, <BBS 415>.

Reads “the roles of Tharmas and Urizen” in *The Four Zoas* in light of John Dyer’s *The Fleece* (1757).

Curran, Stuart, and Joseph Anthony Wittreich, Jr., ed. *Blake's Sublime Allegory: Essays on The Four Zoas, Milton, and Jerusalem*. Madison: University of Wisconsin Press, 1973. <BB #A1437, BBS 446, WBHC 1913>

An important set of essays dedicated to Blake’s epics.

D’Agata D’Ottavi, Stefania. *La fucina della poesia. Strutture del non finito in Vala or The Four Zoas di William Blake*. Venice: Supernova, 2001. In Italian. <Blake (2023)>

“The author proposes here a study of William Blake’s manuscript *The Four Zoas*” (publisher).

Dawson, P.M.S. “[Blake and Providence: The Theodicy of The Four Zoas](#).” *Blake: An Illustrated Quarterly* 20.4 (spring 1987): 134-43. <BBS 401>

“I wish in the present paper to explore Blake’s treatment of the theme of providence in *The Four Zoas*,” highlighting Blake’s increasing emphasize on divine agency as represented by “the Council of God” (135).

DiSalvo, Jackie. [War of Titans: Blake's Critique of Milton and the Politics of Religion](#). Pittsburgh: University of Pittsburg Press, 1984.¹³⁵² <BBS 454, WBHC 1949-50>

On Blake’s relationship to Milton and especially that of *Paradise Lost* to *The Four Zoas* (but not *Milton*).

DiSalvo, Jackie. “[William Blake on the Unholy Alliance: Freedom and Godly Repression in Liberal Society](#).” *Wordsworth Circle* 3.4 (1972): 212-22. <BB #A1492>

About Blake’s rejection of Milton’s political theory in *The Four Zoas*.

Eaves, Morris, et al. “[Prototyping an Electronic Edition of William Blake’s Manuscript of Vala or the Four Zoas: A Progress Report](#).” 19: *Interdisciplinary Studies in the Long Nineteenth Century* 21 (2015): 28 pp. <WBHC 1976>

On the issues arising from preparing the digital edition of *Vala or The Four Zoas* at the *Blake Archive*.

Erdman, David V. “[The Binding \(et cetera\) of Vala](#).” *The Library* 19.1 (1964): 112-29. <BB #1557>

A review of Bentley’s facsimile edition of *Vala* <BB #212>.

Erdman, David V. “[The Four Zoas: New Text for Pages 5, 6, & 7, Night the First](#).” *Blake: An Illustrated Quarterly* 12.2 (fall 1978): 96-99. <BBS 385>

Develops the implication of Lincoln’s “[The Four Zoas: The Text of Pages 5, 6, & 7, Night the First](#)” regarding pages 7 and 143 for the sequence of the revisions to descriptions of Enion (Serpent/Beast/Spectre or Serpent-Spectre/Beast). The essay provides a new text

¹³⁵² Incorporates DiSalvo’s “Blake encountering Milton,” [Milton and the Line of Vision](#), ed. Joseph Wittreich (1975), 143-84, <BBS 454>, and “Historical Fact . . . Written by Inspiration’: The Epic Vision of Blake’s *Four Zoas*,” [Blake & Criticism](#) (1982), 236-72, <BBS 375-76>.

of Night the First that was incorporated into the 1982 and 1988 editions of [*The Complete Poetry and Prose of William Blake*](#).

Erdman, David V. “[Night the Seventh: The Editorial Problem](#).” *Blake: An Illustrated Quarterly* 12.2 (fall 1978): 135-39. <BBS 385>

A recounting of the editorial problems associated with Night VII and how editors including Ellis and Yeats, Margoliouth, Bentley, and himself have addressed them. Weighs [Kilgore's](#) and [Lincoln's](#) different accounts of the manuscript.

Essick, Robert N. “[The Four Zoas: Intention and Production](#).” *Blake: An Illustrated Quarterly* 18.4 (spring 1985): 210-20. <BBS 398>

Argues that the fine copperplate hand initially served as “a mockup for a publication” with the “text etched and/or engraved in intaglio with surrounding intaglio designs” and the further revisions and growth of the poem led to the form of a “typographic text and intaglio illustrations” (218).

Evans, James C. “[The Apocalypse as Contrary Vision: Prolegomena to an Analogical Reading of The Four Zoas](#).” *Texas Studies in Language and Literature* 14.2 (1972): 313-18. <BB #A1586>

Counter to Frye’s argument that the apocalypse of Night the Ninth is tacked on without connection to the rest of the poem, contends that because “[t]he fallen world that is gradually constructed in Nights I through VIII, is a world built from the egotistical wills of the individual Zoas,” “[t]he apocalypse, then, must involve the destruction of all such constructed worlds if one is to emerge into pure vision that allows him to see each object in its total” (316).

Fox, Michael. “Graphing VALA, or *The Four Zoas*: Toward a Dynamic Edition.” [William Blake's Manuscripts: Praxis, Puzzles, and Palimpsests](#). Ed. Mark Crosby and Josephine A. McQuail. Switzerland: Palgrave Macmillan, 2024. 205-30. <*Blake* (2025)>

Offers a model of editing *The Four Zoas* and other literary texts using graph technology.

Freeman, Kathryn S. [Blake's Nostos: Fragmentation and Nondualism in The Four Zoas](#). Albany: State University of New York Press, 1997.¹³⁵³ <WBHC 2029-30>

Examines the poem and its presentation of fragmented consciousness and narratives through the Greek concept of *nostos* or homecoming.

Gamer, Michael. “[Blake, Mythologizing, and Misogyny](#).” *Michigan Feminist Studies* 7 (1992-93): 127-52. <WBHC 2050>

Seeks to answer why “did Blake’s treatment of [women] seem to change so noticeably with *The Four Zoas* and the major works that followed?” (129).

Glausser, Wayne. “[The Gates of Memory in Night VIIa of The Four Zoas](#).” *Blake: An Illustrated Quarterly* 18.4 (spring 1985): 196-203. <BBS 398>

¹³⁵³ Incorporates Freeman’s “[Narrative Fragmentation and Undifferentiated Consciousness in Blake's The Four Zoas](#),” *European Romantic Review* 5.2 (1995), 178-92, <WBHC 2030>.

Highlights Blake's revisions to Urizen's speech regarding memory on p. 121:3-4, E 390 to examine the last three nights of the poem.

Grant, John E. "Visions in *Vala*: A Consideration of Some Pictures in the Manuscript." *Blake's Sublime Allegory: Essays on The Four Zoas, Milton, and Jerusalem*. Ed. Stuart Curran and Joseph A. Wittreich, Jr. Madison: University of Wisconsin Press, 1973. 141-202. <BB #A1437, BBS 446, WBHC 1913>

A substantial commentary on many of the illustrations.

Grimes, Ronald L. "Time and Space in Blake's Major Prophecies." *Blake's Sublime Allegory: Essays on The Four Zoas, Milton, and Jerusalem*. Ed. Stuart Curran and Joseph A. Wittreich, Jr. Madison: University of Wisconsin Press, 1973. 59-81. <BB #A1437, BBS 446, WBHC 1913>

Traces Blake's ideas of space and time in the epics.

Haigney, Catherine. "[Vala's Garden in Night the Ninth: Paradise Regained or Woman Bound?](#)" *Blake: An Illustrated Quarterly* 20.4 (spring 1987): 116-24. <BBS 400>

"This paper will argue (against a number of scholars) that through its female figures the dream subverts rather than celebrates pastoral as usually defined, and that this subversion compromises the rest of Blake's Ninth Night" (116).

Hilton, Nelson. "[The Spectre of Darwin](#)." *Blake: An Illustrated Quarterly* 15.1 (summer 1981): 36-48. <BBS 391-92>

"This discussion will offer some examples of how Blake *could* have built on images and concepts supplied by Darwin—images and concepts available elsewhere, to a regular reader of *Philosophical Transactions* for instance, but most accessible to us, and possibly to Blake, in their strange poetic and annotated guise" (37). Highlights *The Four Zoas*, *Urizen*, and Blake's engravings of Darwin.

Hilton, Nelson. "[The Sweet Science of Atmospheres in the Four Zoas](#)." *Blake: An Illustrated Quarterly* 12.2 (fall 1978): 80-86. <BBS 385>

On the woven "atmospheres" in *The Four Zoas*, with references to Newton and Swedenborg.

Hoagwood, Terrence Allan. "[The Four Zoas and 'The Philosophick Cabbala'](#)." *Blake: An Illustrated Quarterly* 12.2 (fall 1978): 87-90. <BBS 385>

Suggests that "[The Philosophick Cabbala](#)" [by the Cambridge Platonist, Henry More (1614-87)] furnishes a long series of parallels to *The Four Zoas*" (90).¹³⁵⁴

Hobby, Blake. "Urizen and the Fragmentary Experience of the Sublime in *The Four Zoas*." *The Sublime*. Ed. Blake Hobby. New York: Bloom's Literary Criticism, 2010. 55-64. <WBHC 2154>

Suggests that "Urizen parallels the reader of [T]he *Four Zoas*" since "[i]n the end, readers confront, through Blake's interpreter/creator, Urizen, the external and internal world with all their sublime contradiction" (56).

¹³⁵⁴ Note that More was appropriating "Cabbala" to describe his own exposition of Genesis, rather than using the Jewish Kabbala. See "[The Preface to the Reader](#)."

Hopkins, Steven P. “[“I Walk Weeping in Pangs of a Mothers Torment for Her Children’: Women’s Laments in the Poetry and Prophecies of William Blake.”](#) *Journal of Religious Ethics* 37.1 (2009): 39-81. <WBHC 2218-19>

“Tracing the performative function of Enion, Jerusalem, Vala, and Erin in Blake’s later epics, *The Four Zoas* and *Jerusalem*, I argue for the close connection between the female laments and the possibility of redemption” (abstract).

Howard, John. [Infernal Poetics: Poetic Structures in Blake’s Lambeth Prophecies](#). Rutherford: Fairleigh Dickinson University Press, 1984. <BBS 516, WBHC 2169>

A study of the Lambeth Prophecies (*Marriage* through *The Book of Los*) and *The Four Zoas*, with some references to the *Songs, Poetical Sketches*, and the illuminated tractates.

Ide, Nancy Marie. “Identifying Semantic Patterns: Time Series and Fourier Analyses.” *Revue Informatique et Statistique dans les Sciences Humaines* 24 (1988): 193-200 <BBS 519-20, WBHC 2181>

“A study of ‘images of labor’ and ‘pastoral images’ in *The Four Zoas* is said to show that ‘the pattern of image distribution in the Zoas is both *rhythmic* and *simple*’” (BBS 519).

Ide, Nancy M. “[Image Patterns and the Structure of William Blake’s The Four Zoas.](#)” *Blake: An Illustrated Quarterly* 20.4 (spring 1987): 125-32. <BBS 400>

An early semantic analysis of the imagery of *The Four Zoas*, which includes data visualizations of “image distribution in the text” (127).

Ide, Nancy Marie. “Meaning and Method: Computer-Assisted Analysis of Blake.” *Literary Computing and Literary Criticism: Theoretical and Practical Essays on Theme and Rhetoric*. Ed. Rosanne G. Potter. Philadelphia: University of Pennsylvania Press, 1989. 123-41. <BBS 519, WBHC 2181>

Ide, Nancy Marie. “Patterns of Imagery in William Blake’s *Four Zoas*.” PhD diss., Pennsylvania State University, 1982. <BBS 519>

An early analysis of Blake using the techniques now associated with digital humanities. She analyzes thematic categories frequently used in *The Four Zoas*, with charts visualizing the recurrence of related image-clusters throughout the poem.

Ide, Nancy Marie. “[A Statistical Measure of Theme and Structure.](#)” *Computers and the Humanities* 23 (1989): 277-83. <BBS 519>

“This paper describes a computer-assisted analysis of semantic patterning in William Blake’s *The Four Zoas* and considers the way in which such patterns contribute to the structure and meaning of the work.” “Fourier analysis revealed striking patterns in the distribution of imagery in the Zoas, which suggests that Blake may have used such patterns to help convey the poem’s powerful thematic statements” (abstract).

Kilgore, John. “[The Order of Nights VIIa and VIIb in Blake’s The Four Zoas.](#)” *Blake: An Illustrated Quarterly* 12.2 (fall 1978): 106-13. <BBS 385>

A good accounting of the problem of the two Night VIIIs, arguing that “it seems fairly clear that VIIa was composed before VIIb” (108) but remaining uncertain about the correct ordering: “VIIb should come after VIIa, but is too important to the poem to be treated as an appendix [as the pre-1982 [edition of Erdman](#) did]” (113).

Kruger, Kathryn Sullivan. “Blake’s Bower of Bliss: The *Gitagovinda*, *The Four Zoas*, and Two Illustrations for *L’Allegro*.” [Sexy Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2013. 141-58. <WBHC 1803-04>

“Blake’s illustrations to Milton *L’Allegro* and *Il Penseroso* (1816), *Mirth and A Sunshine Holiday*, seem consonant with two [Hindu poems] from [William Jones’s] *Asiatick Researches: Mahdew and Purwutee* and *The Door of the Temple of Junwassoe*” (142).

Kruger, Kathryn Sullivan. “The Loom of Language and the Garment of Words in William Blake’s *The Four Zoas*.” [Weaving the Word: The Metaphorics of Weaving and Female Textual Production](#). Selinsgrove: Susquehanna University Press; London: Associated University Presses, 2001. 87-107. <WBHC 2296>

On weaving and the power of the female divine. The book also discusses Tennyson.

Johnson, Mary Lynn, and Brian Wilkie. “[The Spectrous Embrace in The Four Zoas, VIIa](#).” *Blake: An Illustrated Quarterly* 12.2 (fall 1978): 100-05. <BBS 385>

Reads the moment of “the sudden embrace of Los and the Spectre of Urthona in Night VIIa” (96).

Lee, Haram. “[The Critique of Reason and Biopolitics in William Blake’s The Four Zoas](#).” *Texas Studies in Literature and Language* 63.1 (spring 2021): 53-77. <Blake (2022)>

“For Blake, the liberal radicals such as Thomas Paine, John Thelwall, and Joseph Priestley paved the way for a technology of biopolitical governance on the rise in the late 1790s because, not unlike Malthus, they embraced the misconceived notion of reason as a mere instrument for the mastery of self and nature” (55).

Lee, Judith. “Scornful Beauty: A Note on Blake and Ariosto.” *English Language Notes* 23.4 (1986): 34-38. <BBS 547>

“In *Vala*, Los is said to be mad like Orlando and Enitharmon coy like Angelica” (BBS 547).

Lee, Judith. “[Ways of their Own: The Emanations of Blake’s Vala, or The Four Zoas](#).” *ELH* 50.1 (1983): 131-53. <BBS 547>

Gives an important emphasis to the agency of the Emanations and their relationship to Wollstonecraft: “Inheriting a social vision that places women as witnesses rather than as participants in social change, and a model of the imagination that subordinates the ‘feminine’ aspect as the source or barrier to inspiration rather than as the creative impulse itself, critics have not considered the possibility that the emanations of *Vala* function as characters as well as symbols” (131).

Lee, Rachel. “[Editing in Technicolor: The Blake Archive’s Edition of the Vala or The Four Zoas Manuscript](#).” *Huntington Library Quarterly* 80.3 (autumn 2017): 499-515. <Blake (2018)>

Offers an account of the *Blake Archive*'s efforts to edit the manuscript of *Vala, or The Four Zoas*.

Lee, Tara. "[Against Self-Organization: Redefining Vitality with William Blake in *Jerusalem* and *The Four Zoas*](#)." *Studies in Romanticism* 61.3 (fall 2022): 351-77. <*Blake* (2023)>

"Blake, incorporating opposing scientific theories into one mythological framework, drew heavily on preformationist ideas and imagery to contrast the eternal forms of spiritual life against material, autopoietic semblances of vitality" (abstract).

Lefebvre, Mark S. "[A Note on the Structural Necessity of Night VIIb](#)." *Blake: An Illustrated Quarterly* 12.2 (fall 1978): 134.

Argues for the importance of keeping Night VIIb, and for inserting it between the two parts of VIIa.

Lewis, Linda. [*The Promethean Politics of Milton, Blake, and Shelley*](#). 1992. <BBS 550, WBHC 2321-22>

On the politics of the mythic systems found in *Paradise Lost*, *The Four Zoas*, and *Prometheus Unbound*.

Lincoln, Andrew. "[The Four Zoas: The Text of Pages 5, 6, & 7, Night the First](#)." *Blake: An Illustrated Quarterly* 12.2 (fall 1978): 91-95. <BBS 385>

Gives the still-definitive account of the ordering of the revisions in pages 7 and 143, and identifies which text on pages 5, 6, and 7 should be retained. See Erdman's "[The Four Zoas: New Text for Pages 5, 6, & 7, Night the First](#)" for further analysis of the textual implications of Lincoln's account.

Lincoln, Andrew. "[The Revision of the Seventh and Eighth Nights of *The Four Zoas*](#)." *Blake: An Illustrated Quarterly* 12.2 (fall 1978): 114-33. <BBS 385>

Describes the numerous manuscript issues in the last Nights of the poem and suggests an editorial arrangement that places Night VIIb between the two sections of Night VIIa. The proposal was adopted by Erdman's [*The Complete Poetry and Prose of William Blake*](#) in the 1982 edition.

Lincoln, Andrew. [*Spiritual History: A Reading of William Blake's Vala, or The Four Zoas*](#). Oxford: Clarendon Press, 1995.¹³⁵⁵ <WBHC 2330-31>

Remains the best account of the development of the poem through its manuscript revisions and of Blake's thought and myth between the Lambeth prophecies and the later illuminated epics. Lincoln details Blake's use of universal Enlightenment histories, such as those offered by Comte de Volney and Edward Gibbon.

¹³⁵⁵ Incorporates Lincoln's "Blake's Lower Paradise: The Pastoral Passage in *The Four Zoas*, Night the Ninth," *Bulletin of Research in the Humanities* 84 (1981), 470-78, <BBS 551, WBHC 2329>; "Blake and the Natural History of Creation," *Essays and Studies* 39 (1986), 94-103, <BBS 551, WBHC 2329>; and "Blake and the 'Reasoning Historian,'" [*Historicizing Blake*](#), ed. Steve Clark and David Worrall (1994), 73-85, <WBHC 1869-71>.

Lindsay, David W. "Prelude to the Apocalypse: A Short Commentary on Night VIII of Blake's *Vala or The Four Zoas*." *Durham University Journal* 39 (1978): 179-85. <BBS 551>

An "explication' (179)" (BBS 551).

Lindsay, David W. "The Resurrection of Man: A Short Commentary on Night Nine of Blake *Vala or The Four Zoas*." *UCT Studies in English* 6 (1976): 15-23. <BBS 551-52>

An "explication' (15)[,] making fruitful use of parallels with the Bible" (BBS 552).

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. 127-45. <Blake (2017, 2019)>

Considers Tharmas's blindness.

Lussier, Mark. "["Rest before Labour": The Pre-Text/s of Blake's The Four Zoas](#)." *Romanticism on the Net* 27 (Aug. 2002): 26 pars. <WBHC 2355>

"This essay explores the ambiguities and ironies resident in the aphoristic phrase 'Rest before Labour,' which William Blake positions as the portal of 'readerly' entry into his preliminary epic *Vala, or The Four Zoas*" (abstract).

Mann, Paul. "[Editing The Four Zoas](#)." *Pacific Coast Philology* 16.1 (1981): 49-56. <BBS 559>

Good overview of the manuscript problems faced by Blake's editors, concluding "In short, Blake's editors are not strictly objective observers of manuscript phenomena. Their editorial decisions are based on aesthetic preference, on the *kind* of poem they would like *The Four Zoas* to be" (53).

For a more recent discussion of these issues, see Justin Van Kleeck's "[Editioning William Blake's VALA/The Four Zoas](#)."

Mann, Paul. "[The Final State of The Four Zoas](#)." *Blake: An Illustrated Quarterly* 18.4 (spring 1985): 204-15. <BBS 398>

"[T]he *Four Zoas* manuscript represents an experiment not only in a longer and more complex poetic-prophetic text, but also in a more accessible, reproducible, material format for the prophecy" (204), based largely on Blake's edition of the *Night Thoughts* engravings.

Robert N. Essick's "[The Four Zoas: Intention and Production](#)" (published in the same issue) responds to Mann's idea and offers a variation. Both Mann's and Essick's essays are responded to by Peter Otto's "[Final States, Finished Forms, and The Four Zoas](#)," which elicited a further exchange between Mann and Otto.

Mauger, Matthew. "[He Turns the Law into a Castle!: Blake's Use of Eighteenth-Century Legal Discourse in The Four Zoas](#)." *Romanticism* 12.3 (2006): 165-76. <WBHC 2382>

Explores "how William Blake deploys architectural imagery in his own poetic exploration of the emergence of legal and constitutional structures in two of his 1790s manuscripts: *The French Revolution* and *The Four Zoas* (165).

McNeil, Helen T. "The Formal Art of *The Four Zoas*." *Blake's Visionary Forms Dramatic*. Ed. David V. Erdman and John E. Grant. Princeton: Princeton University Press, 1970. 373-90. <BB #1580, BBS 464, WBHC 1994-95>

"By confidently presenting the fragmented world of *the Four Zoas* as self-evident, Blake also implicitly argues that the high rant and bone-crushing agony of most of the poem are not merely the idiosyncrasies of private horrific vision. They are, he indicates, the actual and inescapable conditions of the riot of mental powers in every fallen man" (390).

McQuail, Josephine A. "Blake and the Antiquarians: The Manuscript of *The Four Zoas* and the 'Monumental Folios' of the Dilettanti and the Antiquarians." *William Blake's Manuscripts: Praxis, Puzzles, and Palimpsests*. Ed. Mark Crosby and Josephine A. McQuail. Switzerland: Palgrave Macmillan, 2024. 149-77. <Blake (2025)>

"Antiquarian influences on Blake from the neoclassical underpinnings of the classical revival of the eighteenth century to more esoteric and suppressed aspects of the rites of pagan worship documented by the Society of Antiquaries and the Society of Dilettanti illuminate aspects of Blake's most voluminous, but unpublished poem in manuscript, *Vala, or The Four Zoas*" (abstract).

Meyers, Victoria. "The Dialogue as Interpretive Focus in Blake's *The Four Zoas*." *Philological Quarterly* 56.2 (1977): 221-39. <WBHC 2403>

"[T]he differences in [the Zoas'] language result from their deliberate attempts to extract themselves from unity and set up independent personalities" (222).

Miner, Paul. "[Blake: An Unrecognized Allusion to Plato](#)." *Notes and Queries* 58.1 (March 2011): 61-63. <WBHC 2410>

The allusion is to Thomas Taylor's translation of *Timaeus*.

Miner, Paul. "Blake and the Night Sky III: Visionary Astronomy." *Bulletin of Research in the Humanities* 84.3 (autumn 1981): 305-36. <BBS 428, WBHC 1809-10>

On how Blake fuses astronomical imagery with his mythology, local geography, and historical figures and events.

Miner, Paul. "[Blake: Four Unrecognized Allusions](#)." *Notes and Queries* 55.1 (2008): 29-31. <WBHC 2410>

In *The Four Zoas* (from *Philosophical Transactions* and I Timothy), *Urizen* (from Matthew), and "The Everlasting Gospel" (from Locke).

Morgan, Paige. "[The Minute Particulars in the Immensity of the Internet: What Coleridge, Hartley and Blake Can Teach Us about Digital Editing](#)." *Romanticism* 15.3 (Oct. 2009): 265-75. <WBHC 2427>

"[M]y purpose in this essay is to raise a few questions and observations about the labour of putting Blake's largest work [i.e., *The Four Zoas*] online; questions and observations that I believe will be useful in a broader context to many editors as interest in digital archiving continues to increase" (265).

Nanavutty, Piloo. "Blake & Medieval Christian Iconography." *Aligarh Journal of English Studies* 10.1 (1985): 49-65. <BBS 585>

On possible Medieval sources for drawings in the *Notebook* and *The Four Zoas*.

Nanavutty, Piloo. "Materia Prima in a Page of Blake's *Vala*." *William Blake: Essays for S. Foster Damon*. Ed. Alvin H. Rosenfeld. Providence: Brown University Press, 1969. 292-302. <BB #2565, BBS 626-27, WBHC 2608-09>

On alchemical symbolism in the poem, including its illustrations.

O'Donoghue, Heather. "Valkyries and Sibyls: Old Norse Voices of Female Authority in Blake's Prophetic Books." *Women Reading William Blake*. Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2007. 179-88. <WBHC 1795-1800>

Considers "the voice of female authority" (179) in Thomas Gray's Norse Odes and Thomas Percy's *Northern Antiquities* and its influence on Blake in the prophetic work.

Otto, Peter. "Catastrophe, Sublimity, and Digital Thinking in Blake's *Vala* or *The Four Zoas*." *William Blake's Manuscripts: Praxis, Puzzles, and Palimpsests*. Ed. Mark Crosby and Josephine A. McQuail. Switzerland: Palgrave Macmillan, 2024. 179-204. <Blake (2025)>

Rather than engage the question of what Blake intended to do with the two seventh Nights in *The Four Zoas*, "this chapter recounts the history of transcendence narrated by the poem, in order to ask what work interruption (of numerical sequence and narrative continuity) is doing at this point in the manuscript?" (abstract).

Otto, Peter. "'second Birth' and Gothic Fictions in Matthew Lewis's *The Monk*, Catherine Blake's 'Agnes,' and William Blake's *Vala, or The Four Zoas*." *William Blake: Modernity and Disaster*. Ed. Tilottama Rajan and Joel Faflak. Toronto: University of Toronto Press, 2020. 77-102. <Blake (2021, 2022, 2023, 2024)>

With substantial analysis of Catherine's painting of Agnes from *The Monk*, Otto reads *The Four Zoas* "as a Gothic fiction that takes ruin [...] and the dynamics of ruination [...] as its primary themes" (77).

Otto, Peter. *Blake's Critique of Transcendence: Love, Jealousy, and the Sublime in The Four Zoas*. Oxford: Oxford University Press, 2000. ¹³⁵⁶ <WBHC 2486-88>

An important reading of *The Four Zoas* that traces the influences of Emmanuel Swedenborg, John Locke, and Edward Young.

Otto, Peter. "Drawing Lines: Bodies, Sexualities and Performance in *The Four Zoas*." *Queer Blake*. Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2010. 50-62. <WBHC 1801-03>

¹³⁵⁶ Incorporates Otto's "[The Multiple Births of Los in The Four Zoas](#)," *Studies in English Literature 1500-1900* 31.4 (1991), 631-53, <BBS 596>, and "[A Pompous High Priest: Urizen's Ancient Phallic Religion in The Four Zoas](#)," *Blake: An Illustrated Quarterly* 35.1 (2001), 4-22, <WBHC 1686>.

Provides “an overview of Swedenborg’s ‘sexual’ religion” to argue that Blake recognizes in *The Four Zoas* that one can escape from the fallen world’s sexual machine only through what first seems to preserve it, namely the bounding line” (50, 51).

Otto, Peter. “[Final States, Finished Forms, and The Four Zoas.](#)” *Blake: An Illustrated Quarterly* 20.4 (spring 1987): 144-46. <BBS 401>

A response to Paul Mann’s “[The Final State of The Four Zoas](#)” and Robert N. Essick’s “[The Four Zoas: Intention and Production](#)” that contends Blake believed the “unfinished” manuscript state “was the only form which is appropriate for the effort of a fallen self to recount the origins, history, and regeneration of the world” (146).

Mann responded in his “[Finishing Blake](#),” and Otto closed the discussion in his “[Is There a Poem in this Manuscript?](#)”

Otto, Peter. “From the Religious to the Psychological Sublime: The Fate of Young’s *Night Thoughts* in Blake’s *The Four Zoas*.” [Prophetic Character: Essays on William Blake in Honor of John E. Grant](#). Ed. Alexander S. Gourlay. West Cornwall, CT: Locust Hill Press, 2002. 225-62. <WBHC 2095-98>

Suggests that Blake transforms Young’s religious sublime into the psychological sublime: “My argument will move from a consideration the religious sublime of reason in *Night Thoughts*, to a critique of Young’s sublime in Blake’s watercolor designs, and then briefly to Blake’s humanist or psychological sublime in *The Four Zoas*” (226).

Otto, Peter. “[A Sublime Allegory: Blake, Blake Studies, and the Sublime.](#)” *Eighteenth Century: Theory and Interpretation* 43 (2002): 61-84. <WBHC 2491>

Focusing on “Urizen’s plight” in Night the Sixth of *The Four Zoas*, Otto offers “a reassessment of the role played by the sublime in Blake studies and in Blake’s oeuvre” (63).

Paley, Morton D. “The Figure of the Garment in *The Four Zoas, Milton, and Jerusalem*.” [Blake's Sublime Allegory: Essays on The Four Zoas, Milton, and Jerusalem](#). Ed. Stuart Curran and Joseph A. Wittreich, Jr. Madison: University of Wisconsin Press, 1973. 119-39. <BB #A1437, BBS 446, WBHC 1913>

“An understanding of the figure of the garment is [. . .] indispensable to an understanding of the later Blake” (119).

Paley, Morton D. “The Fourth Face of Man: Blake and Architecture.” [Articulate Images: The Sister Arts from Hogarth to Tennyson](#). Ed. Richard Wendorf. Minneapolis: University of Minnesota Press, 1983. 184-215. <BBS 598>

Highlights Blake’s lifelong concern with architecture.

Pierce, John. [Flexible Design: Revisionary Poetics in Blake's Vala or The Four Zoas](#). Montreal: McGill-Queen's University Press, 1998.¹³⁵⁷ <WBHC 2530-32>

Along with Lincoln's [Spiritual History](#), an important study of the poem's revisions and its development in manuscript.

Prather, Russell. “[William Blake and the Problem of Progression](#).” *Studies in Romanticism* 46.4 (winter 2007): 507-40. <WBHC 2543>

On “how Aristotelian logic influences William Blake’s fourfold conception of the human” and “how his manuscript epic *The Four Zoas* uses the figure of synecdoche to confound that logic” (507).

Riccardi, Silvia. “The Page Embodied in *The Four Zoas*.” [William Blake's Manuscripts: Praxis, Puzzles, and Palimpsests](#). Ed. Mark Crosby and Josephine A. McQuail. Switzerland: Palgrave Macmillan, 2024. 135-47. <Blake (2025)>

The chapter “examine[s] Blake’s practice in selected pages of the manuscript, focusing on the way layout, calligraphy, and symbols are embedded in his style as well as the extent to which the boundaries between paper and copperplate become permeable” (abstract).

Richey, William. “[One must be master': Patronage in Blake's Vala](#).” *SEL* 33 (1993): 705-24.¹³⁵⁸ <WBHC 2584-85>

“*Vala*, I believe, contains an account of the spiritual and creative crisis that Blake underwent after moving to the south of England in 1800” (706).

Ripley, Wayne C. “[Erdman's Pagination of The Four Zoas](#).” *Blake: An Illustrated Quarterly* 36.4 (spring 2003): 140-43. <WBHC 1694>

Corrects the pagination of *The Four Zoas* in the Newly Revised 1988 edition of [The Complete Poetry and Prose of William Blake](#) to align the page numbers completely with the 1987 Erdman and Magno reproduction of *The Four Zoas* manuscript.

Ripley, Wayne C. “[The Influence of the Moravian Collection of Hymns on William Blake's Later Mythology](#).” [Huntington Library Quarterly 80.3](#) (autumn 2017): 481-98. <Blake (2018)>

Shows how Blake’s later mythological language in *The Four Zoas* manuscript drew on John Gambold’s 1754 Moravian hymnal.

Rosso, G.A. [The Religion of Empire: Political Theology in Blake's Prophetic Symbolism](#). Columbus: Ohio State University Press, 2016.¹³⁵⁹ <Blake (2017, 2019, 2020)>

¹³⁵⁷ Incorporates Pierce’s “[The Shifting Characterization of Tharmas and Enion in Pages 3-7 of Blake's Vala or The Four Zoas](#),” *Blake: An Illustrated Quarterly* 22.3 (winter 1988-89), 93-102, <BBS 403>, and “The Changing Mythic Structure of Blake's *Vala* or *The Four Zoas*: A Study of the Manuscript, Pages 43-84,” *Philological Quarterly* 68.4 (1989), 485-508, <BBS 605>.

¹³⁵⁸ Rpt. in [William Blake: A Critical Study](#), ed. T. Joseph and S. Francis (2005), <WBHC 2217-18>.

¹³⁵⁹ Incorporates Rosso’s “The Religion of Empire: Blake's Rahab in Its Biblical Contexts,” [Prophetic Character](#), ed. Alexander S. Gourlay (2002), 287-326, <WBHC 2095-98>, and “The Last Strumpet: Harlotry and Hermaphroditism in Blake's Rahab,” [Blake, Gender and Culture](#), ed. Helen P. Bruder and Tristanne J. Connolly (2012), 25-36, <WBHC 1800-01>.

An important examination of the figures of Rahab and Tirzah in the later works.

Rosso, George Anthony. [*Blake's Prophetic Workshop: A Study of The Four Zoas*](#). Lewisburg, PA: Bucknell University Press, 1993. <WBHC 2610-12>

Examines the development of *The Four Zoas*, especially in light of Newton and Anglican apologetics. Its opening chapter is a useful overview of the poem's reception.

Rosso, George Anthony. "History and Apocalypse in Blake's *The Four Zoas*." [*Spirits of Fire: English Romantic Writers and Contemporary Historical Methods*](#). Ed. G.A. Rosso and Daniel P. Watkins. Rutherford: Fairleigh Dickinson University Press, 1990. 173-88. <BBS 567>

On the apocalypse in the last two nights of the poem.

Schotz, Myra Glazer. "[On the Frontispiece of The Four Zoas](#)." *Blake: An Illustrated Quarterly* 10.4 (spring 1977): 126-27. <BBS 381>

A reading of the design, suggesting that the figure is a dreamer.

Sengupta, Oishani, Helen Davies, Alexander J. Zawacki, Christina Duffy, Eric Loy, and Samuel Allen. "All that we See is Vision": William Blake's *Four Zoas* Manuscript and Multispectral Imaging (MSI)." [*William Blake's Manuscripts: Praxis, Puzzles, and Palimpsests*](#). Ed. Mark Crosby and Josephine A. McQuail. Switzerland: Palgrave Macmillan, 2024. 231-54. <Blake (2025)>

"This chapter offers a case study of the *Blake Archive*'s recent collaborative enterprise in multispectral imaging with the British Library and the Lazarus Project. [. . .] Our discussion ultimately focuses on the methods of our project and the potential of spectral imaging for the editorial field as a whole" (abstract).

Sha, Richard C. "William Blake and the Neurological Imagination." [*Imagination and Science in Romanticism*](#). Baltimore: John Hopkins University Press, 2018. 96-43. <Blake (2019, 2021)>

"I turn to Blake's *The Four Zoas* to consider the ways in which neurology of the period facilitated a flexible materialism that included a reductionism driving toward a unity that can only be gestured at through narrative" (96).

Stevenson, W.H. "[Blake's Progress](#)." *Essays in Criticism* 49 (1999): 195-218. <WBHC 2707-08>

On the change of Blake's thought, with an emphasis on *Vala or The Four Zoas*.

Stevenson, W.H. "Two Problems in *The Four Zoas*." *Blake: An Illustrated Quarterly* [Part 1](#): 1.3 (Dec. 1967): 9-10. [Part 2](#): 1.4 (Mar. 1968) <BB #1217.6, 12>

A description of the problem facing editors and readers regarding where Blake meant Night the Second to begin and what he meant to do with Night the Seventh b (i.e., Night VIIb, pp. 91 to 98 in Erdman).

Sturrock, June. "[Urizen as Ceres in Blake's The Four Zoas, Night the Ninth](#)." *ELN* 38.1 (Sept. 2000): 50-58. <WBHC 2716>

"*The Four Zoas* (1797?-1807?) is shot through with glimpses of classical myth" (50).

Suzuki, Masashi. “‘We Censure Nature for a Span too short’: William Blake and *Night Thoughts* II.115-20.” *Enlightened Groves: Essays in Honour of Professor Zenzo Suzuki*. Ed. Eiichi Hara, Hiroshi Ozawa, and Peter Robinson. Tokyo: Shohakusha, 1996. 305-26. <WBHC 2730>

A reading of the designs for Night II that emphasizes their status as “a loving, enthusiastic dialogue with a poem Blake respected” (306) and how the designs function in *The Four Zoas*.

Taniguchi, Shigeru. “The Vicissitudes of Spectres and the Development of Blake’s Myth.” *Centre and Circumference: Essays in English Romanticism. Association of English Romanticism in Japan*. Ed. Kenkichi Kamijima. Tokyo: Kirihara Shoten, 1995. 83-95. <WBHC 2233-34>

“The features, functions and roles of the spectres in *The Four Zoas* and *Milton* have thus changed in a dramatic way complying with the development of Blake’s myth itself” (94)” (WBHC 2233-34).¹³⁶⁰

Topor, Ruxanda. “[Mad Prophets in a Mad World: William Blake’s Apocalyptic Vision and the Revival of British Millenarianism.](#)” *The Sense and Sensibility of Madness: Disrupting Normalcy in Literature and the Arts*. Ed. Doreen Bauschke and Anna Klambauer. Leiden: Brill, 2018. 64-86. <Blake (2019)>

Considering *The Four Zoas* and *Jerusalem*, “investigates the dual aspect of madness, by juxtaposing the doctors’ and the monarchy’s notion of madness with the poet’s vision of a mad world. It ultimately arrives at the conclusion that Blake’s and other prophets’ revelations may be considered a form of wisdom, although neither the ruling class nor the common people of their time would have readily accepted this verdict” (abstract).

Van Kleeck, Justin. “[Blake’s Four . . . ‘Zoa’s?’](#)” *Blake: An Illustrated Quarterly* 39.1 (summer 2005): 39-43. <WBHC 1702>

Rereads the titlepage of *The Four Zoas* to suggests that the mark between the “a” and “s” in the word “Zoas” should be read as an apostrophe, citing Blake’s other uses of “Zoa’s” in *Milton* and *Jerusalem*. Challenged by Magnus Ankarsjö’s note, “[Blake’s Four ‘Zoas’!](#)”

Van Kleeck, Justin. “Editioning William Blake’s *VALA/The Four Zoas*.” *Editing and Reading Blake*. Ed. Wayne C. Ripley and Justin Van Kleeck. College Park: University of Maryland Press, 2010. A Romantic Circles PRAXIS Volume. 83 par. <WBHC 2587-89>

In relationship to the Blake’s Archive’s work on *The Four Zoas*, “discusses how the editors of William Blake’s *VALA/Four Zoas* manuscript have adopted particular methodologies, based upon personal biases and unique contexts, in creating their editions” (abstract).

Van Kleeck, Justin. “[‘mark ye the points!’ \(*Jerusalem* pl. 83\)](#).” *Blake: An Illustrated Quarterly* 39.4 (spring 2006): 190-91. <WBHC 1707>

¹³⁶⁰ Revised and translated from Taniguchi’s “‘The Four Zoas’ to ‘Milton’ ni okeru Spectres no ichi kosatsu: Counterpart to Negation nomondai [A Study of ‘Spectres’ in *The Four Zoas* and *Milton*: The Problem of ‘Counterpart’ and ‘Negation’],” *Reitaku Daigaku Kiyo: Bulletin of Reitaku University* 12 [1971], 140-58. (WBHC 2233-34).

Answers Ankarsjö's "[Blake's Four 'Zoas'!](#)" a response to Van Kleeck's "[Blake's Four ... 'Zoa's?](#)"

Van Kleeck, Justin. "["Tenderness & Love Not Uninspired": Blake's Re-Vision of Sentimentalism in The Four Zoas.](#)" *Blake: An Illustrated Quarterly* 39.2 (fall 2005): 60-77. <WBHC 1703>

"[T]he harmful effects that radical writers censured [in sentimental literature] shed light on *The Four Zoas* because they correspond in significant ways to Blake's portrayal of the fallen world and its sexually divided inhabitants" (63).

Wada, Ayako. "Visions of the Love Triangle and Adulterous Birth in Blake's *The Four Zoas*." [Sex Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2013.¹³⁶¹ 35-46. <WBHC 1803-04>

"This chapter explores a new way to read the relationship of Los, Urizen and Enitharmon in [*The Four Zoas*] as a love triangle, and further suggests that, to an extent, the poem in this aspect may be regarded as Blake's tribute to Mary Wollstonecraft and possibly her husband William Godwin" (35).

Wagenknecht, David. *Blake's Night: William Blake and the Idea of Pastoral*. Cambridge, Mass.: Harvard University Press, 1973.¹³⁶² <BB #A2908, WBHC 2822-23>

On the influence of Edmund Spencer and John Milton on Blake's depictions of the pastoral.

Wilkie, Brian and Mary Lynn Johnson. [Blake's Four Zoas: The Designs of a Dream](#). Cambridge: Harvard University Press, 1978.¹³⁶³ <BBS 678-79, WBHC 2861-62>

An accessible study of the poem that largely eschews the problems arising from its manuscript state. (On these, see especially Ault's [Narrative Unbound](#).)

Manuscript (British Library) [Unique Copy]

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2017.

¹³⁶¹ Many papers were delivered at the conference "Blake, Gender and Sexuality in the Twenty-First Century, aka The Sexy Blake Conference, 15-16 July 2010, St Aldate's, Oxford" (17n1).

¹³⁶² Excerpted in [Modern Critical Views: William Blake](#), ed. Harold Bloom (1985), 171-79, <BBS 415>, and [William Blake: Comprehensive Research and Study Guide](#), ed. Harold Bloom (2003), 72-74, <WBHC 1766-70>.

¹³⁶³ Portions appeared in Johnson and Wilkie's "On Reading *The Four Zoas*," in [Blake's Sublime Allegory](#), ed. Stuart Curran and Joseph Anthony Wittreich, Jr. (1973), 203-32, <BB #A1437, BBS 446, WBHC 1913>.

Print (Descending by Date)

Erdman, David V. with the assistance of Cettina Tramontano Magno, ed. *The Four Zoas by William Blake: A Photographic Facsimile of the Manuscript with Commentary on the Illuminations*. Lewisburg, PA: Bucknell University Press, 1987.¹³⁶⁴ <BBS 143, WBHC 438-39>

A reduced facsimile with black and white infrared photographs, revealing new details in the designs. There is a commentary for each page, but no transcription.

Dowdley, Landon, assisted by Patricia Hopkins Rice, ed. *The Four Zoas*. Chicago, 1983. <BBS 142-43, WBHC 438>

An edition that attempts to clean up Blake's text to the point of changing words to clarify his thought.

Bentley, G.E., Jr., ed. *Vala; or The Four Zoas: A Facsimile of the Manuscript, A Transcript, and A Study of Its Growth and Significance*. Oxford: Clarendon Press, 1963. <BB #212, WBHC 436-28>

A key, full-sized, black and white facsimile, with a transcription. Bentley's essay, "Growth and Significance" (155-217) remains vitally important.

Margoliouth, H.M., ed. [*William Blake's Vala: Blake's Numbered Text*](#). Oxford: Clarendon Press, 1956. <BB #210, WBHC 435-36>

An attempt to present a finished *Vala*, based on Blake's (frequently ambiguous) line numbering. The notes are still worth consulting.

Translations

Magno, Cettina. "[*The Four Zoas for Italy*](#)." *Blake: An Illustrated Quarterly* 12.2 (fall 1978): 140-41. <BBS 385>

An excerpt from her Italian translation of *The Four Zoas* (Night I, pp. 3-4).

The Riddle Manuscript (Composed c. 1802?) <BB #135; WBHC 199-201, 318, 828n625> [Not Available at the BA]

General Studies

Bentley, G.E., Jr. "[*A New Blake Document: The 'Riddle' Manuscript*](#)." *Library* 5th Ser. 24 (1969): 337-43. <BB #1170>

The preliminary account of the manuscript.

Manuscript (Victoria University, University of Toronto)

Copy Information and Current Binding

1 leaf. Loose.

Digital

University of Toronto. Catalogue no. Blake no.417. [Recto](#). [Verso](#).

¹³⁶⁴ Ripley's "[*Erdman's Pagination of The Four Zoas*](#)," *Blake: An Illustrated Quarterly* 36 (2003), 140-43, <WBHC 1694>, coordinates the page numbering of this edition with Erdman's [*Complete Poetry and Prose*](#) (1988).

The Pickering Manuscript (Composed c. 1807) <BB #126, BBS 107, WBHC 318-20>

General Studies

Bentley, G.E., Jr. “[The Date of Blake's Pickering Manuscript or The Way of a Poet with Paper.](#)” *Studies in Bibliography* 19 (1966): 21-36. <BB #1166>

Identifies the paper in the manuscript as coming from the 1802 *Designs to a Series of Ballads*, suggesting then that its “poems cannot have been transcribed before July 1802 and may have been written about 1809 and 1824” (35). There is also important information about the production of the *Designs*, including correspondence from Blake, Hayley, Lady Hasketh, and the publisher R.H. Evans.

Bruder, Helen P. “‘Real Acting’: ‘Felpham Billy’ and Grayson Perry Try It On.” [Queer Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2010. 97-115. <WBHC 1801-03>

A queer reading of the poems in the Pickering manuscript and of the Blakes’ time in Felpham.

McClenahan, Catherine L. “No Face Like the Human Divine? Women and Gender in Blake’s Pickering Manuscript.” [Spirits of Fire: English Romantic Writers and Contemporary Historical Methods](#). Ed. G.A. Rosso and Daniel P. Watkins. Rutherford: Fairleigh Dickinson University Press, 1990. 189-207. <BBS 567>

Reads “The Mental Traveller,” “Auguries of Innocence,” “The Crystal Cabinet,” and “The Golden Net” from the Pickering Manuscript as “particularly important examples of how acutely the later Blake understood the social construction of gender and, even more, of why a poet struggling to find a voice in those troubled times may have learned from women how to exploit the contradictions and loopholes of a ‘feminized’ position” (189-90).

Studies of Individual Poems

“Auguries of Innocence”

Cisman, William C. “Blake’s ‘The Crystal Cabinet’ as a Reworking of Thomson’s *The Castle of Indolence*.” *English Language Notes* 29.1 (1991): 52-59 <BBS 445, WBHC 1896>

Suggests that Thomson’s work is a model and points to parallels.

Grant, John E. “[‘Apocalypse’ in Blake’s ‘Auguries of Innocence.’](#)” *University of Texas Studies in Literature and Language* 5.4 (1964): 489-508. <BBS 492>

On the apocalyptic connotations of “auguries.”

Gourlay, Alexander S. “[More on Blake’s ‘Auguries.’](#)” *Notes and Queries* 58.4 (Dec. 2011): 522-23. <WBHC 2095>

Adding to Paul Miner’s “Blake: The Complexity of Allusion,” with commentary on the line from the “Auguries of Innocence,” “A Robin Red breast in a Cage.”

Gourlay Alexander S. “[An Overannotated ‘Auguries of Innocence.’](#)” *Blake: An Illustrated Quarterly* 54.2 (fall 2020): 2 pars., plus annotated text. <Blake (2021)>

A richly annotated “edition” of “Auguries of Innocence,” with a brief but informative introduction.

Miner, Paul. “[Interpreting Blake’s ‘Auguries.’](#)” *Notes and Queries* 58.4 (Dec. 2011): 520-22. <WBHC 2415>

“[A]ttempts to illuminate the meaning and counter-meaning of Blake’s deliberately administrated darkness, as presented in ‘Auguries of Innocence’” (521).

Modina, G. I. “[Zhanrovaya priroda ‘Proritsaniy nevedeniya’ Uil'yama Bleyka v russkikh perevodakh](#) [The Genre Essence of William Blake’s ‘Auguries of Innocence’ in Russian Translations].” *Kazanskaya nauka [Kazan Science]* 4 (2022): 23-26. In Russian. <*Blake* (2023)>

Osborne, Catherine. “Introduction: On William Blake, Nature, and Mortality.” *Dumb Beasts and Dead Philosophers: Humanity and the Humane in Ancient Philosophy and Literature*. Oxford: Oxford University Press, 2007. 3-24. <WBHC 2483>

Uses of *Auguries of Innocence* as a jumping off point for her study of humanity’s moral relationship to animals.

Perkins, David. “[Animal Rights and ‘Auguries of Innocence.’](#)” *Blake: An Illustrated Quarterly* 33.1 (summer 1999): 4-11. <WBHC 1678>

“The couplets on animals, then, display the strong, confused, appalled reaction of the innocent mind as it encounters the world of experience, in which innocence is victimized” (10).

Suzuki, Hideko. “Jinsei wo terasu kotoba (178): Hitotsubu no suna no nakani sekai wo mi, Ichirin no nono hana ni tengoku wo mi, Tenohira de mugen wo tsukami, Hitotoki no naka ni eien wo tsukamu [Words to Illuminate Our Life (178): To see a World in a Grain of Sand, And a Heaven in a Wild Flower, Hold Infinity in the palm of your hand, And Eternity in an hour].” *Chichi [To Reach Wisdom]* 593 (2024): 116-18. In Japanese. <*Blake* (2025)>

A moralistic essay based on “Auguries of Innocence” and “On Another’s Sorrow”.

Warner, Janet A. “[Blake’s ‘Auguries of Innocence.’](#)” *Colby Library Quarterly* 12.3 (1976): 125-38. <BBS 672>

“[T]his paper attempts a close look at the patterns of language of the poem, as they emerge through collocating items, or lexical sets. The patterns are found to be remarkably coherent, and the poem is found to be, not surprisingly, a microcosm of Blake’s thought” (127).

Edition

Augurios de inocencia. Edición bilingüe de Fernando Castanedo. Traducción de Fernando Castanedo. Madrid: Cátedra, 2020. <*Blake* (2021, 2023, 2024)>

This is the first complete translation of the Ballads Manuscript into Spanish. It reproduces the new images of the poems.

“The Crystal Cabinet”

Vogler, Thomas A. “The Allegory of Allegory: Unlocking Blake’s ‘Crystal Cabinet.’” *Enlightenment Allegory: Theory, Practice, and Context of Allegory in the Late Seventeenth and Eighteenth Centuries*. Ed. Kevin L. Cope. New York: AMS, 1993. 75-129. <WBHC 2815>

“On the use of John Locke’s ideas” (WBHC 2815).

“The Mental Traveller”

Adaptations

Curchack, Fred. *The Mental Traveller* by William Blake. Presented by Theatre of Man at the Performance Space, 1350 Waller St., Sat. and Sun. Feb. 9 and 10, 1980. Later incorporated in his one-man show, “Fred Breaks Bread with the Dead: Fragments of a Lost Repertoire,” which ran in New York in Dec. 1982.

Studies

Bouwer, Izak, and Paul McNally. “[‘The Mental Traveller’: Man’s Eternal Journey](#).” *Blake: An Illustrated Quarterly* 12.3 (winter 1978–79): 184-92. <BBS 386>

“It is our aim to show that ‘The Mental Traveller’ portrays the successive states through which Man passes on his eternal journey, as determined by the complementary interplay of two principles in him: the Spiritual, expressed through his imaginative faculty, and the Natural, expressed through his earthly nature” (184). Uses *The Four Zoas* as an analogue.

Chayes, Irene Hendry. “[Plato’s Statesman Myth in Shelley and Blake](#).” *Comparative Literature* 13 (1961): 358-69. <BB #1375>

Suggests that both Shelley’s *Prometheus Unbound* and Blake’s “Mental Traveller” allude to “the myth recounted in [Plato’s] *Statesman*” in which “there are two alternating cycles of order and disorder in the universe, the Age of Kronos, or Saturn, during which the motion of the world is directed by God himself, and the Age of Zeus, or Jupiter, in which the world, unguided, reverses its motion and revolves in the opposite direction” (360).

Kettle, Arnold. “[The Mental Traveller](#).” *Arena* 3 (1949): 46-52.¹³⁶⁵ <BB #2004, BBS 534>

“A Marxist interpretation of Blake’s poem” (BB #2004). “The cycle represented in the poem is acquisitive society” (54).

Levitt, Annette S. “‘The Mental Traveller’ in *The Horses Mouth*: New Light on the Old Cycle.” [William Blake and the Moderns](#). Albany: State University of New York Press, 1982. 186-211. <BBS 370, WBHC 1625-26>

“Gulley traces the entire cycle of the poem in his own life, while individual artists are equated in his mind with specific stages in the cycle” (187).

Nurmi, Martin K. “[Joy, Love, and Innocence in Blake’s ‘The Mental Traveller’](#).” *Studies in Romanticism* 3.2 (1964): 109-17. <BB #2299>

¹³⁶⁵ Incorporated in Paley’s [Energy and the Imagination: A Study in the Development of Blake’s Thought](#) (1970), <BB #2347, WBHC 2497-98>.

“Ultimately [the poem’s] cyclical convolutions must be seen in context with the Orc cycle [. . .]. And yet it seems to me that some of the poem’s difficulties may be lessened for the reader not prepared to undertake an extended study of Blake if it is read in relation to more familiar things: joy, love, and Blake’s conception of Innocence and Experience” (109).

Paley, Morton D. “[The Female Babe and ‘The Mental Traveller.’](#)” *Studies in Romanticism* 1.2 (1962): 97-104. ¹³⁶⁶ <BB #2348>

Reads the poem in light of Blake’s other works: “The Female Babe unites in one form the numerous evil females of Blake’s pantheon” (101).

Ritchie, Caroline Anjali. “[Diagrammatic Blake: Tracing the Critical Reception of ‘The Mental Traveller.’](#)” *Blake: An Illustrated Quarterly* 54:4 (spring 2021): 30 pars. <*Blake* (2022)>

Considers and critiques the tradition of using diagrams to understand “The Mental Traveller.”

Smith, Mark Trevor. “*All Nature Is But Art*: The Coincidence of Opposites in English Romantic Literature. West Cornwall, CT: Locust Hill Press, 1993. <WBHC 2688-89>

Considers “The Mental Traveller” and *Jerusalem*.

Sutherland, John H. “[Blake’s ‘Mental Traveller.’](#)” *ELH* 22.2 (1955): 136-47. <BB #2783, WBHC 2722>

An early close reading of the poem, with references to parallels in Blake’s other works.

Toki, Koji. “‘seishin no Tabibito’ no Jikan Kozo [The Structure of Time in ‘The Mental Traveller’].” [Toki, Koji. Sho-o to Sogo: Toki Koji chosaku-shu + symposium](#) [Correspondence and Synthesis: Koji Toki Collection of Essays + Symposium]. Ed. Tomonao Yoshida. Tokyo: Takanashi Shobo, 2020. 75-80. ¹³⁶⁷ In Japanese. <*Blake* (2021)>

Twichell, James B. “Blake: The Anti-Sublime.” [Romantic Horizons: Aspects of the Sublime in English Poetry and Painting, 1770-1850](#). Columbia: University of Missouri Press, 1983. <BBS 665>

Argues that Blake “had little use for the sublime either as a moral or aesthetic category” (40), using diagrams of “The Mental Traveller” and *The Arlington Court Picture* as evidence.

Twitchell, James B. “[‘The Mental Traveller,’ Infinity and the ‘Arlington Court Picture.’](#)” *Criticism: A Quarterly for Literature and the Arts* 17.1 (1975): 1-14. <BBS 665>

Both the poem and painting shows Blake’s adaption of the new “symbol of infinity: ∞” (1).

¹³⁶⁶ Rpt. in Kettle’s [Literature and Liberation: Selected Essays \[of\] Arnold Kettle](#), ed. Graham Martin and W.R. Owens, (Manchester: Manchester University Press; New York: St. Martin’s Press, 1988), 51-58, <BBS 534>. This version is cited in the annotation.

¹³⁶⁷ Originally published in *Yuriika [Eureka]* 5.9 (1973), 160-65, <BSJ p. 117, WBHC p. 2774>, and reprinted in *Metropolitan* 58 (2016), 181-191.

Manuscript (Morgan Library and Museum)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2011.

[Morgan Library and Museum](#). Accession no. MA 2829.

An uncropped, running pdf.

Print

Ryskamp, Charles, intro. *The Pickering Manuscript*. New York: Pierpont Morgan Library, 1972.
<BB #127>

Descriptions of “L’Allegro” and “Il Penseroso” Designs (Composed c. 1816-20) <BB #69, BBS 84> (See also [Illustrations to Milton’s “L’Allegro” and “Il Penseroso”](#))

Manuscript (Morgan Library and Museum)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2002.

Morgan Library and Museum. Accession no. [III, 45z](#).

The Order in which the *Songs of Innocence & of Experience* ought to be page & placed
(Composed. 1821 or later?) <BB #125, BBS 103-04, WBHC 314-18>

Manuscript (Library of Congress)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[*William Blake Archive*](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2006.

[Library of Congress](#). Call no. [Rosenwald ms. no. 7](#).

Collated with MPI from *Songs*.

Blake’s Autograph in the Album of William Upcott (Composed 1826) <BB #208>

Studies

Erdman, David V. “[Reliques of the Contemporaries of William Upcott, ‘Emperor of Autographs.’](#)” *Bulletin of the New York Public Library* 64.11 (Nov. 1960): 573-80. 581-87. <BB #1573>

On William Upcott and his collection of autographs, including Blake’s [autograph](#) <Butlin #777> and that of many others, with some analysis of the context.

Sherry, Margaret Meyer. “The ‘Predicament’ of the Autograph: William Blake.” *Glyph: John Hopkins Textual Studies* 4 (1978): 131-55. <BBS 637>

On the allographic in Blake's work, particularly in *Urizen*: "It should be precisely that sense of 'handwriting,' however, and the aura of '[Blake's] daily labors on copper' that signal rather the problem of distance in his technique" (132).¹³⁶⁸

Manuscript (New York Public Library)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2022.

[New York Public Library](#). Call no. Berg Coll. +Upcott.

Genesis (Composed 1827) <BB #50, WBHC 227, Butlin #828>

Studies

Nanavutty, Piloo. "[A Title Page in Blake's Illustrated Genesis Manuscript](#)." *Journal of the Warburg and Courtauld Institutes* 10 (1947): 114-22. <BB #2270>

A detailed description of the symbolism, including that of an "an azure lily," which, she suggests, is drawn from Robert John Thornton's description in his *New Illustration of the Sexual System of Linnaeus and Temple of Flora* (1799-1807) and shows Blake using a Hindu symbol of creation.

Otto, Peter. "The Ends of Illustration: Explanation, Critique, and the Political Imagination in Blake's Title-Pages for Genesis." [Romanticism and Illustration](#). Ed. Ian Haywood, Susan Matthews, and Mary L. Shannon. Cambridge: Cambridge University Press, 2019. 25-46. <*Blake* (2020)>

Suggests that "designs [were] an experiment in transferring divine aura into secular images" (14).

Manuscript (Huntington Library, Art Division)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2016.

Huntington Library (Art Division). Accession no. 000.32-42. Butlin nos. (Huntington nos.):[828.1 \(32\)](#), [2 \(33\)](#), [3 \(34\)](#), [4 \(35\)](#), [5 \(36\)](#), [6 \(37\)](#), [7 \(38\)](#), [8 \(39\)](#), [9 \(40\)](#), [10 \(41\)](#), [11 \(42\)](#).

Print

Crosby, Mark, and Robert N. Essick, ed. *Genesis: William Blake's Last Illuminated Work*. San Marino, CA: Huntington Library, 2012. <WBHC 620-22>

A beautiful facsimile edition, with a transcription, notes, Robert R. Wark's essay, "Blake's Illuminated Manuscript of Genesis," and a commentary by the editors consisting of

¹³⁶⁸ Quoting Erdman's *Illuminated Blake* (1974), 12.

“Blake and the Genesis Tradition”; “Blake’s Patron, John Linnell”; and “The Manuscript.”

Letters and Receipts

Letters¹³⁶⁹

Studies

Bentley, G.E., Jr. “[A Blake Letter Found.](#)” *Yale University Library Gazette* 68 (1993): 60-64. <WBHC 258, 1600>

Analysis and transcription of a newly discovered letter dated likely autumn of 1800 to Thomas Butts.

Bentley, G.E., Jr. “[Blake and Percy’s Reliques.](#)” *Notes and Queries* 3.8 (1956): 352-53. <BB #1153>

On Blake’s copy of Percy’s *Reliques* (1765) at Wellsley College and Thomas Tickell’s “Lucy and Colin,” which Blake quotes in his 10 Jan. 1802 letter to Butts.

Bentley, G.E., Jr. “[Blake’s shadow.](#)” *TLS* (17 Mar. 1978): 320. <BBS 366>

Prints Catherine’s 1 Aug. and 4 Aug. 1829 letters to Lord Egremont.

Bishop, M orchard. “The Poet and the Attorney: The Story of a Legacy.” [To Geoffrey Keynes: Articles Contributed to The Book Collector to Commemorate His Eighty-Fifth Birthday.](#) London: The Book Collector, 1972. 37-46.¹³⁷⁰

On the 1801 letters between William Hayley and Thomas Greene over the ownership of George Romney’s painting, [John Flaxman Modeling the Bust of William Hayley](#) (1795). As M orchard notes, Blake is conspicuously absent from the letters but alludes to the dispute in his 28 May 1804 letter to Hayley that mentions Greene.

Davies, Keri and Marsha Keith Schuchard. “[Recovering the Lost Moravian History of William Blake’s Family.](#)” *Blake: An Illustrated Quarterly* 38.1 (summer 2004): 36-43. <WBHC 1698>

An essential article tracing the relationship of Blake’s mother, Catherine, and her first husband, Thomas Armitage, to the Moravian Congregation. It includes letters by both Catherine and Thomas.

Essick, Robert N. Essick and Morton D. Paley. “[‘Dear Generous Cumberland’: A Newly Discovered Letter and Poem by William Blake.](#)” *Blake: An Illustrated Quarterly* 32.1 (summer 1998): 4-13. <WBHC 1673-74>

On a newly discovered 1 Sep. 1800 letter to George Cumberland.

Glausser, Wayne Edward. “A Note on the Twenty Years of Blake’s Spectre.” *English Language Notes* 24.2 (1986): 43-44. <BBS 485-86>

¹³⁶⁹ For a list of letters not included at the *Blake Archive* as of January 2022, see WBHC 595-97.

¹³⁷⁰ Not recorded in BB.

"In his letters of 26 Aug. 1799 and 23 Oct. 1804 'Blake may be using twenty years as much figuratively as literally,' especially because Robert Blake died in his twentieth year" (BBS 485-86).

Harper, George Mills. "[Blake's Lost Letter to Hayley, 4 December 1804](#)." *Studies in Philology* 61.3 (1964): 573-85. <BB #1789>

Publishes the letter in full for the first time and elucidates its references to William Hayley and Richard Phillips as well as what its contents suggest about Blake's correspondence with Hayley in general.

Johnson, Mary Lynn. "The Death and Assumption of Blake's Mary: Anomalous Subjects in the Biblical Watercolour Series for Thomas Butts." [Re-envisioning Blake](#). Ed. Mark Crosby, Troy Patenaude, and Angus Whitehead. Basingstoke: Palgrave Macmillan, 2012. 144-59. <WBHC 1899-1900>

Beginning with an important examination of Blake and Butts's relationship (including a reading of Butts's only surviving letter to Blake) and of Butts's religious views, considers the biblical watercolors, "The Death of the Virgin" and "The Assumption of the Virgin."

Miner, Paul. "[Blake and Winckelmann's 'Paltry Critick.'](#)" *Notes and Queries* 58.4 (Dec. 2011): 535-37. <WBHC 2409>

Suggests that Blake echoes Fuseli's translation of Winckelmann's *Reflections* (1765) in his 1806 letter to the *Monthly Magazine*.

Murray, E.B. "[A Suggested Redating of a Blake Letter to Thomas Butts](#)." *Blake: An Illustrated Quarterly* 13.3 (winter 1979-80): 148-51. <BBS 389>

Argues that the letter to Butts once dated 10 Jan. 1802 should be dated Jan. 1803.

Roberts, Jonathan. "[William Blake's Visionary Landscape near Felpham](#)." *Blake: An Illustrated Quarterly* 47.2 (fall 2013): 39 pars. <WBHC 2596>

Suggests that Blake's painting was composed on the same morning Blake wrote his 2 Oct. 1800 letter to Thomas Butts. Also references Blake's painting of Jacob's ladder.

Roe, Albert S. "[A Drawing of the Last Judgment](#)." *Huntington Library Quarterly* 21.1 (Nov. 1957): 37-55. <BB #2544>

An analysis of the Rosenwald Last Judgment, now held the National Gallery of Art (Washington D.C.), largely in light of Blake's letter to Ozias Humphry ([“The Design of the Last Judgment”]).

Tavares, Enéias Farias. "[William Blake e a \(re\)visão do juízo final: tradução e crítica literária](#) [William Blake and the (Re)Vision of the Last Judgment: Translation and Literary Criticism]." *Concinnitas* 1.20 (June 2013): 82-102. In Portuguese. <Blake (2021)>

Includes a translation of Blake's letter of 18 January 1808 to Ozias Humphry.

Visconti, Joseph. "[William Blake's 1818 Letter to Dawson Turner and Later Career as Graphic Artist](#)." *BRANCH: Britain, Representation, and Nineteenth-Century History*. Ed. Dino Franco Felluga. Extension of *Romanticism and Victorianism on the Net*. Mar. 2022. <Blake (2022)>

An examination of Blake's 9 June 1818 letter to Turner that aims "to reveal why [Blake] refused Turner's request [to produce a new copy of the Large Book and Small Book of Designs], had stopped printing most of his illuminated books, and stopped color printing and monoprinting altogether" (abstract). Refers also to Blake's patron, James Vine.

Wells, David. *A Study of William Blake's Letters*. Tubingen: Stauffenburg Verlag, 1987. <BBS 676, WBHC 2844>

Aims to enable readers to "grasp the underlying unity of Blake's thought revealed in the letters" (19).

Whitehead, Angus. "[M^{rs} Chetwynd & her Brother' and 'M^r. Chetwynd.'](#)" *Blake: An Illustrated Quarterly* 42.2 (fall 2008): 75-78. <WBHC 1718>

A biographical account of the figures Blake mentioned in his 30 Jan. 1803 letter to his brother James and his 28 Sep. 1804 letter to William Hayley.

Whitehead, Angus. "'My Fingers Emit Sparks of Fire': William Blake, Letter Writer." [William Blake's Manuscripts: Praxis, Puzzles, and Palimpsests](#). Ed. Mark Crosby and Josephine A. McQuail. Switzerland: Palgrave Macmillan, 2024. 47-69. <Blake (2025)>

"This chapter reviews the business, as well as the homosocial sympathy, affection, and enthusiasms spiritual and otherwise of these seemingly rapidly composed letters stretching from the final days at Hercules Buildings to the equally busy last days at Fountain Court. Consulting manuscripts, considering the considerably wider body of letters (punctuated by considerable silences) with a nuanced biographical, historicist lens, Blake as letter-writer emerges in unprecedentedly sharper focus" (abstract).

Whitehead, Angus. "[The Uncollected Letters of William Blake](#)." [Huntington Library Quarterly 80.3](#) (autumn 2017): 423-35. <Blake (2018)>

Delineates the importance of Blake's 25 November 1825 letter to John Linnell in terms of both Blake's printing practices and his relationship to Linnell. Includes black and white reproductions of the letter and one from 10 November 1825. (Both are available at the *Blake Archive* now.)

Wittreich, Joseph Anthony, Jr. "[A Note on Blake and Fuseli](#)." *Blake: An Illustrated Quarterly* 3.1 (Jun. 1969): 3-4. <BB #1217.38>

Notes that Fuseli's fourth lecture on painting in "the Spring of 1803" (3) anticipates Blake's use of the phrase "sublime allegory" to describe epic poetry in his 6 Jul. letter to Thomas Butts.

Editions (Cross-listing articles reproducing letters found after Keynes's [The Letters of William Blake \[1980\]](#))

Bentley, G.E., Jr. "[A Blake Letter Found](#)." *Yale University Library Gazette* 68 (1993): 60-64. <WBHC 258, 1600>

Analysis and transcription of a newly discovered letter likely dating from autumn 1800 to Thomas Butts.

[Catalogue of A Valuable Collection of Autograph Letters, forming The Hayley Correspondence, comprising Thirty-four characteristic Letters in the Autograph of William Blake \[...\].](#)

[London:] Dryden Press, 1878. <BB#572>

“The Blake lots (1-34) include 16 letters which have still not been traced, and some for which the excerpts printed here are the only or the best text available” (BB# 572). The 7 Aug. 1804 letter (one of the 16 mentioned by Bentley) is described in Mark Crosby and Robert N. Essick’s “[the fiends of Commerce': Blake's Letter to William Hayley, 7 August 1804.](#)

Crosby, Mark, and Robert N. Essick. “[the fiends of Commerce': Blake's Letter to William Hayley, 7 August 1804.](#)” *Blake: An Illustrated Quarterly* 44.2 (fall 2010): 52-72. <WBHC 1725>

On a newly discovered 7 Aug. 1804 letter to William Hayley. Also identifies two miniatures by Blake.

Essick, Robert N. Essick, and Morton D. Paley. “[Dear Generous Cumberland': A Newly Discovered Letter and Poem by William Blake.](#)” *Blake: An Illustrated Quarterly* 32.1 (summer 1998): 4-13. <WBHC 1673-74>

Announcing and presenting a newly discovered 1 Sep. 1800 letter to George Cumberland.

Keynes, Geoffrey, ed. *The Letters of William Blake*. 1956. 3rd ed. Oxford: Oxford University Press, 1980. <BB #92, WBHC 274-76>

The standard letterpress edition of Blake's then-known letters and receipts. It also includes letters to Blake and useful notes.

Sotheby, Wilkinson and Hodge, Catalogue of an important and very interesting collection of Autograph Letters And Historical Documents, the Property of Various Private Collectors, comprising Autograph Letters, &c. Of T. Bewick, William Blake . . . , a very interesting series of autograph letters and portraits relating to Wesleyism, Interesting Letters by Lord Strafford, And a Valuable Autograph Manuscript of E.A. Poe. London, 1888. <WBHC 1040-41>

Contains an excerpt from what may be a letter from Blake to Butts from “autumn 1800” (WBHC 1041n803).

[Receipts \(Composed 1805-1829\)](#)

[Studies](#)

Keynes, Geoffrey. “The Blake-Linnell Documents.” [Blake Studies: Essays on his Life and Work.](#) 2nd ed. [Oxford: Clarendon Press, 1971.](#) 205-12.¹³⁷¹ <BB #2010, WBHC 2249-50>

On the receipts from Linnell; largely on the *Illustrations of the Book of Job*.

Wolf, Edwin. “[The Blake-Linnell Accounts in the Library of Yale University.](#)” *Papers of the Bibliographical Society of America* 37.1 (1943): 1-22. <BB #3001>

¹³⁷¹ Revised version of “[New Blake Documents: History of the Job Engravings,](#)” *TLS* (9 Jan. 1943), <BB #2032>.

“Important transcriptions and discussion” (BB #3001), including discussion of ownership.

Typographic Editions

Poetical Sketches (Composed c. 1769-77) <BB #129, BBS 107-08, WBHC 320-32>

Studies

Beer, John. “Blake’s Poetry and Prophecies.” *The Cambridge History of English Poetry*. Ed. Michael O’Neill. Cambridge: Cambridge University Press, 2010. 440-55. <WBHC 1592>

An overview that focuses mainly on *Poetical Sketches* and *Songs*.

Bloom, Harold. “William Blake.” *The Visionary Company: A Reading of English Romantic Poetry*. New York: Doubleday, 1961. 1-119. *Rev. ed. Ithaca: Cornell University Press, 1971*. 7-123. <BB #1232, BBS 415-16, WBHC 1765>

A reading of the poetry from *Poetical Sketches* to *Jerusalem*, including “The Crystal Cabinet” and “The Mental Traveller.”

Bogen, Nancy. “An Early Listing of William Blake’s *Poetical Sketches*.” *English Language Notes* 3 (1966): 194-96. <BB #1248>

“In John Egerton’s *Theatrical Remembrancer* (1788, 1801, 1803)” (BB #1248).

Carnochan, W.B. “‘Like Birds i’ th’ Cage’: The Poet and the Happy Man.” *Confinement and Flight: An Essay in English Literature of the Eighteenth Century*. Berkeley, Los Angeles, and London: University of California Press, 1977. <BBS 432>

Considers “How sweet I roam’d” with Pope’s “Solitude” and John Norris’s “My Estate” for their depictions of happiness.

Chayes, Irene H. “[Blake and the Seasons of the Poet](#).” *Studies in Romanticism* 11.3 (1972): 225-40. <BB #C1372>

A close reading of the Season poems, which ends by suggesting that the poems offer “a history of the growth of the poet” (240).

Connolly, Tristanne. “Transgender Juvenilia: Blake’s and Cristall’s *Poetical Sketches*. [Women Reading William Blake](#).” Ed. Helen P. Bruder. Basingstoke: Palgrave Macmillan, 2007. 26-34. <WBHC 1795-1800>

Compares Blake’s *Poetical Sketches* to the volume of the same name by Ann Cristall: “Both poets assimilate, but not just tradition; they ingeniously assimilate the other gender, taking on, and blending, male and female voices at will” (33).

Crisman, William. “[Songs Named ‘song’ and the Bind of Self-Conscious Lyricism in Blake](#).” *ELH* 61.3 (fall 1994): 619-33. <WBHC 1896>

Suggests that the “Songs” of *Poetical Sketches* share a genre that reflects on poetry and lyricism.

Cunningham, Peter. “[New Materials for the Life of John Flaxman R.A.](#)” *Builder* 21 (17 Jan 1863), 37-8, 60. <BBS 445-46>

Includes information that supplements or, at times, contradicts his father's life of Flaxman, such as an 1803 letter to Prince Hoare and Maria Denman's (Flaxman's sister-in-law) annotations to Cunningham's life, which assert that "Mr Matthew did not join Flaxman in publishing Blake's *Poetical Sketches*" (BBS 446).

Curran, Stuart. [Poetic Form and British Romanticism](#). New York and Oxford: Oxford University Press, 1986. 111-17, 175-79. <BBS 446>

Especially good on Blake's use of pastoral in *Poetical Sketches* and *Songs* and on the influence of the Miltonic epic.

Damrosch, Leopold, Jr. "[Burns, Blake, and the Recovery of the Lyric](#)." *Studies in Romanticism* 21.4 (1982): 637-60. <BBS 447>

Considers the Romantic recovery of the lyric, using Burns and Blake ("How sweet I roam'd from field to field," "The Sick Rose," and "The Tyger") as his primary examples.

Deck, Raymond H., Jr. "['Blake, William' in the New American Cyclopedia \(1861\)](#)." *Blake: An Illustrated Quarterly* 12.1 (summer 1978): 68-69. <BBS 384>

A pre-Gilchrist biography of Blake that drew on [Cunningham](#) and that was "probably" by Charles A. Dana who "had edited the *Household Book of Poetry* [(1857, [1859](#))], in which he included four of Blake's *Songs* and "My Silks" from *Poetical Sketches* (68).

Deck, Raymond H., Jr. "[Blake's 'Poetical Sketches' Finally Arrive in America](#)." *Review of English Studies* 31.122 (1980): 183-92. <BBS 449>

Adding to Michael Phillips's "[The Reputation of Blake's Poetical Sketches 1783-1863](#)" and G.E. Bentley, Jr.'s *The Critical Heritage*, illuminates via "a newly discovered collection of letters" (184) how seven poems from *Poetical Sketches* passed from J.J. Garth Wilkinson to Henry James, Sr. for publication in the American magazine, *Harbinger*, in 1848. References to Emerson and Robinson as well.

Duplantier, F.R. "[Method in Blake's 'Mad Song.'](#)" *Blake: An Illustrated Quarterly* 13.2 (fall 1979): 102-04. <BBS 388>

A reading highlighting Blake's break from the genre of mad songs: "Since he titled his poem 'Mad Song' and yet abandoned the traditional mad song stanza—two trimeters, two dimeters, and a final trimeter, rhyming xabba or aabbx—one suspects that Blake intended the reader to ponder this discrepancy" (103).

Essick, Robert N. "[Blake in the Marketplace, 2011](#)." *Blake: An Illustrated Quarterly* 45.4 (spring 2012): 108-43. <WBHC 1731>

Includes a description of the newly discovered copy Y of *Poetical Sketches*, including details on Blake's Green Street residence.

Fallon, David. "'By a False Wife Brought to the Gates of Death': Blake, Politics and Transgendered Performances." [Queer Blake](#). Ed. Helen P. Bruder and Tristanne Connolly. Basingstoke: Palgrave Macmillan, 2010. 186-98. <WBHC 1801-03>

Reading the prose sketch "Samson," *Europe*, and *Jerusalem*, argues that "[c]haracters and situations in which conventional sexuality is queered help Blake to complicate and

interrogate traditional political discourse and the power relations it mediates, even if he may not be able fully to escape its presumptions” (187).

Gleckner, Robert F. *Blake's Prelude: "Poetical Sketches"*. Baltimore: Johns Hopkins University Press, 1982.¹³⁷² <BBS 487, WBHC 2081-82>

A classic study of the work and of Blake's early literary influences.

Greenberg, Mark L., ed. *Speak Silence: Rhetoric and Culture in Blake's Poetical Sketches*. Detroit: Wayne State University Press, 1996. <WBHC 2104-05>

A key volume of essays on *Poetical Sketches*.

Hartman, Geoffrey H. “Blake and the ‘Progress of Poesy.’” *William Blake: Essays for S. Foster Damon*. Ed. Alvin Rosenfeld. Providence: Brown University Press, 1969. 57-68.¹³⁷³ <BB #2565, BBS 626-27, WBHC 2608-09>

Considers the season poems from *Poetical Sketches* in the eighteenth-century tradition of the Progress of Poesy.

Hartman, Geoffrey H. “The Discourse of a Figure: Blake’s ‘speaking Silence’ in Literary History.” *Language of the Unsayable: The Play of Negativity in Literature and Literary Theory*. Ed. Samford Budick and Wolfgang Iser. New York: Stanford University Press, 1986. 225-40. <BBS 502>

“About the image from ‘To the Evening Star’” (BBS 502).

Johansen, Ib. “William Blake and the Gothic Sublime.” *Romanticism in Theory*. Ed. Lis Møller and Marie-Therese Svane. Aarhus, Denmark: Aarhus University Press, 2001. 176-91. <WBHC 2210>

On the Gothic Sublime in *Poetical Sketches*, *Tiriel*, and *The French Revolution*.

Keynes, Geoffrey. “*Poetical Sketches*.” *Blake Studies: Essays on his Life and Work*. 2nd ed. Oxford: Clarendon Press, 1971. 31-45.¹³⁷⁴ <BB #2010, WBHC 2249-50>

A description of the book and its production, along with a “Census of [Twenty-Two] Copies” then known.¹³⁷⁵

Knights, Lionel C. “Early Blake.” *Sewanne Review* 79.3 (1971): 377-92.¹³⁷⁶ <BB #B2063>

A close reading of the songs in *Poetical Sketches*.

Kostova, Ludmila K. “William Blake and the Poetry of ‘Faithful Love’: A Reading of Two ‘Elizabethan’ ‘songs’ in *Poetical Sketches*” *English Studies 3: Proceedings of the Third*

¹³⁷² Incorporates Gleckner's “Antithetical Structure in Blake's Poetical Sketches,” *Studies in Romanticism* 20.2 (1981), 143-62, <BBS 486>, and “Blake's Seasons,” *Studies in English Literature* 5.3 (1965), 359-69, <BB #1696>.

¹³⁷³ Rpt. in Hartman's *Beyond Formalism: Literary Essays 1957- 1970* (New Haven and London: Yale University Press, 1970), 193-205. [Not recorded in BB.]

¹³⁷⁴ Revised version Keynes's essay of the same title, *TLS* (17 Mar. 1945), <BB #2023>.

¹³⁷⁵ Twenty-six are known today.

¹³⁷⁶ Rpt. in Knights's Exploration 3 (Pittsburg: University of Pittsburg Press, 1976), 52-63, <BBS 537>.

Conference on the Literature of Region and Nature, Echternach 10-14 Sep. 1990. Pt. I. Ed. J.J. Simon and Alain Sinner. Luxembourg, 1991. <BBS 541>

“‘Fresh from the dewy hill’ and ‘When early morn walks forth’ are said to ‘parody’ the genre of Elizabethan love songs” (BBS 541).

Lowery, Margaret. *Windows of the Morning*. New Haven: Yale University Press, 1940. <BB #2149, WBHC 2347>

Despite its age, a key study of *Poetical Sketches* and of Blake’s early literary influences.

McCord, James. “[Mixed Motives and Deadly Acts: Historical and Dramatic Character in William Blake’s King Edward the Third](#).” *Eighteenth-Century Studies* 19.4 (summer 1986): 480-501. <WBHC 2386>

On Blake’s imitation of Shakespeare: “Blake’s characters are fuller, and more credible and human than has been allowed, and [...] Blake was sensitive to Shakespearean achievements other than those defined technically as action, plot and conflict” (482).

McKenzie, D.F. “[Blake’s Poetical Sketches \(1783\)](#).” *Turnbull Library* 1.3 (1968): 4-8. <BB #2202>

A description of copy F, including reproductions of the corrections in ink and a transcription of the titlepage script, “presented from Mrs Flaxman May 15, 1784.”

McKenzie, D.F. “[William Allingham’s Notebook of Poems by Blake](#).” *Turnbull Library Record* 1.3 (1968): 9-11. <BB #2203>

Notes the poems from *Poetical Sketches* and *Songs* recorded by Allingham (a Victorian poet) and his knowledge of Blake from Alexander Gilchrist and the Rossettis.

Michael, Jennifer Davis. “Blake’s Feet: Toward a Poetics of Incarnation.” *Prophetic Character: Essays on William Blake in Honor of John E. Grant*. Ed. Alexander S. Gourlay. West Cornwall, CT: Locust Hill Press, 2002. 205-24. <WBHC 2095-98>

“I want to suggest [...] that Blake’s symbolic use of feet, beginning with *Poetical Sketches*, is intrinsic to his artistic project, fusing spiritual, sexual, and poetic acts into a single member” (206).

Minnick, Thomas L. “[Blake Items in the Library of Isaac Reed](#).” *Blake: An Illustrated Quarterly* 3.4 (May 1970): 89. <BB #1217.52>

Notes that *Bibliotheca Reediana* (1807), the catalogue of Reed’s library, shows that Reed owned both *Poetical Sketches* (1783) copy F and *Designs to a Series of Ballads* (1802).

Peterfreund, Stuart. “[The Problem of Originality and Blake’s Poetical Sketches](#).” *ELH* 52.3 (autumn 1985): 673-705.¹³⁷⁷ <BBS 603>

¹³⁷⁷ Rpt. in *Speak Silence: Rhetoric and Culture in Blake’s Poetical Sketches*, ed. Mark L. Greenberg (1996), 71-103, <WBHC 2104-05>.

Examines originality in *Poetical Sketches* through the biblical tradition: “how to establish the primacy of the Hebraic tradition and the originality it gives rise to in a poetical world dominated by the classical tradition” (686).

Phillips, Michael. “[Blake’s Corrections in Poetical Sketches](#).” *Blake: An Illustrated Quarterly* 4.2 (1970): 40-46. <BB #1217.64>

A description of the corrections in *Poetical Sketches* copies B, C, E, F, Q, S, T, and W.

Phillips, Michael. “[Blake’s Corrections in Poetical Sketches: A Forthcoming Supplement and the Britwell Court Library Copy](#).” *Blake: An Illustrated Quarterly* 4.4 (spring 1971): 148-49. <BB #1217.78>

A description of *Poetical Sketches* copy X.

Phillips, Michael. “Blake’s Early Poetry.” [William Blake: Essays in Honour of Sir Geoffrey Keynes](#). Ed. Morton D. Paley and Michael Phillips. Oxford: Clarendon Press, 1973. 1-28. <BB #A2350, BBS 598-99, WBHC 2503-05>

On *Poetical Sketches* and, particularly, “An Imitation of Spencer,” “Mad Song,” and “Samson,” which show “[h]is experimenting in idiom” (2).

Phillips, Michael. “[The Reputation of Blake’s Poetical Sketches 1783-1863](#).” *The Review of English Studies* 26.101 (Feb. 1975): 19-33. <BBS 604, WBHC 2524>

A study of the volume’s reception with a primary focus on Henry Crabb Robinson and Garth Wilkinson, with references to Flaxman, Henry James Sr., Emerson, William and Dorothy Wordsworth, Coleridge, and other writers. See Raymond H. Deck, Jr.’s sequel, “[Blake’s ‘Poetical Sketches’ Finally Arrive in America](#).”

Phillips, Michael. “[William Blake and the ‘Unincreasable Club’: The Printing of Poetical Sketches](#).” *Bulletin of the New York Public Library* 80.1 (1976): 6-18. <BBS 604, WBHC 2524>

Argues that John Nicholls may have been the printer of *Poetical Sketches*.

Rosso, G. A. “Empire of the Sea: Blake’s ‘King Edward the Third’ and English Imperial Poetry.” [Blake, Politics, and History](#). Ed. Jackie DiSalvo, G.A. Rosso, and Christopher Z. Hobson. New York: Garland Publishing, 1998. 251-72. <WBHC 1950-53>

Considers Blake’s dramatic fragment in *Poetical Sketches* in the context of the “imperial crisis of 1778-79” (268).

Schouten de Jel, Joshua. “[Ageing as Fading and the Importance of Monument-Making in William Blake’s The Book of Thel](#).” *Gothic Studies* 26.3 (2024): 266-80. <Blake (2025)>

Stressing the importance of Blake’s apprentice work engraving funeral monuments, Schouten de Jel reads memorialization in “Fair Elenor” from *Poetical Sketches*, *Thel*, and *Urizen* both in terms of the work and in how Blake’s illuminated books embody his own efforts at memorialization.

Tolley, Michael J. “Blake’s Songs of Spring.” [William Blake: Essays in Honour of Sir Geoffrey Keynes](#). Ed. Morton D. Paley and Michael Phillips. Oxford: Clarendon Press, 1973. 96-128. <BB #A2350, BBS 598-99, WBHC 2503-05>

On Blake's references to spring from "To Spring" in *Poetical Sketches* to *Jerusalem*.

Wardle, Judith. "William Blake's Iconography of Joy: Angels, Birds, Butterflies and Related Motifs from *Poetical Sketches* to the Pickering Manuscript." *Blake Studies* 9.1-2 (1980): 5-44. <BBS 412>

"Blake's iconography of winged creatures draws on a wide variety of traditional materials' (41)" (BBS 412). Most examples from the *Night Thoughts* designs.

Whitehead, Angus. "But, Kitty, I better love thee: George Richmond's Annotations to 'song [I love the jocund dance]' in Volume II of Gilchrist's *Life of William Blake* (1863)." *Blake Journal* 9 (2005): 87-97. <WBHC 1756>

Makes the case that Richmond's reference to Catherine in the annotations indicates the "Song" was written after 1777.

Wolfson, Susan. "Sketching Verbal Form: Blake's *Poetical Sketches*." *Formal Charges: The Shaping of Poetry in British Romanticism*. Stanford: Stanford University Press, 1997. 31-62.¹³⁷⁸ <WBHC 2877-78>

An insightful reading of both the physical layout and language of *Poetical Sketches*. This essay is also found in the collection, *Speak Silence: Rhetoric and Culture in Blake's Poetic Sketches*.

Known Copies¹³⁷⁹

PS Copy A (British Museum)

Copy Information and Current Binding

No corrections.

"Brown morocco, with a crown" (BB p. 347).

Contemporary Owner(s)

Samuel Palmer

Print

Poetical Sketches. London, 1926. The Noel Douglass Replicas. New York, 1927. The Noel Douglass Replicas. New York, 1927. The English Replicas. <BB #354>

Facsimile of copy A.

PS Copy B (British Museum)

Copy Information and Current Binding

Corrections on pp. 4, 9, 15^a, 15^b.

"Stabbed through three holes into the original greyish-Blue wrappers" (BB p. 347).

¹³⁷⁸ Adapted from her "Blake's Politics in Rhyme and Blank Verse" and "Romantic Ideology' and the Values of Aesthetic Form," *Aesthetics and Ideology*, ed. George Levine (1994), 188-218, <WBHC 2877-78>.

¹³⁷⁹ See WBHC 321-24 for a discussion of the copies owned by Samuel Palmer (A, G, I, N, R, U, and perhaps H).

Contemporary Owner(s)

Unknown. "Sold posthumously with part of the Library of Captain Butts at Sotheby's 2 May 1906, lot 80" (BB p. 347).¹³⁸⁰

PS Copy C (Huntington Library, Art Museum, and Botanical Gardens)

Copy Information and Current Binding

Corrections on pp. 4, 7, 12, 15^b.

"It was bound, apparently for Robert Hoe, at 'THE CLUB BINDERY 1908' in Citron levant morocco" (BB p. 347).

Contemporary Owner(s)

"It came 'To Charles Tulke Esq^{re}, / from William Blake' according to the inscription on the title-page" (BB p. 347).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2020.

Huntington Library. Call no. [57432](#).

PS Copy D (Cincinnati Art Museum)

Copy Information and Current Binding

Corrections on 9, 15^b.

"[C]ontemporary Brown half calf over marbled boards, with 'POETICAL / SKETCHES' blind stamped on it" (BB p. 348).

Contemporary Owner(s)

"Acquired by George Cumberland, who wrote his name on the title-page, pasted in his message Card and 'The Man Sweeping the Interpreter's Parlour,' and made notes on pp. 2 ('To Spring' is 'fine') and 63 ('Contemplation' is 'Beautiful—G.C.') It was sent 'From George Cumberland [Jr] / to John Linnell 1866" (BB p. 348).

Digital

Cincinnati Art Museum. Call no. 1971.693.1.

PS Copy E (Alan Parker)

Copy Information and Current Binding

Corrections on 4, 7, 9, 15^a, 15^b.

"[D]ark Green morocco" (BB p. 348).

Contemporary Owner(s)

"Presented 'To Mr [William] Long / from J Flaxman' (according to the inscription on the title-page), probably about April 1784" (BB p. 348).

PS Copy F (Turnbull Library, New Zealand)

Copy Information and Current Binding

Corrections on 4, 9, 15^a, 15^b.^{24b1}¹³⁸¹

¹³⁸⁰ As Bentley notes, there's no indication it was owned by Thomas Butts (BB p. 347n3).

¹³⁸¹ As Bentley notes, there are also corrections on pp. 7, 13, 17, 24 in a brown ink, which he did not believe were by Blake and corrections on pp. 2, 7, 11-17, 24-25, 30, 45-46, 52, 55, 60, 62-64 in pencil, which he felt were certainly not by Blake (BB p. 344n1). All of the corrections are reproduced in D.F. McKenzie's "[Blake's Poetical Sketches \(1783\)](#)," *Turnbull Library* 1.3 (1968), 4-8, <BB #2202>.

Contains: "Song 1st by a Shepherd," "Song 3d by an Old Shepherd," and "Song 2d by a Young Shepherd."

"Stabbed by 1784, evidently with sheet C misfolded and thus bound (pp. 11-12, 9-10, 15-16, 13-14); Four unstabbed leaves with Blake's poems were bound, perhaps for Isaac Reed by 1807, with the correctly folded trimmed leaves in Red crushed morocco with 'BLAKE' on the spine" (BB p. 348).

Contemporary Owner(s)

"It was a '[present del] from Mrs Flaxman May 15, 1784' (according to the note on the title-page), perhaps to the Flaxmans' friend Isaac Reed, who may have added the leaves with 'songs by Shepherds,' and with whose library it was sold by King & Lochee, 5 Dec. 1807, lot 6,577 [...], for 6s. 6d. to [Richard] Heber" (BB p. 349).

Digital

National Library of New Zealand. Turnbull Collection. [Accession no. 397167](#).

Print

Bentley, G.E., Jr., ed. and intro. [*William Blake's Works in Conventional Typography*](#). Delmar, NY: Scholars' Facsimiles & Reprints, 1984. Volume 388 of Scholars' Facsimiles & Reprints.
<BBS 168, WBHC 608>

PS Copy G (Wellesley College)

Copy Information and Current Binding

No corrections.

"[H]alf morocco over marbled boards, the edges dappled" (BB p. 349).

Contemporary Owner(s)

"Samuel Palmer gave it to John Linnell, Jr." (BB p. 349).

PS Copy H (Pforzheimer Library, NYPL)

Copy Information and Current Binding

No corrections.

"'BOUND BY F. BEFORD' in the manner of Roger Payne in Green levant morocco" (BB p. 349).

Contemporary Owner(s)

Samuel Palmer

PS Copy I (Princeton University Library)

Copy Information and Current Binding

No corrections.

"Bound by 'LORTIC FRÈRES' in Red levant morocco" (BB p. 349).

Contemporary Owner(s)

Samuel Palmer, who gave it to Alexander Gilchrist.

PS Copy K (University of Toronto)

Copy Information and Current Binding

No corrections.

Facsimile pages H1-K4.

"'BOUND BY SANGORSKI & SUTCLIFE, LONDON,' in Red morocco" (BB p. 350).

Digital

University of Toronto. Call no. [Rare Book Collection D-10 01987](#).

PS Copy L (Trinity College, Cambridge)

Copy Information and Current Binding

No corrections.

Facsimile pages H1-K4.

“Evidently bound with Wordsworth’s *Letter to a friend of Robert Burns* (1816) [. . .], *Remarks on Professor [. . .] Rossetti’s [. . .] Spirito Antipapale*’ [1832], ‘and others, until at least 1897; Rebound by 1911 in Red straight grained morocco” (*BB* pp. 350-51).

Digital

Trinity College, Cambridge. Call no. [RW.17.41](#).

PS Copy M (Anonymous Collection)

Copy Information and Current Binding

No corrections.

Facsimile pages H1-K4.

“Belue levant morocco” (*BB* p. 351).

PS Copy N (Beinecke Library, Yale University)

Copy Information and Current Binding

No corrections

“‘BOUND BY F. BEDFORD’ in Green morocco” (*BB* p. 351).

Contemporary Owner(s)

Samuel Palmer

Digital

Beinecke Library. Call no. [Tinker 265](#).

PS Copy O (University of Texas)

Copy Information and Current Binding

Corrections on 4, 9, 15^a, 15^b.

“Bound by Thomas ‘FAZAKERLEY LIVERPOOL’ in Red morocco, the edges trimmed, especially at the bottom, sometimes affecting the catchwords” (*BB* p. 351).

Contemporary Owner(s)

“Perhaps this is [Henry] Crabb Robinson’s ‘second copy’ of ‘Blakes Poet^l Sketches’ [. . .]¹³⁸² which was ‘bound in a Vol. of tracts’ (according to Robinson’s Diary of 24 May 1848 in Dr. Williams’s Library)” (*BB* p. 351).

Digital

Harry Ransom Center. Call no. [PR 4144P6 1783](#).

PS Copy P (Cambridge University Library)

Copy Information and Current Binding

No corrections.

Facsimiles pages I1-K4.

“Bound in Riviere in Green morocco, gilt, untrimmed” (*BB* p. 352).

¹³⁸² *BB* identifies copy A as also belonging to Crabb Robinson, but *WBHC* believes it to be copy Q (324n282).

Contemporary Owner(s)

Samuel Palmer

Digital

Gonville & Caius College Reserve Stock. Call no. [821.6 BLA](#).

PS Copy Q (Westminster Public Library)

Copy Information and Current Binding

Corrections on 4, 5, 7, 9, 12 15^a, 15^b, 24^b, 25, 28.

Facsimile page A2.

Contemporary Owner(s)

Henry Crabb Robinson.¹³⁸³

Print

Poetical Sketches. Intro. Robin Hamlyn. London: Tate Publishing, 2007. <*WBHC* 331>

A facsimile of copy Q.

PS Copy R (Rosenbach)

Copy Information and Current Binding

“Unbound, unstabbed, untrimmed, uncut, unfolded—in every respect (except a little dirt) as the sheets were delivered from the press” (*BB* p. 352).

No corrections.

Contemporary Owner(s)

Samuel Palmer

Digital

Rosenbach. [Accession no. 1010/05](#).

PS Copy S (Huntington Library)

Copy Information and Current Binding

Corrections on 4, 7, 9, 15^a, 15^b, 29.

“Bound about 1825 (the fly-leaves are watermarked G & R TURNER / 1825) for the Duke of Devonshire (whose monogram WS in a D, is at the foot of the spine) in front of” five other eighteenth-century works, “and a manuscript table of contents, in polished calf, gilt, with ‘PLAYS / VOL. 30’ on the spine, all the contents trimmed to size” (*BB* p. 352).

Contemporary Owner(s)

“It was sent on 26 April 1784 [...] as a gift ‘For[?] Willay Ha[y]le[y] / From J Flax[man]’ (according to the trimmed inscription on the title-page; Acquired by the Duke of Devonshire, who had it bound about 1825” (*BB* p. 352).

Digital

Huntington Library. Call no. [Dev 8vo 30](#).

PS Copy T (Library of Congress)

Copy Information and Current Binding

Corrections on 4, 15^b, 24^a, 24^b, 44, 46, 64^a.

¹³⁸³ *BB* identifies copy A as also belonging to Crabb Robinson, but *WBHC* believes it to be copy Q (324n282).

“Bound with Descriptive Catalogue copy K” (BB p. 353).

Contemporary Owner(s)

“On 25 Aug. 1831 Linnell paid 2s. 6d. each to M^{rs} Blake for a [DESCRIPTIVE] Catalogue [K]’ and ‘Poems’ (evidently *Poetical Sketches* [T] [...]]), which he bound with two other works, signed ‘John Linnell / 38 Porchester Terrace/ Bayswater / -- / 1846’ (on the front cover)” (BB p. 353).

Digital

[Library of Congress](#). Call no. ND1942.B55 A25. Copy 2. A collated, uncropped book view, with spine, covers, endpapers, and flyleaves. See Current Binding for contents.

PS Copy U (Liverpool Public Libraries)

Copy Information and Current Binding

No corrections.

Facsimile pages H1-K4.

“Brown calf” (BB p. 353).

Contemporary Owner(s)

Samuel Palmer.

PS Copy V (Texas Christian University)

Copy Information and Current Binding

Corrections on 4, 7, 12 15^b, 24^a, 24^b, 44, 46, 64^a.

“Stabbed through three holes into the original bluish Grey wrappers” (BB p. 353).

PS Copy W (University College, London)

Copy Information and Current Binding

Corrections on 2, 4, 7, 9, 15^a 15^b, 24^a, 20 24.

“Green morocco” (BB p. 353).

Digital

University College, London. Call no. [E 221 B5](#).

PS Copy X (Morgan Library and Museum)

Copy Information and Current Binding

“BOUNDED BY BEDFORD’ in olive Brown morocco, the top edge gilt” (BB p. 354).

Digital

Morgan Library and Museum. Accession no. [PML 61487](#).

PS Copy Y (Collection of Robert N. Essick)

Copy Information and Current Binding

“Probably first stabbed (by Mrs Blake) close to the gutter through three holes 7.0 cm from the top and 4.4 and 3.0 cm apart. Dust and damp-stains on the title page (A1^r) suggest ‘that it was exposed without a cover for some years’; perhaps the blank last leaf (K4) (lacking here) was similarly stained and discarded. ‘BOUNDED BY WOOD, LONDON’ (stamped in gilt on the inside front cover) in dark blue crushed morocco, gilt, with stamped ruled lines on the front, back, and spine, the spine stamped in gilt ‘POETICAL | SKETCHES | W.B. | 1783” (WBHC 326).¹³⁸⁴

¹³⁸⁴ Bentley notes his information comes from correspondence with Robert N. Essick (WBHC 326n284) and “[Marketplace, 2011](#),” which contains information not in WBHC.

Contemporary Owner(s)

“Acquired by 1784 (the last year Blake lived at the manuscript address on the title page) probably by John Hawkins” (*WBHC* 327).

Print

Bonham’s. [*Sale 18784 Books, Maps, Manuscripts and Historical Photographs*](#). London, 22 March 2011. <*WBHC* 1388>

The website includes images of the cover and spine, pp. 13-14, and the titlepage with Blake’s inscription.

PS Copy Z (Untraced)

“A previously unknown copy, not corresponding to the ones still in private hands, was evaluated by Ursus Books (N.Y.)” (*WBHC* 330).¹³⁸⁵

[Print Facsimiles, Editions, and Reproductions \(Descending by Year\)](#)

Poetical Sketches. Intro. Robin Hamlyn. London: Tate Publishing, 2007. <*WBHC* 331>

A facsimile of copy Q.

Patridge, Eric, ed. [*Poetical Sketches*](#). With an Essay on Blake’s Metric by Jack Lindsay. London, 1927. <*BB* #133>

A letterpress edition.

[*Poetical Sketches*](#). London, 1926. The Noel Douglass Replicas. New York, 1927. The Noel Douglass Replicas. New York, 1927. The English Replicas.

Facsimile of copy A. <*BB* #132>

[*Poetical Sketches*](#). Decorations Designed and Cut on the Wood by Charles Ricketts. London: Vale Press, 1899. <*BB* #131, *WBHC* 331>

[*Poetical Sketches*](#). By W.B. London, 1890. <*BB* #130, *BBS* 108, *WBHC* 329>

“A very persuasive facsimile by William Griggs” (*BB* #130).

[*Poetical Sketches*](#). Now Reprinted from the Original Edition of 1783. Ed. Richard Herne Shepherd. London: Basil Montagu Pickering, 1868. <*BB* #129, *WBHC* 329-30>

The French Revolution (Composed 1791) <*BB* #49, *BBS* 80> (See also [Political and Historical Criticism](#) and [Joseph Johnson](#))

Studies

Alhas, Hüseyin. “[*The Impact of Newspapers on William Blake’s The French Revolution and ‘Tyger.’*](#)” *Hacettepe University Journal of Faculty of Letters* 40.1 (2023): 262-73. In English (abstract in Turkish and in English). <*Blake* (2024)>

Alhas delves into the impact of newspapers on William Blake’s perception of the French Revolution, drawing from archival materials. He indicates that the newspapers of the era profoundly influenced Blake’s poetic output during the early stages of the French

¹³⁸⁵ References Robert N. Essick’s “[*Blake in the Marketplace, 2003*](#),” *Blake: An Illustrated Quarterly* 37.4 (2004), 116-17.

Revolution, as evidenced in works such as *The French Revolution* (1791) and ‘The Tyger’ (1792-93).

Brewster, Glen E. “[‘Out of Nature’: Blake and the French Revolution Debate.](#)” *South Atlantic Review* 56 (1991): 7-22. <BBS 425>

Transforming the terms of the French Revolution debates, “Blake will rethink and reenvision the normative concept of nature that is the dominant and most problematic trope of his day” (20).

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. Westport, CT: Greenwood Press, 1997. 41-57. <WBHC 1893>

“About ‘verbal warfare’ in *The French Revolution*” (48)” (WBHC 1893).

Davies, Damian Walford. “[Blake’s Man in the Iron Mask: A Visual Source.](#)” *Notes and Queries* 46.1 (1999): 29-30. <WBHC 1924>

Suggests that Blake drew on a 17 Oct. 1789 print, “[The Iron Mask.](#)”

Davis, Matthew M. “[The House of Aumont and Blake’s French Revolution.](#)” *Blake: An Illustrated Quarterly* 56.2 (fall 2022): 38 pars. <Blake (2023)>

Argues that the Aumont in *The French Revolution* was the royalist Louis-Alexandre-Céleste d’Aumont (1736–1814) and not his revolution-supporting brother, Louis-Marie Guy d’Aumont (1732–99), as suggested by W.H. Stevenson’s [Complete Poems](#).

Halloran, William F. “*The French Revolution*: Revelation’s New Form.” [Blake’s Visionary Forms Dramatic](#). Ed. David V. Erdman and John E. Grant. Princeton: Princeton University Press, 1970. 30-56. <BB #1580, BBS 464, WBHC 1994-95>

“[E]xamine[s] the structure and imagery of [The French Revolution]” in light of “biblical prophecy” (32).

Hobday, Charles. “Blake and Lafayette.” *Blake Journal* 9 (2005): 4-18. <WBHC 1755>

Argues that Blake left off *The French Revolution* because of his disappointment with Lafayette.

Lee, Tara. “[Vital Heat and the Organized Body: Burke, Blake, The French Revolution and The \[First\] Book of Urizen.](#)” *European Romantic Review* 34.5 (2023): 527-48. <Blake (2024)>

“This article puts Blake in intimate dialogue with Burke, Sieyès, and other revolutionary and reactionary writers who evocatively updated the body politic metaphor to describe a radically changing political landscape” (abstract).

MacPhee, Chantelle. “Liberté, Egalité, Fraternité: Shakespeare and Blake.” *Upstart Crow* 22 (2002): 51-62. <WBHC 2360>

Mainly on the allusions to Shakespeare in *The French Revolution*.

Mauger, Matthew. “[‘He Turns the Law into a Castle’: Blake’s Use of Eighteenth-Century Legal Discourse in The Four Zoas.](#)” *Romanticism* 12.3 (2006): 165-76. <WBHC 2382>

Explores “how William Blake deploys architectural imagery in his own poetic exploration of the emergence of legal and constitutional structures in two of his 1790s manuscripts: *The French Revolution* and *The Four Zoas* (165).

Morkan, Joel. “[Blake’s ‘Ancient Forests of Europe.’](#)” *Blake: An Illustrated Quarterly* 6.4 (spring 1973): 93. <BB #1217.119>

Suggests “Ancient Forests of Europe” (l.93, E 290) is tied to restrictions on the use of forests by peasants.

Richey, William. “[The French Revolution: Blake’s Epic Dialogue with Edmund Burke.](#)” *ELH* 59 (1992): 817-37. <WBHC 2584>¹³⁸⁶

In *The French Revolution*, “Blake challenges the underlying assumptions of Burke’s counterrevolutionary text [*Reflections on the French Revolution* (1790)]” (817).

Rix, Robert. “[Magnetic Cure in William Blake’s The French Revolution.](#)” *Explicator* 68.3 (2010): 167-71. <WBHC 2593>

Suggests that Orleans mesmerizes the National Assembly.

Summerfield, Henry. “Blake’s *The French Revolution* and the Bible.” *University of Dayton Review* 17.3 (1985-86): 29-39. <BBS 651>

“*The French Revolution* marks the point at which Blake turns against the legalistic and authoritarian aspect of the Old Testament while continuing to accept much of its prophetic element’ (29)” (BBS 651).

[Known Copy \[Unique Copy\]](#)

[Copy A \(Huntington Library\)](#)

[Copy Information and Current Binding](#)

See the *Blake Archive* Copy Information.

[Contemporary Owner\(s\)](#)

John Linnell.

[Digital](#)

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2020.

Huntington Library. Call no. [57440](#).

[Print](#)

Bentley, G.E., Jr., ed. and intro. [William Blake’s Works in Conventional Typography](#). Delmar, NY: Scholars' Facsimiles & Reprints, 1984. Volume 388 of Scholars' Facsimiles & Reprints. <BBS 168, WBHC 608>

¹³⁸⁶ Partly incorporated in Richey’s [Blake’s Altering Aesthetic](#) (1997), <WBHC 2583-84>.

Exhibition of Paintings in Fresco (Composed 1809) <BB #36, BBS 70, WBHC 202> (See also [Art](#), [Annotations to Reynolds](#), and [A Descriptive Catalogue](#))

Known Copies

Copy A (Huntington Library)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Contemporary Owner(s)

“Folded as an envelope for Blake’s letter of May 1809 to Ozias Humphry” (BB p. 165).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023.

From the Huntington Library. Call no. [78637](#).

Print

Bentley, G.E., Jr., ed. [William Blake’s Works in Conventional Typography](#). Delmar, NY: Scholars’ Facsimiles & Reprints, 1984. Volume 388 of Scholars’ Facsimiles & Reprints. <BBS 168, WBHC 608>

Copy B (Bodleian Library, Oxford University)

Copy Information and Current Binding

“Evidently originally folded to make an envelope (there is a wafer but no address); [n]ow in a modern binding” (BB p. 165).

Digital

Bodleian Library. Call no. [ALMA: 990142625720107026](#).

Print

Keynes, Geoffrey. *A Bibliography of William Blake*. New York: Grolier Club, 1921. [Rpt. 1969](#). <BB #617>

Print (Descending by Date)

Bentley, G.E., Jr., ed. [William Blake’s Works in Conventional Typography](#). Delmar, NY: Scholars’ Facsimiles & Reprints, 1984. Volume 388 of Scholars’ Facsimiles & Reprints. <BBS 168, WBHC 608>

Copy A.

Keynes, Geoffrey. *A Bibliography of William Blake*. New York: Grolier Club, 1921. [Rpt. 1969](#). <BB #617>

Copy B.

[A Descriptive Catalogue](#) (Composed 1809) <BB #32, BBS 65-66, WBHC 182-87>¹³⁸⁷

Studies

Adams, Hazard. “*A Descriptive Catalogue*.” [William Blake on His Poetry and Painting: A Study of A Descriptive Catalogue, Other Prose Writings, and Jerusalem](#). Jefferson, NC: McFarland and Company, 2010. 7-46. <WBHC 1474>

¹³⁸⁷ See also Butlin, “Blake’s Exhibition (Nos. 649-666) 1809” (pp. 472-82) in [The Paintings and Drawings of William Blake](#).

A good overview and introduction, particularly related to the history of character types in Chaucer and the Welsh Triad.

Dixon, Jeffrey John. *The Glory of Arthur: The Legendary King in Epic Poems of Layamon, Spenser and Blake*. Jefferson, NC: McFarland and Company, 2014. 1-23, 26-32, 35-41, 73-80, 171-82. <WBHC 1954>

Highlights Spenser's influence, "The Ancient Britons," and *A Descriptive Catalogue* (1809).

Cantor, Paul A. "Blake and the Archaeology of Eden." *A Walk in the Garden: Biblical, Iconographical, and Literary Images of Eden*. Ed. Paul Morris and Deborah F. Sawyer. Sheffield: JSOT Press, 1992. 229-43. <WBHC 1824>

On the influence of speculative mythologists on Blake's portrayal of Eden, especially in *A Descriptive Catalogue*.

Connolly, Tristanne J. "The Authority of the Ancients: Blake and Wilkins' Translation of the *Bhagvat-Geeta*." *The Reception of Blake in the Orient*. Ed. Steve Clark and Masashi Suzuki. London: Continuum, 2006. 145-58. <WBHC 1857-62>

On Blake's lost painting, "The Bramins," suggesting that Blake was "a proponent of an Orientalism outmoded by the time of his exhibition in 1809, but exemplified in the 1785 [translation of the *Bhagvat-*]Geeta" (146). "Instead of the growing imposition of British culture on Indians, [Blake] opts for outdated syncretism which allows him to see Indians and Britons as originally alike (148).

Eaves, Morris. *The Counter-Arts Conspiracy: Art and Industry in the Age of Blake*. Ithaca: Cornell University Press, 1992. <WBHC 1972-74>

An illuminating study that positions Blake within several artistic traditions and controversies, including the development of the English School of Art between the seventeenth and nineteenth century and the aesthetic issues created by new technologies of mechanical reproduction.

Eaves, Morris. *William Blake's Theory of Art*. Princeton: Princeton University Press, 1982. <BBS 459, WBHC 1974-75>

An influential articulation of Blake's theory of art in relationship to Neoclassicism and Romanticism, with a consideration of Blake's notion of audience.

fragmentum 42 (Jul.–Sep. 2014). Special Issue: "A poesia e a arte de William Blake: o *Catálogo Descritivo*." <*Blake* (2021)>

A collection of essays in Portuguese focusing on *A Descriptive Catalogue*.

Gully, Anthony Lacy. "*Mr. B and the Cherubim: A Critical Examination of William Blake's A Descriptive Catalogue of 1809*." *Phoebus: A Journal of Art History* 1 (1978): 23-45. <BBS 497>

"My reading of the text and analyses of the works indicate that Blake conceived of the exhibit and its *Catalogue* as a public forum from which to state his basic artistic premise that style and content could not be divorced, that only the successful union of these two elements, coupled with visionary insight, could produce truthful art" (23).

Johnston, Arthur. “[William Blake and ‘The Ancient Britons.’](#)” *Cylchgrawn Llyfrgell Genedlaethol Cymru: The National Library of Wales Journal* 22 (1982): 304-20. <BBS 528>

Provides a historical account of the Welsh Triads, including the translation (c. 1800 and 1807) by Edward Williams (Iolo Morganwg) that Blake likely used, and suggests Blake’s source of Williams’s translation was William Owen, whose life and interests are detailed, including his connections to Joanna Southcott.

Keynes, Geoffrey. “*A Descriptive Catalogue.*” [Blake Studies: Essays on his Life and Work](#). 2nd ed. Oxford: Clarendon Press, 1971. 66-73. <BB #2010, WBHC 2249-50>

Despite the age of the essay, which first appeared in *The Times Literary Supplement* in 1942, it provides a reliable overview of the catalogue and advertisement as well as describing the then known copies [A through S].¹³⁸⁸

Myrone, Martin. “[Blake’s Unruly Art History: The Case of the 1809 Exhibition.](#)” *Interfaces* 30 (2010): 7-20. <WBHC 2190-91>

Wants to centralize Blake in Art History, posing the question: “Would it be possible to think of a story about Blake in which the illuminated books were actually pretty insignificant, and the central event of his career was, in fact, the 1809 exhibition?” (10-11).

Myrone, Martin, and David Blayney Brown, ed. “[William Blake’s 1809 Exhibition.](#)” *Tate Papers* 14 (autumn 2010): 12 par. <WBHC 2752>

A collection of four essays (including Myrone and Brown’s introduction) on the 1809 exhibition.

Patenaude, Troy R.C. “[‘The Glory of a Nation’: Recovering William Blake’s 1809 Exhibition.](#)” *The British Art Journal* 4.1 (2003): 52–63. <WBHC 2508-09>

“A densely factual and original reconstruction with diagrams of the rooms in which Blake’s exhibition was held and of the order and exact placement of the pictures” (WBHC 2508).

Postle, Martin. “[‘sir Joshua and his Gang’: Blake, Reynolds and the Royal Academy.](#)” *Interfaces* 30 (2010): 111-22. <WBHC 2190-91>

A detailed discussion on Blake and Reynolds, including Blake’s time as a student at the Royal Academy, Reynolds’s *Discourses*, and Blake’s annotations to it.

Solecki, Sam. “William Blake: What Is an ‘Etruscan’ Doing in ‘An Island in the Moon’ (1784-85)?” *The Etruscans in the Modern Imagination*. Montreal and Kingston, London, and Chicago: McGill-Queen’s University Press, 2022. 61-66. <Blake (2024)>

In a book on the reception of Etruscans, the short chapter on Blake highlights Blake’s work for Josiah Wedgwood’s Etruria Hall, Etruscan Column in *Island*, and the “Hetrurians” in *A Descriptive Catalogue*.

¹³⁸⁸ There are 22 known copies, with 1 of these (copy V) untraced.

Suzuki, Masashi. “Blake no system ko: *Koten Sakuhin Kaisetsu Mokuroku* (1809) wo chushin ni (Blake’s ‘system’ in *A Descriptive Catalogue* [1809]).” *Igirisu Romanha Kenkyu (Essays in English Romanticism)* 41 (2017): 27-40. In Japanese. <*Blake* (2018)>

Tavares, Enéias Farias. “[William Blake e o turbulento ano de 1809: catálogos descritivos, desavenças criativas e obras visionárias](#) [William Blake and the Turbulent Year of 1809: Descriptive Catalogues, Creative Disagreements, and Visionary Works of Art].” 13-26. In Portuguese (abstract in Portuguese and English). <*Blake* (2021)>

Wordsworth, Jonathan. “William Blake: *A Descriptive Catalogue.*” *Ancestral Voices: Fifty Books from the Romantic Period*. New York: Woodstock, 1996. 131-35.¹³⁸⁹

A thoughtful rumination.

Known Copies

DC Copy A (British Museum)

Copy Information and Current Binding

“[R]ebound at the ‘B.M. 1969’ in three-quarter Red morocco” (*BB* p. 137).

Contemporary Owner(s)

George Cumberland

DC Copy B (British Museum)

Copy Information and Current Binding

Bound in the British Museum Print Room (*BB* p. 137).

Contemporary Owner(s)

Henry Crabb Robinson

DC Copy C (Cambridge University Library)

Copy Information and Current Binding

“Stitched in the original paper covers” (*BB* p. 137).

Digital

Cambridge University Library. Call no. [Keynes.U.4.14](#).

DC Copy D (Huntington Library)

Copy Information and Current Binding

“BOUNDED BY BEDFORD’ in Brown levant morocco” (*BB* p. 137).

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2018.

Huntington Library. Call no. [57433](#).

DC Copy E (Victoria and Albert Museum)

Copy Information and Current Binding

“Bound in Red blind stamped morocco” (*BB* p. 137).

Contemporary Owner(s)

Frederick Tatham

¹³⁸⁹ Not recorded in *WBHC*.

DC Copy F (Beinecke Library, Yale University)

Copy Information and Current Binding

“Green morocco, with ‘Blake’s Catalogue’ on the spine” (*BB* p. 138).

Contemporary Owner(s)

Thomas Griffiths Wainewright

Digital

Beinecke Library. Call no. [Tinker 284](#).

DC Copy G (Fitzwilliam Museum)

Copy Information and Current Binding

“Bound by [John ‘LEIGHTON’ c. 1830 in Blue morocco [...] over the original Blue paper cover” (*BB* p. 138).

Contemporary Owner(s)

Robert Southey

DC Copy H (Bodleian Library, Oxford University)

Copy Information and Current Binding

“Bound by 1834 in half Green leather over marbled boards, the spine gilt with ‘Blake’s Catalogue’” (*BB* p. 138).

Contemporary Owner(s)

Francis Douce

Digital

Bodleian Library. Call no. [BB 526](#).

Print

[*A Descriptive Catalogue 1809*](#). Oxford and New York: Woodstock Books, 1990. Revolution and Romanticism 1789-1834: A Series of Facsimile Reprints. <BBS 66, WBHC 186-87>

A print facsimile of copy H. Introduction by Jonathan Wordsworth.

DC Copy I (Houghton Library, Harvard University)

Copy Information and Current Binding

“Bound for the first time, probably for Robert Balmano after 1818 (the watermark date on a flyleaf), with Chaucer, *Prologue* (1812) (which like the *Descriptive Catalogue* has no other extra stab holes), and *Innocence* (U) in half Green morocco, labelled ‘Tracts / by / Blake /London /1789 / 1809 /1812’” (*BB* p. 138). Presently disbound from these other works.

Contemporary Owner(s)

Francis Douce

Digital

Houghton Library. Call no. [TYP 6500.34U](#).

DC Copy J (Yale Center for British Art)

Copy Information and Current Binding

“‘BOUND BY RIVERE’ in Red morocco [...] by 1892 for B.B. Macgeorge” (*BB* p. 139).

Contemporary Owner(s)

“This may be one of the four copies bought by Crabb Robinson on 23 April 1810 [...]; Robinson may have given it to William Wordsworth” (*BB* p. 139).

Digital

[Yale Center for British Art](#). Accession no. B1978.43.1418. Collated, uncropped book view, including cover, bookplates, endpapers, and flyleaves.

DC Copy K (Library of Congress)

Copy Information and Current Binding

“Bound, probably for John Linnell before 1846, in front of *A catalogue of the Orleans' Italian Pictures* [...] and *Poetical Sketches* (T)” (BB p. 139).

Contemporary Owner(s)

“On 25 Aug. 1831 Linnell paid 2s. 6d. each to M^{rs} Blake for a [DESCRIPTIVE] Catalogue [K]’ and ‘Poems’ (evidently *Poetical Sketches* [T] [...]), which he bound with two other works, signed ‘John Linnell / 38 Porchester Terrace/ Bayswater / -- / 1846’ (on the front cover)” (BB p. 353).

Digital

[Library of Congress](#). Call no. ND1942.B55 A25. Copy 2. A collated, uncropped book view, with spine, covers, endpapers, and flyleaves. See Current Binding for contents.

DC Copy L (Huntington Library)

Copy Information and Current Binding

“Bound by Zaehnsdorf in Green morocco over the original Blue paper covers which are labelled in old ink: ‘Blake’s Catalogue” (BB p. 139).

Contemporary Owner(s)

“Perhaps this is one of the four copies bought by Crabb Robinson on 23 April 1810” (BB p. 139).

DC Copy M (Rosenbach Foundation)

Copy Information and Current Binding

“The pages were cut down to about 7.7 x 13.8 cm, inlaid to 10.7 x 17.5 cm, and ‘BOUND BY F. BEDFORD’ in Brown levant morocco” (BB p. 139).

DC Copy N (Morgan Library and Museum)

Copy Information and Current Binding

“Bound in Buff boards; the front cover loose” (BB p. 140).

Contemporary Owner(s)

“This may be the copy of ‘Blake’s Catalogue’ which was a ‘present’ from Flaxman’s sister-in-law Maria Denman on 1 Oct. 1842 to Crabb Robinson (according to his diary in Dr. Williams’s Library)” (BB p. 140).

Digital

Morgan Library and Museum. Accession no. [PML 62443](#).

DC Copy O (Glasgow University)

Copy Information and Current Binding

“Bound by J[ohn] LEIGHTON, BREWER STREET,’ evidently for Thomas Butts between 1820 (the watermark date in the bound-in mount) and 1830 (when Leighton died) in half Red morocco over patterned and stamped Red cloth with ‘BLAKE’s CATALOGUE,’ ‘LONDON / 1809’ on the spine, [...] with the ‘Descriptive Catalogue’ advertisement folded and mounted on a sheet (watermarked ‘1820’) which is hinged to a stub” (BB p. 140).

Contemporary Owner(s)

“Probably owned by Thomas Butts, who evidently had it bound after 1820 with the advertisement to the catalogue and for whom it was sold posthumously at Foster & Son, 29 June 1853, lot 93” (BB p. 140).

Digital

Glasgow University Library. Call no. [Sp Coll S.M. 1129.](#)

Print

Bentley, G.E., Jr., ed. [*William Blake's Works in Conventional Typography*](#). Delmar, NY: Scholars' Facsimiles & Reprints, 1984. Volume 388 of Scholars' Facsimiles & Reprints. <BBS 168, WBHC 608>

DC Copy P (Morgan Library and Museum)

Copy Information and Current Binding

“John Mitford (1781-1859) evidently made the notes in ink on pp. 9-10 and the fly-leaf after the text in pencil on pp. 44, 46, 56, and had the book bound in Brown sprinkled calf (in the process the comments on pp. 9 and 46 were trimmed” (BB p. 140).

Contemporary Owner(s)

“Acquired by ‘Frederick Tatham / from the Author. / June 12. 1824’ according to the title-page inscription); Acquired by John Mitford (1781-1859)” (BB p. 140).

Digital

Morgan Library and Museum. Call no. [062444](#). The [title page](#) is part of the Online Exhibition, [William Blake's World: “A New Heaven Is Begun.”](#)

DC Copy Q (Spurious)

Copy Information and Current Binding

“This is probably copy P” (BB p. 141).

DC Copy R (Spurious)

Copy Information and Current Binding

“This is probably copy D” (BB p. 141).

DC Copy S (Princeton University Library)

Copy Information and Current Binding

“Bound by Charles Lamb with his *Confessions of a Drunkard*, Southey’s *Wat Tyler*, and the *Poems of Rochester and Lady Winchelsea*” (BB p. 141).

Contemporary Owner(s)

“Henry Crabb Robinson bought four copies on 23 April 1810, one of which he gave to Charles Lamb” (BB p. 141).

Digital

Princeton University Library. [Call no. 19th-305.](#)

DC Copy T (Untraced)

Copy Information and Current Binding

“Bound, probably for Robert Southey about 1810 and at least by 1843, as a’sm. 8vo. *Calf, neat,* apparently inscribed ‘Robert Southey, 1810’ and with ‘autograph address of Blake’ (BBS 60).

Contemporary Owner(s)

“Acquired and inscribed ‘*Robert Southey*, 1810’ presumably when (as he wrote in 1830) Southey ‘saw at his brother’s house near Golden-square’ Blake’s ‘exhibition of his pictures’ (1809-19)” (*BBS* 60).

DC Copy U (Collection of Robert N. Essick)

Copy Information and Current Binding

“Rebound c. 1830 in grey boards, with blue cloth spine; with tipped-in letters” (*WBHC* 185).

Contemporary Owner(s)

“In November 1809 George Cumberland Jr. paid 5s for two copies of the *Descriptive Catalogue* and sent them to [h]is father George Cumberland in Bristol, who gave one to B. Barry (see [[DC Copy V](#)]) and kept the other” (*WBHC* 185).

DC Copy V (Untraced)

Copy Information and Current Binding

Unknown

Contemporary Owner(s)

B. Barry¹³⁹⁰

[Print Facsimiles and Editions](#)

Myrone, Martin, ed. and intro. *Seen in my Visions: A Descriptive Catalogue of Pictures*. London: Tate Publishing, 2009. <*WBHC* 1375-79>

The catalogue for the exhibition held at Tate Britain, London, from 20 Apr. to 4 Oct. 2009. The exhibition recreated Blake’s 1809 exhibition on its bicentennial. The catalogue includes an edition of the *Descriptive Catalogue* and reproductions of all of Blake’s surviving paintings.

[A Descriptive Catalogue 1809](#). Oxford and New York: Woodstock Books, 1990. Revolution and Romanticism 1789-1834: A Series of Facsimile Reprints. <*BBS* 66, *WBHC* 186-87>

A print facsimile of copy H. Introduction by Jonathan Wordsworth.

Bentley, G.E., Jr., ed. [William Blake’s Works in Conventional Typography](#). Delmar, NY: Scholars’ Facsimiles & Reprints, 1984. Volume 388 of Scholars’ Facsimiles & Reprints. <*BBS* 168, *WBHC* 608>

Facsimile for copy O.

Gilchrist, Alexander. [The Life of William Blake](#). 3rd ed. Ed. William Graham Robertson, London: John Lane Company, 1907.

Printed on pp. 497-526.

[Translations](#)

Ayoun, Jean-Luc Ben, trans. *William Blake. Mes Tableaux*. Madrid: Casimiro, 2020. In French. <*Blake* (2022), for Italian ed., (2023)>

¹³⁹⁰ For more on B. Barry, see Bentley’s [A Bibliography of George Cumberland \(1754-1848\)](#) (New York and London: Garland, 1975), 25, 115.

Illustrated with the extant works presented by Blake in his 1809–10 exhibition above his brother's shop in Soho.

Belda, Ismael, prologue and trans. *Una visión del juicio final y otros textos*. Madrid: Estática Libros, 2018. In Spanish. <*Blake* (2019)>

Contents: Prólogo (ix-xxvi), *Catálogo descriptivo [A Descriptive Catalogue]* (1-45), *Una visión del juicio final [A Vision of the Last Judgment]* (47-71), Cartas [Letters] (73-127).

I miei quadri. William Blake. Madrid: Casimiro, 2021. In Italian. <*Blake* (2022)>

Illustrated with the extant works presented by Blake in his 1809–10 exhibition above his brother's shop in Soho.

Paris, Juan Francisco Pastor, trans. prologue, and notes. *William Blake. Invenciones*. Madrid: Casimiro, 2022. In Spanish. <*Blake* (2022), for Italian ed. (2023)>

“La materia del símbolo” (7-22); “Catálogo descriptivo de cuadros, invenciones poéticas e históricas” (25-65, 81-99); “notas” (100-08). With 13 color images of the extant works presented by Blake in his 1809–10 exhibition above his brother's shop in Soho (68-80).

Savinel, Christine, trans. “Catalogue Descriptif de Scènes, Inventions Historiques et Poétique Peintes par William Blake à l'Aquarelle, Restaurant l'ancienne Méthode de la Peinture à Fresque; ainsi que des Dessins Presentes au Public [sic] et Offerts à l'achat sous contrat privé.” *Cahiers du Musée National d'Art Moderne* 56/57 (1996): 188-209. In French. <*WBHC* 186-87>

“The translation by Christine Savinel includes the separate advertisement, ‘A Descriptive Catalogue,’ and reproductions from surviving paintings exhibited in 1809” (*WBHC* 187).

Blake's Chaucer: The Canterbury Pilgrims (Composed 1809) <*BB* #12, *BBS* 59, *WBHC* 168-69> Studies

Gourlay, Alexander S. “‘Idolatry or Politics’: Blake's Chaucer, the Gods of Priam, and the Powers of 1809.” *Prophetic Character: Essays on William Blake in Honor of John E. Grant*. Ed. Alexander S. Gourlay. Locust Hill Literary Studies, No. 33. West Cornwall, CT: Locust Hill Press, 2002. 97-147. <*WBHC* 2095-98>

Argues that “Blake illustrated Chaucer not as an original project inspired entirely by the genius of a predecessor poet, or as a way to cheat Cromeck or Stothard, but as an overt response to Cromeck's challenge, and as a way to do battle with him and all he represented in the world of art and society at large” (102).

Mertz, J.B. “[Blake v. Cromeck: A Contemporary Ruling](#).” *Modern Philology* 99.1 (2001): 66-77. <*WBHC* 2401>

Considers the implications of the fact that Francis Douce owned the prospectuses for both Blake and Stothard's Chaucer prints (see Mertz, “[Unrecorded](#)”), but only bought Blake's. Reproduces copy B of *Blake's Chaucer: The Canterbury Pilgrims* (1809).

Mertz, J.B. “[An Unrecorded Copy of Blake's 1809 Chaucer Prospectus](#).” *Blake: An Illustrated Quarterly* 32.3 (winter 1998-99): 73-74. <*WBHC* 1676>

Records Francis Douce's copy of Blake's 1809 Chaucer Prospectus, with references to Stothard and Cromek.

Stevenson, Warren. "From Canterbury to Jerusalem: Interpreting Blake's *Canterbury Pilgrims*." *Chaucer Illustrated: Five Hundred Years of The Canterbury Tales in Pictures*. Ed. William K. Finley and Joseph Rosenblum. New Castle, DE: Oak Knoll Press, 2003. 191-209.¹³⁹¹ <WBHC 2708>

Known Copies

Copy A (British Museum)

Copy Information and Current Binding

See the *Blake Archive* Copy Information.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023.

From the [British Museum](#). Museum no. 1894,0612.37-38.

Print

Bentley, G.E., Jr., ed. and intro. [William Blake's Works in Conventional Typography](#). Delmar, NY: Scholars' Facsimiles & Reprints, 1984. Volume 388 of Scholars' Facsimiles & Reprints. <BBS 168, WBHC 608>

Copy B (Bodleian Library, Oxford University)

Copy Information and Current Binding

"Pasted to the verso of the last fly-leaf of Vol. I of *The Canterbury Tales of Chaucer*, ed. Thomas Tyrwhitt (1798), facing Cromek's prospectus for Stothard's Canterbury Pilgrims ('London, Feb. 10th, 1807')" (WBHC 169).

Contemporary Owner(s)

"Francis Douce bought 'Blake's Canterbury Pilgr.' from the firm of Hurst and Robinson in March 1825, to go with his copy of 'Blake's print of Canterbury pilgrimage' which he had bought from them in November 1824, and pasted the prospectus in his copy of *The Canterbury Tales*, ed. Tyrwhitt (1798)" (WBHC 169).

Digital

Bodleian Library, Oxford University. Call no. [Douce C subt 203](#).

Print

Mertz, J.B. "[Blake v. Cromek: A Contemporary Ruling](#)." *Modern Philology* 99.1 (2001): 66-77. <WBHC 2401>

Reproduces copy B of *Blake's Chaucer: The Canterbury Pilgrims* (1809).

Blake's Chaucer: An Original Engraving (Composed 1810) <BB #11, BBS 59, WBHC 169-70>

Known Copies

Copy A (British Museum)

Copy Information and Current Binding

See the *Blake Archive* Copy Information

¹³⁹¹ A revised version of his "Interpreting Blake's Canterbury Pilgrims," [Colby Library Quarterly 13.2](#) (1977), 115-26, <BBS 439, WBHC 1877>.

Digital

[William Blake Archive](#). Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023.

[British Museum](#). Museum no. 1894,0612.37-38.

Copy B (Cambridge University Library)

Copy Information and Current Binding

Loose Binding.

Contemporary Owner(s)

Thomas Butts

Digital

Cambridge University Library. Call no. [Keynes.U.4.15](#).

Copy C (Harvard University Library)

Copy Information and Current Binding

Loose Binding.

Digital

Houghton Library. Call no. [Gen \(*48-1184\)](#).

Print

Bentley, G.E., Jr., ed. and intro. [William Blake's Works in Conventional Typography](#). Delmar, NY: Scholars' Facsimiles & Reprints, 1984. Volume 388 of Scholars' Facsimiles & Reprints.

<BBS 168, WBHC 608>

Copy D (Untraced)

Copy Information and Current Binding

Unknown

Contemporary Owner(s)

“It was sent 20 June 1810 by Robert Bowyer to Earl Spencer” (WBHC 170).

IX. Collections of Essays on Blake Published since 1957 (Since *Blake* (2018) for Non-English Collections)

[A](#) [B](#) [C](#) [D](#) [E](#) [F](#) [G](#) [H](#) [I](#) [J](#) [K](#) [L](#) [M](#) [N](#) [O](#) [P](#) [Q](#) [R](#) [S](#) [T](#) [U](#) [V](#) [W](#) [X](#) [Y](#) [Z](#)

Books are alphabetized by author(s) or editor(s). Journals are alphabetized by title.

A

Abrams, M.H., ed. *English Romantic Poets: Modern Essays in Criticism*. 2nd ed. London, 1975. <BBS 329>¹³⁹² A collection of reprinted essays.

Frye, Northrop. "Blake's Treatment of the Archetype." 55-71.¹³⁹³

Erdman, David V. "Blake: The Historical Approach." 72-89.¹³⁹⁴

Gleckner, Robert. F. "Point of View and Context in Blake's Songs." 90-97.¹³⁹⁵

Bloom, Harold. "Blake's Apocalypse: 'Jerusalem'." 98-111.¹³⁹⁶

Adam, Edina, with Julian Brooks, and an essay by Matthew Hargraves. *William Blake: Visionary*. Los Angeles: J. Paul Getty Museum, 2020. <Blake (2021-2025)> Catalogue for the exhibition originally slated to run at the J. Paul Getty Museum, Los Angeles, from 21 July to 11 October 2020, which was postponed because of COVID. It ran from 17 Oct. 2023 to 14 Jan. 2024. The catalogue is dedicated to Robert N. Essick.

Adam, Edina, and Julian Brooks. "Introduction." 11-17. "The book you hold in your hands, and the related Getty exhibition, are modest contributions aimed at bringing the artist and his works to a wider US audience" (11).

Adam, Edina. "William Blake's 'Bounding Outline': On the Sources of Artistic Originality." 19-27. "Blake's engagement with the art of the past fueled his originality" (26).

Hargraves, Matthew. "America's Blake." 29-35. A survey of major American Blake collectors, from the Transcendentalists to Robert N. Essick.

Adams, Hazard. *Antithetical Essays in Literary Criticism and Liberal Education*. Tallahassee: The Florida State University Press, 1990. <BBS 330, WBHC 1489> Mostly reprinted essays by Adams on Blake, Joyce, Yeats, and education. Those on Blake are:

¹³⁹² BBS states that only Gleckner's essay <BB #1703> appeared in [the first edition of Abrams's collection \(1960\)](#), and that it was the only essay on Blake in that edition (BBS 329), but, as recorded in the individual entries in BB, both Frye's "[Blake After Two Centuries](#)," 55-67, <BB #1642>, and Bloom's "Dialectic in *The Marriage of Heaven and Hell*," 76-83, <BB #1229>, also appeared.

¹³⁹³ Originally published with [the same title](#) in *English Institute Essays 1950*, ed. Alan S. Downer (1951), 170-96, <BB #1645, WBHC 1988-89>.

¹³⁹⁴ Originally published in *English Institute Essays 1950*, ed. Alan S. Downer (1951), 197-223, <BB #1645, WBHC 1988-89>.

¹³⁹⁵ Originally published in *Bulletin of the New York Public Library 61.11* (1957), 531-38, <BB #1308>.

¹³⁹⁶ From Bloom's *Visionary Company* (1963), <BB #1232>.

“The Dizziness of Freedom; or, Why I Read Blake.” 3-17.¹³⁹⁷ “I shall [...] try to show through Blake what I think my pedagogical enterprise is finally all about” (3).

“Synecdoche and Method.” 21-51.¹³⁹⁸ Stresses the importance of an open-ended synecdoche to Blake: “Blake’s intellectual allegory shaped by synecdoche is an endless exfoliating potentiality of identities, carrying ethical implications of the greatest urgency” (51).

“Must a Poem be a Perfect Unity?” 52-59.¹³⁹⁹ “[F]rom the point of view of unity, the sort of literary work of which Blake approved is not unified” (75).

“Revisiting Reynolds’s *Discourses* and Blake’s Annotations.” 184-98.¹⁴⁰⁰ Reviews Blake’s arguments with Reynolds.

“Blake’s Cities: Verbal Cities.” 199-205.¹⁴⁰¹ Different ways Blake envisioned cities, including London, Jerusalem, Babylon, and Golgonooza.

“Neo-Blakean Prolegomena to an Unlikely Academic Structure.” 272-87.¹⁴⁰² Uses Blake as a spur for thinking about studying poetry. Criticism, and the liberal arts in a time under “the dangerous domination of antimyth” (276).

Adams, Hazard, ed. [*Critical Essays on William Blake*](#). Boston: G.K. Hall & Co., 1991. <BBS 331, WBHC 1472> A collection of previously published essays, with a new introduction by Adams.

Adams, Hazard. “Introduction.” 1-7.

Part I: Blake in His Time

Dorfman, Deborah. “Knowledge and Estimation of Blake during His Lifetime.” 11-21.¹⁴⁰³

Hunt, Robert. Excerpts from “Mr. Blake’s Exhibition.” 22-23.¹⁴⁰⁴

Cunningham, Allan. Excerpts from his life of Blake in his [*Lives of the Most Eminent British Painters, Sculptors, and Architects*](#) (1830). 24-25.

Robinson, Henry Crabb. Excerpts from his [*Reminiscences*](#). 26-32.

Palmer, Samuel. Excerpts from a letter to Alexander Gilchrist. 33-36.¹⁴⁰⁵

¹³⁹⁷ Rpt. of Adams’s [*essay with the same title*](#) published in *College English* 48.5 (1986), 431-43, <BBS 332>.

¹³⁹⁸ Rpt. of Adams’s essay with the same title, first published in [*Critical Paths*](#), ed. Miller, Bracher, and Ault (1987), 41-71, <BBS 574>.

¹³⁹⁹ Rpt. of Adams’s [*essay with the same title*](#) published in *Blake: An Illustrated Quarterly* 21.2 (fall 1987), 74-77, <BBS 401>. The quotation is from this edition.

¹⁴⁰⁰ Rpt. of Adams’s essay with the same title published in Essick and Pearce’s collection, [*Blake in His Time*](#) (1978), 128-44, <BBS 466-68, WBHC 2003-04>, and revised in Adams’s [*Blake’s Margins: An Interpretive Study of the Annotations*](#) (2009), 109-38, <WBHC 2003>.

¹⁴⁰¹ Presented at the 1983 MLA convention. Published here the first time.

¹⁴⁰² Revised from lectures given at the University of Washington over 1979-80. Published here the first time.

¹⁴⁰³ From Dorfman’s [*Blake in the Nineteenth Century*](#) (1969), <BB #1509, BBS 455, WBHC 1957-58>.

¹⁴⁰⁴ Excerpted from Hunt’s *Examiner* review. Reprinted in whole in *BR* 282-85.

¹⁴⁰⁵ Excerpted from Gilchrist’s [*Life of William Blake, Pictor Ignotus*](#) (1863).

Part 2: Blake in Our Time

- Frye, Northrop. "Blake's Treatment of the Archetype." 39-52.¹⁴⁰⁶
- Erdman, David V. "Blake's Vision of Slavery." 53-66.¹⁴⁰⁷
- Hagstrum, Jean H. "William Blake Rejects the Enlightenment." 67-78.¹⁴⁰⁸
- Frosch, Thomas R. "The Risen Body." 79-89.¹⁴⁰⁹
- Ostriker, Alicia. "[Desire Gratified and Ungratified: William Blake and Sexuality.](#)" 90-110.¹⁴¹⁰
- Mitchell, W.J.T. "[From [Blake's Composite Art](#)]." 111-34.
- Fox, Susan. "Act." 135-49.¹⁴¹²
- Paley, Morton D. "Spectre and Emanation." 150-63.¹⁴¹³
- Shaviro, Steven. "[From "Striving with Systems": Blake and the Politics of Difference.]" 164-74.¹⁴¹⁴
- Essick, Robert N. "The Return to Logos." 175-95.¹⁴¹⁵
- Adams, Hazard. "Afterword: The World-View of William Blake in Relation to Cultural Policy." 193-204.¹⁴¹⁶
- Adams, Hazard. [Thinking through Blake](#). Jefferson, NC: McFarland and Company, 2014. <WBHC 1472-74> A collection of previously collected essays by Adams, with a new introduction and new headnotes to most essays. Only the essays substantially about Blake are listed. (The essays titles included the year.)

¹⁴⁰⁶ Originally published in [English Institute Essays 1950](#), ed. Alan S. Downer (1951), 170-96, <BB #1645, WBHC 1988-89>.

¹⁴⁰⁷ Excerpted from Erdman's [Blake: Prophet against Empire](#) (1954), <BB #1561, BBS 463, WBHC 1990-93>, and also published in [Blake: A Collection of Critical Essays](#), ed. Northrop Frye (1966, 1987), 83-104, <BB #1643, BBS 477, WBHC 2035>. The book version incorporated Erdman's "[Blake's Vision of Slavery](#)," originally published in the *Journal of the Warburg and Courtauld Institutes* 15.3/4 (1952), 242-52, <BB #1569, WBHC 1993>.

¹⁴⁰⁸ Originally published under the same title in *Studies on Voltaire and the Eighteenth Century* 25 (1963), 811-28, and also republished in [Blake: A Collection of Critical Essays](#), ed. Northrop Frye (1966, 1987), 142-55, <BB #1643, BBS 477, WBHC 2035>.

¹⁴⁰⁹ From Frosch's [The Awakening of Albion: The Renovation of the Body in the Poetry of William Blake](#) (1974), <BB #A1637, BBS 476, WBHC 2033-35>.

¹⁴¹⁰ From Ostriker's "[Desire Gratified and Ungratified: William Blake and Sexuality](#)," *Blake: An Illustrated Quarterly* 16.3 (winter 1982/83), 156-64, <BB #1569, WBHC 1993>.

¹⁴¹¹ Adams's brackets. From Mitchell's [Blake's Composite Art](#) (1978), <BBS 575-76, WBHC 2420-22>.

¹⁴¹² From Fox's [Poetic Form in Blake's Milton](#) (1976), <BBS 474-75, WBHC 2024-25>.

¹⁴¹³ From Paley's [The Continuing City: William Blake's Jerusalem](#) (1983), <BBS 598, 2495-97>.

¹⁴¹⁴ Adams's brackets. From Shaviro's essay with [the same title](#), in *Boundary 2* 10.3 (1982), 229-50. Also rpt. in [Essential Articles for the Study of William Blake, 1970-1984](#), ed. Nelson Hilton (1986), 271-99. Original publication cited.

¹⁴¹⁵ From Essick's [William Blake and the Language of Adam](#) (1989), BBS 465, WBHC 1999-2000>.

¹⁴¹⁶ Rpt. from Adams's essay in *Cultural Policy, Past, Present, and Future: The Proceedings of a Conference*, ed. Harold Coward (1990).

“Introduction, Which Could Be a Conclusion.” 1-15. “Taken together, [these essays] chart also the development of what I have come to call my own neo-Blakean literary thought, which I regard as an effort to seek a proper ground for the practice of literary criticism, not a method but a philosophical base” (1).

“Blake, *Jerusalem*, and Symbolic Form (1975).” 17-39.¹⁴¹⁷

“Contemporary Ideas of Literature: Terrible Beauty or Rough Beast (1977).” 40-64. ¹⁴¹⁸ “I give to man the creation of language in the manner of Blake’s ‘ancient poets,’ whom Blake declares to have confronted a pure potentiality and set about making by naming the world” (51).

“Essay on Frye (1991).” 65-69.¹⁴¹⁹ On Frye’s *Anatomy of Criticism* (1957), with references to Blake.

“Reynolds,¹⁴²⁰ Vico, *Blackwell*, Blake: The Fate of Allegory (1993).” 70-85.¹⁴²¹ Considers the context of Blake’s ideas of myth, allegory, and vision.

“The World View of Blake in Relation to Cultural Policy (1993).” 86-97. ¹⁴²² On Blake’s notion of polity.

“The Marriage of Imagination and Intellect (2013).” 171-82.¹⁴²³ On Blake’s idea of vision, with many references to Yeats.

Aers, David, Jonathan Cook, and David Punter, ed. *Romanticism and Ideology: Studies in English Writing 1765-1830*. London, Boston and Henly: Routledge & Kegan Paul, 1981.¹⁴²⁴ A collection of original essays, two of which are on Blake exclusively and a third which treats Blake at length.

Punter, David. “Blake: ‘Active Evil’ and ‘Passive Good.’” 7-26. <BBS 610> “Do the texts [of Blake] advocate a process of individual liberation, or one of revolutionary social

¹⁴¹⁷ Initially, “offered at a meeting of the Modern Language Association of America in 1972. A later version, principally Part One, appeared in *New Literary History* in 1973. The discussion of *Jerusalem* was added for the whole essay’s publication in *Blake Studies* [7.2] (1975)[, 143-66]” (17). This version was further amended as “The Blakean Symbol” and incorporated in Adams’s *Philosophy of the Literary Symbolic* (Tallahassee: University Presses of Florida, 1983), 99-116, <BBS 331>, and that version was included in *Essential Articles for the Study of William Blake, 1970-1984*, ed. Nelson Hilton (1986), 1-14, <BBS 507>.

¹⁴¹⁸ Rpt. of essay first published in *Directions for Criticism: Structuralism and Its Alternatives*, ed. Murray Krieger and L.S. Dembo (Madison: University of Wisconsin Pres, 1977), 55-83.

¹⁴¹⁹ From *Visionary Poetics: Essays on Northrop Frye’s Criticism*, ed. Robert D. Denham and Thomas Willard (New York: Peter Lang, 1991), 41-46.

¹⁴²⁰ Henry Reynolds (fl. 1627-32), a seventeenth-century writer on mythology, not the artist.

¹⁴²¹ Rpt. of essay in *Enlightening Allegory*, ed. Kevin Cope (New York: AMS Press, 1993).

¹⁴²² Rpt. from *Cultural Policy, Past, Present and Future*, ed. Harold Coward (1990) and also rpt. in *Critical Essays on William Blake*, ed. Hazard Adams (1991), 193-204, <BBS 331, WBHC 1472>, and in *Reflections on Cultural Policy*, ed. Evan Alderson, Robin Blaser, and Harold Coward (Waterloo, ON: Wilfrid Laurier University Press, 1993), 107-18.

¹⁴²³ Revised from “William Blake: Imagination, Vision, Inspiration, Intellect,” *Inventions of the Imagination: Romanticism and Beyond*, ed. Richard D. Gray et al. (Seattle: University of Washington Press, 2011), 68-76, <WBHC 1476>.

¹⁴²⁴ Not recorded as a collection in BBS, though the articles are listed.

action? If both are advocated simultaneously, what are the mechanism by means of which the dialectical thrust of the argument is maintained?" Considers an array of works.

Aers, David. "Sex, Society and Ideology." 27-43. <BBS 333> "[I]n Blake's work we can follow the evolution of an original and profound understanding of the dialectics of sexual conflict and the internalization of repressive ideologies by their victims. Yet we can also see, as Blake himself did, how even the most radical penetration of dominant ideology or practice is likely to include some perpetuation of the forms being strenuously negated" (27).

Cook, Jonathan. "Romantic Literature and Childhood." 44-63. <BBS 441> Blake, the Songs, and childhood are discussed on pages 46 to 54.

Aligarh Critical Miscellany 2.2 (1989). Special Issue: "Special William Blake Number." <BBS 334-35>

Raine, Kathleen. "The Apocalypse—Blake and Michelangelo." 140-57.

Brooks, Harold F. "Blake and Jung II: The Fall into Disintegration." 158-74.¹⁴²⁵

Bush, Glen. "Revolutionary Visions: Blake, Ginsberg, and Ferlinghetti." 175-85.

Hirst, Desiree. "The Problem Posed by William Blake's Religious Position." 186-202.

Bentley, G.E., Jr. "William Blake and Earl Spencer: The Engraver in the Desolate Market." 203-10.

Nanvutty, Piloo. "Blake and the Ramayana." 211-17.

Ansari, A.A. "Blake's 'Mental Traveller.'" 218-30.

Aligarh Journal of English Studies 10.1 (1985).¹⁴²⁶ Only essays on Blake are listed.

Bentley, G.E. "From 'London' to *Jerusalem*: The City in William Blake's Poetry. 35-48. <BBS 367> "For Blake, the city was a symbol not only of cynical despair but of the greatest hope of man" (34).

Nanavutty, Piloo. "Blake & Medieval Christian Iconography." 49-65. <BBS 585> On possible Medieval sources for drawings in the *Notebook* and *The Four Zoas*.

Paley, Morton D. "*Milton* and the Form of History." (1985): 66-80. ¹⁴²⁷ <BBS 612> Discusses "the relation of the form of history in *Milton* to the tradition of millenarian thought" (67).

¹⁴²⁵ The first part of the essay, "Blake's Myth of the Four Zoas and Jung's Picture of the Psyche," was published in *Aligarh Critical Miscellany* 1 (1988), 47-74, <BBS 426>.

¹⁴²⁶ Not recognized as a collection by BBS.

¹⁴²⁷ Originally published in the proceedings of the conference *Blake & Criticism* (1982) and incorporated into Paley's *Apocalypse and Millenium in English Romantic Poetry* (1999), <WBHC 2495>.

[*Among Friends of Jackson Library*](#) [University of North Carolina, Greensboro] 1.3 (fall 2001) <WBHC 1485-86> A newsletter celebrating Blake and the library's millionth book, which was an edition of Blake's *Illustrations of the Book of Job*.

Finley, William K. "Dreamer of Dreams: William Blake, Poet and Artist." 2-4. "A summary of his life and works" (WBHC 1486).

Miller, Barry K. "Interest in Blake Soaring." 7-8. Highlights waves of interest in Blake.

[Archibald, Douglas, ed.] *Colby Library Quarterly* 23.2 (1987). See [*Colby Library Quarterly* 23.2](#) (1987).

Arnaud, Danielle, Jordan Kaplan, and Philip Norman. *Cloud & Vision: William Blake in Lambeth, 2005*. London: Parabola, 2005. <WBHC 1326-28> The catalogue for the exhibition held at the Museum of Garden History, London, from 4 Jul. to 4 Sep. 2005 on Blake's time in Lambeth. Includes:

Arnaud, Danielle, Jordan Kaplan, and Philip Norman. "The Harmony of Opposition". 1-2. "Why commission artists and writers to produce new works exploring his [Blake's] ten years living and working in Hercules Road" (WBHC 1326).

Phillips, Michael. "Blake's Lambeth." 3-11.¹⁴²⁸

Newman, Jon. "William's Footprint." 12-17.

Heath, Tim. "To be Divine in a Digital Age." 18-21. "'Blake would have enjoyed our multimedia age' (19)" (WBHC 1326).

Gould, Polly. "The Floating Press." 22-23.

Ribadeneira, Manuela. "Without Contraries is no progression." 24-25.

Catling, Brian. "Lambeth Tenant: Extracted Reflections on Blake's Ghost of a Flea." 26-27.

Coy, Phil. Untitled specifications for Auto-cue Monitor and Manual. 28-29. "According to the [introduction] above, 'Phil Coy's Auto-Cue (*Jerusalem*) works to include the audience as participants in the recitations of Blake's lyrics. The words scrolling through the auto-cue are presented backwards'" (WBHC 1327).

Burrows, David. Untitled page from "Comic Book, work in progress, 2005." 30-31.

Burrows, David. "The Sick Rose." 32-33. "A commentary" (WBHC 1327).

Annie Whiles. Untitled. 34-35. "'I came across Glad Day 1794'" (WBHC 1327).

Harper, Andy. Untitled. 36-37.

¹⁴²⁸ Abridged from Phillips's "William Blake in Lambeth," *History Today* 50 (2000), 18-25, <WBHC 2524>.

Woodfine, Sarah. Untitled. 38-39. “Visual thoughts on Blake’s garden, presumably in Lambeth” (*WBHC* 1327).

Chevalier, Tracy. “Blake’s Garden.” 40-42. ¹⁴²⁹

B

Barbeau, Jeffrey W., ed. *The Cambridge Companion to British Romanticism and Religion*. Cambridge: Cambridge University Press, 2021. <*Blake* (2022, 2025)> An interesting collection of essays, many of which make brief references to Blake. The most substantial discussions are found in:

Ansari, Humayun. “Islam.” 86-104. “Blake was positive, even sympathetic, in his reevaluation of Islam” (95).

Priestman, Martin. “Atheism.” 121-38. Considers the annotations to Watson to illustrate “how complex and unorthodox some positions we might still broadly describe as ‘Christian’ could be” (127).

Einboden, Jeffrey. “Poetry.” 141-60. Blake’s use of Hebrew and Hebrew poetics is considered in the section “Rintrah’s Abyss—Hebraic Blake” (144-48), which focuses on the biblical source of Rintrah in *Marriage* and Giora Leshem’s Hebrew translation of *Marriage* (1967–68). There is also a short discussion of *The Ghost of Abel* at the end of the chapter.

Myrone, Martin. “Painting.” 311-30. Rather than exploring Blake’s accomplishments, Myrone highlights the relative neglect of Blake in art history and ends the essay calling for “recovering some of the lost histories of religious painting” (329).

Barfoot, C.C., ed. *“And Never Know the Joy”: Sex and the Erotic in English Poetry*. Amsterdam: Rodopi, 2006.¹⁴³⁰ Only the three essays on Blake are recorded.

Lipipatvong, Lisa Marie. “‘Freeborn Joy’: Sexual Expression and Power in William Blake’s *Vision of the Daughters of Albion*.” 155-72. <*WBHC* 2336> A reading of the poem that concludes, “Oothoon may be free in her mind, but the world remains enslaved” (172).

Marshall, Nowell. “Social Bond(age)s in *Visions of the Daughter of Albion*.” 173-88. ¹⁴³¹ A reading of the poem’s rape in terms of the commodity exchange of women.

Lee, Monika. “‘Happy Copulation’: Revolutionary Sexuality in Blake and Shelley.” 189-205. <*WBHC* 2317> Contends that, “[i]n Shelley and Blake,” readers “are not invited into the sexual poem as a voyeur, but rather as a desiring subject in a complex interplay of *eros* and *thanatos*—an experience of the body as text and text as body” (189).

¹⁴²⁹ Incorporated in Chevalier’s “Peeking over the Garden Wall,” *Women Reading William Blake*, ed. Helen P. Bruder (2007), 12-15, <*WBHC* 1795-1800>.

¹⁴³⁰ Not recorded as a collection in *WBHC*, which records Lipipatvong’s and Lee’s articles.

¹⁴³¹ Rpt. in Nowell’s *Romanticism, Gender, and Violence: Blake to George Sodini* (Lewisburg: Bucknell University Press, 2013), 31-44, <*WBHC* 2374-75>. The 2006 publication of the chapter is not recorded by *WBHC*.

Behrendt, Stephen C., ed. *History and Myth: Essays on English Romantic Literature*. Detroit, 1990. <BBS 363, WBHC 1961>

Behrendt, Stephen C. "Introduction: History, Mythmaking, and the Romantic Artist." 13-32. On New Historicism and Romantic mythmaking, with discussion of Blake: "Blake's early prophecies—*America*, *Europe*, and *The Song of Los* in particular—demonstrate the complex process by which that artist reformulated history and elevated it to the status of myth" (17).

Doskow, Minna. "William Blake and the Wheels of Compulsion." 53-72. On Blake's engagements with Bacon, Newton, and Locke, with references to Berkeley, Hume, and Voltaire as well.

Ferber, Michael. "Blake's *America* and the Birth of Revolution." 73-99. On Blake's idea of revolution, with a reading of *America*.

Bellin, Harvey F., and Darrell Ruhl, ed. *Blake and Swedenborg: Opposition Is True Friendship: The Sources of William Blake's Arts in the Writings of Emanuel Swedenborg*. New York: Swedenborg Foundation Inc., 1985. <BBS 364-65, WBHC 1597-98> Reprints significant essays on Blake and Swedenborg.

Dole, George F. "Introduction." 1-3.

Paley, Morton D. "'A New Heaven Is Begun': Blake and Swedenborgianism." 15-34.¹⁴³² A key essay on Blake's relationship to Swedenborg.

Bellin, Harvey F. "'Opposition Is True Friendship': Emanuel Swedenborg and His Influences on William Blake." 35-67. Sketches Swedenborg's life and thought and reads Blake through that lens.

Raine, Kathleen. "The Swedenborgian Songs." 69-85.¹⁴³³ On the influence of Swedenborg on the *Songs*.

Raine, Kathleen. "The Human Face of God." 87-101. On Swedenborg's influence.

Gilchrist, Alexander. "'Met Unwittingly in London Streets.'" 105. A reprint of Gilchrist's description of Blake and Swedenborg.¹⁴³⁴

Deck, Raymond H., Jr. "New Light on C.A. Tulk, Blake's 19th Century Patron." 107-19.¹⁴³⁵ A useful overview of Tulk, a Swedenborgian and a friend to Flaxman and Coleridge, including reference to the Tulk printing "The Divine Image" and "On Another's Sorrow" in the Swedenborgian periodical, *The Dawn of Light* in 1825.

¹⁴³² Originally published with [the same title](#) in *Blake: An Illustrated Quarterly* 13.2 (fall 1979), 64-90, <BBS 388>.

¹⁴³³ From Raine's [Blake and Tradition](#) (1968), <BB #2478, BBS 613, WBHC 2560-63>.

¹⁴³⁴ [Life of William Blake, Pictor Ignotus](#) (1863), 15-16.

¹⁴³⁵ Rpt. from Deck's [article](#) in *Studies in Romanticism* 16.2 (1977), 217-36.

Hindmarsh, Robert. "An Account of the First General Conference of the Members of the New Jerusalem Church London, April 13-17, 1789." 121-31.¹⁴³⁶

Fitzpatrick, Donald C. "William Blake's New Church Critics." 135-40.¹⁴³⁷ An early look at Blake's reception among nineteenth-century Swedenborgians.

Morris, H.N. "Blake and Swedenborg." 140-46.¹⁴³⁸ Insists that Blake did not ultimately reject Swedenborg but remained "a member of the universal New Church" (142).

Buss, Peter M. "William Blake and the Writings of Swedenborg." 147-55. Draws some parallels.

Bertholf, Robert J., and Annette S. Levitt, ed. *William Blake and the Moderns*. Albany: State University of New York Press, 1982. <BBS 370, WBHC 1625-26> A collection of original essays that consider Blake's influence on Modern literature beginning with Whitman.

Bertholf, Robert J. and Annette S. Levitt. "Introduction: The Tradition of Enacted Forms." xi-xiv. "The thirteen essays in this collection map out the lines of direct literary influences and indirect intellectual affinities that make up the tradition of enacted forms" (xii).

Adams, Hazard. "The Seven Eyes of Yeats." 3-14. Identifies seven points of influence Blake had on Yeats, while dismissing Yeats as an interpreter of Blake: "he was suffering a fixed idea and a naïve conception of hermeneutic enterprise" (5).

Pease, Donald. "Blake, Whitman, Crane: The Hand of Fire." 15-38. Argues Crane's *The Bridge* drew on the tensions between the epic and the prophetic as exemplified in *Paradise Lost*, *Milton a Poem*, *Leaves of Grass*, and *The Waste Land*.

Searle, Leroy. "Blake, Eliot, and Williams: The Continuity of Imaginative Labor." 39-72. "[T]hese three poets offer an ideal occasion for examining the consequences of art pursued with total dedication" (40).

Parini, Jay. "Blake and Roethke: When Everything Comes to One." 73-91. "Blake remains the single most important poet for Roethke, not so much on the level of style (though I shall point to similarities at this level) but at the deeper level of mythopoetic action" (73).

Bertholf, Robert J. "Robert Duncan: Blake's Contemporary Voice." 92-110. Duncan "regards Blake as a poetic companion of the sacramental imagination who has gone before him exploring the difficulties of revealing the holiness of existence, and the integration of existence in the larger spiritual dimensions of cosmic orders" (92-93).

Ostriker, Alicia. "Blake, Ginsberg, Madness, and the Prophet as Shaman." 111-31. "The idea of the prophetic role clearly forms the core of Blake's influence on Ginsberg" (113).

¹⁴³⁶ Rpt. from Hindmarsh's *The Rise and Progress of the New Jerusalem Church* (1861), 79-84, 97, 101-08.

¹⁴³⁷ Rpt. from *New Church Life* (1959), 20-27.]

¹⁴³⁸ Rpt. from *The New Church Herald* 30.1293-94, 1298 ([1949]), 157-59, 165-67, 195-97.

Gleckner, Robert F. "Joyce's Blake: Paths of Influence." 135-63. An informative starting point for Joyce's knowledge of and use of Blake and the subsequent critical discussions on their relationship. Many references to Edwin John Ellis's *The Real Blake* (1906).

Glazer, Myra. "Why the Sons of God want the Daughters of Men: On William Blake and D.H. Lawrence." 164-85. On Blake's and Lawrence's similarities, especially as regards a cisgendered male and female identity rooted in sexuality.

Levitt, Annette S. "'The Mental Traveller' in *The Horses Mouth*: New Light on the Old Cycle." 186-211. "Gulley traces the entire cycle of the poem in his own life, while individual artists are equated in his mind with specific stages in the cycle" (187).

Levin, Susan. "A Fourfold Vision: William Blake and Doris Lessing." 212-21. "Certain [of her] novels are clearly structured after Blake" (212).

Doskow, Minna. "The Humanized Universe of Blake and Marx." 225-40. Compares the thought of Blake and Marx.

Sanzo, Eileen. "Teilhard, and the Idea of the Future of Man." 251-59. "Blake's myth and symbolism and Teilhard's scientific writing are variations on a common, if sophisticated, millennial theme, which appears in Christian thought" (241).

Horn, William Dennis. "William Blake and the Problematic of the Self." 260-85. Explores Blake's notion of selfhood in relationship to various intellectual figures, including Kant, Derrida, and Lacan.

Bindman, David, ed. *William Blake's Illustrations of the Book of Job*. Paris: Trianon Press for the Blake Trust, 1987. <BBS 198-99, WBHC 623-24> The best print facsimiles, with a wealth of scholarship, but rare, with only 387 copies produced. A two-box set, with three parts:

Bindman, David, ed. *William Blake's Illustrations of the Book of Job: The Engravings and Related Materials with Essays, Catalogue of States and Printing, Commentary on the Plates, and Documentary Record by David Bindman, Barbara Bryant, Robert Essick, Geoffrey Keynes, and Bo Lindberg*. London, 1987.

Ryskamp, Charles. "Foreword." 13-14. "On the history of the [Blake] Trust" (BBS 198).

Bindman, David, and John Commander. "Preface." 15-16. "On the history of this publication" (BBS 198).

Keynes, Geoffrey. "The Development of the Job Designs." 17-24.

Bindman, David. "The Book of Job Designs from Butts Series to Final Engravings." 25-33. An important account of the designs.

Essick, Robert N. "Blake's Engravings to the Book of Job: An Essay on their Graphic Form with a Catalogue of their States and Printings." 35-101. On the chalcographic techniques and effects in the engravings. The catalogue is a detailed description of the plates, their states, impressions, and locations.

Bindman, David. "Introductory Notes [for the following essay]." 103.

Bryant, Barbara. "The Job Designs: A Documentary and Bibliographical Record." 103-47. Transcribes all the references to the designs and engravings; records all known subscribers, and purchasers.

Lindberg, Bo, intro. and commentary. *William Blake's Illustrations of the Book of Job*. Facsimiles with Lindberg's commentary, "The Meaning of Blake's Job: A Plate by Plate Commentary." Each designs has its own fascicle that includes facsimiles of the known sketches, proofs, variants, and watercolors.

Bindman, David, ed. *Colour Versions of William Blake's Book of Job Designs from the Circle of John Linnell: Facsimiles of the New Zealand and Collin Sets and the Fitzwilliam Plates. With an Essay by Bo Lindberg*. London: 1987.

Bindman, David. "The Colour Versions of the Book of Job Designs from the circle of John Linnell." 9.

Lindberg, Bo. "The Authenticity of the New Zealand Set and of the Coloured Engravings: Comparisons Between the Sets." 11-27. Ultimately rejects that the New Zealand set was colored by Blake. Discusses Albin Martin, the set's owner, who was also John Linnell's patron, p. 27.

Bindman, David, and Esther Chadwick, eds. *William Blake's Universe*. London: Philip Wilson, 2024. Also published in German as *William Blakes Universum*. Berlin : Hatje Cantz Verlag, 2024. <*Blake* (2025)>The English and German versions of the catalogue for the exhibition held at the Fitzwilliam Museum from 23 Feb. to 19 May 2024 and at the Hamburger Kunsthalle from 14 June to 8 Sept. 2024. The exhibition and catalogue highlight Blake in a European and, especially, German context, pairing Blake's works with those of the German artist, Otto Runge (1777-1810). There are also significant discussions of John Flaxman, Henry Fuseli, Dante, Henry Crabb Robinson, Jacob Boehme, and Dionysius Andreas Freher. The German exhibition also included gratis a graphic novel, *William Blake Universum*, by Noëlle Kröger.

Chadwick, Esther. "Introduction: Blake, Runge and Visionary Art in Europe c.1800." 10-17. On Blake and the German artist Otto Runge (1777-1810), with references to Henry Crabb Robinson, Blake's Anglo-German connections, and Edward Armitage's painting, *The Vanguard of the Age* (1870-71).

Haggarty, Sarah. "Blake, Time and the Present Moment." 18-25. On Blake and *Kairos*.

[Bindman, David]. "Blake and his Artist Contemporaries." Portraits of Blake, including James S. Deville's *Life Mask of William Blake* (1823), and of his contemporaries. 26-35.

PART I: The Past: Antiquity and the Gothic

Catalogue: "Learning From the Past." 38-55.

"John Flaxman." 56-67.

"Blake and Fuseli." 68-71.

"Blake and Dante." 72-75.

"Classics vs Gothic." 76-81.

PART II: The Present: Europe in Flames

Bindman, David. "Blake's Continental Prophecies: Apocalypse and Revolution." 84-89. On Blake's Lambeth books in the Millenarian 1790s.

Catalogue: "Mind Forg'd Manacles: Slavery and Freedom." 90-103. Includes a reproduction of pls. 1, 2, 5, 8, 10, 12, 18 of *America* copy O, "The Little Black Boy" MPI, pl. 2 of *Visions* copy P, and pls. 1, 2, 5, 8 of *The Songs of Los* copy D.

"French Revolution and Apocalypse." 104-19. Includes a reproduction of all of *Europe* copy K.

"The World as Prison." 120-21.

"Images of Redemption." 122-25. Includes a reproduction of impression 1A of *Albion rose*.

PART III: The Future: Spiritual Renewal

Catalogue: "Blake's New Religious Style." 126-39.

"Jacob Böhme." 140-45.

Muratori, Cecilia. "'Michael Angelo could not have done better': Dionysius Andreas Freher and the Visual Transmission of German Mysticism in Eighteenth-Century England." 146-52. On Freher and his designs for William Law's *The Works of Jacob Boehme* (1764-81).

Vigus, James. "Henry Crabb Robinson, William Blake and Anglo-German Cultural Relations." 153-55. On Robinson's Blake article for *Vaterländisches Museum*.

Catalogue: "Philipp Otto Runge: Times of Day." 156-77.

Koerner, Joseph Leo. "Runge's Times." 178-85.

Catalogue: "Romantic Nationalism." 186-203.

Vaughan, William. "Romantic Nationalism in Germany and Britain." 204-11.

Blake & Criticism: [Proceedings of a Conference at] Santa Cruz [California] May 20-21-22, 1982. <BBS 375-76> A collection of "papers distributed before the Conference" (BBS 375). An important set of conference papers, most of which were either published themselves or incorporated into larger published works.

Mann, Paul. "The Book of Urizen and the Horizon of the Book." 1-25.¹⁴³⁹

Fischer, Michael. "William Blake's Quarrell with Indeterminacy." 26-34.¹⁴⁴⁰ With references to W.J.T. Mitchell, Tilottama Rajan, Harold Bloom, and Stanley Fish, "Instead

¹⁴³⁹ Published in *Unnam'd Forms: Blake and Textuality*, ed. Nelson Hilton and Thomas A. Vogler (1986), 49-68, <BBS 508-09, WBHC 2148-49>.

¹⁴⁴⁰ A later version of was published in *New Orleans Review 10.4* (winter 1983), 43-49. This publication was referenced on BBS p. 375 in relationship to the conference paper but was not independently recorded in BBS or WBHC.

of corroborating our despair, Blake [...] dares us to hope that criticism can be the dialogue of love, forgiveness, and friendship that today it seldom is” (49).

Mitchell, W.J.T. “Dangerous Blake.” 35-42.¹⁴⁴¹ Against Northrop Frye’s mainstreaming of Blake, argues that “[e]verything suggests to me that we are about to rediscover the dangerous Blake, the angry, flawed, Blake, the crank who knew and repeated just about every bit of nonsense ever thought in the eighteenth century” (410-11).

Ault, Donald. “Re-visioning Blake’s *Four Zoas*.” 43-62.¹⁴⁴²

Paley, Morton D. “*Milton* and the Form of History.” 63-76.¹⁴⁴³

Stempel, David. “Blake and Wordsworth: From Classical Space to Modern Time.” 77-103. On “the logical form of the spatial relations without the Arlington Court Picture” (*BBS* 375).

Eaves, Morris. “Blake’s Illuminated Books & Criticism: A Sometimes Annotated Documentary History of an Old Story.” 104-18. “About ‘the complex puzzle of his double achievement’ (*BBS* 375-76).

De Luca, V.A. “Blake’s Wall of Words: The Sublime of the Text.” 119-42.¹⁴⁴⁴

Storch, Margaret. “The Spectrous Fiend Cast Out: Blake’s Mid-Life Crisis.” 143-79.¹⁴⁴⁵

Ostriker, Alicia. “Androgynous Concept? Misogynist Metaphor? Blake and Feminist Criticism.” 180-92.

Edward, Gavin. “Repeating the Same Dull Round.” 193-223.¹⁴⁴⁶

Car, Leo Stephen. “Blake’s ‘Works of Illuminated Printing’: Toward a Logic of Difference.” 224-35.¹⁴⁴⁷

DiSalvo, Jackie. “Historical Facts . . . Written by Inspiration: The Epic Vision of Blake’s *Four Zoas*.” 236-72.¹⁴⁴⁸

¹⁴⁴¹ Published in *Studies in Romanticism* 21.3 (fall 1982), 410-16, <*BBS* 649-50>. The quotation is from this publication.

¹⁴⁴² Published in *Unnam'd Forms: Blake and Textuality*, ed. Nelson Hilton and Thomas A. Vogler (1986), 105-39, <*BBS* 508-09, *WBHC* 2148-49>. Incorporated into his *Narrative Unbound* (1987), <*BBS* 356, *WBHC* 1570-71>.

¹⁴⁴³ Rpt. in *Aligarh Journal of English Studies* 10.1 (1985), 66-80, <*BBS* 612>.

¹⁴⁴⁴ Published in *Unnam'd Forms: Blake and Textuality*, ed. Nelson Hilton and Thomas A. Vogler (1986), 105-39, <*BBS* 508-09, *WBHC* 2148-49>. Incorporated into his *Words of Eternity* (1991), <*BBS* 450, *WBHC* 1932-34>.

¹⁴⁴⁵ A later version was published as “*The ‘Spectrous Fiend’ Cast out: Blake’s Crisis at Felpham*,” *Modern Language Quarterly* 44 (1983), 115-35, <*BBS* 376>.

¹⁴⁴⁶ “[T]he first part ‘is largely taken’ from his *Mind-Forg’d Manacles*, ‘Literature and History [5.1] (1979)” (*BBS* 376). Published in *Unnam'd Forms: Blake and Textuality*, ed. Nelson Hilton and Thomas A. Vogler (1986), 26-48, <*BBS* 508-09, *WBHC* 2148-49>. Rpt. in part in *William Blake*, ed. David Punter (1996), 57-61, <*WBHC* 2551-53>, and *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003), 57-61, <*WBHC* 1766-70>.

¹⁴⁴⁷ Published in *Unnam'd Forms: Blake and Textuality*, ed. Nelson Hilton and Thomas A. Vogler (1986), 105-39, <*BBS* 508-09, *WBHC* 2148-49>.

¹⁴⁴⁸ “[T]he essay ‘summarizes a few ideas’ from her [then unpublished] *War of Titans* (1984)” (*BBS* 376).

Hartman, Geoffrey. "Observations." [n.p.]¹⁴⁴⁹

Blake: An Illustrated Quarterly (1967-Present). Ed. Morton D. Paley and Morris Eaves.

Only Special Issues are listed below.

[1.3 \(Dec. 1967\)](#), "‘Damoniana’ issue, dedicated to S. Foster Damon on his 75th birthday" (BB 747).

[12.2 \(fall 1978\)](#), on *The Four Zoas*.

[55.3 \(winter 2021-22\)](#), "Blake in Europe," ed. Sibylle Erle. <*Blake* (2022)> On Blake's reception in Europe.

Introduction

Erle, Sibylle. "[To See the Worlds of a Grain of Sand: Blake and Reception](#)." 29 pars. In addition to introducing the collection of essays, Erle provides a cogent theoretical groundwork for reception studies and Blake's place within it.

Part I

Ghiță, Cătălin. "[William Blake’s Black Bible as a Spectacle of Doom: A Recent Note to Blakean Reception in Romania](#)." 18 pars. On the 2016 Romanian radio play, *Biblia neagră a lui William Blake* [*William Blake’s Black Bible*].

Borkowska, Eliza. "[I inhabited the Land of Ulro long before Blake taught me its proper name](#): Czesław Miłosz’s *Ziemia Ulro/The Land of Ulro*." 19 pars. On Blake influence on Miłosz’s *The Land of Ulro* and the limits of translation and language.

Calè, Luisa. "[Reading Revolutions: Corrado Costa’s William Blake in Beulah, a Visionary Cartoon Essay in 1977 Italy](#)." 21 pars. Costa’s *William Blake in Beulah* (1977) was Dadaist graphic novel.

Serdechnaia, Vera. "[The Mental Travellers: On Blake’s Reception by Nikolai Gumilyov](#)." 17 pars. The Russian writer, Gumilyov (1886-1921), was the first to translate "The Mental Traveller."

Part II

Bakić, Tanja. "[‘Re-mediating’ William Blake in Croatia and Serbia](#)." The essay tries to answer how [Zdenka Pozaić, Simonida Rajčević, and Aleksandra M. Jovanić] first perceived Blake, how each of them understood him, and in what way the figure of Blake guided them" (par. 2).

Flores, Cristina. "[sick as a Rose’: William Blake in Leopoldo María Panero’s Poetry of Experience](#)." 11 pars. How the Spanish author, Leopoldo María Panero (1948–2014), used Blakean motifs.

de Sousa, Alcinda Pinheiro, Cláudia Franco Souza, and João Carlos Callixto. "[Portuguese Readings of William Blake: Fernando Pessoa, a National Poet, and Três Tristes Tigres, a](#)

¹⁴⁴⁹ Published in *Unnam'd Forms: Blake and Textuality*, ed. Nelson Hilton and Thomas A. Vogler (1986), 242-48, <BBS 508-09, WBHC 2148-49>.

[Pop-Rock Band](#).” 27 pars. Examines the influence of Blake on the poet, Fernando Pessoa (1888-1935), and musical adaptations of “The Tyger.”

Erle, Sibylle. “[Blake was a phenomenon](#)”: Artistic, Domestic, and Blakean Visions in Joseph Paul Hodin’s Writing on Else and Ludwig Meidner.” 36 pars. On Blake’s influence on the painter and writer, Ludwig Meidner (1884-1966).

Blake’s Sublime Allegory: Essays on The Four Zoas, Milton, and Jerusalem. Ed. Stuart Curran and Joseph Anthony Wittreich, Jr. Madison: University of Wisconsin Press, 1973. <BB #A1437, BBS 446, WBHC 1913> See [Curran and Wittreich](#).

Bloom, Harold, ed. *Bloom’s BioCritiques: William Blake*. New York: Chelsea House, 2006. <WBHC 1762> An idiosyncratic reprinting of essays by Gleckner, Frye, and Mitchell, the latest of which was thirty-six years old at the time this collection was published, with some general essays and commentary on Blake by Bloom and others.

Bloom, Harold. “The Work in the Writer.”

Bloom, Harold. “Biography of William Blake.”

Heims, Neil. “Biography of William Blake.”

Dubnick, Heather. “The Poet as Prophet: William Blake, 1757-1827.”

Gleckner, Robert F. “The Structure of Blake’s Poetic.”¹⁴⁵⁰

Frye, Northrop. “Blake’s Introduction to Experience.”¹⁴⁵¹

Mitchell, W.J.T. “Blake’s Composite Art.”¹⁴⁵²

Bloom, Harold, ed. *Bloom’s Classic Critical Views: William Blake*. New York: Bloom’s Literary Criticism, Infobase Publishing, 2008. <WBHC 1762-64> “Scrapings from the bottom of the barrel” (WBHC 1764). Nineteenth- and early twentieth-century essays, some of which had not been reprinted or noted by Bentley. Bentley’s descriptions from WBHC are quoted below, with his emendations in parentheses, brackets, and angle brackets.

Bloom, Harold. “Introduction.”

Bloom, Harold. “Biography.”

“Personal”: excerpts from B.H. Malkin, Charles Lamb, Crabb Robinson, Frederick Tatham, Samuel Palmer, Seymour Kirkup, and Dante Gabriel Rossetti.

“General”: excerpts from Allan Cunningham, Anna Jameson (*Sacred and Legendary Art* [1848 ff.]), Walter Thornbury (*British Artists from Hogarth to Turner* [1861]), Dante Gabriel Rossetti (“Supplementary” chapter in Gilchrist [1863], I, 381-82), Mary Abigail

¹⁴⁵⁰ From Gleckner’s [The Piper and The Bard](#) (1959), <BB #1702, BBS 487, WBHC 2083>.

¹⁴⁵¹ From Frye’s essay with [the same title](#) in [Huntington Library Quarterly](#) 21.1 (1957), 57-67, <BB #1644>.

¹⁴⁵² From Mitchell’s essay with [the same title](#) in [Blake’s Visionary Forms Dramatic](#), ed. David V. Erdman and John E. Grant (1970), <BB #1580, BBS 464, WBHC 1994-95>.

Dodge (*Atlantic Monthly* [1864]), Algernon Charles Swinburne (*William Blake* [1866], 298-304), Moncure D. Conway (*Fortnightly Review* [1868]), James Smetham (*London Quarterly Review* [1869]), reprinted in Gilchrist [1880]), Charles Eliot Norton ("Blake's Songs and Poetical Sketches," *North American Review* ([April 1869], 641-43 <not in BB &c>), J. Comyns Carr (*The English Poets*, ed. Ward [1880], III, 596-600 <not in BB &c>), Margaret Oliphant (*The Literary History of England* [1882]), Coventry Patmore ("Blake," *Principles in Art etc.* [1889]), Richard Henry Stoddard (*Under the Evening Lamp* [1892]), W.B. Yeats and Edwin J. Ellis (*The Works of William Blake* [1893]), Lionel Johnson (*Academy* [1893]), Alfred T. Story, J.J. Jusserand, 900 John Vance Cheney (*That Dome in Air* [1895]), Stopford A. Brooke (*English Literature* [1896], 223), George Saintsbury (*A History of Nineteenth Century Literature* [1896]), 9-13 <not in BB &c>, W.B. Yeats ("Academy Portraits XXXII. William Blake," *Academy* [19 June 1897], 634-35 <the whole essay>), and G.K. Chesterton (from *William Blake* [1910]).

"Works:"

Thomson, James. "The Poems of William Blake" (*Biographical and Critical Studies* [1896], 240-69).

Hewlett, Henry G. "Imperfect Genius: William Blake" (*Contemporary Review* [1876], 763-67 <the whole essay is XXVIII (1876), 756-84, XXIX (1877), 207-28>).

Paton, Lucy Allen [*Poet Lore* (1893) (whole essay)].

Benson A.C. "William Blake" (*Essays* [1896], 150-62 <the whole essay is pp. 147-79>).

Smith, Henry Justin. "The Poetry of William Blake" (*Century Illustrated Magazine* [1900], 284-91 <the whole essay>).

Sampson, John. "Bibliographical Preface to the *Songs of Innocence and of Experience*" and "Bibliographical Preface to Poems from the 'Prophetic Books'" (*Poetical Works of William Blake* [1905]).

Chesterton, G.K. Excerpt from *William Blake* (1910).

Sloss, D.J. and J.P.R. Wallace. "'America,' 'Europe,' 'The Book of Los,' and 'Milton'" (from *The Prophetic Writings of William Blake*, ed. D.J. Sloss and J.P.R. Wallis [1926]).

Plowman, Max, "Two Examples" (from *An Introduction to the Study of Blake* [1927]).

Plowman, Dorothy. "A Note on William Blake's *Book of Urizen*" [*The Book of Urizen* (1929)].

Bloom, Harold, ed. *English Romantic Poets*. New York: Chelsea House Publishers, 1986. <BBS 414-15> A collection of previously published essays. Only the ones on Blake are noted below.

Frye, Northrop. "Blake: The Keys to the Gates." 21-39.¹⁴⁵³ A schematic sketch of Blake's system, glossing the Zoas, the four levels of vision, and the gates set at the cardinal directions.

Bloom, Harold. "Blake's *Jerusalem*: The Bard of Sensibility and the Form of Prophecy." 41-53.¹⁴⁵⁴ Argues the book of Ezekiel is the most important model for *Jerusalem*, suggesting "Blake follows Ezekiel throughout, but always at a distance" (20).

Weiskel, Thomas. "Darkening Man: Blake's Critique of Transcendence." 55-70.¹⁴⁵⁵ On Blake's sublime uses of obscurity and sublimation, with references to Kant and Burke.

Bloom, Harold, ed. and intro. *Modern Critical Views: William Blake*. New York Chelsea House Publishers, 1985. <BBS 415, WBHC 1770> A collection of reprinted essays, including the "introduction."

Bloom, Harold. "Introduction." 1-18.¹⁴⁵⁶ Reads "London" and "The Tyger" while ruminating on secular and religious canonization.

Erdman, David V. "Blake: The Historical Approach." 19-33.¹⁴⁵⁷ On Blake's use of historical allegory.

Gleckner, Robert F. "Point of View and Context in Blake's *Songs*." 35-42.¹⁴⁵⁸ "For the serious reader of Blake's songs, then, a constant awareness of the context or state in which a poem appears is indispensable" (533).

Frye, Northrop. "The Key to the Gates." 43-64.¹⁴⁵⁹ A schematic sketch of Blake's system, glossing the Zoas, the four levels of vision, and the gates set at the cardinal directions.

Mitchell, W.J.T. "Blake's Composite Art." 65-82.¹⁴⁶⁰ Important essay considering the interaction of Blake's words and images.

Bloom, Harold: "'Jerusalem': The Bard of Sensibility and the Form of Prophecy." 83-96.¹⁴⁶¹ Argues the book of Ezekiel is the most important model for *Jerusalem*, suggesting "Blake follows Ezekiel throughout, but always at a distance" (20).

¹⁴⁵³ Originally published as "[The Keys to the Gates](#)" in *Some British Romantics*, ed. James V. Logan, John E. Jordan, and Northrop Frye (1966), 3-40, <BB #1697>.

¹⁴⁵⁴ From Bloom's essay with [the same title](#) in *Eighteenth Century Studies* 4.1 (1970), 6-20, <BB #1228, BBS 414>. This edition is cited.

¹⁴⁵⁵ Rpt. from Weiskel's "Darkning Man: Blake's Critique of Transcendence," [The Romantic Sublime: Studies in the Structure and Psychology of Transcendence](#) (1976), 63-79, <BBS 675>.

¹⁴⁵⁶ From Bloom's *Poetry and Repression* (1976), <BBS 414>.

¹⁴⁵⁷ Originally published in [English Institute Essays 1950](#), ed. Alan S. Downer (1951), 170-96, <BB #1645, WBHC 1988-89>.

¹⁴⁵⁸ Originally published in [Bulletin of the New York Public Library 61.11](#) (Nov. 1957), 531-38, <BB 1703>. This edition is cited.

¹⁴⁵⁹ Originally published with the same title in *Some British Romantics: A Collection of Essays*, ed. James V. Logan, John E. Jordan, and Northrop Frye (1966), 175-99, <BB #1647>.

¹⁴⁶⁰ Originally published in [Blake's Visionary Forms Dramatic](#), ed. David V. Erdman and John E. Grant (1970), 57-81, <BB #1580, BBS 464, WBHC 1994-95>.

¹⁴⁶¹ Originally published with [the same title](#) in *Eighteenth Century Studies* 4.1 (1970), 6-20, <BB #1228, BBS 414>. This edition is cited.

Frosch, Thomas R. "Art and Eden: The Sexes." 97-115.¹⁴⁶²

Weiskel, Thomas. "Blake's Critique of Transcendence." 117-32.¹⁴⁶³ On "the confrontation of Blake and Kant" (*BBS* 675).

Fox, Susan. "'Milton': Beulah." 133-43.¹⁴⁶⁴

Brisman, Leslie. "'The Four Zoas': First Things." 145-57.¹⁴⁶⁵

Damrosch, Leopold, Jr. "Los and Apocalypse." 159-69.¹⁴⁶⁶

Wagenknecht, David. "Transformations." 171-79.¹⁴⁶⁷

George, Diana Hume. "The Feminine in Blake." 181-94.¹⁴⁶⁸

Bloom, Harold. *Ringers in the Tower: Studies in Romantic Tradition*. Chicago and London: The University of Chicago Press, 1971.¹⁴⁶⁹ Reprints of Bloom's essays first published elsewhere. There are three on Blake.

"Visionary Cinema of Romantic Poetry." 37-52.¹⁴⁷⁰ "The rough outlines of a visionary cinema in Blake, Wordsworth and Shelley" (557), though the connection with cinema seems very tenuous" (*BB* #1231).

"Dialectic in *The Marriage of Heaven and Hell*." 55-62.¹⁴⁷¹

"Blake's *Jerusalem*: The Bard of Sensibility and the Form of Prophecy." 65-79.¹⁴⁷² Argues the book of Ezekiel is the most important model for *Jerusalem*, suggesting "Blake follows Ezekiel throughout, but always at a distance" (20).

Bloom, Harold, ed. *Romanticism and Consciousness: Essays in Criticism*. New York: Norton, 1970.¹⁴⁷³ A collection of previously printed essays. Only those with substantial Blake references are listed.

Bloom, Harold. "The Internalization of Quest Romance." 3-24. Discusses Blake and the male Romantic canonical poets and Freud.

¹⁴⁶² From Frosch's *The Awakening of Albion: The Renovation of the Body in the Poetry of William Blake* (1974), <BB #A1637, BBS 476, WBHC 2033-35>.

¹⁴⁶³ From Weiskel's "Darkning Man: Blake's Critique of Transcendence," *The Romantic Sublime: Studies in the Structure and Psychology of Transcendence* (1976), 63-79, <BBS 675>.

¹⁴⁶⁴ From Fox's *Poetic Form in Blake's Milton* (1976), <BBS 474-75, WBHC 2024-25>.

¹⁴⁶⁵ From Brisman's *Romantic Origins* (1978), <BBS 425>.

¹⁴⁶⁶ From Damrosch's *Symbol and Truth in Blake's Myth* (1980), <BBS 447, WBHC 1918-20>.

¹⁴⁶⁷ From Wagenknecht's *Blake's Night: William Blake and the Idea of the Pastoral* (1973), <BB #A2908, WBHC 2822-23>.

¹⁴⁶⁸ From George's *Blake and Freud* (1980), <BBS 483, WBHC 2057-58>.

¹⁴⁶⁹ Not recorded as a collection in *BB*, though the reprinting of the articles is noted in *BB* #1228, 1229, and 1231.

¹⁴⁷⁰ Originally published with *the same title* in *Partisan Review* 35 (1968), 557-70, <BB #1231>. This edition is cited.

¹⁴⁷¹ Originally published with *the same title* in *PMLA* 73.5 (1958), 501-04, <BB #1229, WBHC 1764-65>.

¹⁴⁷² Originally published with *the same title* in *Eighteenth Century Studies* 4.1 (1970), 6-20, <BB #1228, BBS 414>. This edition is cited.

¹⁴⁷³ Not recognized as a collection in *BB*.

Abrams, M.H. "English Romanticism: The Spirit of the Age." 91-119. Emphasizes the importance of the French Revolution and Apocalypticism to English Romanticism.

Frye, Northrop. "The Road of Excess." 120-32.¹⁴⁷⁴ <BB #1650> On Blake's influence on Frye's own literary theory.

Hollander, John. "Romantic Verse Form and the Metrical Contract." 181-200.¹⁴⁷⁵ <BB #1874>

Frye, Northrop. "The Key to the Gates." 233-54.¹⁴⁷⁶ <BB #1647>

Price, Martin. "The Standard of Energy." 255-73.¹⁴⁷⁷ <BB #2461>

Bloom, Harold. "The Unpastured Sea: An Introduction to Shelley." 376-401.¹⁴⁷⁸ Many references to Blake.

Bloom, Harold, ed. *William Blake: Comprehensive Research and Study Guide*. Broomall, Pennsylvania: Chelsea House, 2003. Bloom's Major Poets. <WBHC 1766-70> Very short excerpts of previously published essays, with brief introductions to each section and to each excerpt presumably by Bloom.

Bloom, Harold. "Introduction." 10-11. Strangely decontextualized statements on Blake's later works.

Bloom, Harold. "Biography of William Blake." 12-16.

Bloom, Harold. "Critical Analysis of 'The Tyger.'" 17-19

"Critical Views on 'The Tyger'"

"Hazard Adams on Blake's System." 20-22.¹⁴⁷⁹

"John E. Grant's Questions for the Reader and Writer." 22-26.¹⁴⁸⁰

"Harold Pagliaro on the Changing View of 'The Tyger.'" 26-28.¹⁴⁸¹

¹⁴⁷⁴ Originally published with the same title in *Myth and Symbol: Critical Approaches and Applications by Northrop Frye, L.C. Knights, and Others*, ed. Bernice Slote (1963), <BB #1650>.

¹⁴⁷⁵ Originally published as "[Blake and the Metrical Contract](#)," [From Sensibility to Romanticism: Essays Presented to Frederick A. Pottle](#), ed. Frederick W. Hilles and Harold Bloom (1965), 293-310, <BB #1874>.

¹⁴⁷⁶ Originally published with the same title in [Some British Romantics](#), ed. James V. Logan, John E. Jordan, and Northrop Frye (1966), 3-40, <BB #1697>.

¹⁴⁷⁷ Originally published as "Blake: Vision and Satire" in Price's [To the Palace of Wisdom: Studies in Order and Energy from Dryden to Blake](#) (1970), <BB #2461, WBHC 2545>.

¹⁴⁷⁸ Originally published as the introduction to *The Selected Poetry of Shelley*, ed. Harold Bloom (1966).

¹⁴⁷⁹ Originally published as "[Reading Blake's Lyrics: 'The Tyger'](#)," *Texas Studies in Literature and Language* 2 (1960), 18-37, <BB #778, BBS 332>.

¹⁴⁸⁰ From Grant's "The Art and Argument of 'The Tyger,'" [Discussions of William Blake](#), ed. John E. Grant (1961), 66-68, <BB #1724, WBHC 2101>, which itself was excerpted from Grant's article of [the same title](#) in *Texas Studies in Literature and Language* 2.1 (1960), 38-60, <BB #1724>.

¹⁴⁸¹ From Pagliaro's [Selfhood and Redemption in Blake's Songs](#) (1987), 86-88, <BBS 598, WBHC 2494>.

- “Martin K. Nurmi on ‘The Tyger’: Revisions Mirroring Changes in Society.” 29-32.¹⁴⁸²
- “Stewart Crehan on ‘The Tyger’ as a Sign of Revolutionary Times.” 32-33.¹⁴⁸³
- “Morton D. Paley on Differing Viewpoints on ‘The Tyger.’” 34-38.¹⁴⁸⁴
- “Martin Price on Terror and Symmetry in ‘The Tyger.’” 38-40.¹⁴⁸⁵
- Bloom, Harold. “Critical Analysis of ‘London.’” 41-43.
- “Critical Views on ‘London’”
- “David V. Erdman on People in Blake’s ‘London.’” 44-47.¹⁴⁸⁶
- “Kenneth Johnston on the Vocabulary of Blake’s ‘London.’” 47-49.¹⁴⁸⁷
- “E.P. Thompson on the Ways in Which Words Change in ‘London.’” 49-51.¹⁴⁸⁸
- “John Beer on ‘London’ as Open to Interpretation.” 51-53.¹⁴⁸⁹
- “Stewart Crehan on the Social System of ‘London.’” 54-57.¹⁴⁹⁰
- “Gavin Edwards on Repetition in ‘London.’” 57-61.¹⁴⁹¹
- “Harold Bloom on Wandering Through ‘London.’” 61-62.¹⁴⁹²
- Bloom, Harold. “Critical Analysis of ‘The Mental Traveller.’” 63-65.
- “Critical Views on ‘The Mental Traveller’”

¹⁴⁸² From Nurmi’s “Blake’s Revisions of ‘The Tyger,’” *William Blake: The Tyger*, ed. Winston Weathers (1969), 104-06, <BB #2937>, which was itself excerpted from Nurmi’s article of the same title in *PMLA* 71.4 (1956), 669-85, <BB #2297>.

¹⁴⁸³ Excerpted from Crehan’s *Blake in Context* (1984), 104-06, <BBS 444, WBHC 1894-95>.

¹⁴⁸⁴ Originally published as “Tyger of Wrath,” *PMLA* 81.7 (1966), 540-51, <BB #880, WBHC 2501>.

¹⁴⁸⁵ From Price’s “The Vision of Innocence,” *Critics on Blake*, ed. Judith O’Neill (1970), 106-107, <BB #2327>.

¹⁴⁸⁶ From “Infinite London: The Songs of Experience in Their Historical Setting,” *Critics on Blake*, ed. Judith O’Neill [1970], 65-68, <BB #2327>.

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- Zelazny, Roger. "The Burning." 25-26.
- Morice, David. "The Tyger." 27-30.
- Nichols, Tom. "Making Blake Sing." 31-34.
- Zimmerman, Daniel. "supersensible topographies." 35.
- Zimmerman, Daniel. "on, you huskies." 36.
- Zimmerman, Daniel. "salt for lotos." 36.
- Zimmerman, Daniel. "spirit level." 37.
- Goss, Catherine. "A Child's Window to Blake: A Review of Nancy Willard's *A Visit to William Blake's Inn*." 38-40.
- Tonsing, Evan. "A Transformation of *The Book of Thel*." 41-55.
- Lindberg, Bo Ossian. "The Life and Works of William Blake II." 56.
- Snyder, Gary. "It." 57-58.
- McCord, Howard. "Around the World with William Blake." 59.
- Brandi, John. "Poem to You O Goddess." 60.
- Brandi, John. "A Poem for the New Year." 61-62.
- Brandi, John. "Poem Reflecting World Events." 63-65.
- Brandi, John. "Homegoing, After Joaquin's Birth." 66.
- Roe, Albert. "Blake's Symbolism." 67-90.
- Emmel, Gayle. "The Family of Man." 91.
- Reisman, David. "Imaginary Picture II." 92.
- Chaet, Eric. "Report to Blake." 93-94.

- Warner, Janet. "Vala." 95.
- Paladino, Thomas. "Half a Spring Song for William Blake." 95.
- Goss, Fred. "Sound the Voice of the Bard: Reading Blake Aloud." 96.
- Chrisman, Michael. "Coming into the Cabal, Unawares." 100.
- Sze, Arthur. "The Axis." 101-02.
- Hirschman, Jack. "you evoke in a flash." 103.
- Murphy, Karleen Middleton. "The Emanation: Creativity and Creation." 104-14.
- Duncan, Robert. "Variations on Two Dicta of William Blake." 115-19.
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- Christ, Jesus H. "A Letter to the Times." 121-26.
- Eaves, Morris. "Teaching Blake's Relief Etching." 127-40.¹⁵³¹
- Flach, Victor. "A Note on Blake's 'Four Faces of Man.'" 141-42.
- Johnson, Paul. "232 Humanities." 143.
- White, Carolyn. "The American Woman in Apartment 11." 144-45.
- Reisman, David. "Imaginary Picture III." 146.
- Schwartz, Howard. "The Form of the Fall: "The Mental Traveler." 147-51.
- Schwartz, Howard. "Reb Hayim Elya Has a Vision." 152-53.
- Goodtimes, Artful. "To-Hell-You-Ride." 154-56.
- Murray, E.B. "A Pictorial Guide to Twofold Vision." 157-170.
- Ohle, David. "Blake Oblique." 171-72.
- Chamberlain, Kent Clair. "Unsymbolic Digression." 173-74.
- Horovitz, Michael. "Glad Day." 175-79.
- Stone, Joan. "Dancing Blake." 180-81.
- Mernit, Susan. "Illuminations. 182.
- Mernit, Susan. "Geography." 183.
- Mernit, Susan. "Naming the Emblem." 184.
- Mernit, Susan. "men come." 185.
- Mernit, Susan. "landscape of roses." 186-87.

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- Flach, Victor. "Urizen." 211.
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- Adiele, F. "The Fountain." 214-16.
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- Doxey, W.S. "Religious Experience." 220-21.
- Zimmerman, Daniel. "From Prophecy to Vision: Blake's Track." 222-25.
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- Thompson, Shawn. "Thanks Newton." 227.
- Di Prima, Diane. "For Blake." 227.
- Piech, Paul. "London." 228.
- Johnson, Linton Quesi. "All Wi Doin is Defendin." 229-30.
- Whitehead, Fred. "Visions of the Archaic World." 231-43.
- Eldridge, Alexandra. "The Deer." 244.
- Castro, Michael. "Auguries from Experience." 245.
- Enslin, Theodore. "A Neap Tide Ritual." 246.
- Flanagan, Margaret. "The Winter." 247-48.
- Gach, Gary G. "thread." 249.
- Broughton, James. "The Golden Positions." 250-51.
- Kelly, Robert. "The Book of Water." 252-270.
- Murphy, Karleen Middleton. "'All the Lovely Sex': Blake and the Woman Question." 272-75.
- Lazzarini, Lawrence. "Five Poems." 276.
- Wienert, Kit., "Whoever She Is." 277.
- Wienert, Kit. "The Precepts of Vision I." 279-80.
- Piech, Paul. "The Sick Rose." 280.

- Addiss, Stephen. "Blake, Taoism and Zen." 281-87.
- Greene, Jonathan. "William Blake Calling." 288-90.
- Napora, Joe. "Dialogues in Hell." 291-99.
- Dr. Jo-Mo "Estrild, Daughter of Albion." 300-01.
- Weinstein, Norman. "Blake/Nasrudin Times Square Shuffle." 302-03.
- Curl, John. "Who Are You Anyway?" 304-05.
- Hunter, William. "Lambeth in a Bad Year." 306.
- Hunter, William. "Blake in New Guinea." 307.
- Hunter, William. "Listening to Blake." 308-10.
- Grossinger, Richard. "These Stones Called Eyes." 311-13.
- Flynn, Mitch. "In Praise of Wisdom." 314.
- Piech, Paul. "Ah Sunflower." 315.
- Beam, Jeffrey. "He Sees Old age in a Time of Youth." 316.
- Beam, Jeffrey. "Toil, A Divine Commandment." 316.
- Beam, Jeffrey. "Things Coming." 317.
- Eshleman, Clayton. "Niemonjima." 318-330.
- Creeley, Robert. "On Seeing Blake's Name." 331.
- Creeley, Robert. "Blakean Haiku. 331.
- Broughton, James. "To the Fire-Bearers of Sagittarius." 333.
- Low, Denise. "Blake's Lost Years: 1813-1815." 334-42.
- Lindberg, Bo Ossian. "The Life and Works of William Blake IV." 343.
- Palmer, Michael. "A Reasoned Reply to Gilbert Ryle." 344.
- Allen, Kenneth. "Isolated Vignettes of an Atom." 345-46.
- Inner, Shlomo. "Jerusalem." 347-48.
- Bogan, James. "A Tour of *Jerusalem*." 349-66.
- Eldridge, Aethelred. "Albion Awake!" 367.
- Carter, Jared. "The Man Who Taught Blake Painting in His Dreams." 368-70.
- Keyes, Roger. "Seeing from Within: Sharing Blake's Vision." 371-76.
- Reisman, David. "Imaginary Picture IV." 377.
- Damon, S. Foster. "Blake's Tarot Deck." 378-79.

- Quasha, George. "Parapoetic Seeds Shaken from the Blake Tree." 380-84.
- Lombardo, Stanley. "Distant Funeral." 385-86.
- Nelson, John. "A Pilgrimage." 387-400.
- Lindberg, Bo Ossian. "The Life and Works of William Blake V." 401.
- Clarke, John. "New Light on Space and Time." 402.
- Clarke, John. "The True Vine." 402.
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- Clarke, John. "Hecatoncheires." 403.
- Murphy, Karleen Middleton. "A Vortex." 404-05.
- Waln, Randy L. "Snake in the Roots." 406.
- Vogt, Anton. "Environmental Ethics in Fourfold Time." 407-19.
- Piech, Paul. "The Divine Image." 420.
- McClure, Michael. "Dream: The Night of December 23rd." 421-23.
- Baraka, Amiri. "Poem by Amiri Baraka." 424-25.
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- Part Three: Comments and Critiques 1863-1907
- Gilchrist, Alexander. From *The Life of William Blake*. 57-61.¹⁵⁴⁴
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- Rossetti, D.G. From *Works*. 83-84.¹⁵⁴⁸
- Yeats, W.B. "Academy Portraits: XXXII.—William Blake." 84-87.¹⁵⁴⁹
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- Part Four: Recent Studies
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¹⁵⁴⁷ William Michael Rossetti, ed., *The Poetical Works of William Blake* (1874), <BB #299A>.

¹⁵⁴⁸ William Michael Rossetti, ed., *The Collected Works of Dante Gabriel Rossetti*, vol. 1 (1886), <BB #2474B>.

¹⁵⁴⁹ "Academy Portraits: XXXII.—William Blake," *The Academy* (19 Jun. 1897), 634-36, <BB #3047>.

¹⁵⁵⁰ From Symon's *William Blake* (1907), <BB #2804>.

¹⁵⁵¹ From Eliot's "Blake," *The Sacred Wood* (London: Methuen & Co. Ltd., 1920), <BB #1544B>.

¹⁵⁵² From the preface to Wicksteed's *Blake's Innocence and Experience* (1928), <BB #2954A>

¹⁵⁵³ From Darton's *Children's Books in England* (1932). Listed in BB with BB #1261. *3rd ed. rev. by Brian Alderson (Cambridge: Cambridge University Press, 1982)*.

¹⁵⁵⁴ From *Politics and Letters* 1 (1947), 9-14. Bolt added an "Author's Postscript" dated 1967 to the reprinting in Bottrall, <BB #1254A>.

¹⁵⁵⁵ From *Politics and Letters* 1 (1947), 15-23, <BB #2177A>.

Bowra, C.M. "Songs of Innocence and Experience." 136-59.¹⁵⁵⁶

Frye, Northrop. "Blake after Two Centuries." 160-74.¹⁵⁵⁷

Bateson, F.W. "Notes on Blake's Poems." 175-88.¹⁵⁵⁸

Gleckner, Robert F. "Point of View and Context in Blake's Songs." 189-97.¹⁵⁵⁹

Nurmi, Martin K. "Blake's Revisions of 'The Tyger.'" 198-217.¹⁵⁶⁰

Raine, Kathleen. "Blake's Debt to Antiquity." 218-33.¹⁵⁶¹

Broglio, Ron, ed. [Digital Designs on Blake](#). College Park: University of Maryland Press, 2005. A Romantic Circles PRAXIS Volume. <WBHC 1789> Contributors explore how new media representation of William Blake's work provides a heuristic for another mode of inquiry into Blake's complex verbal and visual texts" (About This Volume).

Broglio, Ron. "Living Inside the Poem: MOOs and Blake's *Milton*." 19 pars. Describes his working utilizing the "performative nature" (par. 1) of new media to examine Blake's *Milton* as an "immersive Blakean text" (par. 9).

Baulch, David M. "If the Acts Have Been Perform'd Let the Bard Himself Witness': William Blake's *Milton* and MOO Space." 21 pars. Uses MOOs to highlight the point that "*Milton* can be understood to explore a construction of the aesthetic experience which, while not a political act in itself, nevertheless discloses the formal capacity of thought distinct from the content of a given discourse" (par. 5).

O'Gorman, Marcel. "The Fourfold Visions of William Blake and Martin Heidegger." 21 pars. Uses Heidegger to theorize digital technology beyond print analogues.

Hilton, Nelson. "Golgonooza Texts." 11 pars. With references to his own Blake Digital Text Project (whose concordance is now housed at [the University of Arizona](#)) and to the now defunct Flash Player, considers the manipulation of images at the *Blake Archive* for purposes of editing and scholarship. Also see par. 3 for an account of the likely Greek origins of "Golgonooza," "Enthuthon Benyton," and "Udan Adan."

Byrne, Joseph. "Blake's Contrary Games." 55 pars. "[R]eads William Blake's *Songs of Innocence and of Experience* as kind of game" (abstract) and includes a game called "[Contraries 2.0](#)" that utilizes images from the *Songs*.

Komisarvik, Adam et al. "[Blake and Virtuality: An Exchange](#)." "[A] group of Blakeans and digital artists discuss their endeavors to represent Blake's thought in virtual environments" (abstract).

¹⁵⁵⁶ From Bowra's [Romantic Imagination](#) (1950), <BB #1269A>.

¹⁵⁵⁷ Rpt. of Frye's "[Blake after Two Centuries](#)," *University of Toronto Quarterly* 27 (1957), 10-21, <BB #1642>.

¹⁵⁵⁸ From the introduction to Bateson's [Selected Poems of William Blake](#) (1957), <BB #318A, WBHC 563>.

¹⁵⁵⁹ Rpt. of Gleckner's "Point of View and Context in Blake's Songs," [Bulletin of the New York Public Library](#) 61.11 (Nov. 1957), 531-38, <BB #1703>.

¹⁵⁶⁰ Rpt. of Nurmi's "[Blake's Revisions to 'The Tyger.'](#)" *PMLA* 71 (1956), 669-85, <BB #2297A>.

¹⁵⁶¹ From Raine's "[Blake's Debt to Antiquity](#)," *Sewanee Review* 71 (summer 1963), 352-450, <BB #2482>.

Guynup, Steven. "William Blake and the Study of Virtual Space: Adapting 'The Crystal Cabinet' into a New Medium." 24 pars. Represents the seven stanzas of "The Crystal Cabinet" using early virtual reality software.

Bruder, Helen P., ed. *Women Reading William Blake*. Basingstoke: Palgrave Macmillan, 2007. <WBHC 1795-1800> The first collection on Blake featuring exclusively female contributors. It includes both academic essays and more personal and popular reflections on reading Blake as well critiques of masculinist Blake criticism and critics. Several female Blake scholars recount their early experiences with both the criticism and male Blake critics.

For a more recent examination of Blake and gender, see *Vala: The Journal of the Blake Society* 2 (2021).

Bruder, Helen P. "Introductory Note." xv-xx. A reflection on Bruder's own experience with encountering Blake, a critique of male-dominated Blake criticism, and a suggestion about what a focus on women can bring to Blake.

Bruder, Helen P. "'The Bread of sweet Thought & the Wine of Delight': Gender, Aesthetics and Blake's 'dear Friend Mrs Anna Flaxman' (E 709)." 1-11. A call for considering Ann Flaxman's importance in her own right and for her influence on Blake. Reads the illustrations to Gray for what they say about her and her relationship to Blake.

Chevalier, Tracy. "Peeking over the Garden Wall." 12-15.¹⁵⁶² A reflection on the story of William and Catherine being found naked in their garden by Thomas Butts and what it would be like to be Blake's neighbor. (Chevalier is the author of *Burning Bright*, a fictional account of a family that moves next door to the Blakes in Lambeth.)

Colebrook Claire. "Blake, Literary History and Sexual Difference." 16-25. Reading primarily *Milton*, "argue[s] that Blake's poetry, with its explicit figures of sexual binaries and its apocalyptic imagery, provides a new way for feminist criticism to approach the politics of literary history (16).

Connolly, Tristanne. "Transgender Juvenilia: Blake's and Cristall's *Poetical Sketches*." 26-34. Compares Blake's *Poetical Sketches* to the volume of the same name by Ann Cristall: "Both poets assimilate, but not just tradition; they ingeniously assimilate the other gender, taking on, and blending, male and female voices at will" (33).

Dent, Shirley. "'The right stuff in the right hands': Anne Gilchrist and *The Life of William Blake*." 35-43. Highlights Anne Gilchrist's role in editing *The Life of William Blake*.

Erle, Sibylle. "William Blake's Lavaterian Women: Eleanor, Rowena and Ahania." 44-52. Analyzes how Blake used Lavater's physiognomy to depict "Eleanor, Rowena and Ahania" (44).

¹⁵⁶² "This chapter was first published in an abbreviated form in the catalogue for *CLOUD&VISION* [sic], an exhibition at the Museum of Garden History London (Summer 2005)" (Chevelier 15n). For a recent effort to reclaim the truth of the garden story, see Keri Davies's "[The Bourgeois Blake](#)" (4 Mar. 2020) at his blog, [Index Rerum](#).

Freed, Eugenie R. "Blake's Golden Chapel: The Serpent Within and Those Who Stood Without." 53-61. Reads the *Notebook* poem, "I saw a chapel all of gold," against the backdrop of teaching Blake during anti-apartheid protests in the 1970s and 1980s.

Stephen, Addie. "How to Nearly Wreck Your Life by Living Blake." 62-69. Reflections on her erotic and emotional life and Blake.

Goslee, Nancy Moore. "Aesthetic Agency? Enitharmon in Blake's *Europe*." 70-77. Reads Enitharmon in *Europe* as "an experiment in aesthetic agency" (70).

Greer, Germaine. "'No Earthly Parents I confess': the Clod, the Pebble and Catherine Blake." 78-90. On William and Catherine's infertility, with biographical readings of *The Book of Thel* and "The Clod and the Pebble."

Ima-Izumi, Yoko. "The Impact of Feminism on Blake Studies in Japan." 91-99. A very accessible overview.

Johnson, Mary Lynn. "Blake's Mary and Martha on the Mount of Olives: Questions on the Watercolour Illustrations of the Gospels." 100-08. On the painting, *The Hymn of Christ and the Apostles*, and especially the two women identified as Martha and Mary.

Kruger, Kathryn Sullivan. "The Trimurti Meet the Zoas: 'Hindoo' Strategies in the Poetry of William Blake." 109-17. Sees the influence of the Hindu Trimurti on Blake's idea of the Zoas.

Labbe, Jacqueline M. "Towards an Ungendered Romanticism: Blake, [Mary] Robinson and [Charlotte] Smith in 1793." 118-26. Examines "questions of gender and expectation" (118) in Blake, Charlotte Smith, and Mary Robinson.

Linkin, Harriet Kramer. "William Blake and Romantic Women Poets: 'Then what have I to do with thee?'" 127-36. Considers how Anne Cristall, Charlotte Smith, Mary Tighe, Felicia Hemans, and Lucy Hooper read Blake.

McClenahan, Catherine L. "'Endless Their Labour': Women in Blake's Illuminated Works and in the British Workforce." 137-47. On Blake's depiction of women working.

McCreery, Cindy. "Sentiment, Motherhood and the Sea in Gillray and Blake." 148-58. Compares Blake's *Little Tom the Sailor* to James Gilroy's *The Nancy Packet* for their depictions of "sentiment, motherhood and the sea" (156).

Michael, Jennifer Davis. "Framing Eve: Reading Blake's Illustrations." 159-69. Examines how the layout of the designs impacts Blake's depictions of Eve in *The Creation of Eve*, *The Creation of Eve: And She Shall Be Called Woman* <Butlin #435>, and *Eve Tempted by the Serpent* <Butlin #379>.

Norvig, Gerda S. "Lucid Dreaming/Lucid Reading: Notes on Sleepers in Blake's *Songs*." 170-78. Examines dreaming and sleeping in the *Songs*.

O'Donoghue, Heather. "Valkyries and Sibyls: Old Norse Voices of Female Authority in Blake's Prophetic Books." 179-88. Considers "the voice of female authority" (179) in Thomas Gray's Norse Odes and Thomas Percy's *Northern Antiquities* and its influence on Blake in the prophetic work.

Ostriker, Alicia. "Re-Deeming Scripture: My William Blake Revisited." 189-99. Continues the story of her relationship to Blake and his impact on her work began in her essay, "[The Road of Excess: My William Blake](#)."¹⁵⁶³

Rajan, Tilitama. "The Gender of Los(s): Blake's Work in the 1790s." 200-08. Recounts her engagement with Blake and considers her own work on Blake, his depictions of women, and the use of gender in the illuminated poetry of the 1790s.

Schuchard, Marsha Keith. "The 'secret' and the 'Gift': Recovering the Suppressed Religious Heritage of William Blake and Hilda Doolittle." 209-18. Compares the Moravian background of Blake and the Modernist poet, Hilda Doolittle (H.D.).

Spector Sheila A. "A Kabbalistic Reading of *Jerusalem*'s Prose Plates." 219-27. Reads the prefaces in *Jerusalem* to illustrate Blake's Kabbalism and to correct misunderstandings of her other work on the topic.

Sturrock, June. "Britannia Counter Britannia: How *Jerusalem* Revises Patriotism." 228-36. Reads female figures in *Jerusalem* as embodying Blake's rejection of war and British imperialism.

Tayler, Irene. "Blake: Sex and Selfhood." 237-46. Revisits issues raised originally in her key feminist essay on Blake, "[The Woman Scaly](#)".¹⁵⁶⁴

Warner, Janet. "Blake Moments." 247-53. Reflects on how Blake influenced her life and profession, recounting visits to see Geoffrey and Margaret Keynes: "Well, Geoffrey kissed me!" (252).

Webster, Brenda. "Blake, Sex and Women Revisited." 254-60. Returns to the topics of Blake, sexuality, and gender originally explored in her [Blake's Prophetic Psychology](#),¹⁵⁶⁵ with stories of her encounters with Blake critics.

Wolfson, Susan J. "The Strange Difference of Female 'Experience.'" 261-69. Reading works from *Songs of Innocence* to *Songs of Experience*, particularly *The Book of Thel*, and *Visions of the Daughters of Albion*, traces "female sexuality as a Blakean metafigure for the complexities, and sometimes outright contradictions, of reading 'experience'" (261).

Wright, Julia M. "Baillie and Blake: at the Intersection of Allegory and Drama." 270-78. Sketches "some of the ways in which Blake's spectacular displays of dynamic interiority, especially in his early female characters" are "consistent with contemporary dramatic theory, particularly that of Joanna Baillie" in *Plays on the Passions* (1798) (271).

Bruder, Helen P., and Tristanne Connolly, ed. [Beastly Blake](#). Cham: Palgrave Macmillan-Springer, 2018. <*Blake* (2019, 2020, 2021)> The collection focuses on real and symbolic animals and offers important contributions to the fields of ecocriticism, animal studies, and posthuman studies.

¹⁵⁶³ *The Romantics and Us*, ed. Gene W. Ruoff (1990), 67-88, <BBS 595>.

¹⁵⁶⁴ *Bulletin of the Midwest Language Association* 6 (1973), 74-87, <BBS 657>.

¹⁵⁶⁵ London: Macmillan Press (1983), <BBS 675, WBHC 2841-42>.

Bruder, Helen P. and Tristanne Connolly. "Introduction: 'Conversing with the Animal forms of Wisdom.'" 1-35. An eloquent overview of Blake's depictions of animals and their relationship to humans.

Fosso, Kurt. "Blake's 'Horses of Instruction.'" 37-63. Treats Blake's relationship to real horses, particularly William Hayley's pony Bruno.

Milne, Anne. "Blake's 'Auguries of Innocence' as/in Radical Animal Politics, c. 1800." 65-85. Positions Blake within Romantic discussions of animal rights.

Effinger, Elizabeth. "In the Company of Wolves: Blake's Lyca Poems as Political Fable." 87-110. "The Lyca poems ('The Little Girl Lost' and 'The Little Girl Found') embody the parasitical potential of the fable; they are a pair of beast fables that subversively stage the performativity of violent political power, or, put otherwise, the beastliness of political man" (88).

Piccitto, Diane. "Apocalyptic Visions, Heroism, and Intersections of the Human and 'the Not Human' in Blake's *Milton*." 111-33. Analyzes what it means to put off the human in *Milton*.

Worrall, David. "Blake as Shaman: The Neuroscience of Hallucinations and Milton's Lark." 135-52. Likens Blake's visions of birds in the same poem to the /Xam cave painters.

Calè, Luisa. "Bestial Metamorphoses: Blake's Variations on Transhuman Change in Dante's Hell." 153-81. On human-animal transformation in the Dante illustrations.

Flynn, Hayley. "'How sweet is the Shepherds sweet lot'? Sheep in Blake's Designs." 183-202. On sheep in the Virgil woodcuts.

Crosby, Mark. "'Train of Elephants': Blake's (Un)Tamed Beasts and Hayley's Animal Ballads." 203-23. On the context of the animal *Ballads* (1805) in Blake's and Hayley's circle.

Erle, Sibylle. "From Vampire to Apollo: William Blake's Ghosts of the Flea, c. 1819-1820." 225-52. On John Varley's *A Treatise on Zodiacial Physiognomy* (1828), Blake's *Visionary Heads*, and *The Ghost of the Flea* and their relationship "through the intersecting discourses of astrology, physiognomy and vampirism" (227).

Stevens, Bethan. "News from the Thames (Blake! There's Something in the Water)." 253-91. "Stevens rethinks and redeploys the concept of the caption to invite different ways of reading the relation of text and image" (30).

Bruder, Helen P., and Tristanne J. Connolly, ed. *Blake, Gender and Culture*. London: Pickering & Chatto, 2012. <WBHC 1800-01> Important collection on gender, often touching on gender identities and sexuality.

Bruder, Helen P., and Tristanne J. Connolly. "Introduction: Naked History Displayed." 1-10. Reviews the ways in which recent Blake discoveries are significant for gender and sexuality.

Crosby, Mark. “‘Merely a Superior Being’: Blake and the Creations of Eve.” 11-23. Considers Blake’s different depictions of the creation of Eve (*The Creation of Eve: And She Shall Be Called Woman* <Butlin #435>, the illustrations to *Paradise Lost*, and the Genesis manuscript) to suggest that “the contending accounts of Eve’s creations and her different creators are progressive stages in a narrative trajectory that internalizes the concept of divine agency” (23).

Rosso, G.A. “The Last Strumpet: Harlotry and Hermaphroditism in Blake’s Rahab.” 25-36. On Rahab, largely in *The Four Zoas*, and the character’s relationship to “harlot and hermaphroditic imagery” (35).¹⁵⁶⁶

Otto, Peter. “Sex, Violence and the History of This World: Blake’s Illustrations to the *Book of Enoch*.” 37-56. A reading of the *Enoch* designs with references to Swedenborg’s depictions of angels and sexuality.

Davies, Keri. “Bridal Mysticism and ‘sifting Time’: The Lost Moravian History of Blake’s Family.” 57-70. Considers the Moravian concept of “bridal mysticism” (57) and how it might have influenced Blake’s mother and her first husband as well as Blake’s own ideas of gender, marriage, and sexuality.

Schuchard, Marsha Keith. “‘A Secret Common to our Blood’: The Visionary Erotic Heritage of Blake, Thomas Butts and Mary Butts.” 71-82. Examines the religious and erotic ideas of Mary Butts (the great-granddaughter of Thomas Butts) in light of Swedenborg, Moravianism, and Blake.

McClanahan, Catherine L. “Changing the Sexual Garments: The Regeneration of Sexuality in *Jerusalem*.” 83-97. On the “regeneration of ‘sexes,’ both [in terms of] gendered identities and sexual behaviour” (83).

Fallon, David. “Philoprogenitive Blake.” 99-110. Positions Blake’s ideas of gender in the context of Enlightenment population debates.

Bernath, Elizabeth. “‘seeking Flowers to Comfort Her’: Queer Botany in Blake’s *Visions*, Darwin’s *Loves* and Wollstonecraft’s *Rights of Woman*.” 111-22. “Alongside Blake’s botany in the 1790s [in *Visions*], I consider how two authors in Joseph Johnson’s circle of radical intellectuals, Erasmus Darwin and Mary Wollstonecraft, portray gender from botanically informed perspectives that suggest the naturalness of transgender and homoerotic sexualities” (111).

Effinger, Elizabeth. “‘Or Wilt Thou Go Ask the Mole?’: (Con)Figuring the Feminine in Blake’s *Thel*.” 123-31. Examines how *Thel* shows a “matrixial borderspace” for shared subjectivity and “how within the space of the poem it offers an account of intrauterine experience, that mysterious existence gestured at and immediately foreclosed in Freud’s account of the uncanny” (123).

Calè, Luisa. “Gendering the Margins of Gray: Blake, Classical Visual Culture and the Alternative Bodies of Ann Flaxman’s Book.” 133-43. “I will flesh out the classical visual

¹⁵⁶⁶ Rosso develops these arguments in his *Religion of Empire* (2016), <*Blake* (2017, 2019, 2020)>.

culture of the Flaxmans to work out how Blake's watercolours regender the margins of Gray for Ann's library" (137).

Stevens, Bethan. "The *Virgil* Woodcuts out of Scale: Blake's Gigantic, Masculine Pastoral." 145-63. Analyzes Blake's designs for Thornton's *Virgil* and how they were reframed and reworked.

Clark, Steve. "Closet Drama: Gender and Performance in Blake and Joanna Baillie." 165-75. Compares Blake and Baillie, arguing for the importance of the theater to Blake.

Bruder, Helen P., and Tristanne Connolly, ed. *Queer Blake*. Basingstoke: Palgrave Macmillan, 2010. <WBHC 1801-03> An important set of essays, largely examining Blake from a Queer Studies perspective.

Bruder, Helen P. and Tristanne Connolly. "Introduction: 'What is now proved was once only imagin'd.'" 1-20. Reviews the emergence of a Queer approach to Blake in scholarship and highlights Queer moments in Blake's life and work.

Kidd, Helen. "Pansexuality (Regained)." 21-22. A poem.

Hobson, Christopher Z. "Blake and the Evolution of Same-Sex Subjectivity." 23-39. Reading *Milton* and *Jerusalem*, "I examine implied ideas of same-sex subjectivity in Blake—including an element of self-repression rather than external repression that I did not originally see [in his *Blake and Homosexuality*]—and I compare these ideas to recent theorizations by Michel Foucault and his followers, by Stephen O. Murray, and by Randolph Trumbach" (23).

Sha, Richard C. "Blake and the Queering of Jouissance." 40-49. Considers "how Blake resists certain concepts in queer theory because he does not embrace the necessary disruptiveness of jouissance, meaning enjoyment; rather, he insists upon the consequences of desire when he suspends reproduction yet demands that jouissance lead to self-annihilation" (40).

Otto, Peter. "Drawing Lines: Bodies, Sexualities and Performance in *The Four Zoas*." 50-62. Provides "an overview of Swedenborg's 'sexual' religion" to argue that Blake recognizes in "*The Four Zoas* that one can escape from the fallen world's sexual machine only through what first seems to preserve it, namely the bounding line" (50, 51).

Effinger, Elizabeth. "Anal Blake: Bringing Up the Rear in Blakean Criticism." 63-73. On Blake's representations of "buttocks and anuses in *The Book of Urizen* and *Milton*, and the corresponding anxiety within Blake criticism surrounding the reading of butts" (63).

Myrone, Martin. "The Body of the Blasphemer." 74-86. Interprets the biblical watercolor, *The Blasphemer* (Butlin #446), for its "radically unstable queerness" (76), with references to Fuseli.

Whittaker, Jason. "Trannies, Amputees and Disco Queens: Blake and Contemporary Queer Art." 87-96. Shows Blake's influence on Queer artists Cerith Wyn Evans (b. 1958) and Joel-Peter Witkin (b. 1939).

Bruder, Helen P. “‘Real Acting’: ‘Felpham Billy’ and Grayson Perry Try It On.” 97-115. A Queer reading of the poems in the Pickering manuscript and of the Blakes’ time in Felpham.

Connolly, Tristanne. “‘Fear not / To unfold your dark visions of torment’: Blake and Emin’s Bad Sex Aesthetic.” 116-39. Explores “what kind of art does Blake see resulting [. . .] from a messy male-male relationship” (117), reading *The Book of Urizen* in relationship to the work of the artist Trace Emin (b. 1963) and Jessica Benjamin’s *The Bounds of Love* (1988).

Stevens, Bethan. “‘Woes & . . . sighs’: Fantasies of Slavery in *Visions of the Daughters of Albion*.” 140-52. Important reading that decenters white, heterosexual interpretations of the poem to suggest: “Much remains to be discovered about the curious moments of interface between queer desire and queer race in *Visions*” (150).

Jackson-Houlston, Caroline. “‘The lineaments of . . . desire’: Blake’s *Visions of the Daughters of Albion* and Romantic Literary Treatments of Rape.” 152-62. Reads Blake’s representation of rape in *Visions* in “a variety of literary contexts” (160) to establish whether a feminist reading of the poem is possible.

Clark, Steve. “‘Yet I am an identity / I wish feel & weep & groan’: Blake’s Sentimentalism as (Peri) Performative.” 163-85. A Queer reading of the sentimental tradition that considers Tharmas and Enion in Night the First of *The Four Zoas* alongside Alexander Pope’s *Eloisa to Abelard* and the *Notebook* and Pickering Manuscript poems alongside Della Cruscan poetry of the 1780s.

Fallon, David. “‘By a False Wife Brought to the Gates of Death’: Blake, Politics and Transgendered Performances.” 186-98. Reading the prose sketch “Samson,” *Europe*, and *Jerusalem*, argues that “[c]haracters and situations in which conventional sexuality is queered help Blake to complicate and interrogate traditional political discourse and the power relations it mediates, even if he may not be able fully to escape its presumptions” (187).

Crosby, Mark. “‘No Boys Work’: Blake, Hayley and the Triumphs of (Intellectual) Paiderastia.” 199-208. Suggests that Blake’s struggle with Hayley “was because Hayley’s instructional methods appear to have been based on the classical Greek practice of *Paiderastia*” (200), with many references to Edward Garrett Marsh.

Matthews, Susan. “‘Hayley on his Toilette’: Blake, Hayley and Homophobia.” 209-20. “[T]race[s] Blake’s use of the satirical figure of the effeminate man in post-1800 references to William Hayley” (209), with discussion of Cowper and Fuseli. (See her [Blake, Sexuality and Bourgeois Sexuality](#) [2011] for an extension of these arguments.)

Davies, Keri. “‘My little Cane Sofa and the Bust of Sappho’: Elizabeth Iremonger and the Female World of Book-Collecting.” 221-35. Highlights the book collecting of Iremonger, who, like the majority of women who collected illuminated books in Blake’s lifetime, was unmarried and who, similar to the relationship of Rebekah Bliss and Ann Whitaker, had a long same-sex relationship.

Bruder, Helen P., and Tristanne Connolly, ed. *Sexy Blake*. Basingstoke: Palgrave Macmillan, 2013.¹⁵⁶⁷ <WBHC 1803-04> A collection addressing gender and sexuality.

Bruder, Helen P., and Tristanne Connolly. "Introduction." In an addition to an overview of the essays in the volume, reflects on recent monographs on Blake by women (Mei-Ying Sung's *The Art of Engraving* [2009], Susanne Sklar's *Blake's Jerusalem as Visionary Theater* [2011], Laura Quinney's *William Blake on Self and Soul* [2009], Sarah Haggarty's *Blake's Gifts* [2010], Sibylle Erle's *Blake, Lavater and Physiognomy* [2010], and Susan Matthews's *Blake, Sexuality and Bourgeois Politeness* [2011]) and their relationship to feminist scholarship and issues of gender and sexuality.

I. Violence and Dominance

Cogan, Lucy. "Subjectivity, Mutuality and Masochism: Ahania in *The Book of Ahania* and *The Four Zoas*." 21-34. Considers the development of Ahania in the two works, claiming "that the portrayal of Ahania's behaviour in fact involves an astute analysis of the pressures and incentives that mould her psyche into a posture of submission and promote her own complicity in the denial of her subjectivity" (22).

Wada, Ayako. "Visions of the Love Triangle and Adulterous Birth in Blake's *The Four Zoas*." 35-46. "This chapter explores a new way to read the relationship of Los, Urizen and Enitharmon in [*The Four Zoas*] as a love triangle, and further suggests that, to an extent, the poem in this aspect may be regarded as Blake's tribute to Mary Wollstonecraft and possibly her husband William Godwin" (35).

Ima-Izumi, Yoko. "Blood in Blake's Poetry of Gender Struggle." 47-63. "I will explore the ways in which Blake's blood becomes sexualized and gains multiple meaning, sometimes conflicting, in gender struggle scenes in *The Book of Urizen*, *The Four Zoas*, and *Jerusalem*," and "I draw attention to the fact that a similar kind of blood appears in examples of Japanese film and literature [by Yukio Mishima and Hayao Miyazaki]" (47).

Gompf, Michelle Leigh. "Ripped from Complacency: Violence and Feminist Moments in Blake." 65-80. On sexual violence, especially in *Visions of the Daughters of Albion* and *America a Prophecy* and how it has been read by Blake scholars.

II. Chastity, Redemption and Feminine Desire

Nelson, Sean David. "In the 'Lilly of Havilah': Sapphism and Chastity in Blake's *Jerusalem*." 83-97. Argues that Blake's depiction of sapphism in *Jerusalem* is a response to Wollstonecraft's use of chastity in *A Vindication of the Rights of Woman*.

Ankarsjö, Magnus. "'Abstinence sows sand all over': William Lost in Paradise." 99-112. Addressing Tracy Chevalier's depiction of William and Catherine's sexuality in her novel *Burning Bright*, uses poems from the *Notebook* "to explore the intriguing tension between abstinence and what Blake called 'free love' in his poetry of the 1790s" (100).

¹⁵⁶⁷ Many papers were delivered at the conference "Blake, Gender and Sexuality in the Twenty-First Century, aka The Sexy Blake Conference, 15-16 July 2010, St Aldate's, Oxford" (17n1).

Shakespeare, David. “‘The Sight of All These Things’ Sexual Vision and Obscurity in Blake’s *Milton*.” 113-24. Examines female concealment in *Milton*: “It is not copulation, not even a joining of properly male and female, but an ideal of androgyny where the feminine remains subordinate, but makes a tangible contribution” (113).

Sklar, Susanne. “Erotic Spirituality in Blake’s *Last Judgement*.” 125-40. On the Petworth Last Judgment and its depiction of the Babylonian Harlot in the context of Sheela na gigs, Swedenborgianism, and Moravianism.

Kruger, Kathryn Sullivan. “Blake’s Bower of Bliss: The *Gitagovinda*, *The Four Zoas*, and Two Illustrations for *L’Allegro*.” 141-58. “Blake’s illustrations to Milton *L’Allegro* and *Il Penseroso* (1816), *Mirth and A Sunshine Holiday*, seem consonant with two [Hindu poems] from [William Jones’s] *Asiatick Researches: Mahdew and Purwutee and The Door of the Temple of Junwassoe*” (142).

III. Conceptual Sex, Conceptual Art

Mayberry, Tommy. “Hélyos and Celèn [A Poison Tree]*.” 161-76. A creative response to “A Poison Tree,” with an analysis of how the creative work engages with issues raised by scholarship on the poem or Blake in general.

Morgan, Paige. “The Hinges on the Doors of Marriage: The Body’s Openness to Information in the Art of Stelarc and Blake.” 177-92. On the Blakean work of “the Cypriot-Australian performance artist Stelarc” (178).

Whitehead, Angus, and Joel Gwynne. “The Sexual Life of Catherine B.: Women Novelists, Blake Scholars and Contemporary Fabulations of Catherine Blake.” 193-210. Uses depictions of Catherine Blake in the novels of Barbara Lachman, Janet Warner, Beryl Kingston, and Tracy Chevalier to explore “the possibilities of Catherine’s sexual life” (208).

Simpson, Philippa. “Blake and Porn.” 211-18. “There has, I believe, been an implicit desire in Blake scholarship to neutralize the pornographic in Blake’s works” (217).

Hobson, Christopher Z. “Normalizing Perversity: Blake and Homosexuality in 2013.” 221-34. “I identify how far study of Blake and homosexuality has come since 2000 and to assess unfinished tasks” (221). Criticizes Richard C. Sha’s notion of perversity as put forward in his “[Fiery Joys Perverted to Ten Commands: William Blake, the Perverse Turn, and Sexual Liberation.](#)”

Hobson, Christopher Z. “Commemorating the Vere-street ‘Monsters.’” 235-37. The opening address to the *Blake, Gender and Sexuality in the Twenty-First Century* conference commemorating those arrested in the raid on the White Swan public house on 8 Jul. 1810 as “miscreants of a *detestable* description” (*Times*, qtd. in Hobson, 235).

[Bulletin of the John Rylands Library 98.1](#) (May 2022). Special Issue: “The Artist of the Future Age: William Blake, Neo-Romanticism, Counterculture and Now.” Ed. Douglas Field and Luke

Walker. <*Blake* (2023)> A collection on Blake's reception, with many essays highlighting the British counterculture of the 1960s and 1970s.

Field, Douglas, and Luke Walker. "Introduction." 1-5. Highlights the explosion of reception studies on Blake and contrasts the collection's focus on the British counterculture movement with Stephen Eisenman's American focus in [William Blake and the Age of Aquarius](#).

Horovitz, Michael. "The Blake Renaissance." 7-15. Reprints an article originally published in *Oxford Opinion* (1958) that helped to spur Blake's reception in the British counterculture movement. Horovitz "argues that Blake 'evades appraisal because he was always working for a synthesis of creation far beyond outward forms and genres,' which meant 'he had to invent his own methods to express himself adequately'" (abstract).

Horovitz, Michael. "William Blake and (a Few of) His Friends in Our Time." 17-22. "Horovitz reflects on his longstanding fascination with William Blake," including "how the spirit of Blake loomed large at the International Poetry Incarnation at the Albert Hall in the summer of 1965, where his fellow travellers, among them Adrian Mitchell, were driven by the nineteenth-century poet" (abstract).

Marley, Jodie. "'Invisible Gates Would Open': W.B. Yeats and William Blake in the 1890s." 23-38. "This article examines *The Works of William Blake: Poetic, Symbolic, and Critical* (1893) and Yeats's 1890s reviews of his contemporary Blake critics, as well as his relationship with the mystic poet and artist George William Russell (Æ), whom he repeatedly compared to Blake" (abstract).

Trodd, Colin. "William Blake and the Spiritual Forms of Citizenship and Hospitality." 39-54. Examines Blake's reception in Britain between the 1910s and the 1940s, highlighting Blake's association with citizenship and ending with Blake's influence on the Neo-Romantics.

Hopkins, David. "Avant-Garde Blake: From Francis Bacon to Oz Magazine." 55-73. Examines "the way the artistic reception of William Blake changed in Britain between the 1950s and the early 1970s" (55).

Riley, James. "Iain Sinclair, William Blake and the Visionary Poetry of the 1960s." 75-92. "Considers the use made of William Blake by a range of writers associated with the 'countercultural' milieu of the 1960s, particularly those linked to its London-based literary context," including Iain Sinclair, Michael Horovitz, and Harry Fainlight (abstract).

Whittaker, Jason. "'The Place Where Contrarieties are Equally True': Blake and the Science-Fiction Counterculture." 93-106. "Explores the more detached and ironic view of Blake that emerged in the 1970s compared to appropriations of him in the 1960s, as evident in three science-fiction novels: Ray Nelson's *Blake's Progress* (1977), Angela Carter's *The Passion of New Eve* (1977), and J. G. Ballard's *The Unlimited Dream Company* (1979)" (abstract).

Bellarsi, Franca. "A Cosmopolitan Case Study: Countercultural Blake in the Therapeutic Practice of maelström reEvolution." 107-26. "Explores an instance of the reception and transformation of William Blake's countercultural legacy by focusing on the neo-

Romantic resurgences embodied by maelström reEvolution, an experimental performance collective based in Brussels but with marked transnational affiliations” (107).

Bulletin of the New York Public Library 61.11 (Nov. 1957). “William Blake Issue.” <BB #1308> A special issue devoted to Blake on the bicentennial of his birth.

“[Above Times troubled Fountains](#).” A description of the issue and the availability of Blake’s illuminated books at the New York Public Library.

Gleckner, Robert F. “[Point of View and Context in Blake’s Songs](#).” 531-38.¹⁵⁶⁸ <BB #1703> “For the serious reader of Blake’s songs, then, a constant awareness of the context or state in which a poem appears is indispensable” (533).

Bentley, G.E., Jr. “[William Blake as a Private Publisher](#).” 539-60. <BB #1181> Details manuscript references to Hayley’s *Designs to a Series of Ballads*.

Larrabee, Stephen A. “[Some Additional American References to Blake 1830-1863](#).” 561-63. <BB #2102> Newly discovered references to Blake including Lucy Hooper’s 1833 poem, “The Fairy Funeral.”

Bulletin of the New York Public Library 64.11 (Nov. 1960). “A William Blake Issue.” <BB #1309>

“[Desire Under the Oak](#).” 565-66. On William and Catherine’s fortune telling with Bysshe’s *Art of English Poetry*.

Keynes, Geoffrey. “[Blake’s Visionary Heads & the Ghost of a Flea](#).” 567-72. ¹⁵⁶⁹ <BB #2026> Develops the idea that Blake based *The Ghost of a Flea* on the flea in Robert Hooke’s *Micrographia* (1665).

Gleckner, Robert F. “[Blake’s Thel and the Bible](#).” 573-80. <BB #1697> “What I hope to show here, then, is not a calculated use of Biblical material but rather the general Biblical allusiveness of Blake’s poetry and the particular poetic technique of which that allusiveness consists” (574).

Erdman, David V. “[Reliques of the Contemporaries of William Upcott, ‘Emperor of Autographs’](#).” 581-87. <BB #1573> On William Upcott and his collection of autographs, including Blake’s [autograph](#) <Butlin #777> and that of many others, with some analysis of the context.

Kemper, Claudette. “[The Interlinear Drawings in Blake’s Jerusalem](#).” 588-94. <BB 1995> Reads the interlinear designs as commentary.

¹⁵⁶⁸ Rpt. in *English Romantic Poets: Modern Essays in Criticism* (1960, 1975), <BBS 329>; in [Blake: A Collection of Critical Essays](#), ed. Northrop Frye (1965), <BB #1643>; and in [William Blake: Songs of Innocence and of Experience: A Casebook](#), ed. Margaret Bottrall (1970), <BB #1261>.

¹⁵⁶⁹ Rpt. in Keynes’s [Blake Studies](#) (2nd ed., 1971), <BB #2010>.

Bentley, G.E., Jr. “[Additions to Blake's Library](#).” 595-605. <BB #1151> Adds 17 books to Keynes's list of the books Blake owned.¹⁵⁷⁰

Bulletin of Research in the Humanities 84.3 (autumn 1981) <BBS 428, WBHC 1809-10>¹⁵⁷¹ Collection of essays on Blake, three of which are organized under the title “Blake and the Night Sky.”

Worrall, David. “Blake and the Night Sky I: The ‘Immortal Tent.’” 273-95. A study of astronomical imagery in his poetry: “Most fundamental, perhaps, is the need to orient Blake's language in its cosmological or astronomical sense of meaning” (274).

Erdman, David V. “Blake and the Night Sky II: Art Against Armies.” 296-304. In *America, Europe, and “A Song of Liberty”* from *The Marriage of Heaven and Hell*, “[t]he question that disturbed Blake [...] was how the ruling ‘angels’ of Britain managed to launch a revolutionary war in America, in 1775, and another against France, in 1793, and yet keep the minds of English citizens so beclouded as to benumb their powers of protest and opposition” (298-99).

Miner, Paul. “Blake and the Night Sky III: Visionary Astronomy.” 305-36. On how Blake fuses astronomical imagery with his mythology, local geography, and historical figures and events.

Heppner, Christopher. “Reading Blake's Designs: *Pity* and *Hectate*.” 337-61.¹⁵⁷²

Keane, Patrick J. “The Human Entrails and the Starry Heavens: Some Instances of Visual Art as Patterns for Yeats's Mingling of Heaven and Earth.” 366-90. “Blake's *Grave* designs figure provocatively in connection with Maude Gonne” (BBS 428).

Bulletin of Research in the Humanities 85.2 (1982) <BBS 428> The “Front Matter” discusses the articles in a section titled, “[Between Reynolds and Rossetti](#).”

Chayes, Irene H. “[Between Reynolds and Blake: Eclecticism and Expression in Fuseli's Shakespeare Frescoes](#).” 140-68. While focused primarily on Henry Fuseli and his use of “eclecticism” and “expression” (terms he used in his *Lectures on Painting*), also considers Fuseli's relationship to Reynolds and Fuseli's influence on Blake.

Gourlay, Alexander S., and John E. Grant. “[The Melancholy Shepherdess in Prospect of Love and Death in Reynolds and Blake](#).” 169-89. Suggests that the depiction of Thel on *Thel*'s titlepage was influenced by Reynold's portrait of Anne Dashwood as a shepherdess and that both artists were working in the tradition of *Et in Arcadia Ego* in which pastoral figures contemplate death.

Gleckner, Robert F. “[W.J. Linton, a Latter-day Blake](#).” 208-27. An overview of Linton's career with an emphasis on Linton's place in Blake's nineteenth-century reception.

¹⁵⁷⁰ See Keynes's “Blake's Library,” *TLS* (6 Nov. 1959), which was reprinted in Keynes's [Blake Studies](#) (1971).

¹⁵⁷¹ WBHC gives “LXXXV” as the number, which should be “LXXXIV.” *Bulletin of Research in the Humanities* 85.2 also had Blake essays, but they are not mentioned as a collection in WBHC.

¹⁵⁷² Incorporated into the chapter, “12 Large Prints . . . Historical and Poetical,” in Heppner's [Reading Blake's Designs](#) (1995), <WBHC 2142-43>.

Bundock, Chris, and Elizabeth Effinger, ed. [*William Blake's Gothic Imagination: Bodies of Horror*](#). Manchester: Manchester University Press, 2018. <Blake (2019, 2020, 2021)> An important collection of essays engaging with Blake and the Gothic. The book aims “to recognise aspects of Blake’s art that [. . .] productively intersect with the Gothic horror taking shape contemporaneously with Blake’s career” (1).

Bundock, Chris, and Elizabeth Effinger. “Introduction.” 1-29.

Baulch, David. “‘Living Form’: William Blake’s Gothic Relations.” 33-63. Explores Benjamin Heath Malkin’s and Blake’s ideas of the Gothic.

Shaub, Kiel. “The Horror of Rahab: Towards an Aesthetic Context for William Blake’s ‘Gothic’ Form.” 64-84. Analyzes Rahab, in relationship to Urizen, as a figure central to Blake’s sense of the Gothic and horror.

Colebrook, Claire. “The Gothic Sublime.” 85-106. Positions Blake in ideas of the sublime in eighteenth-century aesthetics.

Whittaker, Jason. “Dark Angels: Blake, Milton, and Lovecraft in Ridley Scott’s *Prometheus*.” 109-28. On how Scott used Blake and Milton in his film.

Cogan, Lucy. “William Blake’s Monstrous Progeny: Anatomy and the Birth of Horror in *The [First] Book of Urizen*.” 129-49. With references to the anatomist, John Hunter, analyzes the dissection of the universe by Urizen in *The [First] Book of Urizen*.

Codsi, Stephanie. “Blake’s Gothic Humour: The Spectacle of Dissection.” 150-62. Ties Blake’s sense of the Gothic to medical dissection.

Otto, Peter. “The Horrors of Creation: Globes, Englobing Powers, and Blake’s Archaeologies of the Present.” 165-88. “I want to trace some of the contours of Blake’s archaeology of the present and, in rough outline, its relation to Gothic fiction and the political history of the late eighteenth century, by focusing on the seventeenth plate of *The [First] Book of Urizen* [Bentley pl. 17], *Vegetating in fibres of Blood*” (167).

González-Treviño, Ana Elena. “Female Spaces and the Gothic Imagination in *The Book of Thel* and *Visions of the Daughters of Albion*.” 189-209. Reads how Thel and Oothoon engage with their own bodies and the natural world.

Lussier, Mark. “The Horrors of Subjectivity/The Jouissance of Immanence.” 213-34. Considers *Marriage* and *Visions* from a Lacanian perspective that posits a notion of the subject constructed by a wound that does not heal.

Connolly, Tristanne. “‘Terrible Thunders’ and ‘Enormous Joys’: Potency and Degeneracy in Blake’s *Visions* and James Graham’s Celestial Bed.” 235-64. Reads *Visions* in relationship to James Graham’s “celestial bed.”

Butlin, Martin, and Ted Gott, ed. [*William Blake in the Collection of the National Gallery of Victoria*](#). Melbourne: National Gallery of Victoria, 1989. <BBS 306-07> Produced for the exhibition held 14 Sep. to 19 Nov. 1989.

Zdanowicz, Irena. “Introduction: The Melbourne Blakes—Their Acquisition and Critical Fortunes in Australia.” 10-19.

- Butlin, Martin. "Innocence Regained: Blake's Late Illustrations to Milton." 20-44.
- Butlin, Martin. "Blake Water-Colour in the National Gallery of Victoria Catalogue." 1-38." 45-87.
- Gott, Ted. "'Eternity in an Hour': The Prints of William Blake." 88-178.
- Gott, Ted. "Blake Prints and Books in the National Gallery of Victoria: Catalogue 39-51." 179-88.

Burkett, Andrew, and Roger Whitson, ed. [William Blake and Pedagogy](#). Pedagogies Edition. Romantic Circles. 2016.¹⁵⁷³ An important collection of essays on teaching Blake in the twenty-first century: "The present volume intervenes in the notion that pedagogy is of a secondary concern to Blake scholars by showing how William Blake's work can invigorate the classroom. Contributors use Blake's inspiration to create new teaching methodologies, propose new assignments, engage new public audiences, and critically explore the emergence of new technological modalities" (abstract).

Burkett, Andrew, and Roger Whitson. "[Blakean Pedagogy: An Introduction to William Blake and Pedagogy](#)." An overview of the volume, with a reading of the watercolor, *Age Teaching Youth*, and moments in Blake's life as a teacher: "Blake's approach to education stresses the entangled, holistic scene of teaching against the emergent standardizing logic of nineteenth-century industrial capitalism."

Friedman, Geraldine. "[Rethinking Teachability through the Esoteric Blake](#)." "An approach more in tune with Blake would ask not whether he is teachable but how he redefines teachability. How does he teach us to teach? This essay focuses on the ways that I have discovered to transform my reading and teaching habits by teaching Blake."

Morgan, Paige. "[The Blake Society and Pedagogy Outside the Academy](#)." A survey of her own engagements with Blake as a student at different levels and how the Blake Society of St. James fulfills its "purpose as 'educat[ing] the public regarding knowledge, understanding and appreciation of the work of William Blake [...]' The essay also contains a useful history of the Society.

Good, Mike. "[Google Blake](#)." Describes the "atomization" of Blake that occurs on the Internet, and provides two assignments he designed to explore the circulation and interpretations of Blake's proverbs.

Lussier, Mark. "[Blakean Textuality as Pedagogical Method](#)." "This essay contemplates Blakean textual practices as a method to induce intellectual activities often associated with pedagogy [...]."

Yoder, R. Paul. "[The Poems and the Books: Reading and Rereading Blake's Songs](#)." "I teach the *Songs* especially to my new English majors precisely because I want them to think about what makes a book, and whether a book is ever a stable authoritative statement. I use Blake to make certain points about the nature of literature, the nature of reading, the nature of reality. The lesson of the multiplicity of the *Songs* is to embrace

¹⁵⁷³ Not recorded in *WBHC*.

the uncertainty of new relationships and to discover the possibilities that arise from the combination and recombination of words and pictures, poems and books.”

Whittaker, Jason. “[Blake's Books and Digital Ecosystems](#).” Explores what it will mean for Blake to be read in e-books and other digital forms.

C

[CEA Critic 48.4/49.1](#) (summer-fall 1986). <BBS 434-35> Collection of essays on Milton, Blake, and Yeats. Only the essays on Blake are listed.

McCord, James. “[All Human Forms Identified: William Blake's Illustrations to The Pilgrim's Progress](#).” 87-100. “Blake takes strong critical issue with Bunyan's particular use of allegory” (87). “[W]hat Blake does in his pictorial interpretation [...] is emphasize what he regards as Bunyan's visionary nuggets” (88).

Welch, Dennis M. “[Romanticism and Revolution: Teaching Blake's Songs](#).” 101-03, 108-13. “In an introductory and interdisciplinary humanities course dealing with major themes of the eighteenth and early nineteenth centuries, Blake's songs provide ideal texts for examining the revolutionary spirit of Romanticism” (103).

Griffin, Paul F. “[Misinterpreting the City in Blake's 'London'](#).” 104-07, 114-24. “[T]he full complexity of Blake's interpretation of urban life emerges from the poem” (114). “Blake implies very forcefully that the reaction to the city which the speaker has in an incorrect one and shows us that the persona of 'London' in describing the plight of the harlot in the poem's last stanza is himself operating with a very limited and restrictive perspective” (104).

Brogan, Howard O. “[Blake on Woman: Oothoon to Jerusalem](#).” 125-36. “I may be able at least to explain Blake's attitude toward women as a consistent development by looking at it in a much broader mythological context” (126). Also suggests that “Blake's attitude toward woman can be illuminated by considering it in light of Neoplatonic and Gnostic influence upon him” (125).

Billigheimer, Rachel V. “[The Female in Blake and Yeats](#).” 137-44. “In this essay the archetypal Female in Yeats is viewed as illuminating Blake's eternal Female” (137). “In both [Blake and Yeats], through biblical and romantic allusion, woman is associated with the terror and destruction and final redemption through inspiration that is linked to the origin of the Sphinx” (144).

Centre and Circumference: Essays in English Romanticism. See [Kamijima, Kenkichi](#).

Clark, Steve, ed. [Poetica: An International Journal of Linguistic-Literary Studies 79](#) (2013). Special Issue: “Digital Romantics.” See [Poetica](#).

Clark, Steve, and Masashi Suzuki, ed. [The Reception of Blake in the Orient](#). London: Continuum, 2006. <WBHC 1857-62>¹⁵⁷⁴ An important collection that addresses both Blake's

¹⁵⁷⁴ For a detailed description of the program for the Nov. 2003 International Blake Conference, “Blake in the Orient,” at which many of these papers were delivered, see G.E. Bentley, Jr., “[William Blake and His Circle: A Checklist of Publications and Discoveries in 2003](#),” *Blake: An Illustrated Quarterly* 38.1 (summer 2004), 24-25.

relationship to the “Orient,” as defined in the Romantic period, and Blake’s reception in Eastern Asia (largely Japan).

Clark, Steve, and Masashi Suzuki. “Introduction.” 1-13. In addition to summarizing the essays, lays out the collection’s theoretical goals that hope to offer a more complicated and “less bleakly dystopian model” of global exchange than that provided by Orientalism and pays a close attention to Blake’s reception, particularly in “a non-European context” (2).

Part I: The Orient in Blake: The Global Eighteenth Century.

Worrall, David. “Thel in Africa: William Blake and the Post-colonial, Post-Swedenborgian Female Subject.” 17-28.¹⁵⁷⁵ Argues that “*The Book of Thel*’s structure, which is organized around a narrative of her modes of refusal, can be contextualized with reference to Swedenborgian principles of conjugal love and their proposed west African colony” (17).

Okada, Kazuya. “‘Typhon, the lower nature’: Blake and Egypt as the Orient.” 29-37. On Blake’s Egyptian imagery, particularly in Blake’s commercial engravings, *Fertilization of Egypt* and *Tornado*, for Erasmus Darwin’s *Botanic Garden* (1791).

Davies, Keri. “Rebekah Bliss: Collector of William Blake and Oriental Books.” 38-62. An elaboration of Davies’s “[Mrs. Bliss: A Blake Collector of 1794](#),” with much added about her collection of “oriental books” and those owned by members of Blake’s circle. Points out probable sources in Bliss’s copy of *Antiquités Etrusques, Grecques et Romains* (1766-1767) for Blake’s “The Apotheosis of Bacchus” (Butlin #174); in Edward Moor’s *The Hindu Pantheon* (1810) for several designs in *Jerusalem* and “Lucifer” (Butlin #812:69) in the Dante illustrations; and F. Balthazard Solvyns’s *Les hindous* (1808) for the title page of *Milton*.

Sung, Mei-Ying. “Blake and the Chinamen.” 63-76. Details how “Chinamen,” that is, pottery manufacturers like Josiah Wedgwood I (1730-95) and II (1769-1834), used “copper-plate engraving techniques [...] from which Blake failed to benefit” (63), even though the Spode pottery factory and Blake “sourced their copper plates from the same copper-plate makers,” including G. Harris of 31 Shoe Lane, London (64).

Tanaka, Minne. “Colour Printing in the West and the East: William Blake and Ukiyo-e.” 77-86. “[D]iscuss[es] how colour printing developed independently in Europe, with specific reference to Britain, and in Japan in the eighteenth century, and to suggest certain points of convergence between these geographically distant traditions” (77). “Ukiyo-e is a form of popular art which saw its golden age in the late eighteenth and nineteenth centuries” (84).

Erle, Sibylle. “Representing Race: The Meaning of Colour and Line in William Blake’s 1790s Bodies.” 87-103. An important essay examining Blake’s depictions of race in light of eighteenth-century race science, with a focus on Patrus Camper (1722-89), Johann

¹⁵⁷⁵ The same essay is also published in [Blake, Nation and Empire](#), ed. Steve Clark and David Worrall (2006), <WBHC 1866-69>.

Caspar Lavater, and Emanuel Swedenborg in particular. She discusses “The Little Black Boy” and the commercial engravings.

Matthews, Susan. “Africa and Utopia: Refusing a ‘local habitation.’” 104-20. Contrasts Blake’s depictions of Africa and Africans within his poetry (including “Little Black Boy”) with writers, including George Cumberland, Swedenborgians, William Hayley, John Stedman, Ottobah Cugoano, Olaudah Equiano, and others.

Nichols, Ashton. “An Empire of Exotic Nature: Blake’s Botanic and Zoomorphic Imagery.” 121-33. Looks at representations of Asian flora and fauna as “battlegrounds for ideological and cultural discourse tied to the expansion of empire” (122), and how Blake engages with it, discussing the designs of “The Blossom,” “Infant Joy,” “The Tyger,” and the frontispiece to *For the Sexes*.

Sato, Hikari. “Blake, Hayley, and India: On *Designs to a Series of Ballads* (1802).” 134-44. “Focusing on *Designs to a Series of Ballads* written by Hayley and published by Blake in 1802, I will work from the initial premise that Hayley used Indian motifs in the *Designs* to commemorate his son who had died in 1800 and that Blake became familiar with India through the collaboration with his erudite patron” (135). Discusses the books about India in Hayley’s library.

Connolly, Tristanne J. “The Authority of the Ancients: Blake and Wilkins’ Translation of the *Bhagvat-Geeta*.” 145-58. On Blake’s lost painting, “The Bramins,” suggesting that Blake was “a proponent of an Orientalism outmoded by the time of his exhibition in 1809, but exemplified in the 1785 [translation of the *Bhagvat-*] *Geeta*” (146). “Instead of the growing imposition of British culture on Indians, [Blake] opts for outdated syncretism which allows him to see Indians and Britons as originally alike (148).

Part II: Blake in the Orient: The Early-Twentieth-Century Japanese Reception

Wada, Ayako. “Blake’s Oriental Heterodoxy: Yanagi’s Perception of Blake.” 161-71. Traces Blake’s influence on Muneyoshi Yanagi (1889-1961), with a discussion of the influence of Swinburne and Gilchrist on Yanagi.

Nimii [sic], Hatsuko. “Self-Annihilation in *Milton*.” 172-80. Builds on Yanagi’s suggestion that self-annihilation (or self-effacement) is one of the most significant themes in *Milton* “by looking for parallels between Christian and Buddhist thought” (173).

Oishi, Kazuyoshi. “An Ideological Map of (Mis)reading: William Blake and Yanagi Muneyoshi in Early Twentieth-Century Japan.” 181-94. “The purpose of this chapter is to examine the aesthetic and ideological contradictions in Yanagi’s writings on Blake which were caused by a self-reflexive reading of the Romantic poet in the unique historical context of early-twentieth century Japan” (183).

Ima-Izumi, Yoko. “The Female Voice in Blake Studies in Japan, 1910s-1930s.” 195-211. Analyzes how the female characters in Blake’s poetry and Catherine Blake were interpreted by Yanagi and Jugaku, pairing the latter’s praise of Catherine with the film, *Broken Lullaby* (a.k.a. *The Man I Killed*) (1932).

Tsurumi, Shunsuke. "Blake as Inspiration to Yanagi and Jugaku." 212-15. A description of Blake's influence on Yanagi, within the wider context of twentieth-century Japanese militarism.

Goto, Yumiko. "Individuality and Expression: The *Shirakaba* Group's Reception of Blake's Visual Art in Japan." 216-33. Discusses how the early twentieth-century Japanese magazine *Shirakaba* had an "important role in popularizing Blake in Japan" (216), with considerable space given to Yanagi.

Part III: Blake in the Orient: Later Responses

Tambling, Jeremy. "Blake's Night: Tanizaki's Shadows." 237-45. Contrasts "the abyssal western night of Milton, Young, Blake, Blanchot and Levinas with its representation in Japanese culture" (241) and, especially, in Jun'ichiro Tanizaki's *In Praise of Shadows* (1933).

Turner, Barnard. "Ōe Kenzaburo's Reading of Blake: An Anglophonic Perspective." 246-59. "Ōe shows a detailed first-hand knowledge of much of Blake's work" (249).

Otto, Peter. "Nebuchadnezzar's Sublime Torments: William Blake, Arthur Boyd and the East." 260-71. Compares depictions of Nebuchadnezzar by Blake and the Australian painter Arthur Boyd (1920-99).

Chang, Ching-erh. "William Blake in Taiwan." 272-78. Surveys Blake's reception in Taiwan: "Blake has never been a popular writer in Taiwan" (278).

Whittaker, Jason. "'Walking thro' Eternity': Blake's Psychogeography and other Pedestrian Practices." 279-87. Compares the psychogeographies of Blake and of the Welsh writer and filmmaker Ian Sinclair (b. 1943).

Phillips, John. "Blake's Question (from the Orient)." 288-300. "[A]n attempt to think how a response to the rubric 'Blake in the Orient' could avoid *begging* a question" (298).

Shaffer, Elinor. "Afterword." 301-02. "Neither the delay in [Blake's] recognition at home nor the fascinating acclimatization of Blake in the varieties of European Symbolism fully prepares one for his astonishingly fresh and focused impact on early-twentieth-century Japan" (301).

Clark, Steve, and Jason Whittaker, ed. *Blake, Modernity and Popular Culture*. Basingstoke: Palgrave, 2007. <WBHC 2862-63> Engages both with popular culture in Blake's time and with Blake's reception in high and popular culture.

Clark, Steve, and Jason Whittaker. "Introduction: Blake, Modernity and Popular Culture." 1-11. Largely a summary of the chapters interlaced with a review of Blake's reception with a focus on popular culture from the eighteenth century to the late twentieth century.

Rosso, G.A. "Popular Millenarianism and Empire in Blake's *Night Thoughts*." 12-25. "[C]laims that while Blake applies the pressure of radical millenarianism to Young's more orthodox eschatology, he also develops Young's anti-imperial stance in ways that sharpen the radicals' critique of church and state into a more pointed attack on the British empire" (13).

Worrall, David. "Blake in Theatreland: Fountain Court and its Environs." 26-38. Sketches the importance of "[t]he Blakes' location at Fountain Court in the heart of the theatre district" (28).

Trodd, Colin. "Emanations and Negations of Blake in Victorian Art Criticism." 39-57. On the Victorian reception of Blake's art (not on Blake's concepts of "emanations" and "negations").

Dent, Shirley. "‘Esoteric Blakists’ and the ‘Weak Brethren’: How Blake Lovers Kept the Popular Out." 57-68. "[T]his sense of special readers for a special poet [i.e., Blake] takes hold in the major mid-nineteenth-century revival of Blake [...] and ironically set in train a *pop culture* misconception of Blake as a poet best suited to sub- and countercultures, a hallmark of the esoteric and obscure" (57).

Larrissy, Edward. "Blake: Between Romanticism and Modernism." 69-77. Considers Blake's influence on Yeats and other early twentieth century poets.

Clark, Steve. "'There is no Competition': Eliot on Blake, Blake in Eliot." 78-99. On T.S. Eliot's essays on Blake, and Blake's largely unrecognized influence on Eliot.

Keery, James. "Children of Albion: Blake and Contemporary British Poetry." 100-12. Considers the Blakean work of Iain Sinclair and J.H. Prynne and their relationship to the British Counterculture.

Douglas, Mark. "Queer Bedfellows: William Blake and Derek Jarman." 113-26. On Blake's influence on the filmmaker.

Green, Matt. "'This Angel, who is now become a Devil, is my particular Friend': Diabolic Friendships and Oppositional Interrogation in Blake and Rushdie." 127-39. On the similar methods of *Marriage* and *Satanic Verses*.

Ranger, Christopher. "Friendly Enemies: A Dialogical Encounter between William Blake and Angela Carter." 140-50. Traces Blake's influence on the novelist.

Lussier, Mark. "Blake beyond Postmodernity." 151-62. On Blake's late twentieth-century reception and appropriation.

Glausser, Wayne. "What is it Like to be a Blake? Psychiatry, Drugs and the Doors of Perception." 163-78. On different explanations of Blake's visions by Kay Redfield Jamison (a psychologist), Aldous Huxley (author of *The Doors of Perception*), and Huston Smith (a religious scholar with an interest in the role of drugs in changing consciousness).

Gompf, Michelle. "The Silence of the Lamb and the Tyger: Harris and Blake." 179-91.¹⁵⁷⁶ On Harris's reference to Blake in his Hannibal Lecter novels.

Whittaker, Jason. "From Hell: Blake and Evil in Popular Culture." 192-204. "[H]ow Blake's critical of the Moral Law influenced a number of writers at the end of the

¹⁵⁷⁶ Incorporated in Gompf's *Thomas Harris and William Blake: Allusions in the Hannibal Lecter Novels*. Jefferson: McFarland, 2014, <WBHC 2090>

twentieth century,” including Thomas Harris, J.G. Ballard, Michael Dibdin, and Alan Moore.

Matthews, Susan. “Fit Audience Tho Many: Pullman’s Blake and the Anxiety of Popularity.” 205-20. An analysis of Phillip Pullman’s use of Blake in his *Dark Materials* trilogy, with trenchant remarks on Marsha Keith Schuchard’s [*Why Mrs. Blake Cried*](#) and the positioning of Blake within an esoteric tradition.

Clark, Steve, and Tristanne Connolly, ed. [*British Romanticism in European Perspective: Into the Eurozone*](#). Basingstoke: Palgrave Macmillan, 2015. <*Blake* (2019)> Essays on Blake or his circle include:

Connolly, Tristanne. “‘Mistaken for Natives of the Soil’: Translation and Erasmus Darwin’s *Loves of the Plants*.” 133-54. Examines Joseph Philippe Francois Deleuze’s 1800 translation of *Loves of the Plants* (1789).

Otto, Peter. “From the English to the French Revolution: The Body, the World and Experience in Locke’s *Essay*, Bentley’s ‘A Prospect of Vapourland’ and Blake’s *Songs*.” 210-29. Suggests “that Blake’s work, along with [John] Locke’s *Essay [on Human Understanding]* and [Richard] Bentley’s ‘Vapourland,’ can profitably be read as engaging with a pan-European phenomenon, namely the gradual shift of emphasis [...] from the king to the people, and from the sovereign to the sovereign subject” (211).

Piccitto, Diane. “Blake and the European (Pre)History of Melodrama: Beyond the Borders of Time and Stage.” 193-209. “Revisiting the earlier part of the genealogy of melodrama alongside the Illuminated Books, I explore these key aspects as fundamental to melodrama to demonstrate how they reveal the form’s radicalism” (195).

Clark, Steve, Tristanne Connolly, and Jason Whittaker, ed. [*Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture*](#). Basingstoke: Palgrave Macmillan, 2012. <*WBHC* 1871-73>

Clark, Steve, Tristanne Connolly, and Jason Whitaker. “Blake 2.0: Introduction.” 1-10. Lays out the aim of the collection to move beyond a conception of reception based on “writer-on-writer models of influence” and to focus on such modes of cultural transmission as “curatorial practice in exhibitions, the iconic fashioning of centenary biography, and the nuanced aestheticism of more specialist art scholarship” (3).

Part I: Blakean Circulations

Lussier, Mark. “Mirrored Text/Infinite Planes: Reception Aesthetics in Blake’s *Milton*.” 13-26. Retheorizes the model of reception represented in *Milton* by employing the work of Hans Robert Jauss and Jacques Lacan (to counter Harold Bloom and Sigmund Freud), and references Blake’s reception among science fiction and fantasy writers like Michale Moorcock and scientists like Jacob Bronowski.

Otto, Peter. “Rouze up O Young Men of the New Age!: William Blake, Theodore Roszak, and the Counter Culture of the 1960s-1970s.” 27-40. Uses Theodore Roszak’s [*The Making of Counter Culture: Reflections on the Technocratic Society and its Youthful Opposition*](#) (1969) and his [*Where the Wasteland Ends: Politics and Transcendence in Postindustrial Society*](#) (1972) to engage with the question why Blake became so popular in the Counter Culture Movements of the 1960s and 1970s.

Whitson, Roger. "Digital Blake 2.0." 41-55. A critique of the *Blake Archive* for using "digital materials to do what literary scholars have done for over a century" (42), and a push for a "Blake 2.0 [that would expand] the awareness of what William Blake means beyond what Blake would have thought as a historical actor or a literary author into networks of human and non-human actors" (43). Offers the examples of Guilherme Marcondes's short film, *Tyger* (2006), which was inspired by "The Tyger"; Steve Guynup, Ron Broglio, and Thomas Tulis's *Virtual Crystal Cabinet* (2002) (now a [Youtube video](#)); Whitson and Jason Whittaker's [Zoamorphosis: The Blake 2.0 Blog](#), "a hub whose relation with other sites, universities, programs, individuals, and otherwise independent content constitute its substance" (51).

Dent, Shirley. "'Rob & Plunder . . . Translate & Copy & Buy & Sell & Criticise but not Make': Blake and Copyright Today." 56-68. Reflects on the *Blake Archive*'s statements on copyright with "the fast and loose attitude to copyright we live with in the age of digital reproduction" that enables "the transmission of Blake's work far beyond the reach of previous media" (67), and offers a fascinating account of the copyright issues at play in the Victorian Blake revival.

Angus Whitehead. "'New matter': Mona Wilson's *The Life of William Blake 85 Years On.*" 69-88. An important (and overdue) biographical account of Wilson and a description of her [Life of William Blake](#), including details about the different editions.

Part II: Blake and Visual Art

Trodd, Colin. "Celebration and Censure: William Blake and Stories of Masterliness in the British Art World, 1930-59." 91-101. "This chapter proposes that arguments over Blake's relation to Masterliness became the rocket fuel for his take-off in art historical and curatorial discourses during the 1930s and 1940s" (92). (A good postscript to Trodd's [Visions of Blake: William Blake in the Art World 1830-1930](#) [2012].)

Sung, Mei-Ying. "Blake and Surrealism." 102-19. Traces "the Surrealists' use of Blake's art, and Surrealism's oddly neglected yet long-lasting counter-impact on Blake Studies" (102).

Crosby, Mark. "'The Sculptor Silent Stands before His Forming Image': Blake and Contemporary Sculpture." 120-31. In addition to tracing Blake's influence on sculptors Alastair Noble, Helen Martins, Eduardo Paolozzi, and Antony Gormley, sketches Blake's own relationship to discourses of sculpting through John Flaxman and his vocation as an engraver, which was aligned with sculpting.

Simpson, Philippa. "'Mental Joy & Mental Health / And Mental Friends & Mental Wealth': Blake and Art Therapy." 132-45. Examines Blake's place in the theory, practice, and literature of art therapy, using as her case study the "William Blake House," a Northamptonshire "residential care institution [...] founded on the principles of Rudolf Steiner" (134).

Part III: Blake in Film and Graphic Arts

Matthews, Susan. "'And did those feet?': Blake and the Role of the Artist in Post-War Britain." 149-61. On Joyce Cary's *The Horse's Mouth* (1944), Ronald Neame's film version (1958), and Geoffrey and John Keynes.

Douglas, Mark. "Film in a Time of Crisis: Blake, *Dead Man*, *The New Math(s)*, and *Last Days*." 162-74. "[W]ithin the confines of generic depictions[,] Blake offers his own call to break through the restriction and impositions of another form" (174).

Green, Matthew J.A. "'The end of the world. That's a bad thing right?': Form and Function from William Blake to Alan Moore." 175-86. On Blake in Moore's *Promethea*.

Part IV: Blake in Music

Davies, Keri. "Blake Set to Music." 189-208. On twentieth-century settings of Blake and their importance, including Hubert Parry's "Jerusalem," Ralph Vaughan Williams's *Job: A Masque for Dancing*, Benjamin Britten's *Songs and Proverbs of William Blake*, John Tavener's "The Lamb," and Ed Sanders's *The Village Fugs*. Includes a useful "Appendix 13.1. Blake Set to Music: Selected Recordings."

Clark, Steve, and James Keary. "'Only the wings on his heels': Blake and Dylan." 209-29. "Considering one song from each album of the mid-1960s trilogy ['Mr. Tambourine Man,' 'Like a Rolling Stone,' and 'Visions of Johanna'], we intend to argue that the focus on 'Innocence' tends to oversimplify the relationship between Blake and Dylan" (210).

Connolly, Tristanne. "'He Took a Face from the Ancient Gallery': Blake and Jim Morrison." 230-47. On Jim Morrison's knowledge of and use of Blake.

Fallon, David. "'Hear the Drunken Archangel Sing': Blakean Notes on 1990s Pop Music." 248-62. Considers Nick Cave, Julian Cope, the Libertines and Pete Doherty, and Billy Bragg.

Whittaker, Jason. "Mental Fight, Corporeal War, and Righteous Dub: The Struggle for 'Jerusalem,' 1979-2009." 263-73. On the Thatcher Right and "Jerusalem." Points out that even David Cameron likes to sing "Jerusalem."

Clark, Steve, and David Worrall, ed. *Blake, Nation and Empire*. London: Palgrave, 2006. <WBHC 1866-69> The third collection on Blake and history edited by Steve Clark and David Worrall after *Historicizing Blake* (1994) and *Blake in the Nineties* (1999).

Clark, Steve, and David Worrall. "Introduction." 1-19.

Makdisi, Saree. "Immortal Joy: William Blake and the Cultural Politics of Empire." 20-39.¹⁵⁷⁷ "Blake drew on and reformulated for the exigencies of his own time a heterogeneous underground mystical tradition that stressed the unity of European and Afro-Asiatic cultures, rather than the sharp differentiation between Europe and its others which would prove essential to modern imperialism" (20).

Worrall, David. "Thel in Africa: William Blake and the Post-Colonial, Post-Swedenborgian Female Subject." 40-62.¹⁵⁷⁸ "Thel's refusal [...] was constituted as a specific refusal of Swedenborg's doctrine of conjugal love, a subject of great topicality to contemporary Swedenborgians who at that time were proposing to establish an African colony on its principles" (40).

¹⁵⁷⁷ Incorporated in Makdisi's *William Blake and the Impossible History of the 1790s* (2003), <WBHC 2365-66>.

¹⁵⁷⁸ The essay is also published in *The Reception of Blake in the Orient* (2006), <WBHC 1857-62>.

Mee, Jon. "Bloody Blake: Nation and Circulation." 63-82. Examines circulation in both a social and bodily sense to suggest that Blake's concern with "the cardiovascular system" (64) in *The Book of Urizen* is tied to his engraved frontispiece for Thomas Beddoes's new edition of John Brown's *Elements of Medicine* (1795).

Matthews, Susan. "Blake, Hayley and the History of Sexuality." 83-101.¹⁵⁷⁹ "This essay looks at one set of contexts for Blake's writing about sexuality, attempting to set the passage from the Preludium to *America* within existing discourses of femininity, nationhood and sexuality in order to ask whether Blake changes the familiar tropes he seems to use" (84).

Chandler, James. "Blake and the Syntax of Sentiment: An Essay on 'Blaking' Understanding." 102-18. On the nationalization of sentiment, with references to the *Songs*.

Eaves, Morris. "National Arts and Disruptive Technologies in Blake's Prospectus of 1793." 119-35. Compares Blake's 1793 Prospectus with the pronouncements of Joshua Reynolds on the foundation of the Royal Academy and John Boydell on the Shakespeare project.

Hobson, Christopher Z. "'What is Liberty without Universal Toleration': Blake, Homosexuality, and the Cooperative Commonwealth." 136-52. Traces ideas of homosexuality in Blake's time and works, concluding his views "cannot be assimilated to an antihomosexual consensus." (150).

Lincoln, Andrew. "Restoring the Nation to Christianity: Blake and the Aftermyth of Revolution." 153-66. Suggests *Milton* and *Jerusalem* reflects widespread evangelical fears of deism that spurred "a willingness to reach across doctrinal differences" (159).

Clark, Steve. "*Jerusalem* as Imperial Prophecy." 167-85. Suggests the religious and nationalistic concerns of *Jerusalem* are reflected in the Protestant nationalism of the 1820s as exemplified by William Carey and Edward Irving.

Whittaker, Jason. "The Matter of Britain: Blake, Milton and the Ancient Britons." 186-200. On Milton's *History of Britain* as a source for *Jerusalem*.

Essick, Robert N. "Erin, Ireland, and the Emanation in Blake's *Jerusalem*." 201-13. Analyzes the character of Erin in *Jerusalem* against a backdrop of political discussions surrounding Ireland as a case study to reflect on the nature of historicist study.

Visconti, Joseph. "Blake after Blake: A Nation Discovers Genius." 214-50. An important description of the production of Gilchrist's *Life* that considers how Blake's reception before 1863 shaped the book and how the illustrations for the book were produced by W.J. Linton.

Clark, Steve, and David Worrall, ed. *Blake in the Nineties*. Basingstoke: Macmillan Press and New York: St. Martin's Press, 1999. <WBHC 1863-65> Complimenting the methodologies argued for in Clark and Worrall's previous collection, *Historicizing Blake* (1994), an important set of essays that offers "an assessment of Blake's own work in the 1790s but also a consideration

¹⁵⁷⁹ Incorporated in Matthews's *Blake, Sexuality and Bourgeois Politeness* (2011), <WBHC 2381>.

of the critical debates of the 1990s” (1). The collection also “seeks to explore the parameters of this editorial revisionism and also broader implications evidence in a more general mood of hermeneutic asceticism” (1-2). Clark and Worrall’s third collection is [*Blake, Nation, and Empire*](#) (2006).

Clark, Steve, and David Worrall. “Introduction.” 1-6. Largely summarizes chapters.

Essick, Robert N. “Blake and the Production of Meaning.” 7-26. A key essay responding to Eaves’s [*Counter-Arts Conspiracy*](#) and Viscomi’s [*Blake and the Idea of the Book*](#) and grappling with “the divergence of [Blake’s] general concept and [his] artistic performance” (22) from the perspective of the collector or bibliographer.

Viscomi, Joseph. “In the Caves of Heaven and Hell: Swedenborg and Printmaking in Blake’s *Marriage*.” 27-60. “[F]ocuses on Blake’s allusions to printmaking [in *Marriage*], their connections to Swedenborg, and the way they evolved” (28). The third of Viscomi’s three articles on the development of *The Marriage of Heaven and Hell*. See “[The Evolution of Blake’s The Marriage of Heaven and Hell](#)” for Part I and “[Lessons of Swedenborg](#)” for Part II.

Larrissy, Edward. “Spectral Imposition and Visionary Imposition: Printing and Repetition in Blake.” 61-77. Brings together Blake’s reflections on and vocabulary for his printing method (e.g., “imposition”) with “the idea of redemption” (61).

Behrendt, Stephen C. “‘something in My Eye’: Irritants in Blake’s Illuminated Texts.” 78-95. On reading Blake’s “illuminated pages” (78) and how “Blake characteristically invokes and manipulates our expectations about determinacy (of word, of image, of ‘meaning’) to force us to recognize and appreciate the multiplicity of *potential* signification that resides in seemingly every word, every line, every suggestion” (90).

Hilton, Nelson. “What has *Songs* to do with Hymns?” 96-113. A critically sophisticated analysis of how Blake’s *Songs* utilized the conventions of eighteenth-century hymnody, with discussions of Isaac Watts, John and Charles Wesley, John Newton, William Cowper, Phillip Doddridge, and the Muggletonians and focusing at the greatest length on “To Tizrah.”

Esterhammer, Angela. “Calling into Existence: *The Book of Urizen*.” 114-32. On Blake’s use of performative language in *The Book of Urizen* and other works including the annotations to Bishop Watson’s response to Thomas Paine’s *Age of Reason* (1796), with reference to late eighteenth-century biblical scholarship, such as Robert Lowth’s *Lectures on the Sacred Poetry of the Hebrews* (1787).

Clark, Steve. “‘Labouring at the Resolute Anvil’: Blake’s Response to Locke.” 133-52. Revisits Blake’s relationship to Locke, suggesting “the philosopher proves a worthy opponent as the most vigorous exponent of error, setting the terms of the debate and proving the most visible ‘body to Falshood’ [sic] (*J* 12:13 E155)” (133).

Ferber, Michael. “Blake and the Two Swords.” 153-72. Examines Blake’s conception of war in his later works and, particularly, “the distinction between spiritual and corporeal war” (156) in the historical context of Britain’s long war with France.

Schuchard, Marsha Keith. "Blake and the Grand Masters (1791-4): Architects of Repression or Revolution?" 173-93. "To decipher Blake's Masonic allusions, it is necessary to recognize the deep political polarizations that split Freemasonry within the British Isles throughout the eighteenth century" (174).

Worrall, David. "Blake and 1790s Plebian Radical Culture." 194-211. Important essay that highlights "Blake proximity to the artisan public sphere of discourse in 1790s London" and examines "the precision with which Blake's texts accommodate themselves to these neglected radical rhetorics [...] in exceedingly complex ways" (207). Discusses William Bryan, Richard "Citizen" Lee, Robert Hawes, and popular political songs.

Davies, Keri. "Mrs Bliss: a Blake Collector of 1794." 212-30. Key article on one of Blake's earliest collectors that demonstrates Blake's works were sold at Joseph Johnson's bookshop. The article also details her library, references to her and her Blake collection in the correspondence of [Francis Douce](#) and [Richard Twiss](#), her long relationship with Ann Whitaker, and the Dissenting Carey Street Chapel to which she belonged.

Clark, Steve, and David Worrall, ed. [*Historicizing Blake*](#). London: Macmillan, 1994. <WBHC 1869-71> An important collection that argues for historically and materially grounded readings of Blake. Clark and Worrall edited two subsequent collections on the same themes, [*Blake in the Nineties*](#) (1999) and [*Blake, Nation and Empire*](#) (2006). See Esterhammer's "[*Historicizing Blake* at Strawberry Hill](#)" for a description of the conference that spurred the collection.

Clark, Steve and David Worrall. "Introduction." 1-23. Highlights the then-negligible impact of New Historicism on the study of Romanticism, and considers the implications of historicist readings of Blake in E.P. Thompson's *The Making of the English Working Class* (1963), David V. Erdman's [*Blake: Prophet Against Empire*](#) (1954), and Jerome McGann's works of the 1980s and early 1990s.

McCalman, Iain. "The Infidel as Prophet: William Reid and Blakean Radicalism." 24-42. Reads parallels in the life and work of Blake and William Hamilton Reid.

Mee, Jon. "Is there an Antinomian in the House? William Blake and the After-Life of a Heresy." 43-58. Traces "other late eighteenth-century antinomians besides Blake [i.e., James Relly, William Huntington, and Garnet Terry, who] gave their theology a similarly radical political dimension" (44).

Larrissy, Edward. "'self-Imposition', Alchemy, and the Fate of the 'Bound' in later Blake." 59-72. Argues that the hermetic and alchemical traditional elucidates Blake's later notions of the bounded, circumference, limit, and energy.

Lincoln, Andrew. "Blake and the 'Reasoning Historian.'" 73-85.¹⁵⁸⁰ "[I]n *The Four Zoas*[,] Blake adopts a number of ideas and patterns that had become familiar in historical writings in the latter half of the eighteenth century, and attempts to reconstitute them on the basis of spiritual causes" (73).

¹⁵⁸⁰ Incorporated in Lincoln's [*Spiritual History: A Reading of William Blake's Vala, or The Four Zoas*](#) (1995), <WBHC 2330-31>.

Cox, Philip. “‘Among the Flocks of Tharmas’: *The Four Zoas* and the Pastoral of Commerce.” 86-104. Reads “the roles of Tharmas and Urizen” in *The Four Zoas* in light of John Dyer’s *The Fleece* (1757).

Johnson, Mary Lynn. “Blake, Democritus and the ‘Fluxions of the Atom’: Some Contexts for Materialist Critiques.” 105-24. Considers the eighteenth-century recovery of atomism and materialism, with significant references to Democritus, Voltaire, Newton, Hutchison, and Priestley.

Dörrbecker, D.W. “Innovative Reproduction: Painters and Engravers at the Royal Academy of Arts.” 125-46. An important consideration of the denigration of engravers as copyists by the Royal Academy and their exclusion from the body until 1928. Highlights the views of Joshua Reynolds, Robert Strange, and John Landseer in particular.

Bruder, Helen. “The Sins of the Fathers: Patriarchal Criticism and *The Book of Thel*.” 147-58. Critiques patriarchal readings of *Thel*, calling particular attention to those Robert F. Gleckner, to suggest that, with few exceptions, “no one has pursued any of the feminist implication of this luminously woman-centered poem” (156).

Beer, John. “Blake’s Changing View of History: The Impact of the Book of Enoch.” 159-78. Building on the discovery of an [1801 Monthly Magazine](#) article that described and excerpted from the Book of Enoch, argues that Blake’s Enoch pencil sketches may have been done before Robert Bruce’s 1821 English translation was published.

[Colby Library Quarterly 13.2](#) (1977). Ed. John H. Sutherland. “Special Issue on William Blake.” <BBS 439, WBHC 1877>

Heppner, Christopher. “[A Desire of Being](#): Identity and *The Book of Thel*.” 78-98. “[T]he action [of *Thel*] is primarily a poetic exploration of modes of being in the world, rather than a Neo-Platonic account of an unborn soul fleeing from the agonies of descent, and that Thel’s flight at the end of the poem is at the least a set-back to the search upon which she had set out at the beginning” (80).

Warner, Janet. “[Blake and the Language of Art: From Copy to Vision](#).” 99-114.¹⁵⁸¹ Considers Blake’s “heritage of images” (104).

Stevenson, Warren. “[Interpreting Blake’s Canterbury Pilgrims](#).” 115-26.¹⁵⁸² Examines Blake’s “skillful efforts to reconcile reasonable fidelity to Chaucer’s text with fidelity to his own vision” (119).

Rose, Edward J. “[Blake and the Double: The Spectre as Doppelgänger](#).” 127-39. “In anticipation of Romantic and post-Romantic literary concerns, Blake employed the *Doppelgänger* in his work both allegorically and psychologically” (128).

¹⁵⁸¹ Incorporated in Warner’s [Blake and the Language of Art](#) (1974, rpt. 2022), <BBS 672, WBHC 2835-36>.

¹⁵⁸² Revised as “From Canterbury to Jerusalem: Interpreting Blake’s *Canterbury Pilgrims*,” *Chaucer Illustrated: Five Hundred Years of The Canterbury Tales in Pictures*, ed. William K. Finley and Joseph Rosenblum (New Castle, DL: Oak Knoll Press, and London: British Library, 2003), 191-209, <WBHC 2708>.

Sutherland, John H. “[Blake's Milton: The Bard's Song](#).” 142-57. An important biographical reading of “The Bard’s Song” in *Milton*: “I believe the focus of *Milton* is most directly and literally on events within Blake’s own mind at a time of personal crisis” (142).

[Colby Library Quarterly 23.2](#) (1987).¹⁵⁸³ Four original essays. “The present editor [Douglas Archibald] would like to think of these essays as a tribute to and gift for John Sutherland” (55).

Linkin, Harriet Kramer. “[The Function of Dialogue in The Book of Thel](#).” 66-76. <BBS 552> “The function of dialogue in *The Book of Thel* provides both an interpretive key for the reader and a means of unlocking the door to Higher Innocence for Thel, but Thel drops that key in her flight back to the protective, stifling vales of Har” (66).

Carr, Robert. “[Divine Construct and the Individual Will: Swedenborgian Theology in The Book of Thel](#).” 77-88. <BBS 430> Swedenborgian theology “gives meaning to the vision of cyclic progression taught by the Cloud and hence to Thel’s attitude towards the cycle and her flight from it” (77).

Summerfield, Henry. “[Beards, Disputations and Revelry: Observations on Blake's Job Engravings with Special Reference to Plates 2 and 3](#).” 79-88. <BBS 650> On what beards, or the lack thereof, suggest about spiritual states.

Ellis, Helen B. “[Added and Omitted Plates in The Book of Urizen](#).” 99-107. <BBS 461> “The net effect of the addition of Plates 7 and 8 is to stress the importance of Los, the imagination, as a counterweight to Urizen, the intellect. The two plates also make clearer the symbiotic relationship between imagination and reason, thus adding to the psychological aspects of the early sections of the poem” (102).

Coleman, Deirdre, and Peter Otto, ed. *Imagining Romanticism: Essays on English and Australian Romantics*. West Cornwall, CT: Locust Hill, 1992. <BBS 440, WBHC 1878> Only the essays on Blake are listed.

Mee, Jon. “William Blake and John Wright: Two Ex-Swedenborgians.” 73-84. “I shall be attempting to place Blake’s *The Marriage of Heaven and Hell* in the context of the culture of enthusiasm via comparison with John Wright’s [A Revealed Knowledge of Some Things That Will Speedily Be Fulfilled in the World](#)” (73).

Tolley, Michael J. “Words Standing in Chariots: The Literalism of Blake’s Imagination.” 125-42. Shows many examples of “the literalism of Blake’s imagination” (141), particularly in the *Night Thoughts* designs.

Davies, J.M.Q. “Blake’s *Paradise Lost* Designs Reconsidered.” 143-81.¹⁵⁸⁴ “What I propose therefore is that, while remaining scrupulously faithful to Milton on a literal level, Blake may from the very outset of his series be challenging Milton’s account of the Fall as a subversion of right reason by the passions and the will” (147). Reproduces the Thomas set.

¹⁵⁸³ Not recorded as a collection in *BBS*.

¹⁵⁸⁴ Incorporated in Davies’s [Blake's Milton Designs: The Dynamics of Meaning](#) (1993).

Coleman, Deirdre, and Peter Otto, ed. *Symposium on Romanticism*.¹⁵⁸⁵ University of Adelaide, 1989.¹⁵⁸⁶

Coleman, Deirdre, and Peter Otto. "Introduction."

Tolley, Michael J. "Marriages in Heaven and Hell: Blake's Enigmatic Title-page." 8-24. <BBS 662> "Mr. Tolley sees an 's' at the end of *Marriage*" (BBS 662).

Hilton, Nelson. "I Sings Blake's Songs." 25-48. <BBS 507>

Conran, G.L. *William Blake's 'Heads of the Poets' for Turret House, the Residence of William Hayley, Felpham*. [Manchester: The William Morris Press, 1969.] <BB #2944>

Conran, G.L. "Foreword." 2-10.

Conran, G.L. "Bibliographical Note." 11

Johnston, Elizabeth. "Postscript." 12-13. On "the 'plan of Hayley's Library' in the Osborn Collection" (BB #2944).

Catalogue. 15-28.

Crosby, Mark, ed. [*Huntington Library Quarterly* 80.3](#) (autumn 2017). Special Issue: "William Blake's Manuscripts." <Blake (2018)> See [*Huntington Library Quarterly* 80.3](#).

Crosby, Mark, and Josephine A. McQuail, ed. [*William Blake's Manuscripts: Praxis, Puzzles, and Palimpsests*](#). Switzerland: Palgrave Macmillan, 2024. <Blake (2025)> A collection of essays on Blake's handwriting, his letter writing, his annotations, *An Island in the Moon*, and *The Four Zoas*. It is dedicated to G.E. Bentley, Jr. and Morris Eaves, and it contains Bentley's last essay.

Crosby, Mark, and Josephine A. McQuail. "Introduction: 'Writing Is the Divine Revelation.'" 1-17. "This chapter reviews early studies of Blake's manuscripts before previewing the chapters in this volume which offer new research made possible by greater access to Blake's manuscripts, particularly digitized versions" (abstract).

Scribal Praxis

Bentley, G.E., Jr. "Blake and 'the Wondrous Art of Writing': Letter Faces, Letter Formation, Capitalization." 21-46. "This chapter documents and examines Blake's myriad 'hands' evident across his works, from manuscripts to illuminated printing, showing there to be considerable variety in letter formations, capitalizations, and extra-textual features such as catchwords, colophons, and letter sizes. Such differences in writing are difficult to represent typographically, even if facsimiles were included in letterpress editions of Blake's works" (abstract).

Whitehead, Angus. "'My Fingers Emit Sparks of Fire': William Blake, Letter Writer." 47-69. "This chapter reviews the business, as well as the homosocial sympathy, affection, and enthusiasms spiritual and otherwise of these seemingly rapidly composed letters stretching from the final days at Hercules Buildings to the equally busy last days at Fountain Court. Consulting manuscripts, considering the considerably wider body of

¹⁵⁸⁵ Not recorded as a collection in BBS.

¹⁵⁸⁶ Symposium held 21 Jul. 1989 at the University of Adelaide, Australia.

letters (punctuated by considerable silences) with a nuanced biographical, historicist lens, Blake as letter-writer emerges in unprecedently sharper focus” (abstract).

Potter, Elizabeth. “on Every one of these Books I wrote my Opinion’: Re-assessing Blake’s Marginalia.” 71-88. Focuses on the context of the annotations to Reynolds.

Michael, Jennifer Davis. “Behn, Bysshe, and the Blakes: Bibliomancy and the Joys of Unbinding.” 89-109. Considers Catherine Blake’s practice of bibliomancy recorded in the *Notebook* in order to examine it as a “space containing several genres” and as “thus record[ing] a palimpsest of acts of excision which are also acts of pleasure” (abstract).

Crosby, Mark. “minutely Appropriate Execution’: Variation and Pentimento in Blake’s Title Pages.” 111-32. “This chapter argues that despite Blake’s strictures on the significant differences in theory and practice between what he considered true ‘inspiration and imagination’ pictorially rendered via the ‘bounding outline’ and an inferior aesthetic predicated on memory executed via ‘blotting and blurring’, there was some leeway in his creative process for variation and artistic second thoughts” (abstract).

Palimpsest

Riccardi, Silvia. “The Page Embodied in *The Four Zoas*.” 135-47. The chapter “examine[s] Blake’s practice in selected pages of the manuscript, focusing on the way layout, calligraphy, and symbols are embedded in his style as well as the extent to which the boundaries between paper and copperplate become permeable” (abstract).

McQuail, Josephine A. “Blake and the Antiquarians: The Manuscript of *The Four Zoas* and the “Monumental Folios” of the Dilettanti and the Antiquarians.” 149-77.

“Antiquarian influences on Blake from the neoclassical underpinnings of the classical revival of the eighteenth century to more esoteric and suppressed aspects of the rites of pagan worship documented by the Society of Antiquaries and the Society of Dilettanti illuminate aspects of Blake’s most voluminous, but unpublished poem in manuscript, *Vala, or The Four Zoas*” (abstract).

Otto, Peter. “Catastrophe, Sublimity, and Digital Thinking in Blake’s *Vala* or *The Four Zoas*.” 179-204. Rather than engage the question of what Blake intended to do with the two seventh Nights in *The Four Zoas*, “this chapter recounts the history of transcendence narrated by the poem, in order to ask what work interruption (of numerical sequence and narrative continuity) is doing at this point in the manuscript?” (abstract).

Fox, Michael. “Graphing *VALA*, or *The Four Zoas*: Toward a Dynamic Edition.” 205-30. Offers a model of editing *The Four Zoas* and other literary texts using graph technology.

Sengupta, Oishani, Helen Davies, Alexander J. Zawacki, Christina Duffy, Eric Loy, and Samuel Allen. “All that we See is Vision’: William Blake’s *Four Zoas* Manuscript and Multispectral Imaging (MSI).” 231-54. “This chapter offers a case study of the *Blake Archive*’s recent collaborative enterprise in multispectral imaging with the British Library and the Lazarus Project. [. . .] Our discussion ultimately focuses on the methods of our project and the potential of spectral imaging for the editorial field as a whole” (abstract).

Puzzles

Castanedo, Fernando. “‘O what a scene is here’: Visual References in Blake’s *An Island in the Moon*.” 257-78. Suggests that in *Island* Blake alludes “to several works of art, mostly by using very short, at times almost epigrammatic, parodical ekphrases” (abstract).

Fletcher, Joseph. “‘Hang Philosophy’: Blake’s Metaphysical Forays in *An Island in the Moon*.” 279-300. “This chapter elaborates on the philosophical topics in *Island* that will pervade Blake’s early illuminated work. Several of the targets of his satirical barbs are natural-philosophic attitudes regarding the nature of matter, the soul’s relationship to the body, and the first principles that enable understanding of the universe” (abstract).

Mayberry, Tommy. “‘Composite Gender’ as the Book of Oothoon: Dress, Drag, and the Transgender Marygold Flower-Nymph.” 301-28. “Examining the historically documented transgender phenomenon of ‘Molly Houses’ and the cross-dressing Chevalier D’Éon as well as fashion styles post-French Revolution, I establish a background that supports a drag/trans- reading of Blake’s *Visions of the Daughters of Albion*” (abstract).

Whittaker, Jason. “‘By the Voice of the Servant of the Lord’: Blake’s New Jerusalem and Swedenborgianism in the Work of Sheila Kaye-Smith.” 329-46. Examines the engagement with Blake by the twentieth-century novelist, Sheila Kaye-Smith (1887-1956), with references to the influence of Yeats.

Crosby, Mark, Troy Patenaude, and Angus Whitehead, ed. *Re-envisioning Blake*. Basingstoke: Palgrave Macmillan, 2012. <WBHC 1899-1900> “One of the purposes of this collection is to suggest that Blake studies is [...] is becoming more like its subject: multifarious and often experimental. [...] It is also reflective of the way that Blake criticism, notably in the last two decades, has developed markedly more nuanced and creative methodological approaches that draw together hermeneutical, historical, and bibliographical traditions” (2-3).

Crosby, Mark, Troy Patenaude, and Angus Whitehead. “Introduction: ‘the fierce rushing of th’ inhabitants together.’” 1-12. An excellent overview of where Blake criticism is in the early twenty-first century.

Makdisi, Saree, and Jon Mee. “‘Mutual interchange’: Life, Liberty and Community.” 13-29. A dialogue between Makdisi and Mee over Blake’s politics in relationship to both his time and ours.

Davies, Keri and David Worrall. “Inconvenient Truths: Re-historicizing the Politics of Dissent and Antinomianism.” 30-47. A key essay that rejects many long-standing claims of Blake criticism, especially the idea of Blake’s biographical relationship to Dissent and Antinomianism, in light of his mother’s membership in the Moravian Church.

Dent, Shirley. “‘Thou readst white where I read black’: William Blake, the Hymn ‘Jerusalem’, and the Far Right.” 48-62. Examines the use of the “Jerusalem” hymn by the political Right: “Blake’s ‘Jerusalem,’ English nationalism, and the rise of identity politics throws out some challenges to Blake scholars that we should *not shy away from*” (62).

Lincoln, Andrew. “Blake, America, and Enlightenment.” 63-82. “[E]xplores some of the ways in which Blake’s *America a Prophecy* (1793) can be seen to allegorize historical events” (63) in relationship to Enlightenment historians.

Crosby, Mark, and Angus Whitehead. "Georgian Superwoman or 'the maddest of the two'? Recovering the Historical Catherine Blake, 1762-1831." 83-107. An important reconsideration of Catherine, but some of their conclusions were questioned by Joseph Viscomi's article, "[Posthumous Blake](#)".

Matthews, Susan. "Blake's Malkin." 108-29. A key overview of Malkin's life, his connections (including Ann Batten Cristall), and his relationship to Blake.

Grant, John E. "Prospects of Divine Humanity: A Vision of Heaven, Earth, and Hell." 130-43. A detailed examination of the painting, "The Fall of Man," with Grant proposing "Prospects of Divine Humanity" as the work's new title.

Johnson, Mary Lynn. "The Death and Assumption of Blake's Mary: Anomalous Subjects in the Biblical Watercolour Series for Thomas Butts." 144-59. Beginning with an important examination of Blake and Butts's relationship (including a reading of Butts's only surviving letter to Blake) and of Butts's religious views, considers the biblical watercolors, "The Death of the Virgin" and "The Assumption of the Virgin."

Atwood, Craig D. "Christ and the Bridal Bed: Eighteenth-Century Moravian Erotic Spirituality as a Possible Influence on Blake." 160-79. An overview of the Moravian congregation around the time Blake's mother joined and its sexual practices and beliefs.

Patenaude, Troy. "nourished by the spirits of forests and floods': Blake, Nature, and Modern Environmentalism." 180-206. Explicates Blake's environmental views, traces his reception in environmental writings and movements, and suggests that "Blake scholars and environmentalists stand to learn a great deal from one another" (206).

Whittaker, Jason. "Zoamorphosis: 250 Years of Blake Mutations." 207-24. An overview of Blake's reception that offers a rationale of sorts for Whittaker's webpage on Blake's reception, [Zoamorphosis](#). It includes a brief case study on Blake's reception among spiritualist and occult circles.

Eaves, Morris. "Afterword: The End? Remember Me!" 225-31. Considers current Blake criticism ("the brightest light, of several bright lights, in Blake studies at the moment is the kind of micro-biography practiced by several contributors to this volume, who are fanatically probing the deep, dark archives, and making surprising new discoveries" [226]) and the problem of scholars and editors "who tend to put their obsessions at the retrieve, restore, revive, recreate, and remember end of the spectrum, rather than at the neglect, decay, obsolescence, death, and oblivion end" (228).

Curran, Stuart, and Joseph A. Wittreich, Jr., ed. [Blake's Sublime Allegory: Essays on The Four Zoas, Milton, and Jerusalem](#). Madison: University of Wisconsin Press, 1973. <BB #A1437, BBS 446, WBHC 1913> An important set of essays dedicated to Blake's epics.

Curran, Stuart and Joseph A. Wittreich, Jr. "Preface." xiii-xvii. Interesting for its argument that Blake's epics should and can be read and studied.

McGann, Jerome J. "The Aim of Blake's Prophecies and the Use of Blake Criticism." 3-21. Considers Blake's purpose in his epics and the purpose of Blake criticism: "Do we not violate Blake's poetry by encouraging, in ourselves or in others, an analytic or systematic approach to it? Or is it true, as some readers have hinted, that Blake's own attack upon

Urizenic attitudes are themselves belied by his poetry, and thrown back by his complex ‘system?’” (3).

Wittreich, Jr., Joseph Anthony. “Opening the Seals: Blake’s Epics and the Miltonic Tradition.” 23-58. Examines Milton’s influence across all of Blake poetry: “Milton—more so than any other poet—taught Blake what it meant to be a revolutionary artist” (56).

Grimes, Ronald L. “Time and Space in Blake’s Major Prophecies.” 59-81. Traces Blake’s ideas of space and time in the epics.

Rose, Edward J. “Los, Pilgrim of Eternity.” 83-99. Analyzes Los in relationship to time, including the concept of Kairos.

Hagstrum, Jean H. “Babylon Revisited, or the Story of Luvah and Vala.” 101-18. Examines Blake’s later ideas of sexuality, largely through an analysis of Luvah and Vala’s relationship. His conclusion, “Some modern women may have much to object to in Blake’s latest thoughts about the relations of the sexes” (118), anticipates still on-going feminist debates about Blake.

Paley, Morton D. “The Figure of the Garment in *The Four Zoas*, *Milton*, and *Jerusalem*.” 119-39. “An understanding of the figure of the garment is [...] indispensable to an understanding of the later Blake” (119).

Grant, John E. “Visions in *Vala*: A Consideration of Some Pictures in the Manuscript.” 141-202. A substantial commentary on many of the illustrations.

Johnson, Mary Lynn and Brian Wilkie. “On Reading *The Four Zoas*: Inscape and Analogy.” 203-32. A very accessible reading of the first six nights.¹⁵⁸⁷

Tayler, Irene. “Say First! What Mov’d Blake? Blake’s *Comus* Designs and Milton.” 233-58.¹⁵⁸⁸ Considers why Blake illustrated *Comus* when he did: “What [Blake] found in *Comus* was a kind of Dream in one Night, a story of temptation and release deeply appealing to his own visionary grasp of one of man’s major patterns of experience” (248).

Rieger, James. “‘The Hem of Their Garments’: The Bard’s Song in *Milton*.” 259-80. A close reading of the Bard’s Song that rejects historical or biographical allusions.

Mitchell, W.J.T. “Blake’s Radical Comedy: Dramatic Structure as Meaning in *Milton*.” 281-307. “This essay grew out of an attempt to answer a fairly simple question about Blake’s *Milton*: why these things in this order?” (281).¹⁵⁸⁹

Easson, Roger R. “William Blake and His Reader in *Jerusalem*.” 309-27. About Blake’s sense of audience: “The faith Blake vested in a hypothetical audience of the future is a cause for amazement” (327).

¹⁵⁸⁷ Parts of the chapter appear in Wilkie and Johnson’s *Blake’s Four Zoas: The Design of a Dream* (1978), <BBS 678-79, WBHC 2861-62>.

¹⁵⁸⁸ Developed from Tayler’s “Blake’s *Comus* Designs,” *Blake Studies* 4.2 (spring 1972), 45-80, <BB #1218.60>.

¹⁵⁸⁹ The second half of the essay was published as “Style and Iconography in the Illustrations of Blake’s *Milton*,” *Blake Studies* 6.1 (1973), 47-71, <BB #1219.79>.

Curran, Stuart. “The Structures of *Jerusalem*.” 329-46. Rejecting accounts of *Jerusalem*’s structure that are “grandly general” (331), suggests “[m]uch of the meaning of *Jerusalem* is lodged in the parallels and contrasts Blake develops both in text and design” (333).

Kroeber, Karl. “Delivering *Jerusalem*.” 347-67. With many references to James Joyce, argues: “Read in the manner I have so rapidly sketched, *Jerusalem* appears less a labyrinthine hunting-ground for erudite archetypalists than a relatively straightforward exposition of a religious vision pertinent to many current secular issues” (365).

D

[Dante e l’arte](#) 7 (2020). Special Issue: “Dante e Blake.” <*Blake* (2021)> Includes articles in Italian and English.

“Introduzione.” 5. In Italian.

“Introduction.” 7. In English.

Corti, Claudia. “L’allegra discesa di Blake nell’Inferno dantesco.” 11-28. In Italian (abstract in Italian and English). On Blake’s illustrations to Dante’s Divine Comedy, especially to Inferno, and “his humourous and complicit involvement with the motivations of the supposed sinners, with whom he transparently identifies himself” (abstract).

Villa, Marianna. “Dal testo all’immagine: Blake in dialogo con Dante.” 29-58. In Italian (abstract in Italian and English).

Crisafulli, Edoardo. “La rinascita della fortuna di Dante in Gran Bretagna vis-à-vis l’ideologia e l’estetica mainstream nell’epoca romantica: il caso della metamorfosi del Lucifer dantesco nella triade Milton, Cary, e Blake.” 59-100. In Italian (abstract in Italian and English). On Cary’s translation of the *Divine Comedy* and Blake’s images of both Milton’s Satan and Dante’s Lucifer. “Blake’s Satan is the epitome of a humanity whose fall from grace stems from a withered poetic imagination. This view modernizes, but does not cloud, the notion of absolute evil underpinning Christian metaphysics” (abstract).

De Santis, Silvia. “How can I help thy Husband’s copying Me? Dante tra Blake, Füssli e Flaxman.” 101-28. In Italian (abstract in Italian and English). Considers the bonds of friendship linking Blake, Fuseli, and Flaxman, and how their interpretations of Dante may have influenced one another.

Curbet, Joan. “Prophetic Gestures: How Blake Drew His Virgil.” 129-54. In English (abstract in Italian and English). On Blake’s depiction of Dante’s Virgil in the *Divine Comedy* by means of prophetic gestures.

Font Paz, Carme. “‘Che son la Pia’: Liminal Female Figures of Intercession in Blake’s Illustrations of the Commedia.” 155-72. In English (abstract in Italian and English). Analyzes how Blake portrays the mediating role of key female characters in Dante’s *Divine Comedy*, especially in *Purgatorio*.

Dethloff, Diana, et al., ed. *Burning Bright: Essays in Honour of David Bindman*. University College London Press, 2015.¹⁵⁹⁰ A collection of essays dedicated to David Bindman. Only essays referencing Blake or Bindman's career and work are listed.

Elam, Caroline. “[Foreword: Celebrating David Bindman](#).” *Burning Bright: Essays in Honour of David Bindman*. 7-9. On Bindman’s career.

Butlin, Martin. “[Blake, Linnell and Varley and A Treatise on Zodiacial Physiognomy](#).” 126-35. <WBHC 1817-18> A description of the drawings for *Zodiacial Physiognomy* and what they suggest about Blake, Linnell, and Varley.

Myrone, Martin. “[William Blake’s Sodomites](#).” 136-45. <WBHC 2446-47> Examines Blake’s depiction of sodomites in *Dante and Virgil Among the Blasphemers* and *Vanni Fucci ‘Making Figs’ against God* from the *Dante* illustrations.

“[David Bindman’s Publications \(except reviews\)](#).” 265-71.

DiSalvo, Jackie, G.A. Rosso, and Christopher Z. Hobson, ed. *Blake, Politics, and History*. New York: Garland Publishing, 1998. <WBHC 1950-53>

DiSalvo, Jackie. “Introduction.” xiii-xxxiii. “This book forms part of an ongoing effort to restore politics and history to the center of Blake studies” (xv).

Part I: Blake and The Question of Revolution

Hobson, Christopher Z. “The Myth of Blake’s ‘Orc Cycle.’” 5-36.¹⁵⁹¹ Challenges the existence of Northrop Frye’s influential concept of the Orc Cycle. This argument is elaborated in Hobson’s [The Chained Boy](#).

Behrendt, Stephen C. “Blake’s Bible of Hell: Prophecy as Political Program.” 37-52. An examination of the political argument of *The Book of Urizen*, *The Book of Ahania*, and *The Book of Los* against State Religion.

Chandler, Eric V. “The Anxiety of Production: Blake’s Shift from Collective Hope to Writing Self.” 53-79. Blake “attempted to find a verbal cohesiveness for revolutionary collectivity” (74).

Swearingen, James E. “William Blake’s Figural Politics.” 80-94.¹⁵⁹² Wrestles with the lack of a concrete political program in Blake’s works, asking what the “polity” of the Eternals might be (87).

Mee, Jon. “‘The Doom of Tyrants’: William Blake, Richard ‘Citizen’ Lee, and the Millenarian Public Sphere.” 97-114. An important essay that compares the careers of Blake with the radical, antinomian printer, Richard Lee, and that distinguishes Blake from bourgeois, Enlightenment-based radicalism.

¹⁵⁹⁰ The collection is not recorded as such in WBHC.

¹⁵⁹¹ Incorporated in Hobson’s [The Chained Boy: Orc and Blake’s Idea of Revolution](#) (1999), <WBHC 2155, Blake (2003)>.

¹⁵⁹² Originally published, “[William Blake’s Figural Politics](#),” *ELH* 59.1 (spring 1992), 125-44, <BBS 652>.

Schuchard, Marsha Keith. "Blake's *Tiriel* and the Regency Crisis: Lifting the Veil on a Royal Masonic Scandal." 115-35. Reads *Tiriel* as a political allegory of the Regency Crisis.

Wittreich, Joseph. "Laboring Into Futurity: A Response." 136-43. In addition to being a response to the preceding essays in the section, offers a history of the apolitical turn within Blake criticism and the revival of political concerns.

Part II: Art and Politics

Hutton, Joseph. "'Lovers of Wild Rebellion': The Image of Satan in British Art of the Revolutionary Era." 150-68. Considers Blake's depictions of Satan in the wider eighteenth- and early nineteenth-century context.

Worrall, David. "The Mob and 'Mrs. Q': William Blake, William Benbow, and the Context of Regency Radicalism." 169-84. A key analysis of the radical context surround Blake's engraving of George IV's lover, "Mrs. Q."

Richey, William. "'The Lion & Wolf shall cease': Blake's *America* as a Critique of Counter-Revolutionary Violence." 196-211. "Blake retells the story of the Revolution to disassociate it from the bloody series of events that seemed to bear out Burke's narrative and to attribute them instead to the inherent militarism of monarchical government" (208).

Ferber, Michael. "The Finite Revolutions of *Europe*." 212-34. An interesting reading of the political allegories at play in *Europe*.

Otto, Peter. "Re-Framing the Moment of Creation: Blake's Re-Visions of the Frontispiece and Title Page to *Europe*." 235-46. A detailed consideration of the revisions to the frontispiece and title page.

Part III: Blake, Empire and Slavery

Rosso, G. A. "Empire of the Sea: Blake's 'King Edward the Third' and English Imperial Poetry." 251-72. Considers Blake's dramatic fragment in *Poetical Sketches* in the context of the "imperial crisis of 1778-79" (268).

Rubenstein, Anne, and Camilla Townsend. "Revolted Negroes and the Devilish Principle: William Blake and Conflicting Visions of Boni's Wars in Surinam, 1772-1796." 273-98. A very thoughtful essay that, in addition to considering Stedman's *Narrative*, Blake's illustrations, and various anti-slavery discourses, highlights the wars led by Boni and the Aluku and the impact slavery and colonialism still have on their descendants today.

Blake and Women

McClanahan, Catherine L. "Albion and the Sexual Machine." 301-24. Surveys Blake's depiction of gender in many works: "Blake's image of a sexual machine [a phrase from *Jerusalem* pl. 39 [44]:25] indicates his interest in gender as a fundamental component of this cultural machinery" (301).

Linkin, Harriet Kramer. "Transfigured Maternity in Blake's *Songs of Innocence*: Inverting the 'Maternity Plot' in 'A Dream.'" 325-38. Blake "offers a more subtle and

perhaps sympathetic recognition of a greater variety of maternal positions than contemporary cultural idealizations of the mother allow” (327).

Sturrock, June. “Maenads, Young Ladies, and the Lovely Daughters of Albion.” 339-49. Compares Vala, Rahab, and Tizrah in *Jerusalem* with iconography of women who represented the bloody violence of the French Revolution.

Mellor, Anne K. “Blake, Gender, and Imperial Ideology: A Response.” 350-53. A response to the essays in the collection on gender that emphasizes Blake’s complicity in racism and sexism.

Downer, Alan S., ed. *English Institute Essays 1950*. New York: Columbia University Press, 1951. [New York: AMS Press Inc., 1965](#). <BB #1645, WBHC 1988-89>¹⁵⁹³

Erdman, David V. “Blake: the Historical Approach.” 197-223.¹⁵⁹⁴ <BB #1562> On Blake’s use of historical allegory.

Frye, Northrop. “Blake’s Treatment of the Archetype.” 170-96.¹⁵⁹⁵ <BB #1645> An influential and oft reprinted essay about Blake’s four states (Ulro, Generation / Experience, Beulah / Innocence, and Eden) and about the literary archetype in general.

Miles, Josephine. “The Language of William Blake.” 141-69.¹⁵⁹⁶ <BB #2220> “This pioneering study of Blake’s poetic vocabulary points out that Blake used rather conventional words and did not alter his choice very significantly in his later poetry” (BB #2220).

Duran, Angelica, and Mario Murgia, ed. *Global Milton and Visual Art*. Lanham, Boulder, New York, and London: Lexington Books, 2021. <Blake (2024)> A collection of essays on Milton’s global reception, emphasizing his impact on art. While only the chapters on Blake and members of his circle are listed, there is passing reference to Blake throughout the book.

Wittreich, Joseph. “More Worlds . . . Other Worlds . . . New Worlds’: Translation/Illustration *Paradise Lost*.” 21-71. On eighteenth-century illustrations of *Paradise Lost*, with references to Blake’s illustrations and *Milton* and to Hayley’s *Life of Milton*.

Collé, Nathalie. “Author Portraits of Milton, Authorship, and Canonization.” 141-64. Touches on Blake’s portrait of Milton for the *Eighteen Heads of Poets* and on Romney’s “John Milton and His Two Daughters” in a wider chapter on portraits of Milton.

¹⁵⁹³ The individual essays are listed in *BB*, but the collection, as such, is not recorded until *WBHC*.

¹⁵⁹⁴ Rpt. in [Discussions of William Blake](#), ed. John E. Grant (1961), <BB #1724, WBHC 2101>; in *Explication as Criticism: Selected Papers from the English Institute 1941-1952*, ed. W.R. Wimsatt, Jr. (1963), 147-73; in [English Romantic Poets](#), ed. M.H. Abrams (1975) <BBS 329>.

¹⁵⁹⁵ Rpt. in [Discussion of William Blake](#), ed. John E. Grant (1961), <BB #1724>; *Critics on Blake: Readings in Literary Criticism*, ed. Judith O’Neill (1970); [Critical Essays on William Blake](#), ed. Hazard Adams (1991), 39-52, <BBS 331, WBHC 1472>; [Northrop Frye on Milton and Blake](#), ed. Angela Esterhammer (2005), 190-26, <WBHC 2040-43>.

¹⁵⁹⁶ Rpt. as “The Sublimity of William Blake,” in Miles’s *Eras & Modes in English Poetry* (1957), 78-99, <BB #2220>.

Furman-Adams, Wendy. “Delectable to Behold”: Milton’s Eve in the Artist’s Gaze.” 165-98. Examines eighteenth- and early-nineteenth-century depictions of Eve, including Francis Hayman, Henry Fuseli, Edward Burney, Richard Westall, and John Martin.

Reid, Joshua. “Gender, Nature, and Desire in Dali’s *Paradise Lost*.” 199-223. Some comparison of Dali’s illustrations of *Paradise Lost* with Blake’s.

E

Eaves, Morris, ed. *The Cambridge Companion to William Blake*. Cambridge: Cambridge University Press, 2003. <WBHC 1969-72> Remains a useful introduction to Blake.

Part I: Perspectives

Eaves, Morris. “Introduction: To Paradise the Hard Way.” 1-16. Why read Blake?

Ward, Aileen. “William Blake and His Circle.” 19-36. An overview of Blake’s life.

Viscomi, Joseph. “Illuminated Printing.” 37-62. A lucid distillation of Viscomi’s *Blake and the Idea of the Book*. The essay provides the basis for Viscomi’s “Illuminated Printing,” which is found in the *Blake Archive*’s exhibition section.

Wolfson, Susan J. “Blake’s Language in Poetic Form.” 63-84. On Blake’s innovative use of form and poetic language.

Bindman, David. “Blake as Painter.” 85-109. An overview of Blake’s career as a painter.

Makdisi, Saree. “The Political Aesthetic of Blake’s Images.” 110-32. How to read Blake’s images “as a part of a virtual network of relations” (130).

Mee, Jon. “Blake’s Politics in History.” 133-49. Discusses Blake’s ambivalent relationship to Romantic-era republicanism in light of his religious enthusiasm and millenarianism.

Ryan, Robert. “Blake and Religion.” 150-68. Traces Blake’s ideas of religion largely through his mythological system.

Simpson, David. “Blake and Romanticism.” 169-87. Focuses on Blake’s inclusion into the Romantic canon.

Part II: Blake’s Works

Hilton, Nelson. “Blake’s Early Works.” 191-209.

Lincoln, Andrew. “From America to *The Four Zoas*.” 210-30.

Johnson, Mary Lynn. “*Milton* and Its Contexts.” 231-50.

Essick, Robert N. “*Jerusalem* and Blake’s Final Works.” 251-71.

Gourlay, Alexander S. “A Glossary of Terms, Names, and Concepts in Blake.” 272-87.¹⁵⁹⁷

Gourlay, Alexander S. “Guide to Further Reading.” 288-95.

¹⁵⁹⁷ Developed for Gourlay’s “Glossary” at the *Blake Archive*.

Eaves, Morris, ed. Special Issue: “Romantic Texts, Romantic Times: Homage to David V. Erdman and Inside the Blake Industry: Past, Present, and Future.” *Studies in Romanticism* 21.3 (fall 1982). See [*Studies in Romanticism* 21.3](#).

Eisenman, Stephen F., ed. [*William Blake and the Age of Aquarius*](#). Princeton: Princeton University Press and the Block Museum of Art, 2017. <*Blake* (2018, 2019, 2022)> An exhibition catalogue and a collection of essays that considers Blake in relationship to the Counter-Culture movements of the mid- to late-twentieth century (mostly American). Exhibition held at the Mary and Leigh Block Museum of Art, Northwestern University, from 23 Sep. 2017 to 11 Mar. 2018.

Eisenman, Stephen F. “William Blake and the Age of Aquarius.” 1-77. On Blake’s influence on the American Counterculture from Walt Whitman to Diane Arbus.¹⁵⁹⁸

Crosby, Mark. “Prophets, Madmen, and Millenarians.” 78-99. Positions Blake among other millenarian prophets of his era. A good introduction.

Ferrell, Elizabeth. “William Blake on the West Coast.” 100-39. Explores Blake’s influence on “San Francisco’s alternative communities of the 1950s and 1960s” (102).

Leveton, Jacob Henry. “William Blake and Art against Surveillance.” 140-59. Argues that abstraction in Blake and twentieth-century artists like “Jackson Pollock, Clyfford Still, Ad Reinhardt, and Sam Francis” worked against state surveillance” (141).

Murphy, John P. “Building Golgonooza in the Age of Aquarius.” 160-81. Chronicles Aethelred and Alexandra Eldridge’s Church of William Blake in Golgonooza, Ohio.

Crosby, Mark. “Sendak, Blake, and the Image of Childhood.” 182-97. On Sendak’s enthusiasm for Blake.

Mitchell, W.J.T. “Blake Now and Then.” 198-205. Reflects on Blake in his own time and in relationship to our own.

Erdman, David V., ed. *Blake and His Bibles*. West Cornwall: Locust Hill Press, 1990. <*BBS* 462-63, *WBHC* 1989-90> An important collection on Blake’s view of and use of the Bible.

Smith, Mark Trevor. “Introduction.” xi-xvii. On “Blakean biblical play” (xvi).

Davis, J.M.Q. “Apollo’s ‘Naked Human Form Divine.’” 3-40.¹⁵⁹⁹ Points out Blake’s arguments with Milton, claiming, ultimately, that Blake transformed “Apollo into a redeemer” (22).

Sandler, Florence. “‘Defending the Bible’: Blake, Paine, and the Bishop on the Atonement.” 41-70. A useful detailing Paine’s and Bishop Watson’s arguments to illuminate Blake’s annotations.

¹⁵⁹⁸ Douglas Field and Luke Walker’s Special Issue: “The Artist of the Future Age: William Blake, Neo-Romanticism, Counterculture and Now,” in [*Bulletin of the John Rylands Library* 98.1](#) (May 2022), <*Blake* (2023)>, highlights the British Counterculture, which their introduction suggests Eisenman neglected.

¹⁵⁹⁹ Incorporated in Davies’s [*Blake’s Milton Designs: The Dynamic of Meaning*](#) (1993), <*WBHC* 1925-27>.

Grant, John E. "Jesus and the Powers that Be in Blake's Designs for Young's *Night Thoughts*." 71-115. On the depictions of Jesus in the *Night Thoughts* watercolors, with Grant emphasizing Blake's criticism of Young.¹⁶⁰⁰

Johnson, Mary Lynn. "David's Recognition of the Human Race of God in Blake's Designs for the Book of Psalms." 117-56. On Jesus in the watercolors for the Book of Psalms: "Blake's three Christological illustrations of the Psalms, taken together, show, first, the state of human consciousness that invokes Jesus' presence, then its fulfillment in time in Christ's incarnation, and finally its triumph in eternity in the installation of the personification of Mercy as the judge of humankind" (146).

Smith, Mark Trevor. "Striving with Systems." 157-78. On the "tension between Blake's enthusiastic construction of systems, which makes it easy for us to understand him, and his scornful smashing of systems, which make it impossible for us to understand him" in *Jerusalem* (158).

Sheila A. Spector. "Blake as an Eighteenth-Century Hebraist." 179-229.¹⁶⁰¹ Spector's initial examination of Blake's knowledge of and use of Hebrew.

Erdman, David V., and John E. Grant, ed. *Blake's Visionary Forms Dramatic*. Princeton: Princeton University Press, 1970. [Princeton Legacy Library. Rpt. 2017](#). <BB #1580, BBS 464, WBHC 1994-95> An influential collection of essays.

Erdman, David V. "Preface." vii-x. Emphasizes an increased engagement with Blake's designs: "The twenty new essays presented here show [...] that we are learning at last to read Blake's pictorial language" (vii).

England, Martha W. "Apprenticeship at the Haymarket?" 3-29.¹⁶⁰² Suggests that *Island* was inspired by the comedic dramatist, Samuel Foote (1720-1777).

Halloran, William F. "*The French Revolution*: Revelation's New Form." 30-56. "[E]xamine[s] the structure and imagery of [*The French Revolution*] in light of "biblical prophecy" (32).

Mitchell, W.J.T. "Blake's Composite Art." 57-81.¹⁶⁰³ Important essay considering the interaction of Blake's words and images.

¹⁶⁰⁰ The essay was respond to by Christopher Heppner's "[The Good \(In Spite of What You May Have Heard\) Samaritan](#)," *Blake: An Illustrated Quarterly* 25.2 (fall 1991), 64-69, <BBS 408>, which Grant answered in turn in his "[On First Encountering Blake's Good Samaritans](#)," *Blake: An Illustrated Quarterly* 33.3 (winter 1999-2000), 68-95, <WBHC 1681>.

¹⁶⁰¹ Incorporated in Spector's "Glorious incomprehensible": *The Development of Blake's Kabbalistic Language* (2001), <WBHC 2696-98>.

¹⁶⁰² An extended version was published as "The Satiric Blake: Apprenticeship at the Haymarket?" *Bulletin of the New York Public Library* 73 (1969), [440-64, 531-50](#), <BB #1553>.

¹⁶⁰³ Incorporated in Mitchell's [Blake's Composite Art](#) (1978), <BBS 575-76, WBHC 2420-22>. Rpt. in [Modern Critical Views: William Blake](#), ed. Harold Bloom (1985), 65-82, <BBS 415, WBHC 1770> and in [William Blake: Comprehensive Research and Study Guide](#), ed. Harold Bloom (2003), 120-24, <WBHC 1766-70>.

Hagstrum, Jean H. "Blake and the Sister-Arts Tradition." 82-91. Argues "Blake [...] did in fact remain profoundly influenced by the pictorialist masters of his youth" and the Sister-Arts tradition (82).

Erdman, David V. "America: New Expanses." 92-114. Examines *America* through the designs and the representations of sound and music.

Tolley, Michael J. "Europe: 'to those ychain'd in sleep.'" 115-45. An important reading of the poem incorporating the designs and tracing many allusions to Milton's *On the Morning of Christ's Nativity*.

Simmons, Robert E. "Urizen: The Symmetry of Fear." 146-73. "This essay will try to show, first, the symmetry of *Urizen*, and second why that symmetry is fearful. The conclusion is that symmetry not only is, but must be, a central conception behind all Blake's symbolic descriptions of the fallen world" (146).

Warner, Janet A. "Blake's Use of Gesture." 174-95.¹⁶⁰⁴ "[I]t is my contention that Blake perceived archetypes of gesture and stance in the work of painters and sculptors, and used them in his own art" (174).

Bass, Eban. "Songs of Innocence and of Experience: The Thrust of the Design." 196-213. On the wider design elements of the *Songs*.

Chayes, Irene H. "The Presence of Cupid and Psyche." 214-43. Traces Blake's depictions of Cupid and Psyche in both the poetry and designs.

Sutherland, John. "Blake and Urizen." 244-62. "Blake had deeply ambivalent feelings about that aspect of human mental activity which he allegorized as Urizen" (244).

Quasha, George. "Orc as a Fiery Paradigm of Poetic Torsion." 263-84. An examination of Orc skeptical of Frye's idea of the Orc cycle.

Tayler, Irene. "Metamorphoses of a Favorite Cat." 285-303.¹⁶⁰⁵ A study of Blake's designs for Thomas Gray's poem, *Ode on the Death of a Favourite Cat: Drowned in a Tub of Gold Fishes*.

Grant, John E. "Envisioning the First *Night Thoughts*." 304-35. A description and interpretation of the watercolor designs for Night the First.

Nelms, Ben F. "Text and Design in *Illustrations of the Book of Job*." 336-58. An accessible reading of the text and designs in light of the Bible and Blake's other works.

Wilkie, Brian. "Epic Irony in *Milton*." 359-72. Suggests that Blake's use of irony in his epics is well within the epic tradition of Milton.

McNeil, Helen T. "The Formal Art of *The Four Zoas*." 373-90. "By confidently presenting the fragmented world of *the Four Zoas* as self-evident, Blake also implicitly argues that the high rant and bone-crushing agony of most of the poem are not merely the

¹⁶⁰⁴ Incorporated in Warner's *Blake and the Language of Art* (1984), <BBS 672, WBHC 2835-36>.

¹⁶⁰⁵ Incorporated in Tayler's *Blake's Illustrations to the Poems of Gray* (1971), <BB #2824, WBHC 2754-56>.

idiosyncrasies of private horrific vision. They are, he indicates, the actual and inescapable conditions of the riot of mental powers in every fallen man" (390).

Lesnick, Henry. "Narrative Structure and the Antithetical Vision of *Jerusalem*." 391-412. Highlights "the way in which specific plates which introduce and conclude each of the four chapters help to define the material included in each chapter" (391).

Johnston, Kenneth R. "Blake's Cities: Romantic Forms of Urban Renewal." 413-42. Examines how cities are represented in Blake's works.

Rose, Edward J. "'Forms Eternal Exist For-ever': The Covenant of the Harvest in Blake's Prophetic Poems." 443-62. Considers how Blake "employs the seasonal cycle as a symbolic structure" particularly in his three epics (443).

Erle, Sibylle, ed. Special Issue: "[Blake in Europe](#)." *Blake: An Illustrated Quarterly* 55.3 (winter 2021-22). <*Blake* (2022)> See [Blake: An Illustrated Quarterly](#).

Erle, Sibylle, and Morton D. Paley, ed. [The Reception of William Blake in Europe](#). 2 vols. London: Bloomsbury Academic, 2019. <*Blake* (2020, 2021, 2022)> A comprehensive study of Blake's reception throughout Europe that has much detailed information regarding European editions and exhibitions of Blake.

Volume I

Paley, Morton D. "Timeline of the European Reception of William Blake, 1789–2016." xxviii-lxv. A very useful synthesis that provides nations, titles, publication dates, and exhibition dates.

Erle, Sibylle, and Morton D. Paley. "Introduction: 'Take Thou These Leaves from the Tree of Life': William Blake in Europe." 1-24. A comprehensive overview of Blake's European reception.

Paley, Morton D. "Editing Blake." 25-34. A history of editing Blake in facsimiles, typeset editions, and digital editions.

Larrissy, Edward. "The Reception of Blake in Ireland." 35-45.

Soubigou, Gilles, and Yann Tholoniat. "The Reception of Blake in France: Literature and the Visual Arts." 47-82.

Bellarsi, Franca, with the research assistance of Gregory Watson. "The Reception of Blake in Belgium." 83-124.

Calè, Luisa. "The Reception of Blake in Italy." 125-54.

Flores, Cristina. "The Reception of Blake in Spain." 155-84.

de Sousa, Alcinda Pinheiro, and João Carlos Callixto. "'Enough! Or Too Much': The Reception of Blake in Portugal." 185-213.

Ghiță, Cătălin. "The Reception of Blake in Romania: Keeping a Humane Vision in Times of Trouble." 217-27.

Schmid, Susanne. "The Reception of Blake in Germany and Austria in the Nineteenth Century." 229-53. Includes an appendix of editions of Blake published in Germany.

Bindman, David. "Blake in Germany: The William Blake Exhibition at the Hamburg Kunsthalle and Städel Museum, Frankfurt, 1975." 255-59.

Erle, Sibylle. "The Reception of Blake's Art in Germany and Austria after 1900." 261-97. Includes an appendix on Blake and Rudolf Steiner (1861–1925), the philosopher and founder of anthroposophy.

Esterhammer, Angela. "The Reception of Blake in Switzerland." 299-309.

Volume II

Kalmthout, Ton van. "The Reception of Blake in the Netherlands." 385-413.

Rix, Robert W. "The Reception of Blake in Denmark and Norway." 415-36.

Lindberg, Bo Ossian. "Blake's Reception in Sweden and Finland." 437-51.

Procházka, Martin. "The Czech Reception of Blake: From Catholic Modernism to Alternative Culture." 453-72.

Borkowska, Eliza. "The Reception of Blake in Poland: From *Voices in the Night* to 'The Choir of the Day!'" 473-99.

Serdechnaia, Vera, and Evgenii Serdechnyi. "The Reception of Blake in Russia and the USSR." 501-32.

Tiutvinova, Tatiana. "The Reception of Blake's Art in Russia: An Echo of Blake's Universe." 533-46.

Péter, Ágnes. "The Reception of Blake in Hungary." 547-70.

Bakić, Tanja. "'The Most Obscure and Most Angelic of All the English Lyrical Poets': William Blake in the Former Yugoslavia." 571-603.

Kostova, Ludmilla, and Lubomir Terziev. "The Reception of Blake in Bulgaria." 605-34.

Schoina, Maria. "'Like Prometheus on the Rock': William Blake in Greece." 635-47.

Coker, William. "The Reception of Blake in Turkey: Mental Travellers." 649-66.

Whittaker, Jason. "Blake and Music." 667-78.

Myrone, Martin. "Blake the Artist: At Tate and Abroad." 679-92. Includes a list of the Tate exhibitions of Blake and "a checklist of art exhibitions in Europe where Blake was represented as a visual artist" (689).

Essays in Romanticism 23.1 (Apr. 2016). Special Issue: "Blake and Digital Making: A Critical Cluster." Ed. Ashley Reed, Jon Saklofske, and Roger Whitson. <Blake (2016)> An interesting collection of essays largely organized around the idea of connecting William and Catherine Blake with both the Maker Movement and Digital Humanities. "[T]his essay cluster began as a panel

on ‘Romanticism and the Digital Humanities at the 2014 NASSR conference in Washington D.C.’ (20).

Reed, Ashley, Jon Saklofske, and Roger Whitson. “[Blake and Digital Making: A Critical Cluster.](#)” 19-21. “In these essays, Blake’s work becomes the Blakes’ network, serving as a model for collaborative creation” (21).

Reed, Ashley. “[Craft and Care: The Maker Movement, Catherine Blake, and the Digital Humanities.](#)” 23-38. Examines the rhetoric around the Maker movement to suggest it “obscured and even denigrates the care work that stand behind and enables Making” and applies “this insight to a discussion of Catherine Blake,” underscoring “the difficulty of uncovering and representing this work within current academic frameworks [including the *Blake Archive*]” (25).

Saklofske, Jon. “[Catherine Blake Was an Insect? A Response to Ashley Reed.](#)” 39-40. “Reed reveals that the current trajectory of the *William Blake Archive* focuses on the materiality of Blake work and is based on a data model that marginalizes everyone who isn’t William Blake” (40).

Whitson, Roger. “[Conjuring Catherine Blake’s Material Ghost: A Response to Ashley Reed.](#)” 41-43. “Reed’s work is just as essential in questioning the labor practices of the digital humanities as it is in furthering the burgeoning scholarship surrounding Catherine Blake and her impact on the Romantic period” (42).

Saklofske, Jon. “[Digital Doors of Perception: Illuminating Blake through New Knowledge Environments.](#)” 45-63. “Blakean perceptions, methods and processes can be effectively used as a model to respectfully balance the apparent but false dichotomies that appear to define current Digital Humanities debates and questions” (45). He also describes two digital tools designed to manipulate images from the *Blake Archive*, [NewRadial](#) and [Custom-Fade](#).

Reed, Ashley. “[Challenging the Digital Humanities: A Response to Jon Saklofske.](#)” 64-65. “[I]n both the act of creation *New Radial* and *Custom-Fade* and the act of writing about them here, Saklofske has offered a new model for creating, sharing and disseminating scholarship in the digital age” (65).

Whitson, Roger. “[Aggregating Blakean Visuality in the Digital Humanities: A Response to Jon Saklofske.](#)” 66-68. “Saklofske’s projects offer a crucial first step in thinking through these complex computational and institutional issues and their impact on visual culture studies and the digital humanities” (68).

Whitson, Roger. “[There Is No William Blake: @autoblake’s Algorithmic Condition.](#)” 69-87. An important paper exploring the implications of his Twitterbot “that algorithmically generates new lines of poetry designed to mimic the literary style of William Blake” (69). Whiteson suggests “my algorithmic experiment uncovers a set of processes that are already mediating our understanding of Romantic poetry” (70).

Reed, Ashley. “[Channeling William Blake: A Response to Roger Whitson](#).” 88-90. “[W]e lose the voice of the more pugnacious, pedestrian Blake” (89).

Saklofske, Jon. “[Coming to Terms with Algorithmic Demystification: A Response to Roger Whitson](#).” 91-93. “Is Whitson’s promotion of decomposition supportive of or antithetical to Reed’s notion of a Blakean ecology?” (93).

Fletcher, Joseph. “[Unruly Children: Blake’s Book of Urizen and Embryology’s Break from Newtonian Law](#).” 113-32.¹⁶⁰⁶ “I contend that Blake’s living globe of blood [in *The Book of Urizen*] partakes of a tradition—beyond just [William] Harvey and [John] Hunter—of vital materialism that pledged allegiance to Newton, yet defied his fundamental laws” (120).

Essick, Robert N., ed. [The Visionary Hand: Essays for the Study of William Blake’s Art and Aesthetics](#). Los Angeles: Hennessey and Ingalls, 1973. <BB #A1583, WBHC 1998> An important collection of mostly previously printed essays on Blake’s methods as an artist. The first section contains historical texts with still useful headnotes by Essick, though Todd’s account of illuminated printed has displaced by Essick’s own [William Blake Printmaker](#) (1980) and Joseph Viscomi’s [Blake and the Idea of the Book](#) (1993).

Essick, Robert N. “Introduction.” 1-4.

Part 1: Blake’s Technique of Relief Etching: Sources and Experiments

from J.T. Smith, *Nollekens and his Times* (1828). 7-8.¹⁶⁰⁷

from Alexander Gilchrist, *Life of William Blake* (1863). 8-10.¹⁶⁰⁸

George Cumberland, “New Mode of Printing” (1784). 11-12.¹⁶⁰⁹ Important source.

George Cumberland, Letter to his brother (1784). 13-14.¹⁶¹⁰

from Abraham Rees, *The Cyclopaedia* (1819). 14-15.¹⁶¹¹

from Robert Dossie, *The Handmaid to the Arts* (1764). 16-17.¹⁶¹²

Todd, Ruthven. “The Techniques of William Blake’s Illuminated Printing” (1948). 19-44.¹⁶¹³

Part 2: Critical Essays on Blake’s Art and Aesthetics

¹⁶⁰⁶ Incorporated in Fletcher’s *William Blake as Natural Philosopher, 1788-1795* (2022), <[Blake \(2023\)](#)>.

¹⁶⁰⁷ From [Nollekens and his Times](#) (1828), II.461

¹⁶⁰⁸ From Gilchrist, [Life of William Blake](#) (1863), I.68-70.

¹⁶⁰⁹ From Cumberland’s [essay](#) by the same title in [A New Review; with Literary Curiosities, and Literary Intelligence for the year 1784](#) (1784), VI.318-19.

¹⁶¹⁰ From [The Cumberland Letters](#), ed. Clementina Black (1912), 317-18.

¹⁶¹¹ From “[Etching](#)” in Rees’s [The Cyclopaedia; or, Universal Dictionary of Arts, Science, and Literature](#) (1819), XII.

¹⁶¹² From Dossie’s “[Section XIV](#)” in his [The Handmaid to the Arts](#) (1764), II.151-52.

¹⁶¹³ Rpt. with Todd’s “revisions of the notes and new illustrations” (19n) from Todd’s essay by the same title in *The Print Collector’s Quarterly* 29 (1948), 25-37, <BB #2853>.

- Binyon, Laurence. "The Engravings of William Blake and Edward Calvert" (1917). 47-70.¹⁶¹⁴
- Blunt, Anthony. "Blake's 'Ancient of Days': The Symbolism of the Compass" (1938). 71-103.¹⁶¹⁵
- Brown, Allan R. "Blake's Drawings for the *Book of Enoch*" (1940). 105-15.¹⁶¹⁶
- Baker, C.H. Collins. "The Sources of Blake's Pictorial Expression" (1941). 117-26.¹⁶¹⁷
- Navutty, Piloo. "A Title Page in Blake's Illustrated Genesis Manuscript" (1947). 127-46.¹⁶¹⁸
- Frye, Northrop. "Poetry and Design in William Blake" (1951). 147-59.¹⁶¹⁹
- Erdman, David V. "The Dating of William Blake's Engravings" (1952). 161-71.¹⁶²⁰
- Adams, Hazard. "The Blakean Aesthetic" (1954). 173-200.¹⁶²¹
- Roe, Albert S. "A Drawing of the Last Judgment" (1957). 201-32.¹⁶²²
- Merchant, W. Moelwyn. "Blake's Shakespeare" (1964). 233-52.¹⁶²³
- Burke, Joseph. "The Eidetic and the Borrowed Image: An Interpretation of Blake's Theory and Practice of Art" (1964). 253-302.¹⁶²⁴
- Butlin, Martin. "Blake's 'God Judging Adam' Rediscovered" (1965). 303-10.¹⁶²⁵

¹⁶¹⁴ Rpt. of Binyon's "[The Engravings of William Blake and Edward Calvert](#)," *The Print Collector's Quarterly* 7 (1917), 305-32, <BB # 1200>.

¹⁶¹⁵ Rpt. of Blunt's "[Blake's 'Ancient of Days': The Symbolism of the Compass](#)," *Journal of the Warburg and Courtauld Institutes* 2 (1938), 53-63, <BB #1237>.

¹⁶¹⁶ Rpt. of Brown's "[Blake's Drawings for the Book of Enoch](#)," *Burlington Magazine* 77 (1940), 80-85, <BB #1295>.

¹⁶¹⁷ Rpt. of Baker's "[The Sources of Blake's Pictorial Expression](#)," *The Huntington Library Quarterly* 4.3 (1941), 359-67, <BB #1116>.

¹⁶¹⁸ Rpt. of Nanvutty's "[A Title Page in Blake's Illustrated Genesis Manuscript](#)," *Journal of the Warburg and Courtauld Institutes* 10 (1947), 114-22, <BB #2270>.

¹⁶¹⁹ Rpt. of Frye's "[Poetry and Design in William Blake](#)," *The Journal of Aesthetics and Art Criticism* 10 (1951), 35-42, <BB #1648>.

¹⁶²⁰ Rpt. with revisions of Erdman's "The Dating of William Blake's Engravings," *Philological Quarterly* 31 (1952), 337-43, <BB #1570>.

¹⁶²¹ Rpt. of Adams's "[The Blakean Aesthetic](#)," *The Journal of Aesthetics and Art Criticism* 13.2 (1954), 233-48, <BB #777>.

¹⁶²² Rpt. of Roe's "[A Drawing of the Last Drawing](#)," *Huntington Library Quarterly* 21.1 (Nov. 1957), 37-55, <BB #2544>.

¹⁶²³ Rpt. of Merchant's "Blake's Shakespeare," *Apollo*, n.s. 79 (1964), 318-24, <BB #2214>.

¹⁶²⁴ Rpt. of Burke's "The Eidetic and the Borrowed Image: An Interpretation of Blake's Theory and Practice of Art," *In Honour of Daryl Lindsay: Essays and Studies*, ed. Franz Philipp and June Stewart (1964), 110-27, <BB #1312>. [Misalphabetized in BB.]

¹⁶²⁵ Rpt. of Butlin's "[Blake's 'God Judging Adam' Rediscovered](#)," *The Burlington Magazine* 107.743 (1965), 86-88, 89, <BB #1326>.

Rose, Edward J. “‘A Most Outrageous Demon’: Blake’s Case Against Rubens” (1969). 311-336.¹⁶²⁶

Mitchell, W.J.T. “Poetic and Pictorial Imagination in Blake *The Book of Urizen*” (1969). 337-80.¹⁶²⁷

Helmstadter, Thomas H. “Blake *Night Thoughts*: Interpretation of Edward Young” (1970). 381-418.¹⁶²⁸

Grant, John E. “Blake’s Designs for *L’Allegro* and *Il Penseroso*” (1971). 419-48.¹⁶²⁹

Rhodes, Judith. “Blake’s Designs for *L’Allegro* and *Il Penseroso*: Thematic Relationships in Diagram” (1971). 449-51.¹⁶³⁰

Simmons, Robert, and Janet Warner. “Blake’s *Arlington Court Picture*: The Moment of Truth” (1971). 453-82.¹⁶³¹

Grant, John E. “Redemptive Action in Blake’s *Arlington Court Picture*” (1971). 483-91.¹⁶³²

Essick, Robert N. “Blake and the Traditions of Reproductive Engraving” (1972). 493-525.¹⁶³³

La Belle, Jenijoy. “Words Graven with an Iron Pen”: The Marginal Texts in Blake’s *Job*” (1973). 527-50.¹⁶³⁴

Essick, Robert N., and Donald Pearce, ed. *Blake in His Time*. Bloomington: Indiana University Press, 1978. 23-34. <BBS 466-68, WBHC 2003-04> Important collection of essays that highlights both Blake’s designs and his relationship to his time.

Pearce, Donald. “Preface: . . . & his Resurrection to Unity.” xvii-xix. Lays out three stages “in the modern recovery of Blake” (xvii): 1) “securing a definitive text for the complete poetical works” (xvii); 2) “stressing the pictorial side of Blake’s work” (xviii); and 3) viewing Blake “not in splendid isolation from his contemporaries [. . .] but in direct relation to them” (xviii).

¹⁶²⁶ Rpt. of Rose’s “‘A Most Outrageous Demon’: Blake’s Case Against Rubens,” *Bucknell Review* 17 (1969), 35-54, <BB #2558>.

¹⁶²⁷ Rpt. with revisions of Mitchell’s “[Poetic and Pictorial Imagination in Blake *The Book of Urizen*](#),” *Eighteenth-Century Studies* 3.1 (1969), 83-107, <BB #2233>.

¹⁶²⁸ Rpt. with revisions of Helmstadter’s “[Blake’s *Night Thoughts*: Interpretations of Edward Young](#),” *Texas Studies in Literature and Language* 12 (1970), 27-54, <BB #1829>.

¹⁶²⁹ From Grant’s “[Blake’s Designs for *L’Allegro* and *Il Penseroso*](#),” *Blake: An Illustrated Quarterly* 4.4 (spring 1971), 117-34, <BB #1217.72>.

¹⁶³⁰ Rpt. of Rhodes’s “[Blake’s Designs for *L’Allegro* and *Il Penseroso*: Thematic Relationships in Diagram](#),” *Blake: An Illustrated Quarterly* 4.4 (spring 1971), 135-36, <BB #1217.73>.

¹⁶³¹ Rpt. of Simmons and Warner’s “[Blake’s *Arlington Court Picture*: The Moment of Truth](#),” *Studies in Romanticism* 10.1 (1971), 3-20, <BB #2703>.

¹⁶³² Rpt. of Grant’s “[Redemptive Action in Blake’s *Arlington Court Picture*](#),” *Studies in Romanticism* 10.1 (1971), 21-26, <BB #1728>.

¹⁶³³ Rpt. of Essick’s “[Blake and the Traditions of Reproductive Engraving](#),” *Blake Studies* 5.1 (fall 1972), 59-103, <BB #1218.68>.

¹⁶³⁴ An original essay.

Essick, Robert N. "Preludium: Meditations on a Fiery Pegasus." 1-10. Considers what literary scholars and art historians can bring to Blake working together.

I. Motifs. "In the act of transforming this [iconographic] inheritance into his own idiom, Blake not only makes use of the past but implicitly comments on it" (11).

La Belle, Jenijoy. "Blake's Visions and Re-visions of Michelangelo." 13-22. On Blake's copying of and use of Michelangelo's designs from the Sistine Chapel from engravings of Adam Ghisi (more properly, Adamo Scultori [fl. 1547-1587]).

Tannenbaum, Leslie. "Blake and the Iconography of Cain." 23-34. Examines the visual and verbal representations of Cain in *Milton*, *The Ghost of Abel*, and "The Body of Abel Found by Adam and Eve, with Cain Fleeing" in light of depictions of Cain by range of artists.

Easson, Kay Parkhurst. "Blake and the Art of the Book." 35-52. Considers how Blake played on, incorporated, and rejected the conventions of book and illustration publishing.

Mellor, Anne K. "Physiognomy, Phrenology, and Blake's Visionary Heads." 53-74. Lucidly explicates the phrenological theories of Johann Caspar Lavater, Franz Joseph Gall, and Johann Caspar Spurzheim, and offers a phrenological reading of Blake's *Visionary Heads*.

II. Development. "[A]ssumes that one of the contexts essential understanding Blake's art is its own development" (75).

Butlin, Martin. "Cataloguing William Blake." 77-90. An overview of the issues confronting Butlin as he composed his catalogue, *The Paintings and Drawings of William Blake*.

Bindman, David. "Blake's Theory and Practice of Imitation." 91-98. Efficiently highlights Blake's theory and practice of imitation.

III. Concepts. "[A] complete picture of Blake the artist must include an understanding of those conceptual underpinnings which shaped (and were shaped by) his pictorial endeavors" (99).

Wittreich, Joseph Anthony, Jr. "Painting Prophecies: The Tradition of Blake's Illuminated Books." 101-15. Positions Blake in a tradition of visual representations of Revelation.

Carothers, Yvonne M. "Space and Time in *Milton*: The 'Bard's Song.'" 116-27. On Blake's idea of space and time, with references to Kant.

Adams, Hazard. "Revisiting Reynold[s]'s *Discourses* and Blake's Annotations." 128-44.¹⁶³⁵ Reviews Blake's arguments with Reynolds.

¹⁶³⁵ "Reprinted in Adams's *Antithetical Essays in Literary Criticism and Liberal Education* (1990), 184-98 <BBS 330>, and revised in his *Blake's Margins: An Interpretive Study of the Annotations* (2009), 109-38, <WBHC 2003>.

Easson, Roger R. "Blake and the Gothic." 145-54. Considers Blake's notion of the Gothic. A good introduction.

Rose, Edward J. "The 'Gothicized Imagination' of 'Michelangelo Blake.'" 155-69. Shows how Blake could square his admiration of Michelangelo and the Gothic, when Michelangelo rejected the Gothic.

Paley, Morton D. "'Wonderful Originals'—Blake and Ancient Sculpture." 170-97. Considers the sources from which Blake would have learned about classical sculpture and his references to it in his works and in his circle.

IV. Contemporaries. "To recognize the fact that other artists of Blake's time shared his interests and images is to diminish his isolation, not his value" (199).

Hagstrum, Jean H. "Romney and Blake: Gifts of Grace and Terror." 201-12. On Romney and his influence on Blake, with references to Hayley.

Bentley, G.E., Jr. "A Jewel in an Ethiop's Ear: The Book of Enoch as Inspiration for William Blake, John Flaxman, Thomas Moore, and Richard Westall." 213-40.¹⁶³⁶ On the influence of The Book of Enoch, a book considered part of the canonical Bible in the Church of Ethiopia, but recovered for Western Europe in the late eighteenth century.

Essick, Robert N., ed. *Huntington Library Quarterly* 58.3-4 (1996). Special Issue: "William Blake: Images and Texts." <WBHC 2176-77> See [*Huntington Library Quarterly* 58.3-4](#).

Esterhammer, Angela, ed. *Northrop Frye on Milton and Blake*. See [*Frye, Northrop. Northrop Frye on Milton and Blake*](#).

F

Field, Douglas, and Luke Walker, ed. [*Bulletin of the John Rylands Library* 98.1](#) (May 2022). Special Issue: "The Artist of the Future Age: William Blake, Neo-Romanticism, Counterculture and Now." <Blake (2023)> See [*Bulletin of the John Rylands Library* 98.1](#).

Fournier, Jean-Marie, and Maurice Géracht, ed. *Interfaces* 30 (spring 2010). Special Issue: "Blake Interpestif/Unruly Blake." <WBHC 2190-91> See [*Interfaces* 30](#).

Frye, Northrop, ed. [*Blake: A Collection of Critical Essays*](#). 1965. Spectrum Book, 1966. Englewood Cliffs, NJ: Prentice Hall, 1987. <BB #1643, BBS 477, WBHC 2035> A collection of essays, all of which, with the exceptions of Keith's, were previously printed, with an original introduction by Frye.

Frye, Northrop. "Introduction." 1-7. Interesting for Frye's reflection on earlier Blake criticism: "The kind of general comment represented by T.S. Eliot's *The Sacred Wood* (1920) already belongs to a vanished world" (1).

Gleckner, Robert F. "Point of View and Context in Blake's Songs." 8-14.¹⁶³⁷

¹⁶³⁶ A version was published in *Aligarh Journal of English* 1.1 (1976), 1-16, <BBS 468>.

¹⁶³⁷ Rpt. of Gleckner's essay with [the same title](#) in [*Bulletin of the New York Public Library* 61.11](#) (Nov. 1957), 531-38, <BB #1703>.

Nurmi, Martin K. "Fact and Symbol in 'The Chimney Sweeper' of Blake's *Songs of Innocence*." 15-22.¹⁶³⁸

Frye, Northrop. "Blake's Introduction to Experience." 23-31.¹⁶³⁹ On the "Introduction" to *Songs of Experience* and "Earth's Answer."

Grant, John E. "Interpreting Blake's 'The Fly.'" 32-55. A detailed reading that seeks to position the poem between what Grant calls "a Urizenic reading" and one "mistakenly prophetic" (43).¹⁶⁴⁰

Keith, William J. "The Complexities of Blake's 'sunflower': An Archetypal Speculation." 56-64. Suggests that "The Sunflower" offers a metaphor for human existence in time and associates its imagery with myths of Narcissus and Persephone.

Chayes, Irene H. "Little Girls Lost: Problems of a Romantic Archetype." 65-78.¹⁶⁴¹

Adams, Hazard. "'The Crystal Cabinet' and 'The Golden Net.'" 79-87.¹⁶⁴² A close reading of the poems, tying their imagery to Blake's wider mythic system.

Erdman, David V. "Blake's Vision of Slavery." 88-103.¹⁶⁴³ A foundational article on *The Visions of the Daughters of Albion* and the Stedman commercial engravings and what they suggest about Blake's views of race and slavery. It is most substantially challenged in David Bindman's "[Blake's Vision of Slavery Revisited](#)."

Bloom, Harold. "States of Being: *The Four Zoas*." 104-18.¹⁶⁴⁴ An overview of the nine nights of *The Four Zoas*, highlighting the roles of the individual Zoas.

Frye, Northrop. "Poetry and Design in William Blake." 119-26.¹⁶⁴⁵ A short but prescient article that stresses the importance of attending to Blake's combination of words and design, along with Blake's experiments in different media.

Blunt, Anthony. "The First Illuminated Books." 127-41.¹⁶⁴⁶ An account of the illuminated books from 1789 to 1795 and Blake's monotypes (what Visconti calls "printed paintings"¹⁶⁴⁷).

¹⁶³⁸ Rpt. of Nurmi's essay with [the same title](#) in *Bulletin of the New York Public Library* 68.4 (Apr. 1964), 249-56, <BB #2298>.

¹⁶³⁹ Rpt. of Frye's essay with [the same title](#) in *Huntington Library Quarterly* 21.1 (1957), 57-67, <BB #1644>.

¹⁶⁴⁰ From Grant's essay with [the same title](#) in *Bulletin of the New York Public Library* 67 (1963), 593-615, <BB #1726>.

¹⁶⁴¹ From Chayes's essay with [the same title](#) in *Bulletin of the New York Public Library* 67 (1963), 579-92, <BB #1374>.

¹⁶⁴² From Adams' [William Blake: A Reading of the Shorter Poems](#) (1963), <BB #780, BBS 332, WBHC 1475-76>.

¹⁶⁴³ From Erdman's [Blake: Prophet Against Empire](#) (1954), <BB #1561, BBS 463, WBHC 1990-93>, and also republished in [Critical Essays on William Blake](#), ed. Hazard Adams (1991), 53-66, <BBS 331, WBHC 1472>.

¹⁶⁴⁴ From Bloom's [The Visionary Company](#) (1961), <BB #1232, BBS 415-16, WBHC 1765>.

¹⁶⁴⁵ From Frye's essay with [the same title](#) in *The Journal of Aesthetics and Art Criticism* 10.1 (1951), 35-42, <BB #1648>.

¹⁶⁴⁶ Rpt. of chapter four from Blunt's [The Art of William Blake](#) (1959), <BB #1235, WBHC 1771-72>.

¹⁶⁴⁷ See his [William Blake's Printed Paintings](#) (2021), <Blake (2022)>.

Hagstrum, Jean H. "William Blake Rejects the Enlightenment." 142-55.¹⁶⁴⁸ On Blake's criticism of the Enlightenment, particularly Rousseau and Voltaire, and on the development of Urizen. A good starting point.

Fisher, Peter F. "Blake and the Druids." 156-78.¹⁶⁴⁹ A useful sketch of Blake's ideas regarding druids in relationship to Edward Williams and Edward Davies, and an exploration of Blake's druid imagery in *A Descriptive Catalogue*, *The Four Zoas*, and *Jerusalem*.

Frye, Northrop. [Northrop Frye on Milton and Blake](#). Ed. Angela Esterhammer. Toronto: University of Toronto Press, 2005. Collected Works of Northrop Frye. Vol. 16. <WBHC 2040-43> Collects Frye's essays on Milton and Blake (outside of [Fearful Symmetry](#)). Only the essays on Blake are listed below.

"Blake on Trial Again." Rev. of Mark Schorer, [William Blake: The Politics of Vision](#) (1946) and of *The Portable Blake*, ed. Alfred Kazin (1946).¹⁶⁵⁰

Review of *The Portable Blake*, ed. Alfred Kazin (1946).¹⁶⁵¹

"Blake's Treatment of the Archetype"¹⁶⁵²

Rev. of J. G. Davies, *The Theology of William Blake* (1948).¹⁶⁵³

Rev. of Bernard Blackstone, *English Blake* (1949). 209-11, 448. ¹⁶⁵⁴

"Poetry and Design in William Blake." 212-20, 448. ¹⁶⁵⁵

"Introduction to *Selected Poetry and Prose of William Blake*. ed. Northrop Frye (1953)." 221-36, 448-50. <BB #319>

Rev. of David V. Erdman, [Blake: Prophet Against Empire](#) (1954). 237-38.¹⁶⁵⁶

"Notes for a Commentary on *Milton*." 239-65. ¹⁶⁵⁷

¹⁶⁴⁸ From Hagstrum's essay with the same title in *Studies on Voltaire and the Eighteenth Century* 25 (1963), 811-28, and also reprinted in [Critical Essays on William Blake](#), ed. Hazard Adams (1991), 67-78, <BBS 331, WBHC 1472>.

¹⁶⁴⁹ From Fisher's essay with [the same title](#) in *The Journal of English and Germanic Philology* 58.4 (1959), 589-612, <BB #1608>.

¹⁶⁵⁰ Originally published with [the same title](#) in *Poetry* 69.4 (Jan. 1947), 223-28, <WBHC 2655>.

¹⁶⁵¹ Originally published in *University of Toronto Quarterly* 17.1 (Oct. 1947), 107, <WBHC 556>.

¹⁶⁵² Originally published in [English Institute Essays 1950](#), ed. Alan S. Downer (1951), 170-96, <BB #1645, WBHC 1988-89>.

¹⁶⁵³ Originally published in *Review of English Studies* 1 (1950), 77-78, <WBHC 1924>.

¹⁶⁵⁴ Originally published in [Modern Language Notes 66.1](#) (1951), 55-57, <WBHC 1636>.

¹⁶⁵⁵ Originally published with [the same title](#) in [The Journal of Aesthetics and Art Criticism 10.1](#) (Sep. 1951), 35-42, <BB #1648>.

¹⁶⁵⁶ *Philological Quarterly* 34 (1955), 273-74, <WBHC 1992>.

¹⁶⁵⁷ Originally published in [The Divine Vision](#), ed. Vivian de Sola Pinto (1957), <BB #2402, WBHC 2533-34>.

“William Blake (I).” 266-89.¹⁶⁵⁸

“Blake after Two Centuries.” 290-302.¹⁶⁵⁹

“Blake’s Introduction to Experience.” 303-12.¹⁶⁶⁰

Preface to Peter Fisher’s *The Valley of Vision* (1961). 313-15.¹⁶⁶¹

“The Road of Excess.” 316-29.¹⁶⁶²

Introduction to *Blake: A Collection of Critical Essays*, ed. Northrop Frye (1966). 330-36.

“The Keys to the Gates.” 337-359.¹⁶⁶³

“William Blake (II).” 360-63.¹⁶⁶⁴

“Comment on *Adam and Eve and the Angel Raphael*.” 364-65.¹⁶⁶⁵

“Blake’s Reading of the Book of Job (I).” 366-77.¹⁶⁶⁶

“William Blake (III).” 378-86.¹⁶⁶⁷

“Blake’s Reading of the Book of Job (II).” 387-401.¹⁶⁶⁸

¹⁶⁵⁸ Originally published in *The English Romantic Poets and Essayists: A Review of Research and Criticism*, ed. Carol W. and Lawrence H. Houtchens (1957), 1-31, <BB #1651>.

¹⁶⁵⁹ Originally published with the same title in *University of Toronto Quarterly* 27.1 (Oct. 1957), 10-21.

Also rpt. in *William Blake: Songs of Innocence and [of] Experience*, ed. Margaret Bottrall (1970), 160-74.

¹⁶⁶⁰ Originally published with the same title in *Huntington Library Quarterly* 21.1 (1957), 57-67. Also rpt. in *Blake: A Collection of Critical Essays*, ed. Northrop Frye (1966), 23-31, <BB # 1643>; in *Twentieth-Century Interpretations of Songs of Innocence and of Experience*, ed. Morton D. Paley (1969), <BB #A2349, WBHC 2501>; in *William Blake’s Songs of Innocence and of Experience*, ed. Harold Bloom (1987), 29-37, <BBS 416-17>; and in *Introducing William Blake*, ed. Ratimir Ristić (1996), 93-101, <WBHC 2589-90>.

¹⁶⁶¹ Originally published in Fisher’s posthumously published *The Valley of Vision: Blake as Prophet and Revolutionary* (1961), v-vii, <BB #1611, WBHC 2021>.

¹⁶⁶² Originally published in *Myth and Symbol: Critical Approaches and Applications*, ed. Bernice Slote (1963), <BB #1650>.

¹⁶⁶³ Originally published in *Some British Romantics: A Collection of Essays*, ed. James V. Logan, John E. Jordan, and Northrop Frye (1966).

¹⁶⁶⁴ Originally published in *The Encyclopedia of Philosophy*, ed. Paul Edwards (1967).

¹⁶⁶⁵ Originally published in the catalogue for the World Fair, *Man and his World*, Expo 67, held in Montreal Canada, from 28 Apr. to 27 Oct. 1967.

¹⁶⁶⁶ Published as “Blake’s Reading of the Book of Job” in *William Blake: Essays for S. Foster Damon*, ed. Alvin H. Rosenfeld (1969), 221-34, <BB #2565, BBS 626-27, WBHC 2608-09>; “completely rewritten” in Frye’s *Spiritus Mundi: Essays on Literature, Myth, and Society* (Bloomington and London: University of Indiana Press, 1976), 228-44, <BBS 626>.

¹⁶⁶⁷ First published in the collection of Frye’s writings, *Reading the World: Selected Writings, 1935-1976*, ed. Robert D. Denham (1990) “from the typescript of a lecture [25 August 1971], recorded for the BBC Open University program” (WBHC 2042, Bentley’s emendation).

¹⁶⁶⁸ A revised version of Frye’s “Blake’s Reading of the Book of Job,” first published in Frye’s *Spiritus Mundi: Essays on Literature, Myth, and Society* (Bloomington and London: University of Indiana Press, 1976), 228-44, <BBS 626>.

“Blake’s Biblical Illustrations.” 402-18.¹⁶⁶⁹

“Blake’s Bible.” 419-35.¹⁶⁷⁰

Fulford, Tim, ed. *Romanticism and Millenarianism*. New York and Basingstoke: Palgrave, 2002. <*Blake* (2003)>¹⁶⁷¹ Dedicated to Morton D. Paley. Only chapters on Blake are listed.

Fulford, Tim. “Millenarianism and the Study of Romanticism.” 1-22. Includes substantial discussion of Blake and a section, “Morton D. Paley and Romanticism and Millenarianism,” 15-22.

Beer, John. “Romantic Apocalypses.” 53-69.¹⁶⁷² On the apocalypse and its relationship to historical moments of crisis, especially in Blake, Coleridge, and Wordsworth.

Mellor, Anne K. “Blake, the Apocalypse and Romantic Women Writers.” 139-52. Considers female Romantic writers (Joanna Southcott, Mary Shelley, and Mary Ann Browne).

Bentley, G.E., Jr. “Blake’s Visionary Heads: Lost Drawings and a Lost Book.” 183-205. Focuses on “the three books in which most of [Blake’s] Visionary Heads appear’ (186)” (*WBHC* 1606). The same information is found in *Blake Records* pp. 346-63.

Butlin, Martin. “Word as Image in William Blake.” 207-17. On the religious and technical aspects of the word and image relationship.

Eaves, Morris, Robert N. Essick, and Joseph Viscomi. “The *William Blake Archive*: The Medium When the Millennium Is the Message.” 219-33. “We believe that is helpful to perceive the Blake project [i.e., the *Blake Archive*] as an extension of ongoing archival, cataloguing, and editorial enterprises into a new medium in order to exploit its radical advantages” (233).

G

Gleckner, Robert F., and Mark L. Greenberg, ed. *Approaches to Teaching Blake’s Songs of Innocence and of Experience*. New York: Modern Language Association, 1989. <*BBS* 488-89, *WBHC* 2083-84> Remains the key collection of essays on teaching Blake’s *Songs*, with its suggestions for using visual media made immensely easier with the *Blake Archive*.

Gleckner, Robert F., and Mark L. Greenberg. “Introduction: Teaching Blake’s *Songs*.” x-xvi. An introduction to the *Songs* aimed at college professors.

Materials

¹⁶⁶⁹ Originally published in *Northrop Frye Newsletter* (1990) and in Frye’s *The Eternal Act of Creation: Essays, 1979-1990*, ed. Robert D. Denham (1993) from the typescript of Frye’s address to the Blake Symposium at the Art Gallery of Ontario, Toronto.

¹⁶⁷⁰ Originally printed in Frye’s *Myth and Metaphor: Selected Essays, 1974-1988*, ed. Robert D. Denham (1990) from “the typescript of his address to the Blake Society of St. James [2 June 1987]” (*WBHC* 2043, Bentley’s emendation).

¹⁶⁷¹ *Blake* (2003) references the different articles on Blake but not the collection as such.

¹⁶⁷² Incorporates Beer’s “*Romantic Apocalypses*,” *Wordsworth Circle* 32.2 (2001), 109-16, <*WBHC* 1593>.

Gleckner, Robert F., and Mark L. Greenberg. "Texts and Reference Works." Highlights important editions, facsimiles, bibliographies, and biographies. 1-5.

Gleckner, Robert F., and Mark L. Greenberg. "Critical Works on Blake's Poetry and Art." 6-8. A quick overview.

Gleckner, Robert F., and Mark L. Greenberg. "Critical Commentary on *Songs*." 9-23. A review of scholarship on the *Songs* in general and on each poem.

Gleckner, Robert F., and Mark L. Greenberg. "Background Materials and New Critical Approaches." 24- 27. A topical discussion of Blake scholarship.

Grant, John E., and Mary Lynn Johnson. "Visual Resources for Teaching *Songs*." 28-33. Details different print reproductions and facsimiles as well as microfilm.

Wilke, Brian. "Blake on Microfiche." 34-35. On his experience teaching with "Blake's color microfiches" (34).

Part Two: Approaches

Gleckner, Robert F., and Mark L. Greenberg. "Introduction." 39-41.

Approaches Emphasizing Theory

Mitchell, W.J.T. "Image and Text in *Songs*." 42-46. A concise synthesis of Mitchell's ideas about Blake's composite art and how to apply the concepts in the classroom. Very useful.

Simpson, David. "Teaching Ideology in *Songs*." 47-56. By "ideology," Simpson means the social and political arguments of the poems, and he helpfully discusses engaging the ambiguity of these arguments with students.

Johnson, Mary Lynn. "Feminist Approaches to Teaching *Songs*." 57-66. An effective review of the scholarship (through the 1980s) and detailing of Blake's depictions of women.

Visconti, Joseph. "Reading Drawing, Seeing Illuminated Books." 67-73. A short description of Blake's process of illuminated printing, along with activities for students. Still useful and relevant.

Approaches Addressing Specific Teaching Contexts

Frosch, Thomas R. "The Borderline of Innocence and Experience." 74-79. An account of teaching the *Songs*, which highlights the ambiguity and contradictions in the states of innocence and experience.

Tayler, Irene. "Blake at MIT.' 80-83. Recounts her experience teaching Blake to math and engineering majors.

Le Belle, Jenijoy. "The Piper and the Physicist." 84-87. On teaching Blake at the California Institute of Technology with a focus on "the differences between Blake and science" (86).

Cox, Stephen. "Taking Risks in Teaching Blake's *Songs*." 88-92. "We may need to direct attention principally to the apparent problems rather than to the apparent triumphs of the work" (88).

Approaches Emphasizing Literary Context and the Idea of Context

Essick, Robert N. "Teaching the Variations in *Songs*." 93-98. An essay on teaching differences between copies of *Songs* that has become even more useful today given the compare feature of the *Blake Archive*.

Tannenbaum, Leslie. "Teaching the Biblical Context of *Songs*." 99-103. Offers important biblical contexts and concepts in relation to the *Songs*. Perhaps more useful with rise of religious "nones." See Gallagher's essay below on the same topic.

Gallagher, Philip J. "Songs and the Bible." 104-08. Like Tannenbaum's essay, highlights biblical passages relevant to the *Songs*, although his pedagogical approach is different.

Jackson, Wallace. "The Grounding of the *Songs*." 109-14. On Blake's relationship to the "Pre-Romantic" poetry of Gray, Collins, Warton, and Goldsmith. A useful introduction to the topic.

Approaches Emphasizing Individual Songs

Wilkie, Brian. "The Point-of-View Approach to *Songs*: Classroom Implications." 115-19. Highlights "London" and "The Garden of Love."

Pagliaro, Harold. "Teaching Blake's Psychology of Redemption in *Songs*." 120-26. Teaching the *Songs* around the question: "What do the songs [sic], taken as a whole, imply about how the mind works psychologically?" (120).

Vogler, Thomas A. "Hearing the *Songs*." 127-31. On the different literary devices and prosody of the *Songs*.

Ault, Donald. "Unreading 'London.'" 132-36. On using "London" to help student see how "Blake's poetic strategies, especially as they emerge from a study of his revisions, push to their limit the presuppositions of those reader-response methods essential to disclosing the reading processes Blake's poetry opposes" (132).

Gourlay, Alexander S. ed. *Prophetic Character: Essays on William Blake in Honor of John E. Grant*. West Cornwall, CT: Locust Hill Press, 2002. <WBHC 2095-98> A strong collection of essays dedicated to John E. Grant, including prefatory material by Gourlay that discusses Grant's major publications and career.

Gourlay, Alexander S. Foreword." xiii-xviii. A personal remembrance.

Gourlay, Alexander S. "Biographical Note [on Grant]." xix.

Gourlay, Alexander S. "A Chronological Checklist of Publications by John E. Grant." xxi-xxvi.

Gourlay, Alexander S. "Introduction." xxvii-xxxii. An overview of the essays.

Behrendt, Stephen C. "The Evolution of Blake's *Pestilence*." 3-26. On the 1805 watercolor, *Pestilence*, and how it evolved from Blake's previous treatments of the subject.

Davies, J.M.Q. "Variations on the Fall in Blake's Designs for Young's *Night Thoughts*." 27-50. On different depictions of the Fall in the *Night Thoughts* designs.

Feber, Michael. "In Defense of Clods." 51-66. Suggests that Blake's sympathy for the clod's position in "The Clod and the Pebble," with a discussion of *The Book of Thel*.

Frost, Everett C. "The Education of the Prophetic Character: Blake's *The Marriage of Heaven and Hell* as a Primer in Visionary Autography." 67-95. "In *The Marriage* the narrator creates and performs an autobiographical account of the process by which he became a participant in the realm of prophetic discourses" (72).

Gourlay, Alexander S. "'Idolatry or Politics': Blake's Chaucer, the Gods of Priam, and the Powers of 1809." 97-147. Argues that "Blake illustrated Chaucer not as an original project inspired entirely by the genius of a predecessor poet, or as a way to cheat Cromeke or Stothard, but as an overt response to Cromeke's challenge, and as a way to do battle with him and all he represented in the world of art and society at large" (102).

McClennan, Catherine L. "Blake's Erin, The United Irish and 'sexual Machines.'" 149-70. On Erin in *Jerusalem* and Blake's views on Irish nationalism, suggesting that the figure on the right side of the titlepage of *Jerusalem* is Erin.

Mee, Jon. "'As portentous as the written wall': Blake's Illustrations to *Night Thoughts*." 171-203. Argues that Blake's illustrations to Young offered a reading of *Night Thoughts* "as a much more animated and enthusiastic text" (175).

Michael, Jennifer Davis. "Blake's Feet: Toward a Poetics of Incarnation." 205-24. "I want to suggest [...] that Blake's symbolic use of feet, beginning with *Poetical Sketches*, is intrinsic to his artistic project, fusing spiritual, sexual, and poetic acts into a single member" (206).

Otto, Peter. "From the Religious to the Psychological Sublime: The Fate of Young's *Night Thoughts* in Blake's *The Four Zoas*." 225-62. Suggests that Blake transforms Young's religious sublime into the psychological sublime: "My argument will move from a consideration the religious sublime of reason in *Night Thoughts*, to a critique of Young's sublime in Blake's watercolor designs, and then briefly to Blake's humanist or psychological sublime in *The Four Zoas*" (226).

Paley, Morton D. "William Blake and Dr. Thornton's 'Tory Translation' of the Lord's Prayer." 263-86.¹⁶⁷³ A detailed reading of the marginalia and its context.

Rosso, G.A. "The Religion of Empire: Blake's Rahab in Its Biblical Contexts." 287-326.¹⁶⁷⁴ On the biblical sources of Rahab and her place in Blake's epics.

¹⁶⁷³ Incorporated in Paley's *Traveller in the Evening* (2003).

¹⁶⁷⁴ Rosso develops these arguments in his *Religion of Empire* (2016).

Spector, Sheila A. "A Numerological Analysis of *Jerusalem*." 327-49. Identifies numerical patterns in *Jerusalem*, which "provide an alternative hermeneutical basis for reading the prophecy" (347).

Squibbs, Richard J. "Preventing the Star-Led Wizards: Blake's *Europe* and Popular Astrology." 351-85. "I will show how *Europe* associates star-gazing with a counterrevolutionary ideology that denies the French Revolution what Blake sees as its true role as the agent of the apocalypse" (351-52).

Grant, John E., ed. *Discussions of William Blake*. Boston: D.C. Heath and Company, 1961. <BB #1724, WBHC 2101>

Grant, John. E. Introduction. vii-xi.

Lamb, Charles. "Letter to Bernard Barton." 1-2.

Coleridge, Samuel Taylor. "Letter to H.F. Cary and C.A. Tulk." 3-4.

Tatham, Frederick. "Letter to Francis Harvey." 5.

Frye, Northrop. "Blake's Treatment of the Archetype." 6-16. ¹⁶⁷⁵

Erdman, David V. "Blake: The Historical Approach." 17-27. ¹⁶⁷⁶

Fisher, Peter F. "Blake and the Druids." 28-43. ¹⁶⁷⁷

Frye, Northrop. "Poetry and Design in William Blake." 44-49. ¹⁶⁷⁸

Adams, Hazard. "Reading Blake's Lyrics: 'The Tyger.'" 50-63. ¹⁶⁷⁹

Grant, John E. "The Art and Argument of 'The Tyger.'" 64-82. ¹⁶⁸⁰

Van Doren, Mark. On the Little Black Boy. 83-85. ¹⁶⁸¹

Sutherland, John H. "Blake's 'Mental Traveller.'" 86-92. ¹⁶⁸²

¹⁶⁷⁵ Originally published in [*English Institute Essays 1950*](#), ed. Alan S. Downer (1951), 170-96, <BB #1645>.

¹⁶⁷⁶ Originally published in [*English Institute Essays 1950*](#), ed. Alan S. Downer (1951), 197-223, <BB #1645, WBHC 1988-89>.

¹⁶⁷⁷ From Fisher's essay with [the same title](#) in *The Journal of English and Germanic Philology* 58.4 (1959), 589-612, <BB #1608>.

¹⁶⁷⁸ Originally published with [the same title](#) in *The Journal of Aesthetics and Art Criticism* 10.1 (Sep. 1951), 35-42, <BB #1648>.

¹⁶⁷⁹ Originally published with [the same title](#) in *Texas Studies in Literature and Language* 2 (1960), 18-37, <BB #778, BBS 332>. This version contains revisions.

¹⁶⁸⁰ "Originally published with [the same title](#) in *Texas Studies in Literature and Language* 2.1 (1960), 38-60, <BB #1723>

¹⁶⁸¹ Originally published in Van Doren's *Introduction to Poetry* (New York, 1951), 110-15, <BB #2896>.

¹⁶⁸² Originally published with [the same title](#) in *ELH* 22.2 (Jun. 1955), 136-47, <BB # 2783>.

Nurmi, Martin K. "On *The Marriage of Heaven and Hell*." 93-101.¹⁶⁸³

Kiralis, Karl. "Intellectual Symbolism in Blake's Later Prophetic Writings." 102-14.¹⁶⁸⁴

Greenberg, Mark L., ed. *Speak Silence: Rhetoric and Culture in Blake's Poetical Sketches*. Detroit: Wayne State University Press, 1996. <WBHC 2104-05> A key volume of essays on *Poetical Sketches*.

Greenberg, Mark L. "Preface." 11-12. A description of the original MLA panel at which most of the papers were delivered and the evolution of the collection.

Greenberg, Mark L. "Introduction: *Poetical Sketches*: Critical Pivots and Pirouettes." 13-26. An overview of the reception of *Poetical Sketches* and its importance.

Wolfson, Susan J. "Sketching Verbal Form: Blake's *Poetical Sketches*." 27-70.¹⁶⁸⁵ On the "rhetoric of the form" in *Poetical Sketches*.

Peterfreund, Stuart. "The Problem of Originality and Blake's *Poetical Sketches*." 71-103.¹⁶⁸⁶

Vogler, Thomas A. "Troping the Seasons: Blake's Helio- Poetics and the 'Golden Load.'" 105-52. On Blake's allusions to seventeenth- and eighteenth-century poetry and its meaning, with many references to Gleckner's *Blake's Prelude: "Poetical Sketches"* (1982).

De Luca, Vincent A. "'Crouding After Night': Troping and the Sublime in *Poetical Sketches*." 153-64. On Blake's early efforts at the sublime, with references to Lowth's Hebraisms and Burke.

Hilton, Nelson. "The Rankest Draught." 165-201. Offers a lineated version of the manuscript, "then She bore Pale desire," and an analysis.

Gleckner, Robert F. "Obtuse Angled Afterword." 203-16. A response to the essays.

H

Haggarty, Sarah, and Jon Mee, ed. *Blake and Conflict*. Basingstoke: Palgrave Macmillan, 2009. <WBHC 2113-15> "[C]onsiders Blake and conflict in relation to three main discursive contexts— religion, politics and visual art" (5).

Mee, Jon and Sarah Haggarty. "Introduction." 1-11. Highlights the role of conflict, in various senses, in Blake's time and work.

¹⁶⁸³ From Nurmi's *Blake's Marriage of Heaven and Hell: A Critical Study* (1957), <BB #2296, WBHC 2470-71>.

¹⁶⁸⁴ From Kiralis's article with the same title in *Criticism: A Quarterly for Literature and the Arts* 1 (1959), 190-210, <BB #2055>.

¹⁶⁸⁵ Incorporated in Wolfson's essay in *Aesthetics and Ideology*, ed. George Levine (New Brunswick: Rutgers University Press, 1994) and in Wolfson's *Formal Changes: The Shaping of Poetry in British Romanticism* (1997).

¹⁶⁸⁶ Originally published as Peterfreund's essay with [the same title](#) in *ELH* 52.3 (autumn 1985), 673-705, <BBS 603>.

Makdisi, Saree. "Blake and the Ontology of Empire." 12-26. Considers Blake's complex relationship to Orientalism and Empire, with references to his view of the Qur'an (14).

Whitehead, Angus. "A wise tale of the Mahometans": Blake and Islam, 1819-26." 27-47. Examines Blake's relationship to Islam and his depiction of Mahomet in the *Visionary Heads*. References Blake's circle, and James De Ville's Phrenological Museum, which was "opposite the mouth of Fountain Court" (36).

Worrall, David. "Blake, the Female Prophet and the American Agent: The Evidence of the 1789 Swedenborg Conference Attendance List." 48-64. Identifies several of the participants of the 13 Apr. 1789 Great East Cheap Swedenborg conference which William and Catherine Blake attended.

Matthews, Susan. "Impurity of Diction: The 'Harlots Curse' and Dirty Words." 65-83. On the context surrounding "harlot" in Blake's culture and its significance in his works. Important engagement with feminist criticism.

Fallon, David. "she Cuts his Heart Out at his Side": Blake, Christianity and Political Virtue." 84-104. Examines the conflict between "republican discourse and Christian principles" (84) in Europe, *The [First] Book of Urizen*, and *Jerusalem* and its implication for gender.

Haggarty, Sarah. "From Donation to Demand? Almsgiving and the 'Annotations to Thornton.'" 105-25.¹⁶⁸⁷ Considers Blake's view of charity in his annotations to Robert John Thornton's *The Lord's Prayer, Newly Translated*. Also reads the giving of bread in pl. 5 of the *Illustrations of the Book of Job*.

Mee, Jon. "A Little Less Conversation, A Little More Action": Mutuality, Converse and Mental Fight." 126-43. On Blake's conversations in *Island* and the illuminated books: "Blake radicalizes the polite vision of conversation as more fully open to difference than the polite emphasis on 'improvement' could allow" (139).

Erle, Sibylle. "Shadows in the Cave: Refocusing Vision in Blake's Creation Myth." 144-63. On Blake's depictions of the eye and vision in relationship to John Locke and Isaac Newton; Swedenborg and the Swedenborgian optician, George Adams; and John Hunter and Erasmus Darwin.

Crosby, Mark. "A Minute Skirmish: Blake, Hayley and the Art of Miniature Painting." 164-84. Definitively considers Blake's brief career as miniaturist in terms of his technique, including the use of stipple; his relationship with William Hayley; and other miniaturists Blake or Hayley knew.

Calè, Luisa. "Blake and the Literary Galleries." 185-209. Considers "how Blake responded to the rhetoric and aesthetics of the literary galleries," with a focus on "Fuseli's *Satan Bursts From Chaos*, a Milton Gallery picture which Blake was commissioned to engrave" (186), a design that echoes in *The [First] Book of Urizen* and the illustrations to *Night Thoughts*.

¹⁶⁸⁷ Incorporated in Haggarty's *Blake's Gifts: Poetry and the Politics of Exchange* (2010), <WBHC 2112-13>.

Paley, Morton D. "Blake's Poems on Art and Artists." 210-27. Considers the satirical *Notebook* poems on different artists and artistic concepts.

Haggerty, Sarah, ed. *William Blake in Context*. Cambridge: Cambridge University Press, 2019. <*Blake* (2020, 2021, 2022, 2025)> A concise and informative introduction to Blake in various contexts and in relationship to certain topics. Each chapter contains a guide to further reading. A great starting point.

Haggerty, Sarah. "Introduction." 1-4.

Part I: Life, Works, and Reception

Damrosch, Leo. "Life." 7-14.

Mee, Jon. "Networks." 15-22.

Crosby, Mark. "Engraving." 23-34.

Worrall, David. "Illuminated Books." 35-42.

Haggerty, Sarah. "Manuscripts." 43-55.

Calè, Luisa. "Book Illustration." 56-69.

Myrone, Martin. "Painting." 70-78.

Erle, Sibylle, and Keri Davies. "Early Reception." 79-86.

Whittaker, Jason. "Late Reception." 87-93.

Eaves, Morris. "Editing and Editions." 94-101.

Part II: Form, Genre, and Mode

Parker, Fred. "Comedy." 105-12.

Balfour, Ian. "Prophecy." 113-19.

Attridge, Derek. "Rhythm." 120-28.

Newman, Steve. "Songs." 129-38.

Hurley, Michael D. "Sound." 139-46.

Baulch, David. "Sublimity." 147-54.

Rajan, Tilottama. "System, Myth, and Symbol." 155-62.

Part III: Creative Cross-Currents

Prickett, Stephen. "The Bible." 165-72.

Fuller, David. "Chaucer, Spenser, and Shakespeare." 173-83.

Rosso, G.A. "Milton." 184-91.

Duff, David. "The Eighteenth Century and Romanticism." 192-99.

- McGann, Jerome. "Byron." 200-10.
- Helsinger, Elizabeth. "Pre-Raphaelites and Aesthetes." 211-18.
- Larrissy, Edward. "Yeats, Eliot, and Auden." 219-26.
- Freedman, Linda. "Whitman, Crane, and the Beats." 227-34.
- Part IV: History, Society, and Culture
- Fosso, Kurt. "Animals." 237-44.
- Heringman, Noah. "Antiquarianism." 245-53.
- Joy, Louise. "Education and Childhood." 254-61.
- Williams, Nicholas M. "Empiricism." 262-69.
- Gigante, Denise. "Life Sciences." 270-76.
- Makdisi, Saree. "London." 277-85.
- Rowlinson, Matthew. "Money." 286-92.
- Regier, Alexander. "Moravianism." 293-300.
- Quinney, Laura. "Mysticism." 301-08.
- Wright, Julia M. "Nationalism and Imperialism." 309-16.
- Matthews, Susan. "Sex, Sexuality, and Gender." 317-24.
- Lincoln, Andrew. "War and Revolution." 325-32.
- Goldsmith, Steven. "(Without) Sympathy." 333-44.

Haywood, Ian, Susan Matthews, and Mary L. Shannon, ed. *Romanticism and Illustration*. Cambridge: Cambridge University Press, 2019. <*Blake* (2020)> An important recent collection of Romantic illustration, with two essays on Blake specifically and many others on figures closely associated with Blake.

Haywood, Ian, Susan Matthews, and Mary L. Shannon. "Editors' Introduction." 1-21. "This volume is based on an argument: that we have lost the ability to fully understand and appreciate the place of illustration in the Romantic period, a time when large numbers of literary texts carried visual matter but in which the nomenclature and working practices of illustration familiar from the 1830s onwards were not yet established" (1).

Part I: Illustrating Poetry

Otto, Peter. "The Ends of Illustration: Explanation, Critique, and the Political Imagination in Blake's Title-Pages for *Genesis*." 25-46. Suggests that "designs [were] an experiment in transferring divine aura into secular images" (14).

Thomas, Sophie. "'With a Master's Hand and Prophet's Fire': Blake, Gray, and the Bard." 47-69. On the illustrations to Gray and, particularly, "The Bard." Blake's illustrations

“can function as ‘openings’ in a text that *show*, that create mini-exhibition spaces, where the drama of meaning making (and meaning altering) unfolds, in and beyond the temporal space of reading” (48).

Frazier Wood, Dustin M. “Seeing History: Illustration, Poetic Drama, and the National Past.” 70-93. “[S]hows how history and literature authorized each other” (14).

Priestman, Martin. “‘Fuseli’s Poetic Eye’: Prints and Impressions in Fuseli and Erasmus Darwin.” 94-118. Suggests that Fuseli’s illustrations “functioned like meditations on Darwin’s complex ideas” (14).

Matthews, Susan. “Henry Fuseli’s Accommodations: ‘Attempting the Domestic’ in the Illustrations to Cowper.” 119-42. Considers “how Fuseli responded to the challenge of working for commercial publishers” after the failure of the Milton Gallery (14).

Jung, Sandro. “Reading the Romantic Vignette: Stothard Illustrates Bloomfield, Byron, and Crabbe for *The Royal Engagement Pocket Atlas*.” 143-70. On Stothard’s illustrations of Romantic poets, with a consideration of Thomas Bewick’s endpieces.

McCue, Maureen. “Intimate Distance: Thomas Stothard’s and J.M.W. Turner’s Illustrations of Samuel Rogers’s *Italy*.” 171-95. “[S]hows how the combination of Turner’s landscapes and Stothard’s human figures delivered to the reading public a highlight attractive notion of Renaissance Italy” (15).

Part II: The Business of Illustration

Haywood, Ian. “Illustration, Terror, and Female Agency: Thomas Macklin’s Poets Gallery in a Revolutionary Decade.” 199-220. “[S]how how serial publication of illustrated ‘Numbers’ produced configurations of images and texts that were and still are wide open to subversive interpretations” (15).

Calè, Luisa. “Maria Cosway’s *Hours*: Cosmopolitan and Classical Visual Culture in Thomas Macklin’s Poets Gallery.” 221-42. On Cosway’s painting, *The Hours*, and its place in Macklin’s Gallery.

Shannon, Mary L. “Artists’ Street: Thomas Stothard, R.H. Crome, and Literary Illustration on London’s Newman Street.” 243-66. Maps the “community of illustrators” on “London’s Newman Street” (15).

Maidment, Brian. “The Development of Magazine Illustration in Regency Britain—The Example of Arliss’s *Pocket Magazine* 1818–1833.” 267-87. Suggests such types of magazines and the revival of woodcuts anticipated subsequent developments in illustration.

Myrone, Martin. “Coda: Romantic Illustration and the Privatization of History Painting.” 288-301. Mostly on Stothard.

Hilles, Frederick, W., and Harold Bloom, ed. *From Sensibility to Romanticism: Essays Presented to Frederick A. Pottle*. London, Oxford, New York, 1965.¹⁶⁸⁸ Only the three essays on Blake are recorded.

¹⁶⁸⁸ Not recognized as a collection in BB, though its three Blake essays were recorded.

Hollander, John. "Blake and the Metrical Contract." 293-310.¹⁶⁸⁹ <BB #1874> A general account of Blake's meter in an overview beginning with the ancient Greeks.

Hagstrum, Jean H. "The Wrath of the Lamb: A Study of William Blake's Conversations." 311-30. <BB #1773> Analyzes Blake's early and late depictions of Christ in his poetry (chiefly the *Songs* and the later epics) to understand Blake's sense of Christianity.

Erdman, David V. "'Terrible Blake in His Pride': An Essay on *The Everlasting Gospel*." 331-56. <BB #1575> On the poem's arrangement from the *Notebook*.

Hilton, Nelson, ed. *Essential Articles for the Study of William Blake, 1970-1984*. Hamden: Archon Books, 1986. <BBS 507-08, WBHC 2146-47> Reprints of important essays, with slight revision in some cases, and an original preface laying out the rationale for selecting these essays.

Hilton, Nelson. "Preface." ix-x.

Adams, Hazard. "Blake and Philosophy of Literary Symbolism." 1-14.¹⁶⁹⁰ "On the nature of Blake's symbolism, especially as it affects the structure of *Jerusalem*" (BBS 411).

Curran, Stuart. "Blake and the Gnostic Hyle: A Double Negative." 15-32.¹⁶⁹¹ Reads the character of Hyle as a Gnostic symbol.

Sandler, Florence. "The Iconoclastic Enterprise: Blake's Critique of 'Milton's Religion.' 33-55.¹⁶⁹² On Blake's critique of Milton's religion in *Milton* and in other works.

Riffaterre, Michael. "The Self-sufficient Text." 58-74.¹⁶⁹³ Reads "The Sick Rose" "using internal evidence only [...] to determine to what extent the literary text is self-sufficient" (58).

Fox Susan. "The Female as Metaphor in William Blake's Poetry." 75-90.¹⁶⁹⁴ An important early essay on Blake's depiction of women: "One cannot apologize away Blake's occasional shrillness towards women" (508).

Gleckner, Robert F. "Most Holy Forms of Thought: Some Observations on Blake and Language." 91-117.¹⁶⁹⁵ On Blake's fallen notion of language and his struggle "toward a

¹⁶⁸⁹ Rpt. as "Romantic Verse Form and the Metrical Contract" in *Romanticism and Consciousness*, ed. Harold Bloom (1970), 181-200, <BB #1874>.

¹⁶⁹⁰ Initially, "offered at a meeting of the Modern Language Association of America in 1972. A later version, principally Part One, appeared in *New Literary History* in 1973. The discussion of *Jerusalem* was added for the whole essay's publication in *Blake Studies* [7.2] (1975)[, 143-66]" (Adams, *Thinking Through Blake*, 17). This version was further amended and incorporated in Adams's *Philosophy of the Literary Symbolic* (1983), and it is that version which appears in *Essential Articles for the Study of William Blake, 1970-1984*, ed. Nelson Hilton (1986), 1-14, <BBS 507-08, WBHC 2146-47>.

¹⁶⁹¹ From Curran's essay in *Blake Studies* 4.2 (1972), 15-32, <BB #1218.62, BBS 410>.

¹⁶⁹² "[C]onsiderable edited and rewritten" (*Essential*, 33.n) from her essay of the same title in *Blake Studies* 5.1 (fall 1972), 13-57, <BB #1218.67, BBS 631>.

¹⁶⁹³ Originally published, "*The Self-sufficiency Text*," *diacritics* 3.3 (fall 1973), 39-45, <BB #A2522>.

¹⁶⁹⁴ From Fox's essay with *the same title* in *Critical Inquiry* 3.3 (1977), 507-19, <BBS 474>. "Parts of this essay are elaborations of material included in" her *Poetic Form in Blake's Milton* (1976) (Fox, "Female," 507n). The annotation cites the original publication.

¹⁶⁹⁵ From Gleckner's essay with *the same title* in *ELH* 41.4 (1974), 555-77, <BBS 487>. Also rpt. in *ELH Essays for Earl R. Wasserman*, ed. Ronald Paulson and Arnold Stein (1976), 262-84, <BBS 487>. The annotation cites the original publication.

transcendent or translucent syntax, whose formulations invite us to imaginatively perceive their own self-destructiveness” (563).

De Luca, V.A. “Proper Names in the Structural Design of Blake’s Myth-Making.” 119-39.¹⁶⁹⁶ Considers the functions of Blake’s mythic names.

Ault, Donald. “Incommensurability and Interconnection in Blake’s Anti-Newtonian Text.” 141-73.¹⁶⁹⁷ On *The Four Zoas* as an anti-Newtonian text.

Eaves, Morris. “Blake and the Artistic Machine: An Essay in Decorum and Technology.” 175-209.¹⁶⁹⁸ “A stimulating account of the technical means of multiplying designs and their implications for the artist” (*BBS* 458).

Ostriker, Alicia. “Desire Gratified and Ungratified: William Blake and Sexuality.” 211-36.¹⁶⁹⁹ Identifies four of Blake’s attitudes towards sexuality and gender relationships.

Taylor, Ronald Clayton. “Semantic Structures and the Temporal Modes of Blake’s Prophetic Verse.” 237-70.¹⁷⁰⁰ An analysis of Blake’s language and its use of time.

Shaviro, Steven. “‘striving with Systems’: Blake and the Politics of Difference.” 271-99.¹⁷⁰¹ “In Blake’s poetry, it is not subversion by means of irony, but rather precisely the contradiction between an ironic and self-limiting rhetorical and dramatic stance, on the one hand, and the conceptual, totalizing thrust of a mythopoeic system, on the other, which most needs to be explored” (231). Reads “The Tyger.”

Santa Cruz Study Group. “What Type of Blake?” 301-33.¹⁷⁰² A key review of David V. Erdman’s *The Complete Poetry and Prose of William Blake* (1982) that examines how Blake’s work is and could be represented.

Hilton, Nelson, and Thomas A. Vogler, ed. *Unnam'd Forms: Blake and Textuality*. Berkeley: University of California Press, 1986. <BBS 508-09, WBHC 2148-49> Important set of essays on Blake’s textual practices at the height of the theory wars. “The essays [...] grew out of a conference entitled ‘[Blake and Criticism](#)’ held at the University of California, Santa Cruz, May 20-21, 1982” (xiii)

¹⁶⁹⁶ From De Luca’s essay in *Blake Studies* 8.1 (1978), 5-22, <BBS 411-12>. The essay was incorporated in De Luca’s *Words of Eternity* (1991), <BBS 450, WBHC 1932-34>.

¹⁶⁹⁷ From Ault’s [essay](#) in *Studies in Romanticism* 16.3 (1977), 277-303, <BBS 355>. Ault’s argument was greatly elaborated in his *Narrative Unbound* (1987), <BBS 356>.

¹⁶⁹⁸ From Eaves’s essay with [the same title](#) in *PMLA* 92.5 (1977), 903-27, <BBS 458>.

¹⁶⁹⁹ From Ostriker’s “[Desire Gratified and Ungratified: William Blake and Sexuality](#),” *Blake: An Illustrated Quarterly* 16.3 (winter 1982-83), 156-64, <BBS 394, WBHC 2296>. Also rpt. in *Critical Essays on William Blake*, ed. Hazard Adams (1991), 90-110, <BBS 331, WBHC 1472>, and in *Romantic Poetry: Recent Revisionary Criticism*, ed. Karl Kroeber and Gene U. Ruoff (1993), 102-20, <WBHC 2295-96>.

¹⁷⁰⁰ From Taylor’s essay with [the same title](#) in *Language and Style* 12 (1979), 26-49, <BBS 658>.

¹⁷⁰¹ From Shaviro’s essay with [the same title](#) in *boundary 2* 10.3 (1982), 229-50, <BBS 636-37>. It was also excerpted in *Critical Essays on William Blake*, ed. Hazard Adams (1991), 164-74, <BBS 331, WBHC 1472>. The annotation cites the original publication.

¹⁷⁰² From the [review](#) of David V. Erdman’s *The Complete Poetry and Prose of William Blake* (1982) in *Blake: An Illustrated Quarterly* 18.1. (summer 1984), 4-34, <BBS 396>.

Hilton, Nelson, and Thomas A. Vogler. "Introduction." 1-10. "Challenges the consensus of Blake's meaning shaped by Frye, Erdman, and Raine: "These authors reject a Blake who existed *before* language, the Humpty-Dumpty Blake who can make words mean whatever he wants" (5).

Simpson, David. "Reading Blake and Derrida—Our Caesars Neither Praised Nor Buried." 11-25.¹⁷⁰³ Compares Blake and Derrida, speculating what the comparison means for the future of Blake studies.

Edwards, Gavin. "Repeating the Same Dull Round." 26-48.¹⁷⁰⁴ Reads "London," *Experience*'s "The Chimney Sweeper," and the "Proverbs of Hell," examining Blake's use of repetitive, performative utterances, particularly in his aphorisms and proverbs.

Mann, Paul. "The Book of Urizen and the Horizon of the Book." 49-68.¹⁷⁰⁵ An influential essay on how Blake critiques textuality, the production of meaning, and modes of book production: "The hypothesis I will test is that the book is an ontological horizon, the horror-zone of the fallen world" (50).

Hilton, Nelson. "An Original Story." 69-104. An important essay that uses both Wollstonecraft's *Vindication of the Rights of Woman* (1792) and her relationship with Fuseli to read *The Visions of the Daughters of Albion*.

Ault, Donald. "Re-Visioning *The Four Zoas*." 105-39.¹⁷⁰⁶ Argues that the manuscript state of *The Four Zoas* is a conscious rejection of what he calls "Newtonian narrative," the idea "that behind the text lies a single unified field" (106).

Vogler, Thomas A. "Re: Naming MIL/TON." 140-76. A rich deconstructive reading of the poem.

Carr, Stephen Leo. "Illuminated Printing: Toward a Logic of Difference." 177-96.¹⁷⁰⁷ Applies a deconstructive logic to illuminated printing. Robert N. Essick's "[How Blake's Body Means](#)" responds to Carr's essay.

Essick, Robert N. "How Blake's Body Means." 197-217. An important essay that responds to Carr's "[Illuminated Printing: Toward a Logic of Difference](#)" with "a more historically orientated view of graphic production" (197).

¹⁷⁰³ Rpt. in [William Blake: Contemporary Critical Essays](#), ed. David Punter (1996), 149-64, <WBHC 2551-53>.

¹⁷⁰⁴ First distributed in the papers prepared for the [Blake & Criticism](#) conference at Santa Cruz, May 20-22, 1982, <BBS 375-76>. Rpt. in part in [William Blake: Contemporary Critical Essays](#), ed. David Punter (1996), 57-61, and in [William Blake: Comprehensive Research and Study Guide](#), ed. Harold Bloom (2003), 57-61, <WBHC 1766-70>.

¹⁷⁰⁵ First distributed in the papers prepared for the [Blake & Criticism](#) conference at Santa Cruz, May 20-22, 1982, <BBS 375-76>.

¹⁷⁰⁶ First distributed in the papers prepared for the [Blake & Criticism](#) conference at Santa Cruz, May 20-22, 1982, <BBS 375-76>. Incorporated into his [Narrative Unbound](#) (1987), <BBS 356, WBHC 1570-71>.

¹⁷⁰⁷ First distributed in the papers prepared for the [Blake & Criticism](#) conference at Santa Cruz, May 20-22, 1982, <BBS 375-76>.

De Luca, V.A. “A Wall of Words: The Sublime of Text.” 218-41.¹⁷⁰⁸ “I want to pursue this notion of a Blakean ‘wall of words’ [i.e., pages of the illuminated books covered in writing] in the context of the Romantic sublime, in which natural walls, steep and lofty cliffs, have a preeminent place” (218).

Hartman, Geoffrey H. “Envoi: ‘so Many Things.’” 242-48.¹⁷⁰⁹ The closing remarks to the [Blake & Criticism](#) conference.

[Huntington Library Quarterly 21.1](#) (Nov. 1957). Special Issue: “Blake Bicentennial Issue.”¹⁷¹⁰

Raine, Kathleen. “[Some Sources of Tiriel](#).” 1-36.¹⁷¹¹ <BB #2487> Suggests possible allusions within and generic models for *Tiriel*.

Roe, Albert S. “[A Drawing of the Last Judgment](#).” 37-55. <BB #2544> An analysis of the Rosenwald Last Judgment, now held the National Gallery of Art (Washington D.C.), largely in light of Blake’s letter to Ozias Humphry ([“The Design of the Last Judgment”]).

Frye, Northrop. “[Blake’s Introduction to Experience](#).” 57-67.¹⁷¹² <BB #1644> On the “Introduction” to *Songs of Experience* and “Earth’s Answer.”

Wark, Robert R. “[A Minor Blake Conundrum](#).” 83-86. <BB #2925> On a “vellum page of *Night Thoughts* [held by the Huntington], but with different typography and text from that of the published edition and with a coloured illustration which is a mirror image of the drawing in the British Museum” (BB #2925).

[Huntington Library Quarterly 46.1](#) (1983). Special issue: “Essays on Blake and His Followers.” <BBS 517, WBHC 2175> An important set of essays exploring Blake’s relationship with the Ancients and his influence on them.

Bentley, G.E., Jr. “[Blake and the Antients: A Prophet with Honour among the Songs of God](#).” 1-17. Details Blake’s relationship with the Ancients.

Essick, Robert N. “[John Linnell, William Blake, and the Printmaker’s Craft](#).” 18-32. Documents Linnell’s influence on Blake as a printmaker.

Bennett, Shelley M. “[The Blake Followers in the Context of Contemporary English Art](#).” 33-47. Positions the Ancients within contemporary developments in English art.

¹⁷⁰⁸ First distributed in the papers prepared for the [Blake & Criticism](#) conference at Santa Cruz, May 20-22, 1982, <BBS 375-76>. Incorporated in his [Words of Eternity](#) (1991), <BBS 450, WBHC 1932-34>. Excerpted in [Blake’s Poetry and Designs](#), 2nd ed., ed. Mary Lynn Johnson and John E. Grant (2007), 591-98, <BBS 149-50, WBHC 472-74>.

¹⁷⁰⁹ First distributed in the papers prepared for the [Blake & Criticism](#) conference at Santa Cruz, May 20-22, 1982, <BBS 375-76>.

¹⁷¹⁰ Not recorded as a collection of essays in BB, BBS, or WBHC.

¹⁷¹¹ Rpt. in Raine’s [Blake and Tradition](#) (1968), I:34-66, <BB #2478, BBS 613, WBHC 2560-63>.

¹⁷¹² Rpt. in [Blake: A Collection of Critical Essays](#), ed. Northrop Frye (1966), 23-31, <BB # 1643>; in [Twentieth-Century Interpretations of Songs of Innocence and of Experience](#), ed. Morton D. Paley (1969), <BB #A2349>; in [William Blake’s Songs of Innocence and of Experience](#), ed. Harold Bloom (1987), 29-37, <BBS 416-17>; in [Introducing William Blake](#), ed. Ratmir Ristić (1996), 93-101, <WBHC 2589-90>; in [Northrop Frye on Milton and Blake](#), ed. Angela Esterhammer (2005), 303-12, 456, <WBHC 2040-43>; and in [Bloom’s BioCritiques: William Blake](#), ed. Harold Bloom (2006), <WBHC 1762>.

Paley, Morton D. “[‘To Realize after a Sort the Imagery of Milton’: Samuel Palmer’s Designs for ‘L’Allegro’ and ‘Il Penseroso.’](#)” 48-71. Examines Palmer’s illustrations of Milton, with references to how Palmer’s differed from Blake’s.

[Huntington Library Quarterly 52.1](#) (1989). Special Issue: “William Blake and His Circle.” <BSS 517-18, WBHC 2175-76> “Five of the six essays in this volume were first presented at a symposium on ‘William Blake and His Circle’ at the Huntington on January 29 and 30, 1988,” which “was held in conjunction with the exhibition ‘William Blake and His Contemporaries and Followers: Selected Works from the Collection of Robert N. Essick.’” See Anne Mellor’s [Report](#) on both in *Blake: An Illustrated Quarterly* 22.1 (summer 1988), 29-30, <BBS 403>. The illustrations for the issue include a color reproduction of [The Song of Los copy F](#).

Burlin, Martin. “[The Physicality of William Blake: The Large Color Prints of ‘1795.’](#)” 1-17. Its account of the color prints has been supplanted by Joseph Viscomi’s [William Blake’s Printed Paintings](#) (2021).

Lindsay, David W. “[The Order of Blake’s Large Color Prints](#).” 19-41. Argues that “[t]he greatness of Blake’s color prints lies not only in the vigor and complexity of the individual designs but also in the pictorial and iconographic coherence of the series” (38). Note, however, that Joseph Viscomi has rejected the idea that the color prints represent a series with any kind of order or relationship of any kind in his [William Blake’s Printed Paintings](#) (2021).

Dörrbecker, D.W. “[The Song of Los: The Munich Copy and a New Attempt to Understand Blake’s Images](#).” 43-73. A detailed commentary on the designs, focused on copy F, which Dörrbecker rediscovered.

Ward, Aileen. “[‘sr Joshua and His Gang’: William Blake and the Royal Academy](#).” 75-95. A useful account of Blake’s relationship to Joshua Reynolds and the Royal Academy, particularly in regard to his time as a student at the Academy and his favorable view of James Barry.

Paley, Morton D. “[The Art of ‘The Ancients’](#).” 97-124. Key essay on Blake’s influence on the works of Samuel Palmer, Edward Calvert, and George Richmond.

Eaves, Morris. “[Inquiry into the Real and Imaginary Obstructions to the Acquisition of the Arts in England: The Comedy of the English School of Painting](#).” 125-38.¹⁷¹³ Sketches the historical contexts of Blake’s artistic discourses, emphasizing their importance over the literary discourses familiar to English professors.

[Huntington Library Quarterly 58:3-4](#) (1995).¹⁷¹⁴ Special Issue: “William Blake: Images and Texts.” Ed. Robert N. Essick. <WBHC 2176-77> Published papers from a 29 Oct. 1994 symposium tied to the Huntington exhibition, “William Blake: Images and Texts.” Includes a color reproduction of [Visions, copy E](#).

Essick, Robert N. “[Introduction](#).” 277-80. Sketches the context and content of the exhibition, the symposium, and the essays.

¹⁷¹³ Eaves’s argument is development in his [Counter-Arts Conspiracy: Art and Industry in the Age of Blake](#) (1992), <WBHC 1972-74>.

¹⁷¹⁴ WBHC mistakenly gives the date of the issue as 1996.

Visconti, Joseph. “[The Evolution of *The Marriage of Heaven and Hell*](#).” 281-344.¹⁷¹⁵ “I argue that the idea of a disjointed, miscellaneous work entitled *The Marriage of Heaven and Hell* emerged only after Blake had written and executed plates 21-24 and planned his ‘Bible of Hell,’ and that the structure of the whole work is in some measure the result of a production history in which sections were written and executed at different times” (282).

Mellor, Anne K. “[Sex, Violence, and Slavery: Blake and Wollstonecraft](#).” 345-70. Key examination of *Visions* in relationship to Wollstonecraft. “I will explore what Blake meant by ‘slavery’ in *Visions of the Daughters of Albion* and what he considered to be the best way to ‘free’ oneself from that condition. And I will compare Blake’s ‘solution’ to the problem of female slavery with that proposed by Wollstonecraft” (345). Also considers Stedman’s view of slavery.

Bindman, David. “[Blake’s Vision of Slavery Revisited](#).” 373-82. Considers Blake’s portrayal of race in *Visions of the Daughters of Albion*, “The Little Black Boy,” and *The Song of Los*, challenging, at times, David V. Erdman’s influential essay, “[Blake’s Vision of Slavery](#).”

Rajan, Tilottama. “[\(Dis\)figuring the System: Vision, History, and Trauma in Blake’s Lambeth Books](#).” 383-411. “I shall explore the (dis)figuration of [Blake’s] system at its first site of emergence in the Lambeth books, where Blake attempts to arrange world history mythopoetically, or rather to work (out) the system through the materiality of history” (384).

Eaves, Morris. “[On Blake’s We Want and Blakes We Don’t](#).” 413-39. A response to the previous essays in the volume (but not Mitchell’s), which engages, by extension, with how Blake can and should be read and interpreted.

Mitchell, W.J.T. “[Chaoesthetics: Blake’s Sense of Form](#).” 441-58. “My aim [. . .] is not to decide, once and for all, whether Blake was mad or not, or whether his art makes sense or doesn’t, but just the opposite: I want to make it harder to decide these questions, and to undermine the confidence that allows us to draw firm boundaries between form and chaos, sanity and madness, the ‘hygienic’ and the ‘excremental,’ or to see the one as containing or controlling the other” (448). Reads the Newton color print.

Huntington Library Quarterly 72.1 (2009). Only the three essays on Blake are recorded.¹⁷¹⁶

Crosby, Mark. “[A Fabricated Perjury: The \[Mis\]Trial of William Blake](#).” 29-47. <WBHC 1897-98> An important examination of the legal framing of Blake’s trial, providing evidence that the Chichester Quarter Sessions overstepped its jurisdiction in Blake’s trial.

Bentley, G.E., Jr. “[Blake’s Murderesses: Visionary Heads of Wickedness](#).” 69-105. <WBHC 1605-06> An account of the four murderesses, who were based on historical figures.

¹⁷¹⁵ The first of Visconti’s three articles on the development of *The Marriage of Heaven and Hell*. See “[Lessons of Swedenborg](#)” for Part II and “[In the Caves of Heaven and Hell](#)” for Part III.

¹⁷¹⁶ WBHC lists the individual articles separately but not the issue.

Paley, Morton D. “[A Virgin of Twelve Years': Ololon in Blake's Milton](#).” 106-12. <WBHC 2501-02> On the traditions that explain why Blake identifies Ololon as twelve years old.

Huntington Library Quarterly 80.3 (autumn 2017). Special Issue: “William Blake’s Manuscripts.” Ed. Mark Crosby. <*Blake* (2018)> Comprises papers from the 2013 symposium William Blake’s Manuscripts, held at the Huntington Library, and other contributions.

Crosby, Mark. “[Introduction](#).” 361-64. An overview of the articles and the symposium.

Visconti, Joseph. “[Signing Large Color Prints: The Significance of Blake's Signatures](#).” 365-402. Analyzes Blake’s signature on the large color prints, arguing that he signed the prints when they were sold and not when they were created.

Gourlay, Alexander S. “[Blake Writes Backward](#).” 403-21. Details Blake’s relationship to writing engraving and his practice of writing backwards.

Whitehead, Angus. “[The Uncollected Letters of William Blake](#).” 423-35. Delineates the importance of Blake’s 25 November 1825 letter to John Linnell in terms of both Blake’s printing practices and his relationship to Linnell. Includes black and white reproductions of the letter and one from 10 November 1825. (Both are now available at the *Blake Archive* now.)

Castanedo, Fernando. “[On Blinks and Kisses, Monkeys and Bears: Dating William Blake's *An Island in the Moon*](#).” 437-52. Considers the allusions to Samuel Johnson for dating *Island* and suggests the possibility that it was written for Blake’s dying brother, Robert.

Calè, Luisa. “[Blake, Young, and the Poetics of the Composite Page](#).” 453-79. “Blake’s *Night Thoughts* laboratory explores the potential of letterpress printing and the changing possibilities of the book and the composite page. In this essay, I will rematerialize the notion of Blake’s ‘composite art,’ paying attention to the materials and practices involved in his engagement with *Night Thoughts* and in that ‘radical form of mixed art,’ the manuscript of *Vala or The Four Zoas*” (454).

Ripley, Wayne C. “[The Influence of the Moravian Collection of Hymns on William Blake's Later Mythology](#).” 481-98. Shows how Blake’s later mythological language in *The Four Zoas* manuscript drew on John Gambold’s 1754 Moravian hymnal.

Lee, Rachel. “[Editing in Technicolor: The Blake Archive's Edition of the Vala or The Four Zoas Manuscript](#).” 499-515. Offers an account of the *Blake Archive*’s efforts to edit the manuscript of *Vala*, or *The Four Zoas*.

Eaves, Morris. “[The Editorial Void: Notes toward a Study of Oblivion](#).” 517-38. Ruminates on how editorial practices “help to reveal the broader outlines of perception, control, desire, and memory that make editing a paradigm of human effort” (517).

I

ImageTexT: Interdisciplinary Comics Study 3.2 (winter 2007). Special Issue: “William Blake and Visual Culture.” Ed. Roger Whitson and Donald Ault. <WBHC 2184-85> Original essays that often draw on comics as an analogue of Blake’s own practices.

“[Introduction, ‘William Blake and Visual Culture’](#).” “[W]e asked a mishmash of Blake critics, comic book writers, and visual artists to grapple with the extremely complex relationship between William Blake and the visual” (par. 5).

Plotnitsky, Arkady. “[Minute Particulars and Quantum Atoms: The Invisible, the Indivisible, and the Visualizable in William Blake and in Niels Bohr](#).” <*WBHC* 2538> Consider Bohrs and Blake.

Hilton, Nelson. “[Wordsworth Illustrates Blake \(“All light is mute amid the gloom”\)](#).” Argues that Blake read Wordsworth’s *Evening Walk* (1793) and alludes to it the illustration of “Holy Thursday” in *Experience*.

Broglio, Ron. “[William Blake and the Novel Space of Revolution](#).” Drawing on Delueze, suggests “that a notion of internal difference within ontological objects drives change in Blake’s work,” and that because “the comics tradition is full of examples of radical change where characters transform shape and identity,” “it is possible for comics to embrace Blake as a precursor.”

Leslie, Esther. “[Blake’s Lines: Seven Digressions Through Time and Space](#).” On both Blake’s physical lines in his art and his lines of influence: “Blake is no longer hid. Or, at least, lines that emanate from him, however convoluted, dotted or imprecise, are found in the most public of places.”

Whitson, Roger. “[Panelling Parallax: The Fearful Symmetry of William Blake and Alan Moore](#).” “Moore turns to Blake in the wake of the elastic marketplace of global capitalism, believing that the poet’s dedication to individual vision can help him reestablish a connection to a self underneath the commodified dissemination of his celebrity around the globe” (par. 1)

Ault, Donald. “[Re-Visioning William Blake’s *The Four Zoas*](#).” The afterword and appendix to Ault’s *Narrative Unbound*.

Whitson, Roger. “[Engraving the Void and Sketching Parallel Worlds: An Interview with Bryan Talbot](#).”

Ritchie, Matthew. “[William Blake: On the Infinite Plane](#).” A reflection by the artist on Blake’s influence.

Priddy, Joel. “[Mr. Blake’s Company](#).” A comic strip.

Insley, Alice, ed. *Blake e La Sua Epoca: Viaggi nel tempo del sogno* [[In the Age of Blake: Visionary Journeys](#)]. Turin: Hopefulmonster, 2024. In Italian except for the foreword by the Director of the Tate. <*Blake* (2025)> The catalogue for the exhibition held at the La Venaria Reale, Turin, Italy in partnership with the Tate, which ran from 31 Oct. 2024 to 2 Feb. 2025. The webpage (linked to in the English title) includes photos of the exhibition.

Brown, David Blayney. “Romanticismo.” 9-20.

Insley, Alice. “William Blake e la sua epoca. Viaggi nel tempo del sogno.” 21-41.

“Selezione Delle Opere in Mostra.” 42-45.

“Orrore e Pericolo.” 46-55.

“Creature Fantastiche.” 56-61.

“Incantesimi.” 62-69.

“Romanticizzare Il Passato.” 70-75.

“Il Gotico.” 76-81.

“Satana e Gli Inferi.” 82-89.

“Biografia.” 90-91.

Interfaces 30 (2010). Special Issue: “*Blake Interpestif*/Unruly Blake.” Ed. Jean-Marie Fournier and Maurice Géracht. <WBHC 2190-91> Papers from a conference held in the spring of 2009 at the Paris-Diderot University. 150 copies of the collection were printed, and each include a print from Michael Phillip’s 2009 facsimile of the *Songs*.

Fournier, Jean-Marie. “[Presentation](#).”

Myrone, Martin. “[Blake’s Unruly Art History: The Case of the 1809 Exhibition](#).” 7-20. Wants to centralize Blake in Art History, posing the question: “Would it be possible to think of a story about Blake in which the illuminated books were actually pretty insignificant, and the central event of his career was, in fact, the 1809 exhibition?” (10-11).

Phillips, Michael. “[Printing in the Infernal Method](#).” 21-34. An overview of Blake’s experimental work in printing.

Lincoln, Andrew. “[Blake’s Innocence Reconsidered](#).” 35-46. “I want to consider the vision of creation in *The Book of Thel* in relation to those areas of Blake’s religious ideas that we are likely to have some difficulty with” (36).

Courdert [i.e., Coudert], Pierre-Yves. “[Enclosure and Expansion: Blake, Science, and the Body](#).” 47-56. On what Blake saw wrong in the science of Newton, Locke, and Bacon, and his affinities with the twentieth-century painter, Francis Bacon (1909-1992).

Châtel, Laurent. “[W.B. & W.B.: ‘A Long Story’—Sublime Congruences between Gray, Beckford and Blake](#).” 57-74. On the Blake collector and Gothic novelist, William Beckford (1760-1844), and his possible first- or secondhand connections to Blake, with a discussion of their possible intellectual and creative similarities, especially in regard to Thomas Gray. (Beckford owned the illustrations.)

La Cassagnère, Christian. “[The Sublimity of the Tyger](#).” 75-84. Considers the poem’s sublimity through its status as a speech act.

McCarthy, B. Eugene. “[Reading Blake: A Case for Memorization](#).” 85-90. On having student memorize Blake.

Shepherd, Steve. “[Songs of Innocence and of Experience: Blake into Rock](#).” 91-104. On Blake’s influence on 1960s rock, highlighting Jim Morrison at length.

Phillips, Michael. “[A Note on the Facsimile of William Blake’s Songs of Innocence and of Experience](#).” 105-10. Details on the facsimile executed by Phillips included in the 150 print copies of the collection.

Postle, Martin. “[sir Joshua and his Gang](#): Blake, Reynolds and the Royal Academy.” 111-22. A detailed discussion on Blake and Reynolds, including Blake’s time as a student at the Royal Academy, Reynolds’s *Discourses*, and Blake’s annotations to it.

International Blake Conference: “Blake in the Orient”: Programme. 29-30 Nov. 2003. Koyoto: The Blake Conference Committee, 2000. <WBHC 2191-95>

A list of “proposals for papers” for the conference; “[t]wenty three [. . .] were printed in [The Reception of Blake in the Orient](#)” (WBHC 2191).

J

Johnson, Mary Lynn, and John E. Grant, ed. [Blake's Poetry and Designs](#). Norton Critical Edition. 1979. 2nd Rev. ed. New York: W. W. Norton, 2008.¹⁷¹⁷ <BBS 149-50, WBHC 472-74> A very useful annotated edition, with many inlaid illustrations, a chronology, maps, a bibliography, and select critical essays that were updated in the 2008 edition.

Essays in 1979 edition:

Comments by Contemporaries

Coleridge, Samuel Taylor. “Letter to C.A. Tulk, February 12, 1818.” 481-82.

Lamb, Charles. “Letter to Bernard Barton, May 15, 1824.” 483-84.

Smith, John Thomas. “From *Nollekens and His Times* (1828).” 484-89.

Tatham, Frederick. “From *Life of Blake* (1832?).” 489-96.

Robinson, Henry Crabb. “From *Reminiscences* (1852).” 496-502.

Palmer, Samuel. “Letter to Alexander Gilchrist, Kinsington, Aug. 23rd, 1855.” 502-05.

Twentieth-Century Criticism

Eliot, T.S. “William Blake.” 506-10.

Frye, Northrop. “Blake’s Treatment of the Archetype.” 510-25.¹⁷¹⁸

Hagstrum, Jean H. “[On Innocence and Experience.]” 525-32.¹⁷¹⁹

Gleckner, Robert F. “Point of View and Context in Blake’s Songs.” 533-39.¹⁷²⁰

Tayler, Irene. “The Woman Scaly.” 539-53.¹⁷²¹

¹⁷¹⁷ Johnson describes the process and problems of revising the Norton Blake for the 2008 edition in her [Contingencies, Exigencies, and Editorial Praxis: The Case of the 2008 Norton Blake](#), [Editing and Reading Blake](#), ed. Wayne C. Ripley and Justin Van Kleeck (2010), 23 pars., <WBHC 2587-89>.

¹⁷¹⁸ From [English Institute Essays 1950](#), ed. Alan S. Downer (1951). [New York: AMS Press Inc., 1965](#), 170-96, <BB #1645, WBHC 1988-89>.

¹⁷¹⁹ From Hagstrum’s *William Blake: Poet and Painter* (Chicago and London: University of Chicago Press, 1964), 78-87, <BB #1770, BBS 498, WBHC 2117-18>.

¹⁷²⁰ From Gleckner’s “[Point of View and Context in Blake’s Songs](#),” [Bulletin of the New York Public Library 61.11](#) (Nov. 1957), 531-38, <BB #1308, #1703>.

¹⁷²¹ From Tayler’s “[The Woman Scaly](#),” [Bulletin of the Midwest Language Association 6](#) (1973), 74-87, <BBS 657>.

- Nurmi, Martin K. “[On *The Marriage of Heaven and Hell*.]” 553-65.¹⁷²²
- Price, Martin. “The Standard of Energy.” 565-76.¹⁷²³
- Erdman, David V. “*America*: New Expanses.” 577-87.¹⁷²⁴
- Bloom, Harold. “[On *Milton*.]” 588-94.¹⁷²⁵
- Rose, E.J. “Symbolism and Poetic Theory in *Jerusalem*.” 594-601.¹⁷²⁶
- 2008 edition:
- Omits Lamb.
- Adds Robert Hunt’s “From *Mr Blake’s Exhibition* (1809).”
- Twentieth and Twenty-First-Century Perspectives
- Allen Ginsberg. “[My Vision of Blake] (1966).” 519-23.¹⁷²⁷
- Northrop Frye. “Blake’s Treatment of the Archetype (1951).” 524-36.¹⁷²⁸
- W.J.T. Mitchell. “Dangerous Blake (1982).” 536-41.¹⁷²⁹
- Joseph Visconti. “[Blake’s Relief Etching Process: A Simplified Account] (1983).” 541-46.¹⁷³⁰
- Stephen C. Behrendt. “[The ‘Third Text’ of Blake’s Illuminated Books] (1999).” 547-54.¹⁷³¹
- Martin K. Nurmi. “[On *The Marriage of Heaven and Hell*] (1957).” 554-60.¹⁷³²
- Alicia Ostriker. “Desire Gratified and Ungratified (1982).” 560-71.¹⁷³³
- Nelson Hilton. “Some Polysemous Words in Blake (1983).” 571-73.¹⁷³⁴

¹⁷²² From Nurmi’s *Blake’s Marriage of Heaven and Hell: A Critical Study* (1957), <BB #2296, WBHC 2470-71>.

¹⁷²³ From Price’s *To the Palace of Wisdom* (1965), <BB #2461, WBHC 2545>.

¹⁷²⁴ From Erdman’s *Blake: Prophet Against Empire* (rev. ed. 1969), <BB #1561, BBS 463, WBHC 1990-93>.

¹⁷²⁵ From Bloom’s *Visionary Company* (1963), <BB #1232>.

¹⁷²⁶ From Rose’s “*The Symbolism of the Opened Center and Poetic Theory in Blake’s Jerusalem*,” SEL 5.4 (1965), 587-606, <BB #2560>.

¹⁷²⁷ From Thomas Clark, “The Art of Poetry VII: Allen Ginsberg,” *The Paris Review* 37 (1966), 13-55, <BB # 1391>.

¹⁷²⁸ From *English Institute Essays 1950*, ed. Alan S. Downer (1951). *New York: AMS Press Inc., 1965*, 170-96, <BB #1645, WBHC 1988-89>.

¹⁷²⁹ From Mitchell’s “*Dangerous Blake*,” *Studies in Romanticism* 21.3 (fall 1982), 410-16, <BBS 649-50>.

¹⁷³⁰ From Visconti’s *The Art of William Blake’s Illuminated Prints* (1983) <BBS 669>.

¹⁷³¹ From *Blake in the Nineties*, ed. Steve Clark and David Worrall (1999), <WBHC 1863-65>.

¹⁷³² From Nurmi’s *Blake’s Marriage of Heaven and Hell: A Critical Study* (1957), <BB #2296, WBHC 2470-71>.

¹⁷³³ From Ostriker’s “*Desire Gratified and Ungratified: William Blake and Sexuality*,” *Blake: An Illustrated Quarterly* 16.3 (winter 1982/83), 156-64, <BB #1569, WBHC 1993>.

¹⁷³⁴ From Hilton’s *Literal Imagination: Blake’s Vision of Words* (1983), <BBS 507, WBHC 2147-48>.

Jon Mee. “[Blake the Bricoleur] (1992).” 574-76.¹⁷³⁵

Saree Makdisi. “Fierce Rushing: William Blake and the Cultural Politics of the 1790s (2003).” 576-83.¹⁷³⁶

Julia Wright. “‘How Different the World to Them’: Revolutionary Heterogeneity and Alienation (2004).” 583-86.¹⁷³⁷

Morris Eaves. “The Title-page of *The Book of Urizen* (1973).” 586-90.¹⁷³⁸

Harold Bloom. “[On the Theodicy of Blake’s *Milton*] (1963).” 590-91.¹⁷³⁹

Vincent Arthur De Luca. “A Wall of Words: The Sublime as Text (1986).” 591-98.¹⁷⁴⁰

[Johnston, Elizabeth, ed.] “*For friendship’s sake*”: *William Blake and William Hayley*.

[Manchester, 1969]. <BB #697>

Catalogue for exhibition held at the City Art Gallery, Manchester, from 29 Apr. to 18 May 1969.

Conran, G.L. “Foreword.” 2.

[Johnston, Elizabeth.] “Arguments Towards a Conjectural Arrangement of Blake’s ‘Heads of the Poets.’” 3-5.

“47 works (six by Blake) which provide context and ‘iconographical sources’ for Blake’s ‘Heads of the Poets’” (BB #697).

Jones, Sarah, ed. [*William Blake’s Biblical Illustrations*](#). [*William Blake Archive*](#). 27 Apr. 2021. <*Blake* (2022)> An exhibition at the *Blake Archive* featuring a series of six digital galleries, with commentary highlighting different dimensions of Blake’s engagement with the Bible.

Sarah Jones. Introduction. Contains a link to Sheila A. Spector’s “[List of Biblical Illustrations](#).”

Powell, Jared N. “The Influence of Blake’s Westminster Abbey Assignment on His Biblical Illustrations.”

Michael, Jennifer Davis. “Blake’s Apocryphal Scenes of the Infant Jesus.”

Billingsley, Naomi. “The Public Ministry of Jesus in the Butts Biblical Designs.”

Jones, Sarah. “The Evolution of a Plate for *Illustrations of the Book of Job*.”

¹⁷³⁵ From Mee’s [*Dangerous Enthusiasm: William Blake and the Culture of Radicalism in the 1790s*](#) (1992), <BBS 571, WBHC 2392-94>.

¹⁷³⁶ From Makdisi’s [*William Blake and the Impossible History of the 1790s*](#) (2003), <WBHC 2365-66>.

¹⁷³⁷ From Wright’s *Blake, Nationalism, and the Politics of Alienation*, (2004), <WBHC 2885-86>.

¹⁷³⁸ From Eaves’s “The Title-Page of the *Book of Urizen*,” [*William Blake: Essays in Honour of Sir Geoffrey Keynes*](#), ed. Morton D. Paley and Michael Phillips (1973), 225-30, <BB #A2350, BBS 598-99, WBHC 2503-05>.

¹⁷³⁹ From Bloom’s [*Blake’s Apocalypse: A Study in Poetic Argument*](#), (1963), <BB #1227, BBS 414, WBHC 1761-62>.

¹⁷⁴⁰ From De Luca’s [*Words of Eternity: Blake and the Poetics of the Sublime*](#) (1991). [*Princeton Legacy Library. Rpt. 2014*](#), <BBS 450, WBHC 1932-34>.

Spector, Sheila A. "Blake's Anagogical Interpretation of the Bible."

DeBoer, Kendall. "Blake's Biblical Women and the Virgin-Vixen Axis."

Joseph, T., and S. Francis, ed. *William Blake: A Critical Study*. New Delhi: Anmol Publications, 2005. <WBHC 2217-18> A collection of previously printed essays with a new introduction. "The fact that the essays are reprinted is not acknowledged, and at least one author did not know that his essay had been reprinted" (WBHC 2218).

Joseph T., and S. Francis. "William Blake: An Overview."

Hobson, Christopher Z. "Unbound from Wrath: Orc and Blake's Crisis of Vision in *The Four Zoas*."¹⁷⁴¹

Richey, William. "'One Must Be Master': Patronage in Blake's 'Vala'."¹⁷⁴²

Pierce, John B. "Rewriting Milton: Orality and Writing in Blake's *Milton*".¹⁷⁴³

Miner, Paul. "Blake's London: Times and Spaces."¹⁷⁴⁴

Mulvihill, James. "'The History of All Times and Places': William Blake and Historical Representation in *America* and *Europe*".¹⁷⁴⁵

Vine, Steven. "Blake's Material Sublime."¹⁷⁴⁶

Thompson, Edward. "Anti-Hegemony: The Legacy of William Blake."¹⁷⁴⁷

The Journal of Aesthetics and Art Criticism 10.1 (Sep. 1951)¹⁷⁴⁸ Only articles about Blake are listed.

Frye, Northrop. "[Poetry and Design in William Blake](#)." 35-42.¹⁷⁴⁹ <BB #1648> A short but prescient article that stresses the importance of attending to Blake's combination of words and design, along with Blake's experiments in different media.

Brown, John E. "[Neo-Platonism in the Poetry of William Blake](#)." 43-52. <BB #1298> Sees roots for Blake's mysticism in Plotinus.

¹⁷⁴¹ Originally published with [the same title](#) in *Studies in English Literature*, 33.4 (1993), 725-54. Incorporated in Hobson's *The Chained Boy: Orc and Blake's Idea of Revolution* (1999), <WBHC 2155, Blake (2003)>.

¹⁷⁴² Originally published with [the same title](#) in *SEL* 33.4 (1993), 705-24, <WBHC 2584-85>.

¹⁷⁴³ Originally published with [the same title](#) in *Studies in Romanticism* 39.3 (2000), 449-70, <WBHC 2532>.

¹⁷⁴⁴ Originally published with [the same title](#) in *Studies in Romanticism* 41.2 (2002), 279-316, <WBHC 2713-15>.

¹⁷⁴⁵ Originally published with [the same title](#) in *Cleo* 29.4 (2000), 373-94, <WBHC 2442>.

¹⁷⁴⁶ Originally published with [the same title](#) in *Studies in Romanticism* 41.2 (summer 2000), 237-57, <WBHC 2713-15>.

¹⁷⁴⁷ Originally published in Thompson, *Witness Against the Beast* (1993), 106-14, <WBHC 2761-66>.

¹⁷⁴⁸ Not recorded as a collection by WBHC.

¹⁷⁴⁹ Rpt. under same title in *Blake: A Collection of Critical Essays*, ed. Northrop Frye (1965), and *Northrop Frye on Milton and Blake*, ed. Angela Esterhammer (2005).

Bowman, Marcia Brown. “[William Blake: A Study of His Doctrine of Art](#).” 53-66. <BB #1267> Examines Blake in relationship to the work on mysticism by the French psychologist Théodule Ribot (1839-1916).

Journal of the Blake Society at St. James (1995-99) <WBHC 2219-28> With the fifth issue, the journal was retitled, [The Blake Journal](#). Under this title, the journal ran until issue 10. In 2020, it was renamed [Vala](#) and relaunched with issue 1.

[Journal of Religious Ethics 37.1](#) (2009). Special Issue: “Focus on William Blake.” Ed. D.M. Yeager. <WBHC 2218-19>

Yeager, D.M. “[Of Eagles and Crows, Lions and Oxen: Blake and the Disruption of Ethics](#).” 1-31. On Blake’s utility to questions of Christian ethics.

Altizer, Thomas J.J. “[The Revolutionary Vision of William Blake](#).” 33-38. “Blake’s prophetic poetry [...] contributes to the renewal of Christian ethics by a process of subversion and negation of Christian moral, ecclesiastical, and theological traditions” (abstract). Highlights *Milton* and *Jerusalem*.

Hopkins, Steven P. “[“I Walk Weeping in Pangs of a Mothers Torment for Her Children”: Women’s Laments in the Poetry and Prophecies of William Blake](#).” 39-81. “Tracing the performative function of Enion, Jerusalem, Vala, and Erin in Blake’s later epics, *The Four Zoas* and *Jerusalem*, I argue for the close connection between the female laments and the possibility of redemption” (abstract).

Merriman, Emily Taylor. “[Raging with the Truth: Condemnation and Concealment in the Poetry of Blake and \[Geoffrey\] Hill](#).” 83-103. Considers Geoffrey Hill’s poem, “On Reading Blake: Prophet Against Empire” and the poet’s inability to stop war: “as Erdman’s book and Hill’s poem observe, poet-prophets run the risk of personal confusion, public rejection, and in some cases even punishment” (86). Many references to Hill and Erdman.

K

Kamijima, Kenkichi, ed. *Centre and Circumference: Essays in English Romanticism. Association of English Romanticism in Japan*. Tokyo: Kirihara Shoten, 1995. <WBHC 2233-34> In English. Annotations are Bentley’s. The essays on Blake include:

Ishihara, Naoki. “*Songs of Innocence and of Experience* as an Innovative Conduct Book.” 33-50. “Concerned with ideas of childhood in 18th Century England” (WBHC 2233). References Watts, Bunyan, Locke, and Rousseau, and discusses “The Lamb,” “The Sick Rose,” “London,” and both “The Chimney Sweeper” poems.

Ikeshita, Mikihiko. “A Phoneme-Conscious Reading of Blake’s ‘The Little Black Boy.’” 51-66. “An attempt ‘to clarify . . . the unseen structure of the poem’ (52)” (WBHC 2233).¹⁷⁵⁰

Okuma, Akinobu. “Beyond ‘spiritual Sensation’: Reconstructing Blake’s Concept of the Soul.” 67-82. Attempts “to find out the concept of the soul hidden behind Blake’s fascinatingly entangled narration” (68).

¹⁷⁵⁰ Bentley’s elision.

Taniguchi, Shigeru. "The Vicissitudes of Spectres and the Development of Blake's Myth." 83-95. "The features, functions and roles of the spectres in *The Four Zoas* and *Milton* have thus changed in a dramatic way complying with the development of Blake's myth itself" (94)" (*WBHC* 2233-34).¹⁷⁵¹

Kawasaki, Noriko. "Form and Worm in William Blake." 96-113. "The co-relation of these two terms gives us some crucial clues by which to clarify the seeming ambiguity of 'Form' and even to clarify Blake's symbolic world as a whole' (96)" (*WBHC* 2234).

Ando, Eiko. "The Four Zoas: Blake's Jesus." 114-26. "Blake uses the word "Saviour" 50 times, while "Redeemer" is used only 3 times. This shows that Blake seems not to accept Atonement' (123)" (*WBHC* 2234).

Niimi, Hatsuko. "The Use of Aphorism in Blake's *Jerusalem*." 127-44. "The paper explores 'only the aphorisms uttered by Blake himself and . . . Los, . . . divided into . . . [1] a defence of imagination . . . [2] the necessity of the forgiveness of sin; [and 3] . . . general maxims which vindicate art and individuality' (130)" (*WBHC* 2234).¹⁷⁵²

Keynes, Geoffrey. *Blake Studies: Essays on his Life and Work*. 2nd ed. [Oxford: Clarendon Press, 1971](#). <BB #2010, *WBHC* 2249-50> A collection of some of Keynes's most important essays on Blake, all of which were published elsewhere but were revised for both editions of the collection. The first edition (1949) had 17 essays, and the second edition (1971) had 29 (see BB #2010).

"William Blake and Robert." 1-7.¹⁷⁵³ Biographical information on Robert and a description of his *Notebook*.

"Blake's Notebook." 8-13.¹⁷⁵⁴ A history of the *Notebook* and a brief description.

"The Engraver's Apprentice." 14-30. An account of Blake's apprenticeship and descriptions of his Westminster drawings, an identification of the symbols Blake borrowed from Jacob Bryant's *New System, or An Analysis of Ancient Mythology* (1774-76), the engraving of Joseph of Arimathea, and his signature in a copy of Fuseli's translation of Winkelmann's *Reflections on the Painting and Sculpture of the Greeks* (1765).

"Poetical Sketches." 31-45.¹⁷⁵⁵ A description of the book and its production, along with a "Census of [Twenty-Two] Copies" then known.¹⁷⁵⁶

¹⁷⁵¹ Revised and translated from Taniguchi's "The Four Zoas' to 'Milton' ni okeru Spectres no ichi kosatsu: Counterpart to Negation nomondai [A Study of 'Spectres' in *The Four Zoas* and *Milton*: The Problem of 'Counterpart' and 'Negation']," Reitaku Daigaku Kiyo: Bulletin of Reitaku University 12 [1971], 140-58. (*WBHC* 2233-34).

¹⁷⁵² "[I]t is 'a revision of my thesis' in "'Jerusalem' ni okeru kakugenteki hyogen ni tsuite: Proverbial Language in Blake's *Jerusalem*," *Nihon Joshi Daigaku Kiyo: Journal: Faculty of Humanities: Japan Women's Institute*, 40 (1990), 21-26" (*WBHC* 2234).

¹⁷⁵³ Revised version of "[William Blake's Brother](#)," *TLS* (13 Feb. 1943), <BB #2046>.

¹⁷⁵⁴ Originally published as the introduction of Keynes's facsimile of the *Notebook* (1935, 1970), <BB #123>.

¹⁷⁵⁵ Revised version Keynes's essay of the [same title](#), *TLS* (17 Mar. 1945), <BB #2023>.

¹⁷⁵⁶ Twenty-six are known today.

- “Engravers Called Blake.” 46-49. Documents other engravers named Blake.¹⁷⁵⁷
- “Blake’s Illustrations to *Night Thoughts*.” 50-58.¹⁷⁵⁸ An overview of the project.
- “Blake and the Wedgwoods.” 59-65.¹⁷⁵⁹ On Blake’s relationship to the Wedgwoods, with references to Erasmus Darwin and *The Botanic Garden*, and the first publication of Josiah Wedgwood’s and Blake’s 1815 correspondence and receipts.
- “A Descriptive Catalogue.” 66-73.¹⁷⁶⁰ Despite the age of the essay, which first appeared in *The Times Literary Supplement* in 1942, it provides a reliable overview of the catalogue and advertisement as well as describing the then known copies [A through S].¹⁷⁶¹
- “William Blake with Charles Lamb and His Circle.” 74-89.¹⁷⁶² Details the knowledge Lamb, Robinson, Hazlitt, Southey, Coleridge, Wainewright, and Cary had of Blake.
- “William Blake and Sir Francis Bacon.” 90-97.¹⁷⁶³ Describes the then recently discovered annotations to Bacon’s *Essays*.
- “William Blake and John Gabriel Stedman.” 98-104.¹⁷⁶⁴ On Stedman and his diary entries on Blake.
- “Little Tom the Sailor.” 105-10.¹⁷⁶⁵ A description of the print and a census of copies.
- “Blake’s Miniatures.” 111-12.¹⁷⁶⁶ Brief description, with an 1801 letter from Hayley to Daniel Parker regarding an untraced miniature by Blake.
- “Blake’s Trial at Chichester.” 113-14.¹⁷⁶⁷ Offers two new documents tied to Blake’s trial, suggesting that “the ‘Hutton’ of Blake’s later Prophecies is the Lt. George Hulton who was responsible for the appearance of the two privates” (BB #2024).
- “New Lines from *Jerusalem*.” 115-21.¹⁷⁶⁸ Recovers lines from an early proof of pl. 1, and presents a census of copies A-F of *Jerusalem*.
- “Blake’s Copper-plates.” 122-29.¹⁷⁶⁹ A general description of Blake’s printing techniques, with an overview of the electrotypes of the *Songs*.

¹⁷⁵⁷ For an accounting of other “William Blakes,” see *BR*, Appendix VI, “My Name is Legion: for we are many’: ‘William Blake’ in London 1740-1830.”

¹⁷⁵⁸ “Part was first printed as an Introduction to *Blake’s Illustrations to Young’s Night Thoughts*, Harvard University Press, 1927” (50n1), <BB #395>.

¹⁷⁵⁹ “The great part first printed in” (59n1) *TLS* (9 Dec. 1926), <BB #2043>.

¹⁷⁶⁰ Revised version of “William Blake’s Catalogue: A New Discovery,” *TLS* (12 Sep. 1942), <BB #2050>. Original version co-authored with Ruthven Todd.

¹⁷⁶¹ There are 22 known copies, with 1 of these (copy V) untraced.

¹⁷⁶² “A paper read to the Charles Lamb Society, 9 October 1943” (74n1).

¹⁷⁶³ Revised version of essay of same title, *TLS* (8 Mar. 1957), <BB #2044>.

¹⁷⁶⁴ Revised version of essay of same title, *TLS* (20 May 1965), <BB #2041>.

¹⁷⁶⁵ Revised version of “Blake’s Little Tom the Sailor,” *Book Collector* 17 (1968), 421-27, <BB #695>.

¹⁷⁶⁶ Revised version of essay of same title, *TLS* (29 Jan. 1960), <BB #2022>.

¹⁷⁶⁷ Revised version of essay of same title, *Notes and Queries* 4 (1957), 484-85, <BB #2024>.

¹⁷⁶⁸ Revised version of “New Lines from Blake’s ‘Jerusalem’,” *TLS* (10 Jul. 1943), <BB #2033>.

¹⁷⁶⁹ Revised version of essay of same title, *TLS* (24 Jan. 1942), <BB #2013>.

“Blake’s Visionary Heads and *The Ghost of a Flea*.” 130-35.¹⁷⁷⁰ Develops the idea that Blake based *The Ghost of a Flea* on the flea in Robert Hooke’s *Micrographia* (1665).

“Thornton’s *Virgil*.” 136-42.¹⁷⁷¹ An overview and a description of the prints, including photographs of the woodblocks.

“Remember Me!” 143-46. On the book’s production and Blake’s “The Hiding of Moses.”

“Blake’s Copy of Dante’s *Inferno*.” 147-54.¹⁷⁷² Transcribes the annotations to Dante’s *Inferno*, and describes how Keynes obtained the copy of the book from a descendent of Samuel Palmer.

“Blake’s Library.” 155-62.¹⁷⁷³ A list of the books Blake was known to have owned and the transcription of an 1864 letter by Frederick Tatham on Blake’s reading practices.

“*The Pilgrim’s Progress*.” 163-75.¹⁷⁷⁴ Describes each watercolor.

“The History of the Job Designs.” 176-86.¹⁷⁷⁵ On the development of the designs and their production.

“Blake’s *Job* on the Stage.” 187-94.¹⁷⁷⁶ On Ralph Vaughan William’s ballet.

“The Arlington Court Picture.” 195-204.¹⁷⁷⁷ A description of the drawing and painting, with an interpretation that engages with Raine’s analysis, “[The Sea of Time and Space](#).¹⁷⁷⁸

“The Blake-Linnell Documents.” 205-12.¹⁷⁷⁹ On the receipts from Linnell; largely on the *Illustrations of the Book of Job*.

“William Blake and John Linnell.” 213-20.¹⁷⁸⁰ Records the references to Blake in Linnell’s journal.

“John Linnell and Mrs. Blake.” 221-29.¹⁷⁸¹ About Linnell’s actions after Blake’s death (including details of Blake’s funeral), Linnell’s and Frederick Tatham’s relationship to

¹⁷⁷⁰ Revised version of essay of [same title](#), *Bulletin of the New York Public Library* 64.11 (1960), 567-72, <BB #2026>.

¹⁷⁷¹ Originally published as the introduction of Keynes’s facsimile, *The Illustrations of William Blake for Thornton’s Virgil* (1937), <BB #510>.

¹⁷⁷² Revised version of essay of [same title](#), *TLS* (3 May 1957), <BB #2014>.

¹⁷⁷³ Revised version of essay of [same title](#), *TLS* (6 Nov. 1959), <BB #2020>.

¹⁷⁷⁴ Originally published as the introduction to G.B. Harrison’s reproduction of the watercolors of *The Pilgrim’s Progress* (1941), <BB #377>.

¹⁷⁷⁵ Originally published as Keynes and Laurence Binyon’s introduction to their edition of *Illustrations of the Book of Job by William Blake* (1935), <BB #374>.

¹⁷⁷⁶ Revised version of “Job,” *Sadler’s Wells Ballet Books*, no. 2, *Job and The Rake’s Progress* (1949), <BB #2029>.

¹⁷⁷⁷ Revised version of “Blake’s Vision of the Circle of the Life of Man,” [Studies in Art and Literature for Belle Da Costa Greene](#), ed. Dorothy Miner (1954), 202-08, <BB #2025>.

¹⁷⁷⁸ *Journal of the Warburg and Courtauld Institutes* 20 (1957), 318-37, <BB #2486>.

¹⁷⁷⁹ Revised version of “[New Blake Documents: History of the Job Engravings](#),” *TLS* (9 Jan. 1943), <BB #2032>.

¹⁷⁸⁰ Revised version of “[William Blake and John Linnell](#),” *TLS* (13 Jun. 1958), <BB #2042>.

¹⁷⁸¹ Revised version of essay of [same title](#), *TLS* (20 Jun. 1958), <BB #2032>.

Catherine Blake, disputes between Linnell and Tatham over Blake's property, and a note on posthumous Dante engravings.

"George Cumberland and William Blake." 230-52.¹⁷⁸² On Blake and Cumberland's relationship, with a description of Cumberland's interests.

Kroeber, Karl, ed. [*Wordsworth Circle* 30.3](#) (summer 1999). See [*Wordsworth Circle* 30.3](#).

Kroeber, Karl, and Gene U. Ruoff, ed. [*Romantic Poetry: Recent Revisionary Criticism*](#). New Brunswick: Rutgers University Press, 1993. <WBHC 2295-96> A collection of previously published essays. The three on Blake are:

Visconti, Joseph. "William Blake, Illuminated Books, and the Concept of Difference." 63-87.¹⁷⁸³

Glen, Heather. "Blake's London." 88-101.¹⁷⁸⁴

Ostriker, Alicia. "Desire Gratified and Ungratified: William Blake and Sexuality." 102-20.¹⁷⁸⁵

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Language. Philology. Culture [Язык. Словесность. Культура] 1 (2013). Special Issue: "Blake Studies." In Russian and English. <WBHC 2306-07>¹⁷⁸⁶

Serdechnaya, Vera. "A Dialogue in the Doors." 8-11. In Russian and English. (A summary.)

"Blake Studies"

Solomon, Andrew. "William Blake's Great Task." 13-19. In English and Russian.

Bentley, Gerald Eades, Jr. "Blake's Loose Canons." 20-45. In English. About editing Blake, chiefly *William Blake's Writings* (1978).

Eliot, Thomas Stearns. "Blake." Trans. D. Smirnov-Sadovsky. 46-51. In Russian.

Tyutvinova, Tatyana Alexandrovna. "An Artistic Method by William Blake: 'Mystification' or 'Prophecy'?" 52-59. Text in Russian, footnotes, references, and abstract in English.

Gustafsson, Daniel. "Blake and Orthodoxy." 60-77. In English. The orthodoxy is Eastern religious Orthodoxy.

Serdechnaya, Vera Vladimirovna. "'Russian' Blake: Translations, Research, Allusions." 78-94. Text and footnotes in Russian, abstract in English.

¹⁷⁸² Revised version of "Some Uncollected Authors XLIV: George Cumberland 1754-1848," *Book Collector* 19 (1970), 31-65, <BB #2039>. The earlier version includes a checklist of Cumberland's books. Superseded by G.E. Bentley's [*A Bibliography of George Cumberland \(1754-1848\)*](#) (1975).

¹⁷⁸³ From Visconti's [*Blake and the Idea of the Book*](#) (1993), <WBHC 2805-2808>.

¹⁷⁸⁴ From Glen's [*Vision and Disenchantment*](#) (1983), <BBS 490, WBHC 2084-85>.

¹⁷⁸⁵ From Ostriker's "[*Desire Gratified and Ungratified: William Blake and Sexuality*](#)," *Blake: An Illustrated Quarterly* 16.3 (winter 1982/83), 156-64, <BBS 394, WBHC 2296>.

¹⁷⁸⁶ All information, including the annotations, for this and the following issue come from *WBHC*.

Smirnov-Sadovsky, Dmitri [pen name of Dmitri Nikolaevich Smirnov]. “‘Bard’ by William Blake.” 95-107. Text and footnotes in Russian, quotation of “The Bard” from the *Descriptive Catalogue* in English.

Koksharova, Tat'yana Eduardovna. “Caterpillar—Cocoon—Butterfly as a Symbolic Triad in Poetry and Painting of William Blake.” 108-20. Text and footnotes in Russian, abstract and references in English.

Vashchenko, Marina Alekseevna and Aleksandr Vladimirovich Vashchenko. “The Dichotomy of New and Old World in the Mystics of William Blake.” 121-30. Text in Russian, footnotes, abstract and references in English.

Tokareva, Galina Al'bertovna. “William Blake’s Philosophy of Laughter and the Romantic Excess.” 131-54. Text in Russian, abstract and references in English.

Translations

Serdechnaya, Vera. “*An Island in the Moon* by W. Blake: Two Russian Translations.” 155-57. In Russian and English.

Tokareva, G. A., trans. “Island on the Moon” (1784). 158-82. Text and footnotes in Russian.

Smirnov-Sadovsky, D., trans. “Island on the Moon” (1784). 183-207. Text and footnotes in Russian.

Language. Philology. Culture [Язык. Словесность. Культура] 1-2 (2014). In Russian and English. <WBHC 2308-09>

Solomon, Andrew. “Divine Vision: Blake’s *Job*, Plate 14.” 9-11 (in English), 12-15 (in Russian, trans. Vera Serdechnaya).

Gustafsson, Daniel. “Blake & Orthodoxy: Part 2: Fourfold & Trinitarian Personality.” 16-36 in Russian, trans. Vera Serdechnaya), 37-63 (in English). Part 1 is in the issue for 2013. “The theme of this paper is the *ecstatic* nature of personality and the understanding of human personhood as Trinitarian, in the image of the Trinity” (37); “what he [Blake] calls a ‘fourfold’ vision, we may read this in terms of a Trinitarian model” (37). “Orthodoxy” is apparently that of the Russian Orthodox Church rather than that of, say, the Greek Orthodox Church, or the Roman Catholic orthodox church.

Bentley, Gerald Eades, Jr “Blake’s Loose Canons.” 65-90 (in Russian, tr. Vera Serdechnaya, “Abstract” and “References” (pp. 91-92) in English. Translated from No. 1 (2013).

Tokareva, Galina Al'bertovna. “The Northern and the Southern bars, or the Courage to live in W. Blake’s ‘The Book of Thel.’” 93-104 (in Russian), 104-106 (“Abstract” and “References” in English). “*Thel* is analyzed from the viewpoint of its genre affiliation” (105).

Koksharova, Tat'yana Eduardovna. “‘Ear,’ ‘auricle,’ ‘vortex’ as an isomorph shaped models [sic] of the world in the works of William Blake.” 107-17. Trans. into English by the author.

Smirnov-Sadovsky, Dmitri. “‘The Mental Traveller’ by William Blake.” 118-42 (in Russian, including his translation of “The Mental Traveller”), 142-43. “Abstract” and “References” in English.

Larrissy, Edward. *Blake and Modern Literature*. Basingstoke: Palgrave Macmillan, 2006. <WBHC 2311-12> A collection of essays, some of which were previously published.

“Introduction: Blake between Romanticism, Modernism and Postmodernism.” 1-17. Recounts Blake’s reception particularly among the avant-garde.

“Zoas and Moods: Myth and Aspects of the Mind in Blake and Yeats.” 18-27.¹⁷⁸⁷ “This chapter takes a fresh look at the oft-compared couple, Blake and Yeats, comparing and contrasting their use of myth to convey aspects of the mind, and relating the differences between them not only to changing conceptions of the mind, but also to their different political assumptions” (18).

“Eliot between Blake and Yeats.” 28-36. “In sum, Eliot appears to be offering an implied rebuke to Yeats and Blake by adapting myths which in his estimation are central to European tradition. But he has borrowed Blake’s tactic of setting a myth within his own place” (31).

“Blake and Oppositional Identity in Yeats, Auden and Dylan Thomas.” 37-55. “For Yeats, Auden and Thomas[,] Blake is a kind of sage who, more than his Romantic contemporaries, is able to speak essential truths to the modern world” (55).

“Blake and Joyce.” 56-69. “Joyce’s indebtedness operates on more levels than that of most of Blake’s disciples: symbolist suggestiveness; an interest in the constructedness of myth; a parallel interest in the deep roots of myth; and a sympathy with Blake’s perceived oppositional stance” (69).

“‘Deposits’ and ‘Rehearsals’: Repetition and Redemption in *The Anathémata* of David Jones: A Comparison and Contrast with Blake.” 70-79. “If Jones’s concept of repetition makes him look like Eliot, his view of the artist is more akin to Blake’s” (79).

“Blake, Postmodernity and Postmodernism.” 80-99.¹⁷⁸⁸ Highlights Blake’s influence on twentieth-century literature to address the question of Romanticism’s relationship to Postmodernism.

“Joyce Cary: Getting It from the Horse’s Mouth.” 100-07. On Blake’s influence on Cary.

“Two American Disciples of Blake: Robert Duncan and Allen Ginsberg.” 108-24. “Both are gay poets who regard Blake as an ally in the reaction against orthodox heterosexuality; both see him as a kind of father; both see in Blake’s work images of the bad father who rejects them; both, as Blake did, see the possibility that the bad father is within themselves; both are capable of equating the bad father with political action in the

¹⁷⁸⁷ Revised version of essay of the same title in *Myth and the Making of Modernity: The Problem of Grounding in Early Twentieth-Century Literature*, ed. Michael Bell and Peter Poellner (Amsterdam: Rodopi, 1998), 25-34, <WBHC 2311>.

¹⁷⁸⁸ An earlier version appeared in *Palgrave Advances in William Blake Studies*, ed. Nicholas Williams (2006), <WBHC 2867-68>.

United States, and both employ this interpretation in their critique of Vietnam entanglement" (124).

"Postmodern Myths and Lies: Iain Sinclair and Angela Carter." 125-45. Examines how Blake influences both writers and their understanding of postmodernity.

"Salman Rushdie, Myth and Postcolonial Romanticism." 146-55. Examines "why Salman Rushdie's *Satanic Verses* weaves the influence of Blake's *The Marriage of Heaven and Hell* into an already complex handling of the uncanonical verses supposedly dictated to the devil to Muhammad and subsequently excised" (146).

"Conclusion." 156.

"Appendix." 157. "Ian Sinclair on Blake (email to the author)": "Blake remains fundamental to any mapping of London" (157).

Loukes, Andrew, ed. [William Blake in Sussex: Visions of Albion](#). London: Paul Holberton Publishing, 2018. <*Blake* (2019, 2020)> The catalogue for the exhibition held at the Petworth House from 13 Jan. to 25 Mar. 2018. The essays consider the work produced in or influenced by his time in Felpham.

Butlin, Martin. "Vision and Frustration: Blake's Sussex in the Context of His Life and Art." 8-19. On the impact of Blake's experience in Felpham on his career.

Crosby, Mark. "'Three years Herculean Labours at Felpham': Blake's Sussex Experience." 20-31. A useful overview of Blake's time in Felpham, including his trial.

Billingsley, Naomi. "'On the Stocks': Biblical Watercolours from the Felpham Period." 32-45. A good introduction to the biblical watercolors from this era.

Loukes, Andrew. "'Under a fortunate star': The Petworth Blakes in Context." 46-61. Considers the works by Blake held by Earl of Egremont and his wife, Elizabeth Wyndham, at the Petworth House and Egremont's collecting practices and his relationship to Hayley and Romney.

Flynn, Hayley. "The Influence of Felpham: Blake's Pastoral Experience." 62-75. On how Blake's time in Felpham influenced his portrayals of the pastoral, especially in the Virgil woodcuts.

Loukes, Andrew. "Catalogue." 76-118.

Lucas, John, ed. [William Blake](#). Longman Critical Readers. 1998. New York: Routledge, 2013. <*WBHC* 2349-50, *Blake* (2020)> A selection of previously printed essays aimed at students, with a new introduction by Lucas. The 2013 edition has no updates.

Lucas, John. "Introduction." 1-26. A survey of trends in Blake criticism.

Thomson, E.P. "'The Divine Image.'" 27-42.¹⁷⁸⁹

¹⁷⁸⁹ From Thomson's [Witness Against the Beast](#) (1993), <*WBHC* 2761-66>.

- Mee, John [sic]. “Dangerous Enthusiasm.” 43-49.¹⁷⁹⁰
- Erdman, David. “Infinite London.” 51-57.¹⁷⁹¹
- Crehan, Stewart. “Producers and Devourers.” 60-79.¹⁷⁹²
- Matthews, Susan. “*Jerusalem* and Nationalism.” 81-100.¹⁷⁹³
- Barrell, John. “‘Original,’ ‘Character’ and ‘Individual.’” 101-16.¹⁷⁹⁴
- Raine, Kathleen. “A New Mode of Printing.” 117-29.¹⁷⁹⁵
- Webster, Brenda S. “Blake, Women, and Sexuality.” 130-47.¹⁷⁹⁶
- Norvig, Gerda S. “Female Subjectivity and the Desire of Reading In(to) Blake’s *Book of Thel*.” 148-66.¹⁷⁹⁷
- Simpson, Michael. “Who Didn’t Kill Blake’s Fly: Moral Law and the Rule of Grammar in ‘Songs of Experience.’” 167-88.¹⁷⁹⁸
- Simpson, Matt. “Blake’s *Songs of Innocence and [of] Experience*.” 189-200.¹⁷⁹⁹
- Lussier, Mark, ed. *New Orleans Review* 13.3 (fall 1986). Special Issue: “Reading Blake, Blake Reading.” See [*New Orleans Review* 13.3](#).

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McCue, Maureen, and Sophie Thomas, ed. *The Edinburgh Companion to Romanticism and the Arts*. Edinburgh: Edinburgh University Press, 2023. <*Blake* (2024)> A collection of essays that examines British Romanticism and the visual arts, frequently touching on Blake, members of his circle, or practices associated with them.

Boehm, Katharina. “‘The happiest vehicles of antiquarian knowledge’: The Visual Arts and Romantic Antiquarianism.” 23-39. Considers engraving’s importance for the work of the Society of Antiquaries, highlighting the work of Basire and George Vertue.

Garner, Katie. “The Gothic Aesthetic: Word and Image.” 40-57. Touches on Blake’s illustration to Blair (pp. 52-54) in a discussion of the visual in the Gothic.

¹⁷⁹⁰ From Mee’s [*Dangerous Enthusiasm*](#) (1992), <BBS 571, WBHC 2392-94>.

¹⁷⁹¹ From Erdman’s [*Prophet Against Empire*](#), 3rd ed. (1977), <BB #1561, BBS 463, WBHC 1990-93>.

¹⁷⁹² From Crehan’s [*Blake in Context*](#) (1984), <BBS 444, WBHC 1894-95>.

¹⁷⁹³ From Matthews’s [*“Jerusalem and Nationalism,” Beyond Romanticism*](#), ed. Stephen Copley and John Whale (1992), <BBS 565, WBHC 2382>.

¹⁷⁹⁴ From Barrell’s [*The Political Theory of Painting From Reynolds To Hazlitt*](#) (1986), <BBS 360, WBHC 1583>.

¹⁷⁹⁵ From Raine’s [*William Blake*](#) (1970), <BB #2491, BBS 616, WBHC 2568-69>.

¹⁷⁹⁶ From Webster’s “Blake, Women, and Sexuality,” [*Critical Paths*](#), ed. Dan Miller, Mark Bracher, and Donald Ault (1987), <BBS 573-74, WBHC 2405-06>.

¹⁷⁹⁷ From Norvig’s [*“Female Subjectivity and the Desire of Reading In\(to\) Blake’s Book of Thel,” Studies in Romanticism*](#) 34.2 (1995), 255-71, <WBHC 2468-69>.

¹⁷⁹⁸ From Simpson’s [*“Who Didn’t Kill Blake’s Fly: Moral Law and the Rule of Grammar in ‘Songs of Experience,’ ” Style*](#) 30 (1996), 220-40, <WBHC 2677>.

¹⁷⁹⁹ From Simpson’s [*“Blake’s Songs of Innocence and \[of\] Experience,” Critical Survey*](#) 4.1 (1992), 20-27, <WBHC 2677>.

Coutu, Joan. "Collecting and the Country House, 1750-1840." 113-29. Highlights mostly Charles Townley's collecting and display of statues at his country house, with passing references to Canova, Flaxman, and Richard Cosway.

Avery-Quash, Susanna. "Building(s) for Art: The Evolution of Public Art Galleries in England, 1780-1840." 165-83. Charts how "Britain's cultural landscape [...] became increasingly populated with built spaces where art could be enjoyed ever-more publicly, by more diverse sections of society and on a permanent basis" (166).

Myrone, Martin. "Exhibitions Culture, Consumerism and the Romantic Artist." 184-200. "I would propose that the phenomenon of exhibitions culture helped institute a structurally precarious, inherently competitive and individualist artistic field, revealing a still larger set of transformations accompanying social, economic and political modernization" (189). Positions Blake in this context (pp. 197-98), with references to Royal Academy, Reynolds, Fuseli, Boydell, Macklin, Bowyer, Romney, and Barry.

Funnel, Peter. "Portraiture: Commerce and Celebrity." 201-19. In an essay on portraits and celebrity, considers works by Reynolds, Lawrence, Nollekens, and Romney.

McPherson, Heather. "Convergence and Dissonance: Romantic Theatre and the Visual Arts." 220-36. Examines representations of the stage in paintings by Fuseli, Lawrence, and Romney.

Grande, James. "Sound and Vision in Blake's London." 237-54. Considers "the relationship between the arts" (238) in Blake's works, highlighting Blake's depictions of music and musical instruments in his work and in biographical sketches of him.

Zimmerman, Sarah. "Taken by Storm: Multisensory Learning in the Lecture Room." 255-71. On the spaces of the public lecture, referencing the Royal Academy and other institutions.

Otto, Peter. "Romanticism, 'Real' Illusions and the Transformation of Experience in Modernity." 272-92. On "three developments[,]" "which help shape the exchanges between the real, the actual and fictional illusion": "the emergence of modern technologies of illusion; the proliferation and diversification of viewing/exhibition spaced and the multiplication, democratization and commercialization of spectacle" (272).

McCue, Maureen. "'A Point to Aim at in a Morning's Walk': Encounters at the Print Shop." 335-55. While there are no reference to Blake and Parker's short-lived shop, it is a good examination of the spaces, practices, and social significance of London print shops.

Matthews, Susan. "Illustrated Poetry in the Romantic Period." 356-73. On the relative novelty of the idea of "illustrations" in the Romantic period, with references to Blake's illustrations to Gray and Young, Stothard, Fuseli, Boydell, and Charlotte Malkin.

Engel, Laura. "Fashioning the Female Artist: Allegory and Celebrity in Lady Diana Beauclerk's Watercolours of *The Faerie Queene*." 374-90. In addition to analyzing Beauclerk's watercolors (c. 1781) and Bartolozzi's engraving of her *Portrait of the Artist's Daughters, Mary and Elizabeth, Reading a Book* (c. 1780), looks at the comparison by *The British Critic* between Beauclerk's and Blake's illustrations for Bürger's *Lenora*.

Brylowe, Thora. "Angelica Kauffman and the Sister Arts." 391-407. An overview of Kauffman's life, stressing the misogyny she faced and how her self-portraits invoked the themes of the Sister Arts. Considers Kauffman's relationship to the Royal Academy, the

engraving of her designs by William Wynne Ryland and Thomas Burke, and her relationship to the Boydell and Macklin galleries.

Batchelor, Jennie. "Illustrated Magazines and Periodicals: Visual Genres and Gendered Aspirations." 408-26. On the *Lady's Magazine*, arguing that its fashion "[i]llustrations could be navigation aids for those who made use of them and fashion could prompt and orient readers' critical faculties much more effectively than we have allowed" (424).

Matthews, Samantha. "Album Culture: Begging for Scraps." 429-49. "This chapter explores the valences of the 'scrap' in later Romantic print and manuscript culture through the gendered construction and reception of albums and scrapbooks during 1820s and early 1830s 'albo-mania'" (429-30).

Chapman, Alison. "Nineteenth-Century Illustrated Poetry: *Mis-en-Page* and the Visual Rhythms of Seriality." 450-70. On the intersection of word and image, referencing Stothard's vignette in Samuel Rogers's *Italy, A Poem* (1830) in addition to many other examples.

Whittaker, Jason. "Romantic Caricature and Comics." 471-85. On Romantic caricature's contribution to modern comics, closing on Blake's depiction in comics (pp. 479-85).

Shachar, Hila. "Cultural Manifestations of Romanticism on the Contemporary Screen." 486-501. On Mary Shelley and *The Nightmare*.

McDayter, Ghislaine, Guinn Batten, and Barry Milligan, ed. *Romantic Generations: Essays in Honor of Robert F. Gleckner*. Lewisburg: Bucknell University Press and London: Associated University Presses, 2001.¹⁸⁰⁰ A festschrift for Robert F. Gleckner. Manning's preface and Batten's introduction offer a reflection on his career, and there is a bibliography of his work (pp. 281-94). On essays on Blake and Gleckner are recorded.

Manning, Peter. "Preface." 7-11. Contains reflections on Gleckner's *The Piper and the Bard* and *Blake and Spenser* as well as Gleckner's work on poets other than Blake.

Batten, Guinn. "Introduction." 13-19. Reflections on Gleckner and the issues raised by the essays in the collection.

Yoder, R. Paul. "Blake's Pope." 23-42. <WBHC 2906> An important essay on Blake's relationship to Alexander Pope: "For Blake Pope was two very different poets. [. . .] [T]he translator of Homer; a tamer of Homer's passion and imagination" and "a kindred spirit, a satirist and social critics whose vision was little understood by a population whose taste had been corrupted" (24).

Brewster, Glenn. "From Albion to Frankenstein's Creation: The Disintegration of the Social Body in Blake and Mary Shelley." 64-82. <WBHC 1785> Compares the social bodies represented by Albion and Frankenstein's monster.

Makdisi, Saree. "Blake, America, and the World." 83-101. <WBHC 2364> Countering a "Eurocentric reading" (83) of the Continental Prophecies originating with Erdman's *Prophet Against Empire* that highlights *America* and the American Revolution, Makdisi suggests "that to stabilize *America* into a geographical allegory—in which geographical

¹⁸⁰⁰ Not recorded as a collection in WBHC.

America allegorically represents freedom—is not just to do it an injustice: it is to some extent to do violence to this unstable text” (91).

McGill Literary Journal 1.1 (spring 1979). Special Issue: “Blake Issue.” <BBS 569>

Leone, Matthew. “Blake, Wordsworth, and Traditional Popular Culture.” 16-39. “‘Blake and Wordsworth . . . flout the old distinctions’ (17)” (BBS 569).¹⁸⁰¹

Weinroth, Michelle. “Blake’s *Book of Thel*.” 40-64. “Mostly about ‘Thel as dew’ (45)” (BBS 569).

McGillivray, Murray.” “Two Notes on *The Marriage of Heaven and Hell*.” 65-76. “[T]he Blake who appears in it is Gide’s Blake’ (65)” and “[The Prolific and the Devourer] look like allegorical figures’ but are not ‘because they do not stand for concepts we already understand’ (76)” (BBS 569).

McQuail, Josephine A., ed. *Modern Language Studies* 30.1 (2000). Special Section: “Mysticism and Misogyny: Contraries and Their Mystical/Metaphysical Background in the Works of William Blake.” See [*Modern Language Studies* 30.1](#).

Miller, Dan, Mark Bracher, and Donald Ault, ed. [*Critical Paths: Blake and the Argument of Method*](#). Durham: Duke University Press, 1987. <BBS 573-74, WBHC 2405-06> A collection of essays tying Blake to the critical theory debates of the mid-1980s. Miller’s introduction and most of the essays reflect on methodology and the future of Blake studies.

Miller, Dan. “Introduction.” 1-18. Reflects on a crisis in methodology in Blake studies, and reviews criticism from Geoffrey Keynes to the 1982 Special Issue of [*Studies in Romanticism*](#) on Blake Studies.

Cox, Stephen C. “Methods and Limitations.” 19-40. Insists upon knowing what a methodology can and cannot do, and reads *Marriage* pl. 23 from various critical perspectives.

Adams, Hazard. “Synecdoche and Method.” 41-71.¹⁸⁰² Stresses the importance of an open-ended synecdoche to Blake: “Blake’s intellectual allegory shaped by synecdoche is an endless exfoliating potentiality of identities, carrying ethical implications of the greatest urgency” (51).

Horn, William Dennis. “Blake’s Revisionism: Gnostic Interpretation and Critical Methodology.” 72-98. Examines Harold Bloom’s theory of influence in both Blake and the Gnostics.

Hilton, Nelson. “Literal / *Tiriel* / Material.” 99-110. On the ludic language in *Tiriel*.

Ault, Donald. “Blake’s De-Formation of Non-Aristotelianism.” 111-38. Uses *The Book of Urizen* to critique the Neo-Aristotelian method once famously employed at the University of Chicago.

¹⁸⁰¹ Bentley’s elision.

¹⁸⁰² Rpt. in Adams’s collection, [*Antithetical Essays in Literary Criticism and Liberal Education*](#) (1990), 21-51, <BBS 330, WBHC 1489>.

Miller, Dan. "Blake and the Deconstructive Interlude." 139-167. On Derrida and Deconstruction, with a reading of *The Vision of the Last Judgment*.

Bracher, Mark. "Rouzing the Faculties: Lacanian Psychoanalysis and *The Marriage of Heaven and Hell* in the Reader." 168-203. A Lacanian reading of *Marriage*.

Webster, Brenda S. "Blake, Women, and Sexuality." 204-24. An important examination of Blake's view of women that highlights the tension between Blake's critique of patriarchy and his own sexism.

Langland, Elizabeth. "Blake's Feminist Revision of Literary Tradition in 'The SICK ROSE.'" 225-43. Examines how Blake offers a feminist critique of the literary traditions evoked by "The Sick Rose."

Aers, David. "Representation of Revolution: from *The French Revolution* to *The Four Zoas*." 244-70. Citing Bakhtin to explain his notion of a text's relationship to its time, reads Blake's depictions of revolution in the Lambeth Prophecies and *The Four Zoas*. A good essay on Blake's notion of revolution, political change, and agency in the first half of his career.

Vogler, Thomas A. "In vain the Eloquent tongue." An Un-Reading of *The VISIONS of the Daughters of Albion*." 271-309. Examines the discourses of *Visions* in what he calls an "un-reading" (275), rejecting an easy association between Oothoon's monologues and the poem's "true" meaning.

Wagenknecht, David. "Afterword." 310-28. Responds to the essays in the collection and their arguments about methodology before reading Blake's water color drawing, *The Soldiers Casting Lots for Christ's Garments* (Butlin #495).

Modern Language Studies 30.1 (2000). Ed. Josephine A. McQuail. Special Section: "Mysticism and Misogyny: Contraries and Their Mystical/Metaphysical Background in the Works of William Blake."¹⁸⁰³ A collection of original essays that grew out of papers from the intermittent Blake panels held at the NEMLA conferences in the 1990s, first chaired by Pamela Beal. All the essays engage with Blake's depictions of women and the question of his sexism.

McQuail, Josephine A. "[Introduction](#)." 69-73. Explains the papers' origins in NEMLA panels and their focus on Blake, sexism, psychoanalytic theory, and mysticism.

Beal, Pamela. "[Trembling before the Eternal Female: Blake's Call to a Transcendental Eros](#)." 75-91. <WBHC 1589> With references to Kant's notion of the sublime, argues that Blake's conception of eros in *Jerusalem* must navigate between the Female Will and the Eternal Female. In *Jerusalem*, Blake charts a way to live erotically, with passion, without being caught in what he calls the 'web of desire' (75). Ideally, "[s]uch an eros does not seek to eliminate or deny the empirical world but to have relations with it and its subjects without violating them" (90).

Billingheimer, Rachel V. "[Conflict and Conquest: Creation, Emanation and the Female in William Blake's Mythology](#)." 93-120. <WBHC 1629> A detailed reading of the

¹⁸⁰³ Not recorded as a collection in WBHC.

Emanations and the Seven Eyes of God in *The Four Zoas*, *Milton*, and *Jerusalem* in light, chiefly, of the Kabbala.

McQuail, Josephine A. “[Passion and Mysticism in William Blake](#).” 121-34. <WBHC 2391> Responding to the arguments of Brenda Webster’s [Blake’s Prophetic Psychology](#) (1983) and Margaret Storch’s [Sons and Adversaries](#) (1990) that suggest Blake was sexist, argues, ultimately, that Blake’s mysticism explains his view of women.

Mulhallen, Karen, ed. [Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.](#) Toronto: University of Toronto Press, 2010. <WBHC 2436-40> A collection of original essays that employ the same bibliographical and historical approaches that mark Bentley’s work. Many papers originated in the 28 Aug. 2010 symposium, “[Blake in Our Time - A Symposium Celebrating the Future of Blake Studies & the Legacy of G.E. Bentley Jr.](#),” which can be viewed at the Internet Archive.

Mulhallen, Karen. “Introduction: Blake in Our Time—Minute Particulars.” 3-15. An overview of Bentley’s career.

Part One: “Every Minute Particular Is Holy”: Materials

Essick, Robert N. “Collecting Blake.” 19-34. Highlights important collectors of Blake, with personal anecdotes on his own experience as a collector.

Viscomi, Joseph. “Two Fake Blakes Revisited; One Dew-Smith Revealed.” 35-78.¹⁸⁰⁴ Confirms Bentley’s claim that prints 4 and 9 of *America* copy B are, indeed, “excellent photolithographic facsimiles” (51, quoting *BBS* 54), and demonstrates that they were produced by Albert George Dew Smith (1848-1903). The essay also provides a biographical sketch of Smith and a description of his Blake collection (60) and his other important books.

Townsend, Joyce H., and Bronwyn A. Ormsby. “Blake’s Painting Materials, Technical Art History, and the Legacy of G.E. Bentley, Jr.” 79-92. Reviews the key technical issues considered in Townsend’s collection, [William Blake: The Painter at Work](#) (2003) and examines Blake’s use of metal supports in his tempera paintings.

Part Two: “For Friendship’s Sake”: Friends and Patrons

Bindman, David. “New Light on the Mathews: Flaxman and Blake’s Early Gothicism.” 95-104. Inscriptions by A.S. Mathew on early Flaxman drawings of Gothic subjects, especially for Chatterton, “strongly suggest that Mathew was directly involved in Flaxman’s early attempts at illustrating Chatterton” (96).

Crosby, Mark. “‘a Ladys Book’: Blake’s Engravings for Hayley’s *The Triumphs of Temper*.” 105-30. Traces the publication and reception history of William Hayley’s *Triumphs of Temper*, importantly noting that rather than reflecting anything about Blake and Hayley’s deteriorating relationship, the second thirteenth edition returned to the old plates, which “were reworked, often extensively, in each new edition” (123), likely because Blake’s were simply too worn to be reused.

Johnson, Mary Lynn. “More on Blake’s (and Bentley’s) ‘White Collar Maecenas’: Thomas Butts, His Wife’s Family of Artisans, and the Methodist Withams of St. Bartholomew the

¹⁸⁰⁴ This essay corrects Viscomi’s previous claims in his “[Facsimile or Forgery? An Examination of America, Plates 4 and 9, Copy B](#),” *Blake: An Illustrated Quarterly* 16.4 (spring 1983), 217-23, <BBS 394>.

Great.” 131-64. A key biographical essay on Thomas and Elizabeth Mary Butts, highlighting the Butts’s family relationship to Methodism and other new details.

Whitehead, Angus. “Went to see Blake—also to Surgeons college’: Blake and George Cumberland’s Pocketbooks.” 165-200. Argues, based on Cumberland’s own pocketbooks, that Cumberland visited Blake more than has been noted and that their relationship remained strong to the end of Blake’s life.

Butlin, Martin. “George Richmond, Blake’s True Heir?” 201-12. Argues that among the young Interpreters who gathered around Blake in his old age, George Richmond was his true artistic heir.

Part Three: “What I Both See and Hear”: Architecture and Industry

Paley, Morton D. “William Blake and Chichester.” 215-32. Documents Chichester’s impact on Blake’s imagination, including its architecture, Gothic paintings, and people, many of whom became the heroes and villains of *Milton* and *Jerusalem*.

Davies, Keri. “William Blake and the Straw Paper Manufactory at Millbank.” 233-61. Explores how the paper-making factory of Matthias Koops at Millbank influenced Blake’s conception of the new industrial system.

McGann, Jerome. “Epilogue: A Memorable Fancy.” 262-64. A playful appreciation of Bentley.

Brandeis, Robert. “Appendix: William Blake in Toronto: The Bentley Collection at the Victoria Library.” 265-72. Highlights Bentley’s career and the collection he donated.

Mulhallen, Karen, ed. [*University of Toronto Quarterly* 80.4](#) (fall 2011). Special issue: “[The William Blake Project](#).” <WBHC 2788-91> See [*University of Toronto Quarterly* 80.4](#).

Myrone, Martin. *Gothic Nightmares: Fuseli, Blake and the Romantic Imagination*. London: Tate Publishing, 2006. <WBHC 1329-32> The catalogue for the exhibition held at Tate Britain, London, from 15 Feb. to 1 May 2006. The essays in the catalogue focus primarily on Fuseli, though the catalogue contains “33 Blake reproductions” (WBHC 1330).

Frayling, Christopher. “Fuseli’s *The Nightmare*: Somewhere between the Sublime and the Ridiculous.” 9-20. On the background, exhibition, and reception of *The Nightmare*.

Warner, Marina. “Invented Plots: The Enchanted Puppets and Fairy Doubles of Henry Fuseli.” 23-29. On Fuseli’s use of fairies, his depictions of intense emotion, and his fetishistic portrayal of women.

Myrone, Martin. “Fuseli to Frankenstein: The Visual Arts in the Context of the Gothic.” 31-40. Considers Fuseli, Blake, and James Gillray in relationship to the Gothic: “what brings the perverse, strange and supernatural art of Fuseli, Blake, and Gillray and their contemporaries into meaningful association with the Gothic in literature is also that they share the same range of new strategic possibilities regarding audiences, marketing and the power of sensation” (35).

Myrone, Martin, with contributions by Christopher Frayling and Mervyn Heard. Catalogue. 45-212.

Myrone, Martin, and Amy Concannon, with afterword by Alan Moore. [William Blake](#). London: Tate Publishing, 2019. <*Blake* (2020, 2021, 2022, 2023)> The catalogue for the Tate Britain's 2019-20 exhibition, the largest of the twenty-first century.

Myrone, Martin. "Introduction: The Making of a Modern Artist." 9-21.

Myrone, Martin. "Blake Be an Artist!" 25-35.

Myrone, Martin. "Making Prints, Making a Living." 51-83.

Myrone, Martin. "Patronage and Independence." 85-124.

Concannon, Amy. "Independence and Despair." 133-55.

Concannon, Amy. "A New Kind of Man." 161-97.

Moore, Alan. "Afterword: Heaven, Hell, and the Hallway at Hercules Buildings." 199-202.

N

Natarajan, Uttara. "William Blake (1757-1827)." [The Romantic Poets: A Guide to Criticism](#). Malden, MA: Blackwell, 2007. 4-62. <*WBHC* 2452> A survey of criticism with excerpts from three previously published books, followed by an annotated list of further reading.

"Extract from Northop Frye, [Fearful Symmetry: A Study of William Blake](#) (1947)." 6-21.

"Extract from David Erdman, [Blake: Prophet against Empire](#) (1954)." 21-37.

"Extract from V.A. De Luca, [Words of Eternity: Blake and the Poetics of the Sublime](#) (1991)." 39-60.

New Orleans Review 13.3 (fall 1986). Special Issue: "Reading Blake, Blake Reading." Ed. Mark Lussier. <*BBS* 586>

Lussier, Mark. "Introduction." 5.

Riehl, Joe. "Gnosticism in Blake's 'I Saw a Chapel All of Gold.'" 6-11. "[I]f we accept the gnostic interpretation of the poem, the serpent in Blake's poem performs the necessary enlightenment of gnosis for Blake just as it was able to do for the first Man and Woman in the gnostic and Manichean myth of the Garden of Eden" (11).

George, Diana Hume. "Reading Isaiah and Ezekiel through Blake." 12-21. On how Blake read these prophets without the criticism he usually brings to texts, with reflections on how Blake helps George herself approach these biblical books.

Miller, Dan. "Blake's Allusions: *Jerusalem* 86." 22-33. A thoughtful engagement with Blake's practice of allusion, using *Jerusalem* pl. 86 and its echoes of the Bible as the primary example.

Hilton, Nelson. "The Heavy Metal of Blake's Language." 34-39. "I submit that particular difficulties in interpretation arise in the case of Blake's text because: a) there *is* something there, in his text, and b) we don't yet know what it is. That is, *we are not yet reading Blake well enough* (or too), not writing in its dialectic, which will only fully

engage us when we so write in ours” (39). Examples from *Marriage*, *Urizen*, and the “Introduction,” “To Tizrah,” and “London” from *Songs*.

Lussier, Mark. “‘Vortex’ as Philosopher’s Stone.” 40-50. Stresses Blake’s use of “mirrored text” as a “vortex” (50) that transforms “readers” (48), with references to Lacan and with examples from *Jerusalem*, *Marriage*, *God Judging Adam*, and the *Illustrations of the Book of Job*.

Niimi, Hatsuko. *Blake’s Dialogic Texts*. Tokyo: Keio University Press, 2006. <WBHC 2460-63>
A collection of her previously published essays, with many translated into English by the author.

“Introduction.” 1-10.¹⁸⁰⁵ <*Blake* (2000)> Considers Blake as a dialogic writer and highlights Soetsu Yanagi’s *William Blake* (1914).

Part 1: The Early Illuminated Books

“The Divine Image—A Study of Blake’s Idea of God.” 13-32.¹⁸⁰⁶ <*BBS 587*> “This essay seeks to throw light on Blake’s idea of God in his early thirties: to see how he reaches his criticism of Locke’s theory of sense perception and reflection by following closely the reasoning method used by Newton, and how consequently Blake presents a concept of God which is crucially different from theirs” (13).

“‘Pensive Queen’—Thel’s Questions Reconsidered.” 33-45.¹⁸⁰⁷ “I would like to suggest an examination of Thel’s questions which will show her [...] to be a profound thinker who rightly complains at the prospect of obliteration” (34).

“Blake’s Conception of Law: Some Indications of Its Growth (1788-93).” 47-71.¹⁸⁰⁸ “My purpose [...] is to consider how Blake holds the changed idea of law” (48).

“The Proverbial Language of Blake’s *Marriage of Heaven and Hell*.” 73-92.¹⁸⁰⁹ “The purpose of my study of the ‘Proverbs of Hell’ in *The Marriage of Heaven and Hell* is to add to our understanding of what Blake means by ‘Hell’ and its antithesis, ‘Heaven’” (73).

“The Sorrows of the Daughters of Albion: Oithona, Oothoon, and Mary Wollstonecraft.” 93-127. ¹⁸¹⁰ An examination of *Visions* in light of Oithona from Ossian and Wollstonecraft’s writing.

¹⁸⁰⁵ “Apparently amplified from ‘Soetsu Yanagi’s *William Blake*,’ *Journal of the Blake Society of St. James* no. 3 (1998), 52-59” (WBHC 2460-61).

¹⁸⁰⁶ From Niimi’s essay in *Nihon Joshi Daigaku Eibeibungaku Kenkyu: Studies in English and American Literature* [of Japan Women’s University] 17 (1982), 33-51, <*BBS 587*>.

¹⁸⁰⁷ *Studies in English and American Literature* [of Japan Women’s University] 37 (2002).

¹⁸⁰⁸ Originally published in *Toho Gakuen Daigaku Kenkyu Kiyo: Faculty Bulletin, Toho Gakuen School of Music* 10 (1984), 103-28, <*BSJ 82*>.

¹⁸⁰⁹ Originally published in the Japanese journal, *Studies in English Literature* English Number (1982), 3-20, <*BBS 587*>.

¹⁸¹⁰ Translated by Niimi from her “Albion no musume tachi no urei—Wollstonecraft to Blake no joseitachi: The Sorrows of the Daughters of Albion—Women in the Works of Wollstonecraft and Blake,” *Toho Gakuen Daigaku Kenkyu Kiyo: Faculty Bulletin, Toho Gakuen School of Music* 14 (1988), 99-120, <*BBS 587*>.

“*The Book of Ahania*: A Metatext.” 129-52.¹⁸¹¹ “The purpose of this paper is to interpret *Ahania* as a metatext concerned with conflicting and antagonistic linguistic realities” (131).

Part 2: *Songs of Innocence and of Experience*

“Visions of Inversion: Three of Blake’s *Songs of Innocence* Reconsidered.” 155-77.¹⁸¹² The *Experience* versions of “The Chimney Sweeper,” “Holy Thursday,” and “Nurse’s Song” “suggest, to adult readers, [. . .] a vision of inversion; they overturn the hierarchies on which English society was based at this period” (156).

“The Continuous Questioner—The Impasse of Deistic Reasoning in ‘The Tyger.’” 179-95.¹⁸¹³ “The fact that the [‘The Tyger’] consists almost entirely of interrogatives, I will argue, subtly reveals the speaker’s rational or deistic way of thinking” (179).

“‘The Sick Rose’—A Brief Critical History (1924-91).” 197-212.¹⁸¹⁴ A survey of criticism on the poem that concludes it “defies the logical consistency, but rouses the imaginative power to evoke an emotion too subtle and profound to be completed and contained in a system of reasoning” (212).

“Newtonian Influences in *Songs of Experience*.” 213-30.¹⁸¹⁵ “The purpose of this essay is to discuss the possibility that Newton’s philosophy and its reasoning method are an influence on [the *Songs*] regulating and circumscribing the mental processes of the speakers” (213-14).

Part 3: The Last Prophetic Books

“Self-Annihilation in *Milton*.” 233-50.¹⁸¹⁶ An analysis of “the last five plates of *Milton*, with reference to Yanagi’s approach to Blake” (236).

¹⁸¹¹ Originally published with [the same title](#) in *Blake: An Illustrated Quarterly* 34.2 (fall 2000), 46-54, <WBHC 1684>.

¹⁸¹² Translated by Niimi from her “Tenkan no vijyon: Blake no sanpen no ‘Muku no Uta’ [Vision of Changes: Blake’s Three Poems in *Songs of Innocence*],” *Igirisu Romanha Kenkyu, Igirisu Romanhagakkai: Essays in English Romanticism*, Japan Association of English Romanticism 15 (1991), 16-24, <BBS 587>.

¹⁸¹³ Translated by Niimi from her “Toi tsuzukeru Katarite—Blake ‘Tora’ no Ichikosatsu [A Speaker Who Keeps On Asking—An Essay on Blake’s ‘The Tyger’],” *Nihon Joshi Daigaku Eibeibungaku Kenkyu: Studies in English and American Literature* [of Japan Women’s University] 29 (1994), 27-40, <WBHC 2460>.

¹⁸¹⁴ Translated by Niimi from her “Blake no ‘Yameru Bara’ no Hi-Genteisei (1): The Indefinability of Blake’s ‘The Sick Rose’ (1),” *Nihon Joshi Daigaku Eibeibungaku Kenkyu: Studies in English and American Literature* [of Japan Women’s University] 31 (1996), 1-14, <WBHC 2459-60>.

¹⁸¹⁵ Originally published in *Studies in English and American Literature* [of Japan Women’s University] 33 (1998), <WBHC 2465>.

¹⁸¹⁶ Translated by Niimi from her “Blake no *Milton* ni okeru ‘Jiko Mekkyaku’: ‘Self-Annihilation’ in Blake’s *Milton*,” *Nihon Joshi Daigaku Kiyo, Bungakubu: Journal, Faculty of Humanities, Japan Women’s University* 46 (1996), 292-339, <WBHC 2459>; also printed in [The Reception of Blake in the Orient](#), ed. Steve Clark and Masashi Suzuki (2006).

“Los, His Spectre, and the Gospel Virtues—A Central Conflict in *Jerusalem*.” 251-69.¹⁸¹⁷ Argues that Dante’s answer regarding faith, hope, and love in the *Paradiso* “offers some help to readers seeking to understand the conflict between Los and his Spectre in Plates 6-17 of *Jerusalem*” (254).

“The Use of Aphorism in Blake’s *Jerusalem*.” 271-89.¹⁸¹⁸ Examines the use of aphorisms by Los in *Jerusalem*.

Blake and Dante

“Forgiveness and Infinite Texts: A Conclusion.” 291-317.¹⁸¹⁹ Considers the illustrations to Dante to explore “How Blake decided to conduct his final intertextual or dialogic struggle with a poet quite unlike himself, and to consider also the extent to which he did actually reach heights of originality” (291).

Niimi, Hatsuko, and Masashi Suzuki, ed. *Yuruginaki Shinnen: Igirisu Roman Shugi Ronshu (A Firm Perswasion: Essays in British Romanticism)*. Tokyo: Sairyusha, 2012. In Japanese and English.¹⁸²⁰

Clark, Steve. “‘Visionary Forms Dramatic’ in Blake and Baillie.” 321-51. <WBHC 1857>

Connolly, Tristanne. “‘Nourished with milk ye serpents’: Blake, Infant Nursing, and Female Bloods.” 353-79. <WBHC 1881>

Sato, Hikari. “Senge Motomaro to William Blake: Muku na ‘Rakuen no Shijin’ (SENGE Motomaro and William Blake: An Innocent ‘Poet in Paradise’).” 381-97. In Japanese. <WBHC 2643>

Wada, Ayako. “Production of Blake’s *America* and *Europe* Revisited.” 399-420. <WBHC 2820>

Suzuki, Masashi. “Jidai no Mokugekisha: ‘Venechiaha no hiden’ to *Koten Sakuhin Kaisetsu Mokuroku* (1809) (An Eyewitness: ‘Venetian Secret’ and *A Descriptive Catalogue of Pictures* [1809]).” 421-40. In Japanese. <WBHC 2727-28>

O

O’Neil, Judith, ed. *Critics on Blake: Readings in Literary Criticism*. London, 1970. <BB #2327>
A collection of previously printed essays, with a new introduction.

¹⁸¹⁷ Translated by Niimi from her “Los to yuki (specta) no tairitsu no guyuteki hyogen: The Allegory of Antagonism between Los and His Spectre,” *Igirisu Romanha Kenkyu, Igirisu Romanhagakkai: Essays in English Romanticism, Japan Association of English Romanticism* 16 (1992), 25-32, <BBS. 587>.

¹⁸¹⁸ Translated by Niimi from her “‘Jerusalem’ ni okeru kakugenteki hyogen ni tsuite: Proverbial Language in Blake’s *Jerusalem*,” *Nihon Joshi Daigaku Kiyo, Bungakubu: Journal, Faculty of Humanities, Japan Women’s University* 40 (1990), 21-36, <BBS 587>; also printed as 127-44 of *Centre and Circumference: Essays in English Romanticism*, ed. Kenkichi Kamijima (Tokyo: Kirihara Shoten, 1995), <WBHC 2233-34>.

¹⁸¹⁹ Translated by Niimi from her “Blake no Dante rikai—‘Yurushi’ to mugen no text [Blake’s Reading of Dante—‘Forgiveness’ and Infinite Text],” 226-66 in *Dante to Gendai [Dante and the Present Day]*, ed. Yoshio Yonekawa (Tokyo: Chusekisha, 2006).

¹⁸²⁰ Not recorded as a collection in WBHC.

Introduction 7-8. A very brief overview of Blake's poetry and major criticism.

Critics on Blake: 1803-1841. Excerpts from:

Blake's 25 Apr. 1803 and 6 Jul 1803 letters to Thomas Butts and from *A Vision of the Last Judgment*. 9-11.

Malkin, Benjamin Heath. "Ancient Simplicity." 12.¹⁸²¹

Hunt, Robert. "An Unfortunate Lunatic." 12-13.¹⁸²²

Southey, Robert. "A Decided Madman." 13.¹⁸²³

Coleridge, Samuel Taylor. "A Man of Genius." 13.¹⁸²⁴

Coleridge, Samuel Taylor. "The 'Songs of Innocence and [of] Experience.'" 13-14.¹⁸²⁵

Lamb, Charles. "A Most Extraordinary Man." 14-15.¹⁸²⁶

Robinson, Henry Crabb. "A Natural Sweetness and Gentility." 15-16.¹⁸²⁷

Carey, William. "Piously Cheerful." 16-17.¹⁸²⁸

Smith, John Thomas. "Enigmatically Curious." 17.¹⁸²⁹

Cunningham, Allan. "*Jerusalem*." 17-18.¹⁸³⁰

Anon. "An Early Appreciation." 18-19.¹⁸³¹

Gilchrist, Alexander. "The 'Songs of Innocence'" and "An Undisciplined Artist." 20-21.¹⁸³²

Rossetti, Dante Gabriel. "The 'Songs of Innocence and [of] Experience.'" 21.¹⁸³³

¹⁸²¹ From Malkin's *A Father's Memoirs of His Child* (1806) as reprinted in Arthur Symons, *William Blake* (1907), 317, 325, 327. Rpt. in *BR* 565, 570, 572.

¹⁸²² From Hunt's review of Blake's exhibition published in *The Examiner* (1809), 605-06. Rpt. in *BR* 282-85.

¹⁸²³ From Henry Crabb Robinson's *Diary, Reminiscences, and Correspondence*, vol. 1 (1869), 338. Rpt. in *BR* 310.

¹⁸²⁴ From Coleridge's 6 Feb. 1818 letter to H.F. Cary, *The Collected Letters of Samuel Taylor Coleridge*, vol 4 (1959), 836-38. Rpt. in *BR* 336.

¹⁸²⁵ From Coleridge's 21 Feb. 1818 letter to C.A. Tulk, *The Collected Letters of Samuel Taylor Coleridge*, vol 4 (1959), 833-34. Rpt. in *BR* 336.

¹⁸²⁶ From Lamb's 15 May 1824 letter to Bernard Barton, *Letters of Charles and Mary Lamb, 1796-1820* (1912), 690-91. Rpt. in *BR* 393-95.

¹⁸²⁷ From Robinson's *Diary, Reminiscences, and Correspondence* (1869), 301-02, 304-07, 310, 316. Rpt. in *BR* 419-34.

¹⁸²⁸ From Carey's 18 Aug. 1827 obituary of Blake in *Literary Gazette* (1827), 540-41. Rpt. in *BR* 465-67.

¹⁸²⁹ From Smith's *Nollekens and His Times* (1828), 81-82. Rpt. in *BR* 604-26.

¹⁸³⁰ From Cunningham's "Life of Blake," *Lives of the Most Eminent British Painters, Sculptors and Architects*, vol. 2 (1830), 158-59, 177-78. Rpt. in *BR* 627-60.

¹⁸³¹ From "The Invention of William Blake, Painter and Poet." *London University Magazine*, vol. 2 (1830), 318-23. Rpt. in *BR* 510-17.

¹⁸³² From Gilchrist's *Life of William Blake*, vol. 1 (1863), 70-71, 329-30.

¹⁸³³ From Gilchrist's *Life of William Blake*, vol. 2 (1863), 25.

Swinburne, Algernon Charles. "The 'Marriage of Heaven and Hell.'" 21-22.¹⁸³⁴

Yeats, W.B. "Blake's Ideas." 22-23.¹⁸³⁵

Symons, Arthur. "The Ripening Intuition." 23-24.¹⁸³⁶

Eliot, T.S. "Blake." 24-28.¹⁸³⁷

Wicksteed, Joseph. "Vision of the *Book of Job*." 28-29.¹⁸³⁸

Damson, S. Foster. "Three *Songs of Experience*." 29-31.¹⁸³⁹

Murray, John Middleton. "Visions of the *Daughters of Albion*." 31-32.¹⁸⁴⁰

Percival, Milton O. "Blake's Philosophy." 32-35.¹⁸⁴¹

Hungerford, Edward B. "Blake's Use of Myth." 36.¹⁸⁴²

Modern Critics on Blake

Schorer, Mark. "Blake's Imagery." 37-46.¹⁸⁴³

Frye, Northrop. "Blake's Treatment of the Archetype." 47-61.¹⁸⁴⁴ An influential and oft reprinted essay about Blake's four states (Ulro, Generation/Experience, Beulah/Innocence, Eden) and about the literary archetype in general.

Erdman, David V. "Infinite London: The *Songs of Experience* in their Historical Setting." 62-68.¹⁸⁴⁵

¹⁸³⁴ From Swinburne's "[William Blake: A Critical Essay](#)," *Complete Works of A. C. Swinburne* (1868, 1929), 246-47.

¹⁸³⁵ From Yeats's "[Introduction](#)," *The Poems of William Blake*, ed. W.B. Yeats (1893), xxxv-xxxviii, <BB #293>.

¹⁸³⁶ From Symons's [William Blake](#) (1907), 66-67, <BB #2804>.

¹⁸³⁷ From Eliot's "Blake," [The Sacred Wood](#) (1920), 137-43, [1928 ed. in link] <BB #1544>.

¹⁸³⁸ From Wicksteed's [Blake's Vision of the Book of Job, With Reproductions of the Illustrations](#) (1910). 26-66, 77-78, 82-83, <BB #2957, WBHC 2859>.

¹⁸³⁹ From Damon's [William Blake: His Philosophy and Symbols](#) (1924), 276-78, 281-83, <BB #1455, WBHC 1917-18>.

¹⁸⁴⁰ From Murray's notes to the facsimile, *Visions of the Daughters of Albion* (1932), 13-14, <BB #214, WBHC 446>.

¹⁸⁴¹ From Percival's "Introduction," [William Blake's Circle of Destiny](#) (1938), 3-5, <BB #2379, WBHC 2511-12>.

¹⁸⁴² From Hungerford's "Blake's Albion," [Shores of Darkness](#) (1941), 41-43, [1963 ed. in link] <BB #1909>.

¹⁸⁴³ From Schorer's "The Decline of the Poet," [William Blake: The Politics of Vision](#) (1946), 413-25, <BB #2672, WBHC 2654-55>.

¹⁸⁴⁴ Originally published in [English Institute Essays 1950](#), ed. Alan S. Downer (1951), 170-96, <BB #1645, BBS 478, WBHC 1988-89>. Rpt. in [Discussion of William Blake](#), ed. John E. Grant (1961), <BB #1724, BBS 478>; in [English Romantic Poets: Modern Essays in Criticism](#), 2nd ed., ed. M.H. Abrams (1975), 55-71, <BBS 329>; in [Blake's Poetry and Designs](#), ed. Mary Lynn Johnson and John E. Grant (1980), <BBS 149-50, WBHC 472-74>; in [Critical Essays on William Blake](#), ed. Hazard Adams (1991), 39-52, <BBS 331, WBHC 1472>; and in [Northrop Frye on Milton and Blake](#), ed. Angela Esterhammer (2005), 190-26, 447 <WBHC 2040-43>.

¹⁸⁴⁵ From Erdman's "Infinite London," [Blake: Prophet Against Empire](#) (rev. ed. 1969), 272-79, <BB #1561, BBS 463, WBHC 1990-93>.

- Sutherland, John H. "Blake's *Mental Traveller*." 69-78.¹⁸⁴⁶
- Gleckner, Robert F. "Irony in Blake's *Holy Thursday*." 79-81.¹⁸⁴⁷
- Digby, George Wingfield. "Blake's Art: Images of Wonder." 82-83.¹⁸⁴⁸
- Blunt, Anthony F. "Vision and Execution in Blake's Painting." 84-92.¹⁸⁴⁹
- Laing, R.D. "The Divided Self." 93.¹⁸⁵⁰
- Fisher, Peter. "Albion and Jerusalem." 94-96.¹⁸⁵¹
- Read, Herbert. "A Personal Influence." 97.¹⁸⁵²
- Price, Martin. "The Vision of Innocence." 98-115.¹⁸⁵³

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Paley, Morton D., ed. *Twentieth Century Interpretations of Songs of Innocence and of Experience: A Collection of Critical Essays*. Engelwood Cliffs, NJ: Prentice-Hall, Inc., 1969. <BB #A2349, WBHC 2501> A collection of previously published essays.

Paley, Morton D. "Introduction." 1-9. "The essays in this analogy will show what some interpreters of Blake have found in the *Songs*" (9).

Part One: Interpretations

- Ostriker, Alicia. "Metrics: Pattern and Variation." 10-29.¹⁸⁵⁴
- Damon, S. Foster. "The Initial Eden." 30-35.¹⁸⁵⁵
- Price, Martin. "The Vision of Innocence." 36-48.¹⁸⁵⁶
- Erdman, David. "Infinite London." 49-57.¹⁸⁵⁷

¹⁸⁴⁶ From Sutherland's "[Blake's 'Mental Traveller'](#)," *ELH* 22 (1955), 136-47, <BB #2783, WBHC 2722>.

¹⁸⁴⁷ From Gleckner's "[Irony in Blake's Holy Thursday](#)," *Modern Language Notes* 71.6 (1956), 412-15, <BB #1699>.

¹⁸⁴⁸ From Digby's "On the Understanding of Blake's Art," *Symbol and Image in William Blake* (1957), <BB #1490>.

¹⁸⁴⁹ From Blunt's "Vision and Execution in Blake's Painting," [The Art of William Blake](#) (1959), <BB #1235, WBHC 1771-72>.

¹⁸⁵⁰ From Laing's [The Divided Self](#) (1960).

¹⁸⁵¹ From Fisher's [The Valley of Vision](#) (1961), <BB #1611, WBHC 2021>.

¹⁸⁵² From Read's [The Contrary Experience](#) (1963).

¹⁸⁵³ From Price's "Blake: Vision and Satire," [To the Palace of Wisdom: Studies in Order and Energy from Dryden to Blake](#) (1964), <BB #2461, WBHC 2545>.

¹⁸⁵⁴ From Ostriker's [Vision and Verse in William Blake](#) (1965), 55-78, <BB #2335, WBHC 2485-86>.

¹⁸⁵⁵ From Damon's [William Blake: His Philosophy and Symbols](#) (1924), 39-42, <BB #1455, BBS 447, WBHC 1917-18>.

¹⁸⁵⁶ From Price's [To the Palace of Wisdom: Studies in Order and Energy from Dryden to Blake](#) (1964), 389-401, <BB #2461, WBHC 2545>.

¹⁸⁵⁷ From Erdman's [Blake: Prophet Against Empire](#) (rev. ed. 1969), chapter 13, <BB #1561, BBS 463, WBHC 1990-93.

Frye, Northrop. "Blake's Introduction to Experience." 58-67.¹⁸⁵⁸

Paley, Morton D. "Tyger of Wrath." 68-92.¹⁸⁵⁹

Wicksteed, Joseph H. "The Blossom." 93-95.¹⁸⁶⁰

Gleckner, Robert F. "Spring." 96-98.¹⁸⁶¹

Bloom, Harold. "Holy Thursday." 98-99.¹⁸⁶²

Schorer, Mark. "Experience." 99-100.¹⁸⁶³

Adams, Hazard. "The Two Nurse's Songs." 100-04.¹⁸⁶⁴

Nurmi, Martin K. "Blake's Revisions of *The Tyger*." 104-06.¹⁸⁶⁵

Hirsch, E.D., Jr. "The Human Abstract." 107-110.¹⁸⁶⁶

Paley, Morton D., and Michael Phillips, ed. *William Blake: Essays in Honour of Sir Geoffrey Keynes*. Oxford: Clarendon Press, 1973. <BB #A2350, BBS 598-99, WBHC 2503-05> A very influential set of essays.

Phillips, Michael. "Blake's Early Poetry." 1-28. On *Poetical Sketches* and, particularly, "An Imitation of Spencer," "Mad Song," and "Samson," which show "[h]is experimenting in idiom" (2).

Bindman, David. "Blake's 'Gothicised Imagination' and the History of England." 29-49. On Blake's history paintings and their depictions of medieval England, with references to his time as an apprentice in Westminster Abbey, the medieval designs in the *Notebook*, and Milton's *History of Britain*.

Essick, Robert N. "The Altering Eye: Blake's Vision in the *Tiriel* Designs." 50-65. An analysis of the designs, suggesting that they embody "in rudimentary form, some major themes and motifs of the illuminated books and later writings on art" (51).

¹⁸⁵⁸ Originally published with [the same title](#) in *Huntington Library Quarterly* 21.1 (1957), 57-67, <BB #1644>. Rpt. in *Blake: A Collection of Critical Essays*, ed. Northrop Frye (1966), 23-31, <BB # 1643>; in *William Blake's Songs of Innocence and of Experience*, ed. Harold Bloom (1987), 29-37, <BBS 416-17>; in *Introducing William Blake*, ed. Ratimir Ristić (1996), 93-101, <WBHC 2589-90>; and in *Northrop Frye on Milton and Blake*, ed. Angela Esterhammer (2005), 303-12, 456, <WBHC 2040-43>.

¹⁸⁵⁹ Originally published with [the same title](#) in *PMLA* 81 (1966), 540-51, <BB #2350>. It was incorporated in Paley's *Energy and the Imagination: A Study in the Development of Blake's Thought* (1970), <BB #2347, WBHC 2497-98>.

¹⁸⁶⁰ From Wicksteed's *Blake's Innocence and Experience: A Study of the Songs and Manuscripts Shewing the Two Contrary States of the Human Soul.* (1928), 125-29, <BB #2954, WBHC 2859>.

¹⁸⁶¹ From Gleckner's *The Piper and the Bard* (1959), 94-97, <BB #1702, BBS 487, WBHC 2083>.

¹⁸⁶² From Bloom's *Blake's Apocalypse: A Study in Poetic Argument* (1963), 44-45, <BB #1227, BBS 414, WBHC 1761-62>.

¹⁸⁶³ From Schorer's *William Blake: The Politics of Vision* (1946), 237-38, <BB #2672, WBHC 2654-55>.

¹⁸⁶⁴ From Adams's *William Blake: A Reading of the Shorter Poems* (1963), 252-53, <BB #780, BBS 332, WBHC 1475-76>.

¹⁸⁶⁵ From Nurmi's essay with [the same title](#), *PMLA* 71 (1956), 681-83, <BB #2297>.

¹⁸⁶⁶ From Hirsch's *Innocence and Experience: An Introduction to Blake* (1964), 265-70, <BB #1853, BBS 510, WBHC 2151-52>.

Leavis, F.R. "Justifying One's Evaluation of Blake." 66-85.¹⁸⁶⁷ On what Blake demands and what he achieved, with references to T.S. Eliot's essay on Blake.

Miles, Josephine. "Blake's Frame of Language." 86-95. An analysis of Blake's vocabulary, which was developed independently of Erdman's *Concordance* (1966).¹⁸⁶⁸

Tolley, Michael J. "Blake's Songs of Spring." 96-128. On Blake's references to spring from "To Spring" in *Poetical Sketches to Jerusalem*.

Hagstrum, Jean H. "Christ's Body." 129-56.¹⁸⁶⁹ On Blake's depictions of Christ in both his poetry and designs.

Knight, G. Wilson. "The Chapel of Gold." 157-61. A short reading, emphasizing sexuality and religion.

Erdman, David V. with Tom Dargan and Marlene Deverell-Van Meter. "Reading the Illuminations of Blake's *Marriage of Heaven and Hell*." 162-207. Detailed descriptions of the designs of each plate, including their integration with the text.

Warner, Janet. "Blake's Figures of Despair: Man in his Spectre's Power." 208-24.¹⁸⁷⁰ On Blake's use of the iconography of despair and melancholy.

Eaves, Morris. "The Title-Page of *The Book of Urizen*." 225-30. A short reading of the title page's design.

Beer, John. "Blake, Coleridge, and Wordsworth: Some Cross-currents and Parallels 1789-1805." 231-59. Positions Blake alongside Coleridge, Wordsworth, Godwin, and Fuseli, with a discussion of Blake's engravings for Erasmus Darwin's *Botanic Garden*.

Paley, Morton D. "William Blake: The Prince of the Hebrews, and The Woman Clothed with the Sun." 260-93. Foundational essay on Blake, Richard Brothers, and Johanna Southcott.

Butlin, Martin. "Blake, the Varleys, and the Patent Graphic Telescope." 294-304. Argues that John Linnell and John Varley used the "Graphic Telescope" invented by Cornelius Varley to copy Blake's *Visionary Heads* and *The Man who taught Blake painting in his Dreams*.

Lister, Raymond. "References to Blake in Samuel Palmer's Letters." 305-09. A few new references to Blake in letters by Palmer dated 1839-81.

Hoover, Suzanne R. "William Blake in the Wilderness: A Closer Look at his Reputation 1827-1863." 310-48. "A summary of the facts scattered elsewhere" (BB #A2350).

¹⁸⁶⁷ Originally, a lecture delivered at Bristol University 15 Nov. 1971. From published version in *The Human World* (1972), <BB #A2106>. Rpt. with the same title in *The Critic as Anti-Philosopher: Essays & Papers by F.R. Leavis*, ed. G. Singh (Athens and London: University of Georgia Press, 1982), 1-23, <WBHC 2315-16>; and in *Aligarh Critical Miscellany* 12 (1999), 60-94, <WBHC 2315-16>.

¹⁸⁶⁸ See also Miles's *Eras and Modes in English Poetry* (rev. ed. 1964), BB #2220>.

¹⁸⁶⁹ Rpt. as first chapter of Hagstrum's *Eros and Vision: The Restoration to Romanticism* (1989).

¹⁸⁷⁰ Incorporated in Warner's *Blake and the Language of Art* (1984), <BBS 672, WBHC 2835-36>.

Bentley, G.E., Jr. "Geoffrey Keynes Work on Blake: *Fons et Origo*, and a Checklist of Writings on Blake by Geoffrey Keynes, 1910-72." 349-75. An important overview of Keynes's work as a Blake bibliographer, editor, publisher, discoverer, and collector, with a bibliography of his work on Blake.

Perry-Lehman, Meira. *There Was a Man of the Land of Uz: William Blake's Illustrations to the Book of Job*. Jerusalem: The Israel Museum, 1992. In English and Hebrew. <BBS 311> The catalogue for the exhibition held at the Israel Museum in April 1992.

Hoffman, Yair. "The Book of Job in the Bible." 11-21. Trans. Lois Bar-Yaacov.

Pollard, David. "William Blake and the Book of Job." 22-35. Trans. Nancy Benovitz.

Perry-Lehman, Meira. "From Sketch to Print: On the Evolution of Blake's Illustrations to the Book of Job." 36-43. Trans. Vivianne Barsky.

Or, Miriam. "Blake's Vision as Reflected in His Engravings to the Book of Job." 44-51. Trans. Vivianne Barsky.

Catalogue. 52-75. Trans. David Maisel.

Peterfreund, Stuart. *William Blake in a Newtonian World: Essays on Literature as Art and Science*. Norman: University of Oklahoma Press, 1998. <WBHC 2516-17> A collection of his previously published essays on Blake, with a new introduction.

"Preface." xi-xv. An overview of the essays.

"Introduction: Blake and the Case for Situated Knowledge." 3-18.

"Blake and Newton: Argument as Art, Argument as Science." 19-37.¹⁸⁷¹

"Blake and Anti-Newtonian Thought: The Problem with Prescriptive Thought." 38-57.¹⁸⁷²

"Blake, Freemasonry, and the Builder's Task." 58-84.¹⁸⁷³

"Blake, Priestley, and the 'Gnostic Moment.'" 85-104.¹⁸⁷⁴

"Blake on Charters, Weights, and Measures as Forms of Social Control." 105-25.¹⁸⁷⁵

¹⁸⁷¹ From Peterfreund's essay with [the same title](#) in *Studies in Eighteenth-Century Culture* 10 (1981), 205-26, <BBS 602, WBHC 2514>.

¹⁸⁷² From Peterfreund's chapter in [Beyond the Two Cultures: Essays on Science, Technology, and Literature](#), ed. Joseph W. Slade and Judith Yaross Lee (Aimes, IA: Iowa State University Press, 1990), 141-60, <BBS 602, WBHC 2514>.

¹⁸⁷³ From Peterfreund's essay with [the same title](#) in *Mosaic* 17.3 (summer 1984), 35-57, <BBS 602, WBHC 2514>.

¹⁸⁷⁴ From Peterfreund's chapter in [Literature and Science: Theory and Practice](#), ed. Stuart Peterfreund (Boston: Northeastern University Press, 1990), 139-66, <BBS 603, WBHC 2515>.

¹⁸⁷⁵ From Peterfreund's essay with [the same title](#) in *Studies in the Literary Imagination* 22.1 (1989), 37-59, <BBS 602, WBHC 2515>.

“Power Tropes: ‘The Tyger’ as Enacted Critique of Newtonian Metonymic Logic and Natural Theology.” 126-38.¹⁸⁷⁶

“Blake and the Ideology of the Natural.” 139-68.¹⁸⁷⁷

“The Din of the City in Blake’s Prophetic Books.” 169-91.¹⁸⁷⁸

Phillips, Michael, ed. *Interpreting Blake*. Cambridge: Cambridge University Press, 1978. <BBS 603-04, WBHC 2521-22> An important collection of original essays based on papers presented at the May 1974 Blake Symposium at the University of Edinburgh.

Phillips, Michael. “Introduction.” 1-4. A summary of the articles.

Thompson, E.P. “London.” 5-31.¹⁸⁷⁹ Important essay on the political context of “London” and its use of “charter’d.” Includes an appendix considering the influence of Swedenborg on the poem.

Glen, Heather. “Blake’s Criticism of Moral Thinking in *Songs of Innocence and of Experience*.” 32-69. Suggests Blake rejects moral thinking. Reads especially both versions of “The Chimney Sweeper” and of “Holy Thursday” as well as “London,” “The Divine Image,” and “The Human Abstract.”

Parisi, Frank M. “Emblems of Morality: *For Children: The Gates of Paradise*.” 70-110. A useful essay that examines the designs “in comparison with traditional and contemporary analogues” (73-74) in poetry (including Young, Harvey, and Blair); visual art (including emblems and designs by Thomas Bewick); and Blake’s other works.

Kittel, Harald A. “*The Book of Urizen and An Essay Concerning Human Understanding*.” 111-44.¹⁸⁸⁰ Reads *The Book of Urizen* as a satire of Locke.

Butter, Peter. “*Milton*: The Final Plates.” 145-63. An evaluation of the end of *Milton*: “I still think that Blake in the prophetic books is an uneven writer, who at his best conveys by rhythm and image far more than specious explications can hope to define” (163).

Ferguson, James. “Prefaces to *Jerusalem*.” 164-95. A reading of the prefaces in *Jerusalem*. A good starting point for their aim and context, especially in relationship to the epic and religious poetic tradition.

¹⁸⁷⁶ From Peterfreund’s essay with the same title in *New Orleans Review* 18.1 (1991), 27-35, <WBHC 2515>.

¹⁸⁷⁷ From Peterfreund’s essay with the same title in *Eighteenth-Century Life* 18 (1994), 91-119, <WBHC 2514>.

¹⁸⁷⁸ From Peterfreund’s essay with [the same title](#) in *ELH* 64.1 (1997), 99-130, <WBHC 2515>.

¹⁸⁷⁹ Pp. 5-8 rpt. as “The Ways in Which Change in ‘London,’” *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003), 49-51, <WBHC 1766-70>.

¹⁸⁸⁰ Incorporated in Kittel’s “Perception and Reflection: The Text and Title-Page Design of William Blake’s *The Book of Urizen*,” *Poetic Knowledge: Circumference and Centre—Papers from the Wuppertal Symposium 1978*, ed. Roland Hagenbüche and Joseph T. Swann (Bonn, 1980), 30-41, <BBS 604>.

Beer, John. "Influence and Independence in Blake." 196-261.¹⁸⁸¹ Considers the difficulties of pinpointing the influences on Blake, but still lays out several tenable sources for many different works, both visual and poetic.

Phillips, Michael, ed. *William Blake: Apprentice & Master*. Oxford: Ashmolean, 2014. <WBHC 1413-20> The catalogue for the exhibition held at the Ashmolean Museum, Oxford, from 4 Dec. 2014 to 1 Mar. 2015. Phillips's catalogue is particularly rich regarding Blake's early and late years in two sections titled, "Education" and "Innovation." In addition to these sections by Phillips, the third section, "Inspiration," contains essays by others on the Ancients.

Butlin, Martin. "The Interpreter and the Ancients." 218-23.

Harrison, Colin. "Samuel Palmer 1805-1881." 224-31.

Harrison, Colin. "Edward Calvert 1799-1883." 232-35.

Harrison, Colin. "George Richmond 1809-1896." 236-39.

Phillips, Michael. "The Last Furrow." 240-49.

Pinto, Vivian de Sola, ed. *The Divine Vision: Studies in the Poetry and Art of William Blake born November 28th, 1757*. Intro. Walter de la Mare. London 1957. [New York: Haskell House, 1968](#). <BB #2402, WBHC 2533-34> An influential collection of essays published on the bicentennial of Blake's birth. Dedicated to Walter de la Mare.

Raine, Kathleen. "The Little Girl Lost and Found and The Lapsed Soul." 17-49, 50-63.¹⁸⁸² The first part reads "The Little Girl Lost" and "The Little Girl Found" as Platonic allegories of the soul, emphasizing the supposed influence of Porphyry and the translations of Plato and the Platonists by Thomas Taylor. The second part extends this analysis to the phrase, "the lapsed soul," from the "Introduction" for *Experience*.

Pinto, V.D.S. "William Blake, Isaac Watts, and Mrs. Barbauld." 66-87.¹⁸⁸³ An early, detailed account of the echoes of Watts and Barbauld in the *Songs*.

Damon, S. Foster. "Blake and Milton." 89-96. A very general overview of Milton's influence on Blake.

Frye, Northrop. "Notes for a Commentary on *Milton*." 97-137.¹⁸⁸⁴ A still fruitful analysis of *Milton* and Blake's relationship to Milton.

Kiralis, Karl. "The Theme and Structure of William Blake's *Jerusalem*." 141-62.¹⁸⁸⁵ An early argument for the structural integrity of *Jerusalem*: "My main purpose [...] has been to show that [Blake] did intend a plan and to show how far he carried it out" (162).

¹⁸⁸¹ Pp. 220-22 rpt. as "London' as Open to Interpretation," [William Blake: Comprehensive Research and Study Guide](#), ed. Harold Bloom (Broomall, PA: Chelsea House, 2003), 51-53, <WBHC 1766-70>.

¹⁸⁸² Rpt. in Raine's [Blake and Tradition](#), <BB #2478, BBS 613, WBHC 2560-63>.

¹⁸⁸³ Revised from "[Isaac Watts and William Blake](#)," *Review of English Studies* 20.79 (1944), 214-23, <BB #2404>.

¹⁸⁸⁴ Rpt. in [Northrop Frye on Milton and Blake](#), ed. Angela Esterhammer (2005).

¹⁸⁸⁵ Originally published with the same [title](#) in *ELH* 23.2 (1956), 127-43.

Nanvutty, Piloo. "William Blake and Hindu Creation Myths." 163-82. An early essay that explores Blake's allusions to and knowledge of "Hindu philosophy and Hindu cosmogony" (169).

Nanvutty, Piloo. "She shall be Called Woman." 183-89. A description and analysis of *The Creation of Eve*: "And She Shall Be Called Woman" (Butlin #435). (The New York Metropolitan Museum titles the painting, [Angel of the Divine Presence Bringing Eve to Adam.](#))

Margoliouth, H.M. "Blake's Drawings for Young's *Night Thoughts*." 193-204.¹⁸⁸⁶ An early overview of the watercolor illustrations for *Night Thoughts*: "How can the large company of students of Blake function adequately when 457 [of 537] drawings, most of his work for a year and a half of the prime of his life, have never been reproduced?" (204).

Nurmi, Martin K. "Blake's 'Ancient of Days' and Motte's Frontispiece to Newton's *Principia*." 205-16. Suggests the frontispiece to *Europe* drew on the frontispiece for A. Motte's translation of Newton's *Principia* (1729), which Motte designed.

[Poetica: An International Journal of Linguistic-Literary Studies](#) 79 (2013). Special Issue: "Digital Romanticisms." Ed. Steve Clark.¹⁸⁸⁷ A collection of interesting essays on Blake and the Digital Humanities. Only the essays on Blake are recorded below.

Whittaker, Jason. "Everyday Blake and the Digital Humanities." 1-15. Suggests ways in which digital humanities can further the study of Blake through data visualization and text-mining, highlighting Blake's reception on Twitter.

Wada, Ayako. "Turning the Pages: Blake's *Notebook* and its Digital Transformation." 17-29. "The purpose of this article is to delineate the characteristics of the digital rendering of Blake's *Notebook* [by the British Library's Turning the Page project], not only by examining the details of the virtual book but also by comparing it to the earlier variants, as they more or less reflect a gradual mutation of the original manuscript" (18).

Whitehead, Angus. "The *William Blake Archive* in Singapore: 'Images of wonder' for 'Children of the future Age?'" 31-46. A consideration of the *Blake Archive*'s accomplishment and its lack of engagement with interactive web technology. Whitehead also considers student responses to the Archive.

Sonoda, Akiko. "What Would Blake Say about the *Blake Archive* and Today's Digitization?" 47-55. "[I]t is certain that Blake would appreciate the wider circulation and dissemination of his work made possible through the *Blake Archive* and digitilization" (51).

Connolly, Tristanne. "'Diverse Little Pictures': Erasmus Darwin's *Loves of the Plants* and Isabella Rossellini's *Green Porno* as Interactive Media." 57-73. How Darwin might be digitized today, highlighting Darwin's sexual imagery and pointing out analogies with Isabella Rossellini's films, *Green Porno* (2008) and *Seduce Me* (2010).

¹⁸⁸⁶ Originally published with [the same title](#) in *The Review of English Studies* 5.17 (1954), 47-54.

¹⁸⁸⁷ Not recorded in *WBHC*.

Punter, David, ed. [*William Blake: Contemporary Critical Essays*](#). New Casebooks. Basingstoke and London: Macmillan Press Ltd., 1996. New York: St. Martin's Press, 1996. <WBHC 2551-53> A collection of previously printed essays, with a new introduction by Punter. Aimed at students.

Punter, David. "Introduction." 1-15.

Quasha, George. "Orc as a Fiery Paradigm of Poetic Torsion." 16-35.¹⁸⁸⁸ An examination of Orc skeptical of Frye's idea of the Orc cycle.

Hagstrum, Jean H. "Babylon Revisited, or the Story of Luvah and Vala." 36-53.¹⁸⁸⁹ Examines Blake's later ideas of sexuality, largely through an analysis of Luvah and Vala's relationship. His conclusion, "Some modern women may have much to object to in Blake's latest thought about the relations of the sexes" (118), anticipates still on-going feminist debates about Blake.

James, David E. "Angels out of the Sun: Art, Religion and Politics in Blake's *America*." 54-70.¹⁸⁹⁰ "By integrating his spatial, pictorial skills with his temporal, poetic ones, and, more importantly, by integrating his intellectual and manual activity, Blake enacted in his own practice the coincidence of spiritual and material realities that the content of *America* envisages" (252).

Hilton, Nelson. "Blake in the Chains of Being." 71-93.¹⁸⁹¹ A reading of the linguistic meanings of chains and links in Blake.

Haigwood, Laura. "Blake's *Visions of the Daughters of Albion*: Revising an Interpretive Tradition." 94-107.¹⁸⁹² An important repositioning of Oothoon from being too "often viewed as a victim of the more powerful men around her" (77).

Edwards, Gavin. "Repeating the Same Dull Round." 108-22.¹⁸⁹³ Reads "London," *Experience*'s "The Chimney Sweeper," and the "Proverbs of Hell," examining Blake's use of repetitive, performative utterances, particularly in his aphorisms and proverbs.

Mitchell, W.J.T. "Visible Language: Blake's Wond'rous Art of Writing." 123-48.¹⁸⁹⁴ An important essay on Blake's rejection of the dichotomy between the written and visual and on his representation of writing in books and scrolls.

¹⁸⁸⁸ From [*Blake's Visionary Forms Dramatic*](#), ed. David V. Erdman and John E. Grant (1970), <BB #1580, BBS 464, WBHC 1994-95>.

¹⁸⁸⁹ From [*Blake's Sublime Allegory*](#), ed. Stuart Curran and Joseph A. Wittreich, Jr. (1973), <BB #A1437, BBS 446, WBHC 1913>. Quotation taken from this version.

¹⁸⁹⁰ From James's [essay](#) with [the same title](#) in *Studies in Romanticism* 18.2 (summer 1979), <BBS 524>. Quotation taken from this version.

¹⁸⁹¹ From Hilton's [*Literal Imagination*](#) (1983), <BBS 507, WBHC 2147-48>.

¹⁸⁹² From Haigwood's essay with [the same title](#) in *San Jose Studies* 11.2 (1985), 77-94, <BBS 498, WBHC 2119>. Quotation taken from this version.

¹⁸⁹³ From Edwards's essay with the same title in [*Unnam'd Forms*](#), ed. Nelson Hilton and Thomas Vogler (1986), 26-48, <BBS 508-09, WBHC 2148-49>.

¹⁸⁹⁴ From Mitchell's essay with [the same title](#) in [*Romanticism and Contemporary Criticism*](#), ed. Morris Eaves and Michael Fischer (1986), 46-86, <BBS 576, WBHC 2422-23>.

Simpson, David. "Reading Blake and Derrida—Our Caesars neither Praised nor Buried." 149-64.¹⁸⁹⁵ Compares Blake and Derrida, speculating what the comparison means for the future of Blake studies.

Aers, David. "Representations of Revolution: From *The French Revolution* to *The Four Zoas*." 165-87.¹⁸⁹⁶ Citing Bakhtin to explain his notion of a text's relationship to its time, reads Blake's depictions of revolution in the Lambeth Prophecies and *The Four Zoas*. A good essay on Blake's notion of revolution, political change, and agency in the first half of his career.

Webster, Brenda S. "Blake, Women, and Sexuality." 188-206.¹⁸⁹⁷ An important examination of Blake's view of women that highlights the tension between Blake's critique of patriarchy and his own sexism.

R

Raine, Kathleen. *Blake and the New Age*. London, Boston, Sydney: G. Allen & Unwin, 1979. London: Routledge, 2011. <BBS 612-13, WBHC 2559-60> A collection of essays by Raine, most of which appeared earlier.

"England's Prophet." 1-18.¹⁸⁹⁸

"Everything that Lives is Holy." 19-31.

"Blake's Christianity." 32-50.

"Blake's Last Judgment." 51-73.¹⁸⁹⁹

"Taylor, Blake and the English Romantic Movement." 74-105.¹⁹⁰⁰

"Blake, Wordsworth and Nature." 106-29.¹⁹⁰¹

"Innocence and Experience." 130-50.

"Berkeley, Blake and the New Age." 151-79.¹⁹⁰²

Raine, Kathleen. *Golgonooza, City of Imagination: Last Studies in William Blake*. Hudson: Lindisfarne Press, 1991. <BBS 614, WBHC 2564-66> With one exception, revisions of previously published essays.

¹⁸⁹⁵ From Simpson's essay with the same title in *Unnam'd Forms*, ed. Nelson Hilton and Thomas Vogler (1986), 11-25, <BBS 508-09, WBHC 2148-49>.

¹⁸⁹⁶ From Aers's essay with the same title in *Critical Paths*, ed. Dan Miller, Mark Bracher, and Donald Ault (1987), 244-70, <BBS 573-74, WBHC 2405-06>.

¹⁸⁹⁷ From Webster's essay with the same title in *Critical Paths*, ed. Dan Miller, Mark Bracher, and Donald Ault (1987), 204-24, <BBS 573-74, WBHC 2405-06>.

¹⁸⁹⁸ Rpt. as "William Blake: Prophetic of Albion," *Studies in Mystical Literature* 1 (1981), 263-82, <BBS 612>.

¹⁸⁹⁹ A shorter version was published in *Ampleforth Journal* 76 (1971), 70-84, <BBS 612>.

¹⁹⁰⁰ From her *article*, *Sewanee Review* 76.2 (1968), 230-57, <BBS 612>.

¹⁹⁰¹ Trans. into French in Raine's *L'imagination créatrice de William Blake* (1983), <BBS 612-13>

¹⁹⁰² From a pamphlet of the same title and from *Thought* 51 (1976), 356-77. Trans. into French in Raine's *L'imagination créatrice de William Blake* (1983), <BBS 613>.

- “Science & Imagination in William Blake.” 9-29.¹⁹⁰³
- “Blake and Maya.” 30-47.¹⁹⁰⁴
- “Mythologising of Time in Blake’s Prophetic Books.” 48-73.¹⁹⁰⁵
- “Blake, Swedenborg and the Divine Human.” 74-99.¹⁹⁰⁶
- “The City in Blake’s Prophetic Poetry.” 100-20.¹⁹⁰⁷
- “Suffering according to Blake Illustrations of Job.” 121-43.¹⁹⁰⁸
- “The Apocalypse—Blake and Michaelangelo.” 144-59.
- “The Sleep of Albion.” 160-78.¹⁹⁰⁹

Rajan, Tilottama, and Joel Faflak, ed. *William Blake: Modernity and Disaster*. Toronto: University of Toronto Press, 2020. <*Blake* (2021, 2022, 2023, 2024)> An important collection of recent essays.

Rajan, Tilottama, and Joel Faflak. “Introduction: From Prophecy to Disaster.” 3-29.

Heringman, Noah. “Primitive Arts and Sciences and the Body of Knowledge in Blake’s Epics.” 30-53. “By extending the myth of the Fall to bodies of knowledge, Blake enters a field of competition that encompasses speculative domains ranging from mythography to Naturphilosophie as well as empirical histories of custom and manner and of nature” (31).

Rajan, Tilottama. “System(s), Body, Corpus: The Autogenesis of Blake’s Lambeth Books.” 54-76. “This essay takes up the grotesque body of Urizen as an autoreferential figure for Blake’s own corpus, as the body’s systems and ecosystem disturb the System that Blake later constructs as an immunitary enclosure” (55).

Otto, Peter. “‘second Birth’ and Gothic Fictions in Matthew Lewis’s *The Monk*, Catherine Blake’s ‘Agnes,’ and William Blake’s *Vala, or The Four Zoas*.” 77-102. With substantial analysis of Catherine’s painting of Agnes from *The Monk*, Otto reads *The Four Zoas* “as a Gothic fiction that takes ruin [...] and the dynamics of ruination [...] as its primary themes” (77).

Faflak, Joel. “Blake’s *Milton* and the Disaster of Psychoanalysis.” 103-25. “*Milton* constitutes and reads as a vast identity crisis” (112).

Gurton-Wachter, Lily. “Blake’s Blush: Wartime Shame in ‘London’ and *Jerusalem*.” 126-49. “Blake, I argue, describes a general, national shame that is dispersed, displaced, and

¹⁹⁰³ From Raine’s article in *Temenos* (1981) and in *Science et Conscience* (1981).

¹⁹⁰⁴ From Raine’s article in *Indian Horizons* 32.3 (1983), 5-24.

¹⁹⁰⁵ Was to be published with a set of papers from a Nov. 1990 conference on time held in New Delhi.

¹⁹⁰⁶ From cahier 9 of l’Université st-Jean de Jérusalem, Paris.

¹⁹⁰⁷ From cahier 12 of l’Université st-Jean de Jérusalem, Paris.

¹⁹⁰⁸ From *Aligarh Journal of English Studies* 12.1 (1987), 75-98.

¹⁹⁰⁹ From *Aligarh Journal of English Studies* 11.2 (1986), 188-208; *Michigan Quarterly Review* 25 (1986); and *Merlin and Woman*, ed. R.J. Stewart (London: Blandford Press, 1988).

collective, that belongs to no one in particular and yet infects everyone, and that is a symptom of—but also a way to critique—the disease called war” (128).

Bundock, Christopher. “Blake’s Nervous System: Hypochondria, Judaism, and *Jerusalem*.” 150-71. Reads the body of Albion in *Jerusalem* through the lens of the long reaction to the 1753 Jewish Naturalization Bill: “Albion thus seems to become the living embodiment of the anti-Semitic image of the Jew that he himself generates” (165).

Effinger, Elizabeth. “Forgiving Blake’s Disaster: The Changing Face(s) of Science and ‘Governmentalized’ Bodies of Knowledge.” 172-93. Examines Hand in *Jerusalem* as representing the “disastrously disfigured body” of “the industry of science” (174).

Collings, David. “Labouring with/in Disaster: Blake’s Workless Work in *Jerusalem*.” 194-211. “Blake suggests that the golden road out of ideology is to relinquish all appeals to law and to embrace wholesale forgiveness” (200).

Goldsmith, Steven. “Nothing Lost: Blake and the New Materialism.” 212-29. “Blake’s unqualified religious enthusiasm (including his redemptive ideal of art) grasps the force and magnitude of loss more persuasively than does the covert, secularized faith characteristic of many materialist discourses today” (221).

Clark, David L. “Blake’s Decomposite Art: On the Image of Language and the Ruins of Representation.” 233-61. Discusses how Blake rejects conventional models of illustration, reading *Pity* as “beautifully ruinous for illustrative theory and practice” (235).¹⁹¹⁰

Khalip, Jacques. “Flea Trouble.” 262-83. Examines “Behemoth and Leviathan” and *The Ghost of a Flea* in light of Derrida’s *The Animal That Therefore I Am*.

Reed, Ashley, Jon Saklofske, and Roger Whitson, ed. Special Issue: “*Blake and Digital Making: A Critical Cluster*.” *Essays in Romanticism* 23.1 ([Apr.] 2016). See [*Essays in Romanticism* 23.1](#).

Ripley, Wayne C., and Justin Van Kleeck, ed. *Editing and Reading Blake*. College Park: University of Maryland Press, 2010. A Romantic Circles PRAXIS Volume. <WBHC 2587-89> A collection on editing Blake. David Fuller, W.H. Stevenson, and Mary Lynn Johnson all have edited [annotated editions](#) of Blake’s work, and their essays elaborate on their editorial choices.

Ripley, Wayne C. “Introduction: Editing Blake.” 35 pars. “[S]urveys how editors have represented William Blake’s diverse range of media productions over the last century and a half” (abstract).

Fuller, David. “Modernizing Blake’s Text: Syntax, Rhythm, Rhetoric.” 25 pars. “Arguing that with Blake all editorial methods involve forms of misrepresentation, I propose the positive values of modernizing punctuation” (abstract). “A sound and responsible essay” (WBHC 2588).

¹⁹¹⁰ A revised and shortened version of his “[How to Do Things with Shakespeare: Illustrative Theory and Practice in Blake’s Pity](#),” [The Mind in Creation: Essays in English Literature in Honour of Ross G. Woodman](#), ed. J. Douglas Kneale (1992), 106-33, <BBS 537, WBHC 1853>.

Stevenson, W.H. "The Ends of Editing." 48 pars. "The paper looks more fully at the problems arising from Blake's habit of continuous emendation, as well as the minutiae of his orthography, capitalisation and pronunciation, and the effect of these on an understanding of the work" (abstract).

Johnson, Mary Lynn. "Contingencies, Exigencies, and Editorial Praxis: The Case of the 2008 Norton Blake." 23 pars. "The 2008 Norton Blake was further shaped by subsurface trade-offs occasioned by collisions between editorial aspirations and the brute facts of page allowances, physical dimensions, paper stock, rights and permissions budgets, house style, publishers' policies, design and series constraints, technological limits, and subcontractors' specifications and schedules" (abstract). Also addresses how the editors used the *Blake Archive* transcriptions to update the texts.

Lee, Rachel, and J. Alexandra McGhee. "'The productions of time': Visions of Blake in the Digital Age." 46 pars. "[D]iscusses the preparation of an electronic edition of Blake's *An Island in the Moon*, the first manuscript to be published by the *William Blake Archive*" (abstract).

Van Kleeck, Justin. "Editioning William Blake's *VALA/The Four Zoas*." 83 pars. In relationship to the Blake's Archive's work on *The Four Zoas*, "discusses how the editors of William Blake's *VALA/Four Zoas* manuscript have adopted particular methodologies, based upon personal biases and unique contexts, in creating their editions" (abstract).

Ripley, Wayne C. "Delineation Editing of Co-Texts: William Blake's Illustrations." 35 pars. "[S]ocial-text editing provides the most appropriate editorial model for Blake's illustrations of other authors [such as *Night Thoughts*]" (par. 15) (*WBHC* 2588).

Ristić, Ratomir. *Introducing William Blake*. Nis: Filozofsko fakulteta u Nisu [Yugoslavia], 1996. <*WBHC* 2589-90> "Part I is Blake's poems; Part II is 'Critical Texts on Romanticism, Blake and His Poems' (77-158) [and listed below], and Part III is 'Poems for Further Reading' (159-90)" (*WBHC* 2589).

Wilson, Edmund. *Axel's Castle* (1931). 77-88.

Frye, Northrop. "[O]n the Romantic Myth" [no source identified]. 89-90.

Abrams, M.H. *Norton Anthology of English Literature*. 90-91.

Falk, Colin. "Two Faces of Romanticism." 91-92.¹⁹¹¹

Frye, Northrop. "Blake's Introduction to Experience." 93-101.¹⁹¹²

Keith, William. "The Complexities of Blake's 'sunflower.'" 102-06.¹⁹¹³

¹⁹¹¹ From Falk's *Myth, Truth, and Literature*, 2nd ed. (1995), <*WBHC* 2590>.

¹⁹¹² From *Blake: A Collection of Critical Essays*, ed. Northrop Frye (1965), <*BB* #1643, *BBS* 477, *WBHC* 2035>.

¹⁹¹³ From *Blake: A Collection of Critical Essays*, ed. Northrop Frye (1965), <*BB* #1643, *BBS* 477, *WBHC* 2035>.

Hirsch, E.D. Jr. “[O]n *The Sick Rose*” and “[O]n *The Tyger*.” 106-07, 107-15.¹⁹¹⁴

Combes, H. “[O]n *A Poison Tree*.” 113-16.¹⁹¹⁵

Rosenthal, M.L. and A.J.M. Smith. “[O]n *London*.” 116-17.¹⁹¹⁶

Bloom, Harold. “Dialectic in *The Marriage of Heaven and Hell*.” 117-24.¹⁹¹⁷

Lipkin, Lawrence. “[O]n *The Marriage of Heaven and Hell*.” 125-39.¹⁹¹⁸

Abrams, M.H. “Blake’s Mature Myth.” 139-42.¹⁹¹⁹

Bloom, Harold. “[O]n *The Four Zoas*.” 143-45.¹⁹²⁰

Roberts, Hugh, ed. *Romanticism & Complexity*. College Park: University of Maryland Press, 2001. A Romantic Circles PRAXIS Volume.¹⁹²¹ Original essays and responses on Blake and science (e.g., Locke, fractals, and quantum mechanics).

Robert, Hugh. “Complexity and Order.” 24 pars. “The question to ask, then, is perhaps not ‘why science,’ but ‘why this science?’ Why are literary critics so drawn to sciences that—in one way or another—are controversial, or at least problematic, with respect to the Enlightenment notion of the scientific project?” (par. 2).

Plotnitsky, Arkady. “Chaotic Orders: Nonclassical Physics, Allegory, and the Epistemology of Blake’s Minute Particulars.” 52 pars. <*WBHC* 2538> “This essay proceeds along the following three lines of inquiry: a. an investigation of the epistemology of Blake’s poetic vision and practice; b. an exploration of the connections between Blake’s epistemology and key epistemological aspects of quantum physics and of chaos theory; and c. a discussion of Blake’s illuminated manuscripts as the artists’ books” (par. 1).

Yoder, R. Paul. “Unlocking Language: Self-Similarity in Blake’s *Jerusalem*.” 26 pars. “In what follows I argue that a model based on fractal ‘self-similarity’ can help us to understand how Blake’s language opens to these new worlds, and that it can even help us to understand the vexed issue of narrative in *Jerusalem*” (par. 1). Considerable focus on John Locke.

Plotnitsky, Arkady. “From the (Ever) Complex to the (Never) Simple: A Response to R. Paul Yoder’s ‘Unlocking Language: Self-Similarity in Blake’s *Jerusalem*.’” 6 pars. Largely agreeing with Yoder, addresses “the relationships between the simple and the complex” and “the relationships between the humanities and modern mathematics and science” (par. 2).

¹⁹¹⁴ From Hirsh’s *Innocence and Experience: An Introduction to Blake* (1964), <BB #1853, BBS 510, *WBHC* 2151-52>.

¹⁹¹⁵ From *Literature and Criticism* (1953), <*WBHC* 2590>.

¹⁹¹⁶ From *Introduction to Literature*, ed. Locke, Gibson, Arms (1963), <*WBHC* 2590>.

¹⁹¹⁷ From Bloom’s *essay of the same title*, *PMLA* 73 (1958), 501-04, <BB #1229, *WBHC* 1764-65>.

¹⁹¹⁸ From *The Life of the Poet* (1981), <BBS 552>.

¹⁹¹⁹ From *Norton Anthology of English Literature*, <*WBHC* 2590>.

¹⁹²⁰ From *Blake: A Collection of Critical Essays*, ed. Northrop Frye (1965), <BB #1643, BBS 477, *WBHC* 2035>.

¹⁹²¹ Only Plotnitsky’s essay is recorded in *WBHC*.

Yoder, R. Paul. "Theory and Practice: A Response to Arkady Plotnitsky." 7 pars. "What Plotnitsky and I share is a recognition that at whatever level of "zoom" or fractal iteration we might choose, organization does occur. How does this organization occur? Where does it come from? Is it continuous or discontinuous with other levels of organization? These remain open questions" (par. 7).

Rosenfeld, Alvin, ed. [William Blake: Essays for S. Foster Damon](#). Providence: Brown University Press, 1969. <BB #2565, BBS 626-27, WBHC 2608-09>

Cowley, Malcolm. "S. Foster Damon: The New England Voice." xv-xxviii. Reflection on Damon.

Costa, Ernest D., and Elizabeth C. Wescott. "S. Foster Damon: A Bibliography." xxix-xlvi. Details Damon's scholarly and creative work.

Adams, Hazard. "Blake and the Postmodern." 3-17. Beginning with a discussion of Denis Saurat's *Blake and Modern Thought* (1929), considers Blake and postmodern theory (by which Adams means Northrop Frye).

Bloom, Harold. "The Visionary Cinema of Romantic Poetry." 18-35.¹⁹²²

Fisch, Harold. "Blake's Miltonic Moment." 36-56. "I shall endeavor to define rather more narrowly than has been customary hitherto the nature of the affinity between Blake and Milton" (36); "[Blake] joins with [Milton] to divide" (52).

Hartman, Geoffrey H. "Blake and the 'Progress of Poesy.'" 57-68.¹⁹²³ Considers the season poems from *Poetical Sketches* in the eighteenth-century tradition of the Progress of Poesy.

Hughes, Daniel. "Blake and Shelley: Beyond the Uroboros." 69-83. A comparison of how Blake and Shelley used the symbol of a snake devouring its own tail.

Pinto, Vivian de Sola. "William Blake and D.H. Lawrence." 84-106. Parallels between Blake and Lawrence, with a focus on Lawrence's *Women in Love*.

Butlin, Martin. "The Evolution of Blake's Large Color Prints of 1795." 109-16. An important early consideration of the color prints, though many of Butlin's contentions are challenged by Visconti's [William Blake's Printed Paintings](#).

Kostelanetz [Mellor], Anne T. "Blake's 1795 Color Prints: An Interpretation." 117-30.¹⁹²⁴ Reads the color prints as a thematic set, but note that this view is challenged by Visconti's [William Blake's Printed Paintings](#).

Paley, Morton D. "Blake's *Night Thoughts*: An Exploration of the Fallen World." 131-57. "[F]or Blake the pictorialized trope is often a means of making a symbolic statement which depends for its meaning not on Young's text but on the myth developed in the Lambeth books and *Vala*" (137).

¹⁹²² Rpt. of Bloom's article, "[Visionary Cinema](#)," *Partisan Review* 35 (1968), 557-70, <BB #1231>.

¹⁹²³ Rpt. in Hartman's [Beyond Formalism: Literary Essays 1957- 1970](#) (New Haven and London: Yale University Press, 1970), 193-205, <BB p. 902>.

¹⁹²⁴ Rpt. in Mellor's [Blake's Human Form Divine](#) (1974), <BB A2211, WBHC 2397-98, *Blake* (2023)>.

Roe, Albert S. "Thunder of Egypt." 158-95. On Blake's use of Egyptian art, with references to Jacob Bryant and Erasmus Darwin.

Ansari, Asloob Ahmad. "Blake and the Kabbalah." 199-229. An early essay on the influence of the Kabbalah on Blake.

Frye, Northrop. "Blake's Reading of the Book of Job." 221-34.¹⁹²⁵ Suggests Blake saw Job as "an epitome of the story of the Bible as a whole" (226).

Harper, George Mills. "The Divine Tetrad in Blake's *Jerusalem*." 235-55. On Blake's use of the symbolism of "four," with references to different traditions from which Blake may have drawn his sources, though Harper concedes "Blake followed no charted route" (241).

Miner, Paul. "Visions in the Darksom Air: Aspects of Blake's Biblical Symbolism." 256-92. Identifies Blake's many biblical allusions and describes the intertextuality of his poetry with the Bible: "Biblical imagery becomes almost a *sine qua non* through which Blake's later poetry structured itself" (291).

Nanavutty, Piloo. "*Materia Prima* in a Page of Blake's *Vala*." 292-302. On alchemical symbolism in the poem, including its illustrations.

Nurmi, Martin K. "Negative Sources in Blake." 303-18. An important early essay on how Blake utilized the thought and systems of writers to which he was hostile (e.g., Isaac Newton, René Descartes, and Thomas Burnet).

Gleckner, Robert F. "Blake's Verbal Technique." 321-32. On Blake's style and, particularly, his use of adjectives.

Grant, John E. "Two Flowers in the Garden of Experience." 333-67. On "My Pretty Rose Tree" and "The Lilly."

Hagstrum, Jean H. "The Fly." 368-82. A close reading of "The Fly" in connection with Blake's other works.

Raine, Kathleen. "A Note on Blake's 'Unfettered Verse.'" 383-92. On Blake's versification.

Erdman, David V. "A Temporary Report on the Texts of Blake." 395-413. On the text of Blake established by Erdman's recently published concordance, with references to Keynes's *The Complete Writings of William Blake with All the Variant Readings* (1957) and Bentley's then-forthcoming *William Blake's Writings* (1977).

Keynes, Geoffrey. "The William Blake Trust." 414-20. A history of the Trust and of Keynes's relationship with Trianon Press.

Rovira, James, ed. *Rock and Romanticism: Blake, Wordsworth, and Rock from Dylan to U2*.¹⁹²⁶ Lanham: Lexington Books, 2018. <Blake (2019, 2020, 2021)> Traces Blake's influence on contemporary or recent musicians, including Martha Redbone (Nicole Lobdell), Jackson

¹⁹²⁵ Rpt. in *Northrop Frye on Milton and Blake*, ed. Angela Esterhammer (2005), 366-77, 459, <WBHC 2040-43>; "[C]ompletely rewritten" in Frye's *Spiritus Mundi: Essays on Literature, Myth, and Society* (Bloomington and London: University of Indiana Press, 1976), 228-44, <BBS 626>.

¹⁹²⁶ The descriptions of the chapters at Rovira's blog have an iTunes Playlist for each chapter.

Browne (Gary L. Tandy), and Leonard Cohen and U2 (Lisa Crafton). Substantial discussions of Blake are found in:

Rovira, James. "Introduction: Rock and Romanticism." xi-xxiv.

Walker, Luke. "Tangled Up in Blake: The Triangular Relationship among Dylan, Blake, and the Beats." 1-18. Considers Blake's place in Dylan's relationship with the Beats.

Root, Douglas T. "William Blake: The Romantic Alternative." 35-50. On Blake's parallels with Grunge and particularly Kurt Cobain and Nirvana.

Lobdell, Nicole. "Digging at the Roots: Martha Redbone's *The Garden of Love: Songs of William Blake*." 51-64. On her setting of the *Songs*.

Crafton, Lisa. "'Tangle of Matter and Ghost': U2, Leonard Cohen, and Blakean Romanticism." 65-82. On the Romantic/Blakean responses of U2 and Leonard Cohen.

Tandy, Gary L. "'When the Light that's Lost within Us Reaches the Sky': Jackson Browne's Romantic Vision." 95-110. Argues that Browne is an American Romantic poet.

Rowland, Christopher. "William Blake, Apocalyptic Poet and Painter." "By an Immediate Revelation": *Studies in Apocalypticism, Its Origins and Effects*. Tübingen, Germany: Mohr Siebeck, 2022. 629-738. <Blake (2023, 2024)> A massive study of apocalypticism from the Hebrew Bible to William Blake that draws together many of Rowland's disparate publications as well as previously unpublished essays. The book includes a useful list detailing "Particulars of First Publication" (775-79). Blake has his own section, "William Blake, Apocalyptic Poet and Painter," as well as another essay on him earlier in the book.

"William Blake (1757–1827): Visionary, Artist and Poetic Exegete." 501-04.¹⁹²⁷

"Blake and the Bible: Biblical Exegesis in the Work of William Blake." 631-44.¹⁹²⁸

"William Blake and Ezekiel's *Merkabah*." 645-60.¹⁹²⁹

"Mr Blake, apo- or rather ana-calyptic Poet, and Painter": Apocalyptic Hermeneutics in Action." 661-80.¹⁹³⁰

"Blake: Text and Image." 681-702.¹⁹³¹

¹⁹²⁷ Originally published as part of "English Radicals and the Exegesis of the Apocalypse," *Die prägende Kraft der Texte: Hermeneutik und Wirkungsgeschichte des Neuen Testaments. Ein Symposium zu Ehren von Ulrich Luz*, ed. Moisés Mayordomo (Stuttgart: Katholisches Bibelwerk, 2005) 160-78, <Blake (2023)>.

¹⁹²⁸ "An earlier version" (631) was published in *Biblical Interpretation: The Meanings of Scripture—Past and Present*, ed. J. M. Court (London: T&T Clark, 2003), 168-84. It also appeared in *International Journal of Systematic Theology* 7 (2005), 142-54, <WBHC 2616>. As Bentley notes, "The essay [also] seems to be silently reprinted from" the *Journal of the Blake Society at St. James's* 4 (1999), 3-19.

¹⁹²⁹ "An earlier form of this essay" was published as *"Wheels within Wheels": William Blake and the Ezekiel's Merkabah in Text and Image* (Milwaukee: Marquette University Press, 2007) and delivered as the Père Marquette Lecture in Theology in 2007, <WBHC 2619>.

¹⁹³⁰ Originally published in *Die Johannesapokalypse: Kontext—Konzepte—Rezeption*, ed. Jörg Frey, James A. Kelhoffer, and Franz Tóth (Tübingen: Mohr Siebeck, 2012), 793-812, <WBHC 2618>.

¹⁹³¹ Originally published in *The Edinburgh Companion to the Bible and the Arts*, ed. Stephen Prickett (Edinburgh: Edinburgh University Press, 2014), 307-26, <Blake (2023)>.

“William Blake and the Apocalypse.” 703-19.¹⁹³²

“Blake, Enoch, and Emerging Biblical Criticism.” 720-38.¹⁹³³

Ruggieri, Franca, ed. *Romantic Joyce*. Rome: Bulzoni Editore, 2003.¹⁹³⁴ Joyce Studies in Italy. Vol. 8. A collection of essays considering Joyce and the English Romantic poets. The papers were part of the Romantic Joyce conference held in Rome on 11 and 12 Apr. 2002. Only essays on Blake are noted.

Aubert, Jacques. “Joyce’s Romantic Propositions and Positions.”

Corti, Claudia. “Creepycrawling After Blake’s Buttocks.”

Territoni, Enrico. “Blakean Ghosts and Shadows in ‘Proteus.’”

Massara, Giuseppe. “Moses Unbound.”

S

Soundings: Collections of the University of California at Santa Barbara Library 8.2 (Dec. 1976). <BBS 643> A collection of papers delivered at the exhibition, “[William Blake in the Art of His Time](#),” held at the University of California, Santa Barbara.

Pearce, Donald. “Blake in the Art of his Time: The Santa Barbara Conference.” 25-27.

Walker, Corlette R. “Blake in the Galleries.” 28-30.

Hay, Eloise. “Songs of William Blake and Music of Blake’s Time.” 31-36.

Fitch, Donald. “Blake as Book Illustrator.” 37-41.

Studies in Romanticism 13.2 (spring 1974). <BBS 649>

Murray, Roger. “[Blake and the Idea of Simplicity](#).” 89-104. Explores “Blake’s stylistic new departure in the prophetic works” (90).

Goslee, Nancy M. “[In England’s green & pleasant Land’: The Building of Vision in Blake’s Stanzas from Milton](#).” 105-25. A reading of the “Jerusalem” hymn, with an eye towards its biblical and Miltonic allusions.

Helms, Randel. “[Ezekiel and Blake’s Jerusalem](#).” 127-40. A study of Blake’s recastings of *Ezekiel* will quicken our grasp both of some central themes and of what there is of a narrative pattern in *Jerusalem*” (127-28).

Taylor, Gary J. “[The Structure of The Marriage: A Revolutionary Primer](#).” 141-45. Suggests that *Marriage* is structured as a children’s primer.

Wardle, Judith. “[“satan not having the Science of Wrath, but only of Pity.”](#)” 147-54. On Hayley and his differences from Blake’s aesthetic views and practices.

¹⁹³² Originally published in *Oxford Research Encyclopedia of Religion*, ed. John Barton (5 Aug. 2016), <*Blake* (2017)>.

¹⁹³³ Originally published in *Sibyls, Scriptures, and Scrolls: John Collins at Seventy*, ed. Joel Baden, Hindy Najman, and Eibert Tigchelaar (Leiden: Brill, 2016), 1145-65, <*Blake* (2017)>.

¹⁹³⁴ Not recorded in *WBHC*.

Studies in Romanticism 16.2 (spring 1977).¹⁹³⁵ <BBS 649>

Mitchell, W.J.T. “[Style as Epistemology: Blake and the Movement toward Abstraction in Romantic Art](#).” 145-64. “It is this view of painting as an exploration of perception, I think, that provides our firmest basis for seeing Blake in relation to the art of his time” (163).

Paley, Morton D. “[The Truchsessian Gallery Revisited](#).” 165-77. On what Blake saw at the Truchsessian gallery in Oct. 1803 (“a gallery of fakes” [167]) and how it affected him. Remains the key study of this experience.

Erdman, David V. “[The Symmetries of The Song of Los](#).” 179-88. Considers the design and layout of the poem, particularly the sections of “Asia” and Africa,” in relationship to the two other Continental Prophecies, *America* and *Europe*.¹⁹³⁶

Worrall, David. “[Blake's Jerusalem and the Visionary History of Britain](#).” 189-216. On *Jerusalem*'s use of British myth and history.

Deck, Raymond H., Jr. “[New Light on C.A. Tulk, Blake's Nineteenth-Century Patron](#).” 217-36. A useful overview of Tulk, a Swedenborgian and a friend to Flaxman and Coleridge, including reference to the Tulk printing “The Divine Image” and “On Another’s Sorrow” in the Swedenborgian periodical, *The Dawn of Light* in 1825.

Gallagher, Philip J. “[The Word Made Flesh: Blake 'A Poison Tree' and the Book of Genesis](#).” 237-49. A close-reading of the figures of speech in “A Poison Tree,” its narration, and its allusions to Genesis.

Studies in Romanticism 21.3 (fall 1982). Special Issue: “Romantic Texts, Romantic Times: Homage to David V. Erdman and Inside the Blake Industry: Past, Present, and Future.” Ed. Morris Eaves. <BBS 649-50>

Eaves, Morris. “[Bread, Politics, and Poetry: Morris Eaves Interviews David and Virginia Erdman](#).” 277-302. An interview about their life and scholarship.

Brown, Norman O. “[The Prophetic Tradition](#).” 367-86. “We will not get ‘Blake and Tradition’ right until we see the tradition the Prophetic Tradition, including Judaism, Christianity and Islam; and heresies in Judaism, Christianity and Islam” (367).

“Inside the Blake Industry: Past, Present, and Future.” Reflections and predictions about the future of Blake scholarship.

Eaves, Morris. “[Introduction](#).” 388-90. “Ten scholars—no industry and no establishment—with vast collective experience and expertise were asked to sum up their impressions of the state of the art in Blake studies and to prophesy: what has been done and how well, and what needs to be done?” (390).

¹⁹³⁵ [Frontmatter](#) contains an illustrated advertisement announcing that the *Blake Newsletter* would become *Blake / An Illustrated Quarterly*.

¹⁹³⁶ See Visconti's “[Blake's Virtual Designs and Reconstructions of The Songs of Los](#)” for an account of how the plates and pages evolved.

Erdman, David V. “[The Future of Blake Studies](#).” 391-94. Points to many different significant tracks in recent criticism.

Essick, Robert N. “[Blake Today and Tomorrow](#).” 395-99. On the renewed importance of Blake’s pictures and the need for “a complete, scholarly, magisterial biography of Blake” (399).

Adams, Hazard. “[Post-Essick Prophecy](#).” 400-03. Argues for greater contextualization of Blake’s thought in his time.

Visconti, Joseph. “[The Workshop](#).” 404-09. Anticipating his own scholarly accomplishments, asks “Under what conditions did Blake’s work come to be?” (404).

Mitchell, W.J.T. “[Dangerous Blake](#).” 410-16. Against Northrop Frye’s mainstreaming of Blake, argues that “[e]verything suggests to me that we are about to rediscover the dangerous Blake, the angry, flawed, Blake, the crank who knew and repeated just about every bit of nonsense ever thought in the eighteenth century” (410-11).

Hilton, Nelson. “[Becoming Prolific Being Devoured](#).” 417-24. Calls for scholars to “become more conversant with Blake’s language and its polysemy” (421).

Paley, Morton D. “[What Is to Be Done?](#)” 425-27. “I for one would like to learn more about the interrelationship of Blake’s poetic and artistic styles” (427).

Kroeber, Karl. “[Infirm Persuasion](#).” 428-30. Argues for a detailed chronology of Blake’s life and that more attention be paid to Blake’s relationship to science (especially Erasmus Darwin) and art.

Gleckner, Robert. “[A Creed Not Outworn](#).” 431-35. Responds to the other essays in the collection.

Grant, John E. “[Blake in the Future](#).” 436-43. In addition to responding to the other essays in the collection, anticipates concerns of the digital age: “In the future, when the preservation and retrieval of critical commentary are wholly automated, critics may be cursed with Total Recall” (439).

Studies in Romanticism 41.2 (summer 2002). Special Issue: “The Once and Future Blake.” <WBHC 2713-15> A collection devoted to Blake on the twentieth anniversary of *Studies in Romanticism* 21.3 (1982), which was dedicated to David V. Erdman.

Kraus, Kari. “[‘Once Only Imagined’: An Interview with Morris Eaves, Robert N. Essick, and Joseph Visconti](#).” 143-99. An interview with the editors of the *Blake Archive*, which was also published [online](#) by *Romantic Circles*.

Paley, Morton D. “[ñ & His Two Sons Satan & Adam](#).” 201-35.¹⁹³⁷ The definitive account of the *Laocoön* plate.

Vine, Steve. “[Blake’s Material Sublime](#).” 237-57.¹⁹³⁸ On how “minute particulars” create the sublime in the illuminated books.

¹⁹³⁷ Incorporated in Paley’s [The Traveller in the Evening](#) (2003), <WBHC 2499-2501>.

¹⁹³⁸ Rpt. in [William Blake: A Critical Study](#), ed. T. Joseph and S. Francis (2005), <WBHC 2217-18>.

Yoder, Paul R. “[What Happens When: Narrative and the Changing Sequence of Plates in Blake's Jerusalem, Chapter 2](#).” 259-78. On the different arrangements of chapter 2 of *Jerusalem* and their significance to the narrative.

Miner, Paul. “[Blake's London: Times & Spaces](#).” 279-316.¹⁹³⁹ On Blake's depictions of London and its various locales.

Wagenknecht, David. “[Mimicry against Mimesis in 'Infant Sorrow': Seeing through Blake's Image with Adorno and Lacan](#).” 317-48. Uses Adorno and Lacan to “align [Blake] more generally with modern thought” (318).

Sutherland, Guilland, ed. *British Art 1740-1820: Essays in Honor of Robert R. Wark*. San Marino: Huntington Library, 1992.¹⁹⁴⁰ A festschrift dedicated Robert R. Wark, long-time curator of the Huntington Library. Only essays on Blake and Wark are given, but the collection includes chapters on many topics and figures related to Blake.

Hayes, John. “Robert Wark, Curator Extraordinary.” 1-24. On Wark's career, especially as curator of the Huntington Library.

Butlin, Martin. “The Dates and Compositions of William Blake's Larger Series of Illustrations to *Paradise Lost*.” 145-67. <*BBS* 430> Suggests that the larger Butts illustrations predate the smaller Thomas set, though “[t]he evidence is contradictory” (163).

Essick, Robert N. “Visual/Verbal Relationships in Book Illustration.” 169-204. <*WBHC* 1998-99> Positions Blake as working within, rather than against, the conventions of his time: “Blake's development of illustrative techniques is an exploitation of conventions he shared with contemporaries more than a revolt against them” (185).

Sutherland, Guilland. “Robert R. Wark: A Bibliography of His Publications.” 235-39.

Sutherland, John H., ed. *Colby Library Quarterly* 13.2 (1977). “Special Issue on William Blake.” See [Colby Library Quarterly 13.2](#) (1977). <*BBS* 439, *WBHC* 1877>

T

[Tate Papers: Tate's Online Research Journal 14](#) (autumn 2010). Ed. Martin Myrone and David Blayney Brown. <*WBHC* 2752-53> Only essays on Blake are noted.

Myrone, Martin, and David Blayney Brown. “[William Blake's 1809 Exhibition](#).” 12 par. An introduction to the papers on the 1809 exhibition.

Matthews, Susan. “[An Alternative National Gallery: Blake's 1809 Exhibition and the Attack on Evangelical Culture](#).” 28 par. “This essay suggests that Blake's 1809 exhibition was haunted by the memory of the Irish painter James Barry (1741–1806) and his concerns about the nation's visual culture” (abstract).

Simpson, Philippa. “[Lost in the Crowd: Blake and London in 1809](#).” 30 par. “This article explores why William Blake's solo exhibition of 1809 has been such an important source

¹⁹³⁹ Rpt. in [William Blake: A Critical Study](#), ed. T. Joseph and S. Francis (2005), <*WBHC* 2217-18>.

¹⁹⁴⁰ Not recorded as a collection in *BBS* or *WBHC*.

for understanding his attitude towards past art by locating the show within London's rapidly expanding culture of Old Master displays" (abstract).

Stefanis, Konstantinos. "[Reasoned Exhibitions: Blake in 1809 and Reynolds in 1813](#)." 26 par. "This paper considers Blake's 1809 exhibition in the light of the nascent practice of retrospective exhibitions and compares it with the commemorative exhibition of Reynolds's paintings organised by the British Institution in 1813" (abstract).

Toki, Koji. Sho-o to Sogo: Toki Koji chosaku-shu + symposium [Correspondence and Synthesis: Koji Toki Collection of Essays + Symposium]. Ed. Tomonao Yoshida. Tokyo: Takanashi Shobo, 2020. In Japanese. <*Blake* (2021)> This book includes the following essays:

"William Blake no Sozoryoku [The Imagination of William Blake]." 41-50. <*BSJ* p. 117, *BBS* p. 662> Originally published in *Jimbun Gakuho [Bulletin of Humanities]* 86 (1972): 59-75, and reprinted in *Metropolitan* 58 (2016): 109-28.

"Blake to 'Fukugo Geijutsu' [Blake and Composite Art]." 51-54. <*BSJ* p. 117, *BBS* p. 662> Originally published in *Eigo Seinen [Rising Generation]* 119.4 (1973): 12-13, and reprinted in *Metropolitan* 58 (2016): 174-80.

"Blake no Hikyo Shinwa [The Mystic Mythology of Blake]." 55-61. <*BSJ* p. 116, *WBHC* p. 2774> Originally published in *Yuriika [Eureka]* 6.9 (1974): 192-99, and reprinted in *Metropolitan* 58 (2016): 212-25. 6 plates by Blake and 1 plate by Catherine Blake.

"Yomigaeru Albion: William Blake sobyo [Rerising Albion: A Short Introduction of William Blake]." 62-72. <*BSJ* p. 66, *WBHC* p. 2372> Originally published in *Marie Claire Japon* 95 (1990): 257-63. 1 plate by Blake.

"seishin no Tabibito' no Jikan Kozo [The Structure of Time in 'The Mental Traveller']." 75-80. <*BSJ* p. 117, *WBHC* p. 2774> Originally published in *Yuriika [Eureka]* 5.9 (1973): 160-65, and reprinted in *Metropolitan* 58 (2016): 181-191.

"Gui to Genshi: Gray no Neko kara Blake no Neko e [Allegory and Vision: From Gray's Cat to Blake's Cat]." 561-68. <*BSJ* p. 117, *BBS* p. 662> Originally published in *Yuriika [Eureka]* 5.13 (1973): 170-77, and reprinted in *Metropolitan* 58 (2016): 192-211. 6 plates by Blake.

"Joyce to Blake [Joyce and Blake]." 697-700. Originally published in *Yuriika [Eureka]* 9.11 (1977): 57-59, and reprinted in *Metropolitan* 58 (2016): 231-36.

"(honyaku) James Joyce, 'William Blake' [(Translation) James Joyce, 'William Blake']. 701-10. <*BSJ* p. 50> Originally published in *Sekai Hihyo Taikei 3: Shiron no Tenkai [World Literary Criticism Series 3: The Development of Theories of Poetry]*, ed. Kazushi Shinoda et al. (Tokyo: Chikuma Shobo, 1975). Translated from *The Critical Writings of James Joyce*, ed. Ellsworth Mason and Richard Ellmann (London: Faber & Faber, 1964).

"(honyaku) Northrop Frye, 'Blake and Joyce: Futari no "tankyu" to "junkan" wo megutte' [(Translation) Northrop Frye, 'Blake and Joyce: On Their Quest and Cycle']. 711-19. <*BSJ* p. 30, *WBHC* p. 2372> Originally published in *Marie Claire Japon* 95 (1990): 264-68. Translated from Northrop Frye, "Quest and Cycle in *Finnegans Wake*," *Fables of Identity: Studies in Poetic Mythology* (New York: Harcourt, Brace & World, 1963).

Townsend, Joyce H., ed. [*William Blake: The Painter at Work*](#). London: Tate Publishing, 2003.¹⁹⁴¹ <WBHC 2775-79> An important collection of essays on the more technical features of Blake's painting, with sections devoted to the watercolors, the large color prints, and the temperas. The book also analyzes Blake's use of paper, paints and other materials; his practices of framing; the materials he used; and the contexts of his exhibitions.

Part One: Introduction

Hamlyn, Robin. "William Blake at Work: 'Every thing which is in Harmony.'" 12-39. A key overview of Blake's life as a painter and engraver that includes key influences and detailed descriptions and diagrams of his workspaces.

Ormsby, Bronwyn, and Joyce H. Townsend with Brian Singer and John Dean. "The State of Knowledge on William Blake the Painter." 40-44. Surveys earlier (largely nineteenth-century) accounts of Blake's practices as a painter and the materials and techniques he used.

Townsend, Joyce H. "Analytical Methods." 45-51. Explains clearly for the non-specialist the scientific methods of analyzing paints, pigments, colors, and other materials that are utilized in the subsequent chapters.

Part Two: Watercolours

Bower, Peter. "The Vivid Surface: Blake's Use of Paper and Board." 54-60. Efficiently examines the different papers and boards that Blake used, detailing their qualities and their makers.

McManus, Noa Cahaner, and Joyce H. Townsend. "Watercolour Methods, and Materials Use in Context." 61-79. Details Blake's watercolor methods and, especially, his different pigments. Many examples are from Dante watercolors.

Part Three: Large Colour Prints

McManus, Noa Cahaner, and Joyce H. Townsend. "The Large Colour Prints: Methods and Materials." 82-99. A technical analysis of the production method and materials used.

Townshend, Piers, and Joyce H. Townsend. "The Conservation of a Large Colour Print: *Satan Exulting over Eve*." 100-07. A detailed description of the conservation process for Tate Britain print (Butlin #292).

Part Four: Temperas

Ormsby, Bronwyn, with Brian Singer and John Dean. "The Painting of the Temperas." 110-33. A detailed survey and analysis of the Temperas, with sections devoted to The Bible Series (highlighting particularly *The Body of Christ Borne to the Tomb* [Butlin #426]), *The Heads of the Poets* (highlighting *Luiz vas de Camoens* [Butlin #343.6]), The

¹⁹⁴¹ See the overview of the book and its methodology in Townsend and Bronwyn A. Ormsby's "Blake's Painting Materials, Technical Art History, and the Legacy of G.E. Bentley Jr" in [*Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.*](#), ed. Karen Mulhallen (2010), <WBHC 2436-40>.

1809 exhibition, five temperas produced between 1810 and 1811, and the temperas produced between 1818 and 1826.

Ormsby, Bronwyn with Joyce H. Townsend, Brian Singer, and John Dean. "Blake's Use of Tempera in Context." 134-49. Describes the materials Blake used, where he might have gotten them, his use of plant gum and animal glue, and how Blake's use of his materials compared to his contemporaries and followers among the Ancients.

Ormsby, Bronwyn, with Brian Singer and John Dean. "The Appearance of the Temperas Today." 150-59. Describes the current appearance of the temperas and how they have deteriorated.

Part Five: Epilogue

Townsend, Joyce H., Robin Hamlyn and John Anderson. "The Presentation of Blake's Paintings." 162-74. Highlights the framing and display of Blake's paintings from his time to the twenty-first century.

Anon. "Appendix 1: Watercolours Discussed in the Text." 183. A table that lists all the works discussed (all are held by the Tate Britain). In addition to the Tate and Butlin numbers, the table includes: the dates of production from both Butlin's [The Paintings and Drawings of William Blake](#) (1981) and Butlin's [William Blake, 1757-1827](#) (1990); the supports; the dimensions in inches and centimeters; and any color change.

Anon. "Appendix 2: Watercolours—Analytical Results." 184. A table showing the results of their technical analysis.

Anon. "Appendix 3: Large Colour Prints Discussed in the Text." 185. A table that includes: the owners; the dates of production from both Butlin's [The Paintings and Drawings of William Blake](#) (1981) and Butlin's [William Blake, 1757-1827](#) (1990); the dimensions in inches and centimeters; and the presence of a signature.

Anon. "Appendix 4: Large Colour Prints—Analytical Results." 186. A table showing the results of their technical analysis.

Anon. "Appendix 5: Temperas Discussed in the Text." 187. A table that includes: the owners; the dates of production from both Butlin's [The Paintings and Drawings of William Blake](#) (1981) and Butlin's [William Blake, 1757-1827](#) (1990); the dimensions in inches and centimeters; and the supports.

Anon. "Appendix 6: Temperas—Analytical Results." 188. A table showing the results of their technical analysis.

To Geoffrey Keynes: Articles Contributed to The Book Collector to Commemorate His Eighty-Fifth Birthday. London: The Book Collector, 1972. A collection of essays dedicated to Geoffrey Keynes. All but Morchard Bishop's essay were originally published in the Spring 1972 issue of *The Book Collector*, and Bishop's essay published in the following issue. Only essays on Blake or Keynes are recorded.

"To Geoffrey Keynes." 5-13. An overview of Keynes's life in books, highlighting his work on Blake.

Meynell, Francis. "A Reminiscence." 15. On Keynes.

Hart-Davis, Rupert. "A Little Injudicious Levity." 16-18. A remembrance of Keynes, touching on Keynes's military service and his book collection.

Bishop, Mordard. "The Poet and the Attorney: The Story of a Legacy." 37-46. On the 1801 letters between William Hayley and Thomas Greene over the ownership of George Romney's painting, *John Flaxman Modeling the Bust of William Hayley* (1795). As Mordard notes, Blake is conspicuously absent from the letters but alludes to the dispute in his 28 May 1804 letter to Hayley that mentions Greene.

Keynes, Geoffrey. "Blake's Engravings for Gay's *Fables*." 47-52. <BB #2015> On Blake's alterations to original drawings in his engravings, highlighting the Stedman and Gay engravings.

Garnett, David. "The Appendix." 60-64.¹⁹⁴² A remembrance of accompanying Keynes on a late-night appendectomy.

Fletcher, Ian. "The Ellis-Yeats-Blake Manuscript Cluster." 90-112. <BB #1618> An informative essay on the manuscript and letters tied to the Ellis and Yeats edition of Blake that details the "Brotherhood" of John Butler Yeats; the interest in Blake shown by its members (especially John Todhunter); a biographical sketch of Ellis; and a description of the manuscripts and letters.

Trodd, Colin, and Jason Whittaker, ed. Special Issue: "William Blake: The Man from the Future?" *Visual Culture in Britain* 19.3 (2018). <*Blake* (2017)> See [Visual Culture in Britain 19.3](#).

U

University of Toronto Quarterly 80.4 (fall 2011). Special issue: "[The William Blake Project](#)." Ed. Karen Mulhallen. <WBHC 2788-91>

Mulhallen, Karen. "[The William Blake Project](#)." 779-85.

Paley, Morton D. "[William Blake's Milton/A Poem and the Miltonic Matrix of 1791-1810](#)." 786-814. "Milton/A Poem, completed c. 1811, addresses two major subjects of previous discussion: Milton's political commitment and his relations with the women in his life" (abstract).

Crosby, Mark. "[Blake and the Banknote Crises of 1797, 1800, and 1818](#)." 815-36. "This essay examines an overlooked context for Blake's poetic responses to repression, documents a previously unrecorded manuscript certificate dated 5 April 1797 containing Blake's signature, as well as two hitherto unrecorded instances of Blake's name being published in connection with Tilloch's 1797 scheme, and suggests another context for the 'black net' that Blake describes smothering London in 1800" (abstract). There is also reference to the advertisement for Hayley's *Essay on Sculpture* (1800).

Sklar, Susanne. "[In the Mouth of a True Orator' \(Jerusalem's Operating Instructions\)](#)." 837-57.¹⁹⁴³ "This article discusses why oral interpretation is appropriate to the 'sublime'

¹⁹⁴² Originally published in *The New Statesman and Nation* (12 Mar. 1938).

¹⁹⁴³ Incorporated in Sklar's [Blake's Jerusalem as Visionary Theatre: Entering the Divine Body](#) (2011).

Allegory' Blake has created, and how oral interpretation delivers us from misinterpretations of the poem's eponymous heroine" (abstract).

Whitehead, Angus. "["humble but respectable": Recovering the Neighbourhood Surrounding William and Catherine Blake's Last Residence, No. 3 Fountain Court, Strand, c. 1820-27.](#)" 858-79. "I present a detailed reconstruction of Fountain Court and its residents, William and Catherine Blake during the period William and Catherine Blake were resident at No. 3 Fountain Court (c. 1820–27)" (abstract).

Bentley, G.E., Jr. "[Remember Me! Customs and Costumes of Blake's Gift Book.](#)" 880-92. Details the production and distribution of John Poole's *Remember Me!*, which contained Blake's engraving, "Hiding of Moses."

Johnson. Mary Lynn. "[Catalogue of Some of Blake's Pictures at "The Salterns": Captain Butts as Exhibitor, Litigator, and Co-Heir \(with His Sister Blanche\).](#)" 893-917. A key reexamination of the Blake collection of Frederick John Butts (1833-1905).

Leonard, Garry. "[Without Contraries There is No Progression': Cinematic Montage and the Relationship of Illustration to Text in William Blake's The \[First\] Book of Urizen.](#)" 918-34. Argues the relationship between the text and image in *Urizen* is akin to the cinematic technique of montage.

V

[Vala: The Journal of the Blake Society](#). Since 2020, the annual publication of the London Blake Society. It contains short essays, poetry, art, and reviews aimed at a popular audience. Each issue has a theme.

[Issue 5](#) (Nov. 2024). Theme: Religion.

[Issue 4](#) (Nov. 2023). Theme: War and Peace.

[Issue 3](#) (Nov. 2022). Theme: Nature and the Environment.

[Issue 2](#) (Nov. 2021). Theme: Gender.

[Issue 1](#) (Nov. 2020). Theme: COVID and the Lockdown.

[Visual Culture in Britain 19.3](#) (2018). Special Issue: "William Blake: The Man from the Future?" Ed. Colin Trodd and Jason Whittaker. <*Blake* (2017)> Examines Blake's reception in largely a British and European context.

Trodd, Colin and Jason Whittaker. "[Introduction: William Blake: The Man from the Future.](#)" 285-88.

Trodd, Colin. "[The Energy Man: Blake, Nietzscheanism and Cultural Criticism in Britain, 1890–1920.](#)" 289-304. On Blake's shaping of Nietzsche's reception and Blake's and Nietzsche's influence on cultural criticism.

Hopkins, David. "[William Blake and British Surrealism: Humphrey Jennings, the Impact of Machines and the Case for Dada.](#)" 305-20. "This article addresses an issue that has eluded focused scholarship: the reception of William Blake within the British surrealist

movement from the mid-1930s onwards. A significant difference can be seen between Blake as understood by the critic Herbert Read, and Blake as conceived by the surrealist writer and film maker Humphrey Jennings" (abstract).

Billingsley, Naomi. "[An 'Apostle of Futurity': William Blake as Herald of a Universal Religious Worldview](#)." 321-34. Considers how Blake's notion of universal religion influenced the Australian Blake Prize for religious art.

Erle, Sibylle. "[Blake, Ludwig Meidner and Expressionism](#)." 335-49. Considers Blake's influence on the criticism and art of the German Expressionist Ludwig Meidner (1884-1966).

Sanders, Michael. "[God Save the Echoing Green: The Uses of Imaginary Nostalgia in William Blake and Ray Davies](#)." 350-64. How Blake influenced Ray Davies and the Kinks.

Myrone, Martin. "[Blake in Exhibition and on Display, 1904–2014](#)." 365-79. A very useful bibliographical record of Blake's exhibitions.

Whittaker, Jason. "[Blake and the New Jerusalem: Art and English Nationalism into the Twenty-First Century](#)." 380-92. Traces the twenty-first-century reception of Hubert Parry's "Jerusalem" hymn.

Vlaanderen: Kunstdtijdschrift 56.314 (2007). <WBHC 2814-15> Five articles in Flemish, including translations of Michael Phillips' "The Printing of Blake's *America a Prophecy*" and of Michael Feber's "Jerusalem" as a Hymn."

W

Walcott, Charles Child, and J. Edwin Whitesell, ed. [The Explicator Encyclopedia](#). Vol. II. Traditional Poetry: Medieval to Late Victorian. Chicago: Quadrangle Books, 1968. 33-44. <BB #A1587> Reprints articles in *The Explicator* from 1942 to 1962. Only those on Blake are listed.

"Olybrius." "The Clod and the Pebble." 33-34.¹⁹⁴⁴ Maintains that the poem is both "moral state of the superiority of unselfish love to selfish love" and "a statement of Blake's awareness of the existence of these two kinds of love" (33).

Dickson, Arthur. "Blake's 'The Clod and the Pebble' and Masefield's *Cargoes*." 34.¹⁹⁴⁵ "[T]here are two ways of looking at love" (34).

Wormhoudt, Arthur. "Introduction' to *Songs of Innocence*." 34.¹⁹⁴⁶ Sees an allusion to the Gospel of Luke 7.32 ("We have piped unto you") in stanza two that indicates an innocence that is lost when the pipe is dropped in the following stanza.

¹⁹⁴⁴ Originally published as "[Blake's 'The Clod and the Pebble'](#)." *The Explicator* 1.4 (1943), 33, <BB #2325>.

¹⁹⁴⁵ Originally published with [the same title](#) in *The Explicator* 2.2 (1943), 14, <BB #1487>.

¹⁹⁴⁶ Originally published as "[Blake's 'Introduction' to Songs of Innocence](#)," *The Explicator* 7.7 (1949), 108-09, <BB #3007>.

Giovannini, Margaret. “Introduction’ to *Songs of Innocence*.” 34-35.¹⁹⁴⁷ Rejects [Wormhoudt’s reading](#) that there is any hint of experience in the poem.

Justin, Howard. “Introduction’ to *Songs of Innocence*.” 35-36.¹⁹⁴⁸ Reads the line, “And I stain’d the water clear,” to emphasize the importance of the poem’s ambiguities to Blake’s conception of both innocence and art itself.

Bowden, William R. “Introduction’ to *Songs of Innocence*.” 36-37.¹⁹⁴⁹ Responding to [Justin](#), calls attention to the fact the Piper is piping his song before he even meets the child, suggesting that “it is actually the duty, the responsibility of the artist *not* to hide his work but share it” (37).

Whitesell, J. Edwin. ““The Little Black Boy.”” 37-38.¹⁹⁵⁰ Rejects the idea that the Black Boy’s words offer “a note of inferiority or even of servility” (37).

Eberly, Ralph D. ““The Little Black Boy.”” 38-39.¹⁹⁵¹ Responding to [Whitesell](#), insists that phrases like “white as an angel” “must, it seems, depend upon and convey a Caucasio-centric association of whiteness of ‘purity and innocence’” (38).

Jeffrey, Lloyd N. ““The Little Black Boy.”” 39-40.¹⁹⁵² Responding to both [Whitesell](#) and [Eberly](#), suggests that the Mother—“half real person, a representative of an exploited and long-suffering people, half allegorical figure, a kind of Libyan Sibyl, the wisdom of Mother Africa—speaks with the voice of wisdom and prophecy,” and that Blake expresses, ultimately, the racial and spiritual “confusion” of his time (39, 40).

Gleckner, Robert. ““My Pretty Rose Tree.”” 40-41.¹⁹⁵³ Connects the poem to two manuscript poems, “If you trap the moment before it’s ripe” and “He who binds to himself a joy” to suggest both the speaker and the rose tree are bound by the despair of experience.

Mabbott, T.O. ““A Poison Tree.”” 41.¹⁹⁵⁴ “If you have an open quarrel, there are good chances of a complete reconciliation. If two persons are at odds, but both conceal it, a rather terrible hatred may result” (41).

¹⁹⁴⁷ Originally published as “[Blake’s ‘Introduction’ to Songs of Innocence](#).” *The Explicator* 8.1 (1949), 10-11, <BB #1690>.

¹⁹⁴⁸ Originally published as “[Blake’s ‘Introduction’ to Songs of Innocence](#),” *The Explicator* 11.1 (1952), 1-3, <BB #1981>.

¹⁹⁴⁹ Originally published as “[Blake’s ‘Introduction’ to Songs of Innocence](#).” *The Explicator* 11.6 (1953), 76-79, <BB #1265>.

¹⁹⁵⁰ Originally published as “[Blake’s ‘The Little Black Boy.’](#)” *The Explicator* 5.6 (1947), 88-91, <BB #2952>.

¹⁹⁵¹ Originally published as “[Blake’s ‘The Little Black Boy.’](#)” *The Explicator* 15.7 (1957), 97-99, <BB #1536>.

¹⁹⁵² Originally published as “[Blake’s ‘The Little Black Boy.’](#)” *The Explicator* 17.4 (1959), 52-53, <BB #1956>.

¹⁹⁵³ Originally published as “[Blake’s ‘My Pretty Rose Tree.’](#)” *The Explicator* 13.7 (1955), 104-07, <BB #1694>.

¹⁹⁵⁴ Originally published, with Edward C. Sampson’s commentary, as “[Blake’s ‘A Poison Tree.’](#)” *The Explicator* 6.3 (1947), 32-33, <BB# 2157, 2624>.

Sampson, Edward C. “A Poison Tree.” 41.¹⁹⁵⁵ Suggests that the fruit is the apple of Eden, with the corollary that “Eden is no paradise, and the God is not perfect” (41).

Kline, Allan. “A Song of Liberty.” 41-42.¹⁹⁵⁶ Ties Blake’s use of “keys” to a reference in Thomas Paine’s *Rights of Man* in which the keys are “organized religion wedded to antiquated monarchy” (42).

Locke, Louis G. “Stanzas from *Milton*.” 42.¹⁹⁵⁷ “[T]he whole mood and attitude of the lines is an application of the spirit of the prophetic books of the Old Testament to contemporary England” (41).

Stone, George W. “The Tiger [sic].” 43.¹⁹⁵⁸ “The stars I take to symbolize the angelic legions fighting for the Lord upon that historic occasion [of Satan’s fall]” (42).

Nitchie, Elizabeth. “The Tiger [sic].” 43-44.¹⁹⁵⁹ Responding to [Stone](#), ties to the star imagery of “The Tyger” to Night the Fifth of *The Four Zoas*.

Bowen, Robert O. “The Tiger [sic].” 44.¹⁹⁶⁰ Suggests classical allusions: “Wings’ indicates Daedalus and ‘aspire’ Icarus”; “fire’ symbolizes divine knowledge which Prometheus dared seize” (44).

Eberly, Ralph D. “The Tiger [sic].” 44.¹⁹⁶¹ Responding to [Stone](#), [Nitchie](#), and [Bowen](#), suggests the stars are “sparks showering down as the heavenly smiths strike hot metal with their hammers” (44).

Pottle, Frederick A. “The Tiger [sic].” 44.¹⁹⁶² “When the stars threw down their spears” “mean[s] simply, ‘When the stars faded out in the dawn and the dew fell?’” (44).

Watson, Alex, and Laurence Williams, ed. [*British Romanticism in Asia: The Reception, Translation, and Transformation of Romantic Literature in India and East Asia*](#). Singapore: Palgrave Macmillan-Springer, 2019. <Blake (2020)>

Atkinson, Rosalind. “A Japanese Blake: Embodied Visions in William Blake’s *The Marriage of Heaven and Hell* (1790) and Tezuka Osamu’s *Phoenix* (1967–88).” 341-60. Focusing on Blake and Tezuka Osamu’s ongoing manga, *Phoenix*, argues that, taken outside his immediate historical context, Blake can function as “a free-floating figure” who “can also facilitate creative appropriation in cultures outside the one of origin” (356).

Otto, Peter. “‘Rouse Up O Young Men of the New Age!: Ōe Kenzaburō and William Blake on Bodies, Biopolitics, and the Imagination.” 361-83. Considers Blake’s place in Ōe’s [Rouse Up O Young Men of the New Age!](#) (1983).

¹⁹⁵⁵ Originally published, with T.O. Mabbott’s commentary, as “[Blake’s ‘A Poison Tree.’](#)” *The Explicator* 6.3 (1947), 32-33, <BB# 2157, 2624>.

¹⁹⁵⁶ Originally published as “[Blake’s A Song of Liberty,](#)” *The Explicator* 15.1 (1956), 8-9, <BB# 2063>.

¹⁹⁵⁷ Originally published as “[Blake’s Stanzas from Milton,](#)” *The Explicator* 1.5 (1943), 39, <BB #1089>.

¹⁹⁵⁸ Originally published as “[Blake’s ‘The Tiger \[sic.\]](#)” *The Explicator* 1.3 (1942), 22, <BB #2766>.

¹⁹⁵⁹ Originally published as “[Blake’s ‘The Tiger \[sic.\]](#)” *The Explicator* 1.4 (1943), 34, <BB #2289>.

¹⁹⁶⁰ Originally published as “[Blake’s ‘The Tiger \[sic.\]](#)” *The Explicator* 7.8 (1949), 124-25, <BB # 1266>.

¹⁹⁶¹ Originally published as “[Blake’s ‘The Tiger \[sic.\]](#)” *The Explicator* 8.2 (1949), 20-23, <BB #1537>.

¹⁹⁶² Originally published as “[Blake’s ‘The Tiger \[sic.\]](#)” *The Explicator* 8.5 (1950), 74-75, <BB #2434>.

Clark, Steve. "Asian Romanticism: Construction of the Comparable." 387-94. A useful overview of the reception of Romanticism in Asia, with a well-informed section on Blake.

Weather, Winston, ed. *William Blake: The Tyger*. Columbus, OH: C.E. Merrill, 1969. <BB #2937> Excepting the introduction and the essay by Long, a collection of previously published essays. Aimed at students, it includes "Suggestions for Papers" (122-24).

Weather, Winston. "Introduction." 1-5.

Damon, S. Foster. "The Tyger." 8-11.¹⁹⁶³

Basler, Roy P. "The Tyger: A Psychological Interpretation." 12-14.¹⁹⁶⁴

Bier, Jesse. "A Study of Blake's 'The Tyger.'" 15-25.¹⁹⁶⁵ References Melville and "Yin-Yang polarity" (23).

Gardner, Stanley. "The Tyger." 26-33.¹⁹⁶⁶

Nurmi, Martin K. "Blake's Revisions of *The Tyger*." 34-51.¹⁹⁶⁷

Adams, Hazard. "'The Tyger' as an Example." 52-66.¹⁹⁶⁸ With references to *The Four Zoas*.

Hirsch, E.D., Jr. "The Tyger." 67-73.¹⁹⁶⁹

Hobsbaum, Philip. "A Rhetorical Question Answered: Blake's Tyger and Its Critics." 74-79.¹⁹⁷⁰

Paley, Morton D. "Tyger of Wrath." 80-103.¹⁹⁷¹

Baine, Rodney. "Blake's 'Tyger': The Nature of the Beast." 104-13.¹⁹⁷²

Long, Kay Parkhurst. "William Blake and the Smiling Tyger." 115-21. "This essay was written especially for this volume" (115n).

Wendorf, Richard, ed. *Articulate Images: The Sister Arts from Hogarth to Tennyson*. Minneapolis: University of Minnesota Press, 1983.¹⁹⁷³ A festschrift for Jean H. Hagstrum that

¹⁹⁶³ From Damon's *William Blake: His Philosophy and Symbols* (1924), 276-78, <BB #1455, BBS 447, WBHC 1917-18>.

¹⁹⁶⁴ From Basler's *Sex, Symbolism and Psychology in Literature* (New Brunswick: Rutgers University Press, 1948), 20-24, <BB #1130>.

¹⁹⁶⁵ From his essay with the same name, Bucknell University Studies 1 (1949), 35-46, <BB #1189>.

¹⁹⁶⁶ From Gardner's *Infinity on the Anvil: A Critical Study of William Blake's Poetry* (1954), 123-30, <BB #1664, WBHC 2053-54>.

¹⁹⁶⁷ From Nurmi's essay with the same name, "PMLA 71.4 (1956), 669-85, <BB #2297>.

¹⁹⁶⁸ From Adams's *William Blake: A Reading of the Shorter Poems* (1963), 58-74, <BB #780, BBS 332, WBHC 1475-76>.

¹⁹⁶⁹ From Hirsch's *Innocence and Experience: An Introduction to Blake* (1964), 244-52, <BB #1853, BBS 510, WBHC 2151-52>.

¹⁹⁷⁰ From Hobsbaum's essay with the same title, "Neophologus 48 (1964), 151-55, <BB #1863>. Rpt. in Hobsbaum's *A Theory of Communication* (London, 1970), 67-71.

¹⁹⁷¹ From Paley's essay with the same title, "PMLA 81 (1966), 540-51, <BB #2350>.

¹⁹⁷² From Baine's essay with the same title, *Philological Quarterly* 46 (1967), 488-98, <BB #1112>.

¹⁹⁷³ Not recorded as a collection in BBS or WBHC.

contains a bibliography of his work and “A Checklist of Modern Scholarship on the Sister Arts.” Only these and the chapters are Blake are listed.

Mitchell, W.J.T. “Metamorphoses of the Vortex: Hogarth, Turner, and Blake.” 125-68. <BBS 576> On the spiral or vortex in the works of the three artists.

Paulson, Ronald. “Blake’s Revolutionary Tiger.” 169-83.¹⁹⁷⁴ <BBS 600> On Blake’s ideas of revolution, with how he used the tiger to demystify “the rhetoric of Burke and the counter-revolutionary polemicists” (171).

Paley, Morton D. “The Fourth Face of Man: Blake and Architecture.” 184-215. <BBS 598> Highlights Blake’s lifelong concern with architecture.

“A Bibliography of Works by Jean H. Hagstrum.” 245-48.

“A Checklist of Modern Scholarship on the Sister Arts.” 249-62.

Whitson, Roger, and Donald Ault, ed. *ImageTexT: Interdisciplinary Comics Study* 3.2 (winter 2007). Special Issue: “William Blake and Visual Culture.” <WBHC 2184-85> See *ImageTexT: Interdisciplinary Comics Study*.

William Blake. London: Tate, 2000; New York: Harry Abrams, 2000. <WBHC 1286-1308> The catalogue for the exhibition held at the Tate Britain, London, from 9 Nov. 2000 to 11 Feb. 2001 and at the New York Metropolitan Museum, from 27 Mar. to 24 Jun. 2001.

Hamlyn, Robin, and Christine Riding. “Preface.” 9.

Ackroyd, Peter. “William Blake: The Man.” 11-13. A brief overview of Blake’s life.

Butler, Marilyn. “Blake in his Time.” 15-25. Surveys Blake’s major works within the context of their time.

Riding, Christine, David Blayney Brown, Elizabeth Barker, Ian Warrell, Lizzie Carey-Thomas, Martin Postle, Martin Myrone, Michael Phillips, Noa Cahaner McManus, and Robin Hamlyn. “Catalogue.” 29-293. The descriptions in the catalogue are often quite extensive and detailed.

Whitson, Roger, and Donald Ault, ed. *ImageTexT: Interdisciplinary Comics Study* 3.2 (winter 2007). Special Issue: “William Blake and Visual Culture.” See *ImageTexT 3.2*.

William Blake: Paintings, Watercolors and Drawings. New York Salander-O’Reilly Galleries, 1992. <BBS 311> The catalogue for the exhibition held at the Salander-O’Reilly Galleries (Washington D.C.) from 4 Nov. to 31 Dec. 1992. Contains color reproduction of *Sketches for the Cover of Thomas Commins’s An Elegy*.¹⁹⁷⁵

Butlin, Martin. “The Art of William Blake.” 9-12.

¹⁹⁷⁴ Incorporated in Paulson’s *Representations of Revolutions (1789-1820)* (1983), <BBS 600>, and rpt. in *William Blake’s Songs of Innocence and of Experience*, ed. Harold Bloom (1987), <BBS 416-17>.

¹⁹⁷⁵ See Essick, “*Blake in the Marketplace, 1992*,” *Blake: An Illustrated Quarterly* 26.4 (spring 1993), 140-59, <WBHC 1643>.

Hamlyn, Robin. "William Blake: The Apprentice Years." 13-16.¹⁹⁷⁶

Williams, Nicholas M., ed. *Palgrave Advances in William Blake Studies*. Basingstoke: Palgrave Macmillan, 2006. <WBHC 2867-68> A collection of introductory essays that consider Blake from critical, historical, and cultural perspectives as might be presented in a critical theory course. Complements Eaves's *Cambridge Companion to William Blake* well.

Williams, Nicholas M. "Introduction: Understanding Blake." 1-21. An overview of Blake's reception and the history of major scholarship through Frye and Erdman.

Part One: Textual Approaches

Jones, John H. "Blake's Production Methods." 25-41. A good preliminary overview of engraving in the eighteenth century and of Blake's own practices in the illuminated books and in the large color prints.

Otto, Peter. "Blake's Composite Art." 42-62. Traces the development of the phrase, "composite art," in Jean H. Hagstrum, W.J.T. Mitchell, and Vincent De Luca, before considering examples from *There is No Natural Religion* and *Jerusalem*.

Esterhammer, Angela. "Blake and Language." 63-84. Surveys major treatments of Blake's language from Ostriker's *Vision and Verse* (1965) to Esterhammer's own *Creating States* (1994).

Hilton, Nelson. "[Symbols] & the Play of Textuality." 85-105. Considers Blake's use of textual in light of post-Structuralist readings of Blake, such as Hilton's *Literal Imagination* (1983), Hilton and Thomas Vogler's collection *Unnam'd Forms* (1986), Vincent De Luca's *Words of Eternity* (1991), and Molly Rothenberg's *Rethinking Blake's Textuality* (1993).

Part Two: Cultural Approaches

Prickett, Stephen, and Christopher Strathman. "Blake and the Bible." 109-31. Surveys Blake's complicated relationship to the Bible, highlighting critical work by Northrop Frye, Harold Bloom, Jerome McGann, A.D. Nuttall, and Morton D. Paley.

Bruder, Helen P. "Blake and Gender Studies." 132-66. Sketches a history of feminist criticism in Blake studies from Irene Tayler's "[The Woman Scaly](#)" (1973) to turn-of-the-century Queer readings as well as highlighting key feminist readings of specific illuminated books.

Punter, David. "Blake and Psychology." 167-85. While highlighting important psychoanalytic studies of Blake, such as Christine Gallant's *Blake and the Assimilation of Chaos* (1978), Diana Hume George's *Blake and Freud* (1980), and Mark Bracher's essay "Rouzing the Faculties" in *Critical Paths* (1987), discusses Blake as a writer addressing psychoanalytic questions.

Lussier, Mark. "Blake and Science Studies." 186-213. First considers Blake's engagement with scientific discourses in his works and then surveys major criticism on Blake and

¹⁹⁷⁶ From Hamlyn's *William Blake: The Apprentice Years* (1992).

science from Jacob Brownowski's [*William Blake and the Age of Revolution*](#) (1965) to Stuart Peterfreund's [*William Blake in a Newtonian World*](#) (1998).

Lincoln, Andrew. "Blake and the History of Radicalism." 214-34. A survey of historical criticism that considers Blake's relationship to the radical traditions of his era from Jacob Brownowski's [*A Man Without a Mask*](#) (1943) to Saree Makdisi's [*William Blake and the Impossible History of the 1790s*](#) (2003).

Makdisi, Saree. "Blake and the Communist Tradition." 235-53. Reads Blake within the Marxist tradition, with a slight survey of the critical tradition.

Larrissy, Edward. "Blake and Postmodernism." 254-73. Considers Blake in terms of Postmodern theory and his reception among Postmodern authors.

Wojcik, Jan, and Raymond-Jean Frontain, ed. [*Poetic Prophecy in Western Literature*](#). Rutherford, Madison, Teaneck: Farleigh Dickinson University Press; London and Toronto: Associated University Presses, 1984.¹⁹⁷⁷ A collection of essays on poets as prophets. Blake figures in the introduction significantly, is the central focus of two essays, and is a touchstone in the essay on Ginsberg. Only these essays are recorded.

Wojcik, Jan, and Raymond-Jean Frontain. "Introduction: The Prophet in the Poem." 13-30. Recounts the tradition of the poet as prophet from the Bible to the twentieth century.

Wittreich, Joseph Anthony. "The Poetry of the Rainbow: Milton and Newton among the Prophets." 94-105. On the conjunction of Milton and Newton in the Romantic era, with significant references to Blake.

Rix, Donna S. "Milton: Blake's Reading of Second Isaiah." 106-18. <*BBS* 623-24, *WBHC* 2591-92> Argues that second Isaiah is a generic model for *Milton*.

Portugés, Paul. "Allen Ginsberg's Visions and the Growth of His Poetics of Prophecy." 157-73. <*BBS* 608> On Ginsberg's vision of Blake and its aftermath.

Wordsworth Circle 8.2 (spring 1977).¹⁹⁷⁸ A special issue on Romanticism and the Occult. Only essays on Blake are listed.

Brogan, Howard O. "[*Blake and the Occult: 'The Real Man the Imagination which Liveth for Ever.'*](#)" 147-60. <*BBS* 425> "[A]ll of Blake's characteristic work is occult. It is this element in it that gives it its startling originality to readers of his own and succeeding times" (157).

Trawick, Leonard. "[*Blake's Empirical Occult*](#)." 161-71. <*BBS* 663> "While Blake does have many affinities with the occult traditions, his own view of reality is ultimately inimical to them" (162). Highlights George Berkeley's influence.

McClellan, Jane Martha, and George Mills Harper. "[*Blake's Demonic Triad*](#)." 172-82. <*BBS* 567> Reads Blake's use of threes and threefold, tying it to "the Pythagoreans' sacred tetractys" (172).

¹⁹⁷⁷ Not recorded as a collection in *BBS*.

¹⁹⁷⁸ Not recorded as a collection by Bentley.

[*Wordsworth Circle* 30.3](#) (summer 1999). Ed. Karl Kroeber. <WBHC 2880-81> A collection of essays mostly concerned with either the *William Blake Archive* or studying Blake in the digital age.

“[From the Editor](#).” 121. Describes the origin of the papers from a topic suggested by Morris Eaves.

Kroeber, Karl. “[The Blake Archive and the Future of Literary Studies](#).” 123-25. An overview of the collection and on the significance of the *Blake Archive*: “The Archive seems valuable as a model for academic humanists searching for the broadened financial and education support for our specialized endeavors that will be required if we are to play the role we should play in twenty-first century society” (125).

Cooper, Andrew, and Michael Simpson. “[The High-Tech Luddite of Lambeth: Blake's Eternal Hacking](#).” 125-31. A critique of the *Blake Archive*: “Our brief [...] is the uncomfortable, and probably futile, exercise of declaring why Bill Gates and Will Blake may not be lawfully joined together” (125).

Johnson, Mary Lynn. “[The Iowa Blake Videodisc Project: A Cautionary History](#).” 131-35. On Mary Lynn Johnson and John E. Grant’s effort to digitize Blake on videodisc in the 1980s and its lessons for the *Blake Archive*.

Eaves, Morris, Robert N. Essick, Matthew Kirschenbaum, and Joseph Visconti. “[Standards, Methods, and Objectives in the William Blake Archive: A Response](#).” 135-44. A history of the *Blake Archive* and a response to the preceding essays, particularly Cooper and Simpson’s “[The High-Tech Luddite of Lambeth: Blake's Eternal Hacking](#).” Cooper and Simpson would answer in “[Looks Good in Practice, But Does it Work in Theory? Rebooting the Blake Archive](#).”

Broglio, Ronald S., Marcel O’Gorman and F. William Ruegg. “[Digging Transformation in Blake: What the Mole Knows about the New Millennium](#).” 144-53. “We can emulate Blake’s hypericonic, composite art form in the electronic realm, and this can result in a new scholarly method” (148).

Baulch, David M. Blake’s “[Vala or The Four Zoas Hypertext and Multiple Plurality](#).” 154-160. Argues for a hypertext edition of *Vala or The Four Zoas* to capture the multiple narrative layers “with an eye to the various interpretative possibilities” (156).

Sorensen, Peter J. “[Blake as Byron's Biographer: An Anthroposophic Reading of The Ghost of Abel](#).” 161-65. “Blake wanted to rescue Byron” in *The Ghost of Abel* (161).

Y

Yeager, D.M., ed. *The Journal of Religious Ethics* 37.1 (Mar. 2009). Special Issue: “Focus on William Blake.” <WBHC 2218-19> See [*The Journal of Religious Ethics* 37.1](#).

X. Appendices (Including A. Non-English Scholarship since Blake [2018]; B. Major Sources Not Recorded in BB, BBS, WBHC, or Blake; and C. Useful Websites)

A. Non-English Scholarship Since *Blake* (2018)

Arabic

Salahi Moghaddam, Sohila. "[*Daghoghi in Mathnavi and Blake in The Marriage of Heaven and Hell*](#)." *Comparative Literature Research Journal* 6.1 (2018): 84-107. In Arabic (abstract in English). <*Blake* (2019)>

Analyzes the rhetorical and poetic devices in these "mystic works" (abstract).

Chinese

Hsu, Kan-Lin, and Pang-Li Liu. "[[*The Voice of the Anachronic Bard: 'satanic Mill' and Market Society*](#)]." [*Journal for Philosophical Study of Public Affairs*] 70 (2019): 109–67. In Chinese. Abstract in Chinese and English. <*Blake* (2020)>

French (Contributed by Fernando Castanedo)

Translations

Chansons d'innocence et d'expérience: Songs of Innocence and of Experience. Trans. Armand Sedaine, illus. Sam Jones. Perros-Guirec [France]: La Tilv, 1996. In French. <*WBHC 415*> B. Perros-Guirec: Anagrammes, 2007. <*Blake* (2019)>

The cover says "morceaux choisis," i.e., selections. Bilingual French-English edition.

Soupault, M.L. and Philippe, trans. *Chants d'Innocence et d'Expérience*. Paris 1927. Paris: Les Cahiers Libres, 1947. B. Paris: Éditions Charlot, 1947. Collection "poésie et théâtre." <*WBHC 407*> C. Bilingual edition with a preface by Sylvie Doizelet. Paris: Editions La Table Ronde, 2007. Collection Quai Voltaire. D. Prologue by Jean-Yves Masson. Paris: Les Belles Lettres, 2021. <*BB #192, WBHC 407, Blake* (2022)>

"Reproduces in full copy Z of *Songs* (1826; Library of Congress). In French, with Blake's plates on facing pages" (*Blake* [2022]).

§ *Chansons et mythes: poèmes choisis*. Trans. and prologue by Pierre Boutang. Paris: La Différence, 1989. B. *Chansons et mythes*. 2013. English and French on facing pages. <*Blake* (1992–93, 2023)>

Les Chants de l'Innocence et de l'Expérience. Trans. Alain Suied. Paris: Arfuyen, 2002. In French and English. <*Blake* (2022)>

§ *L'Évangile éternel*. Trans. Alain Suied. Paris: Arfuyen, 1999. In French and English. <*Blake* (2022)>

It includes *The Everlasting Gospel* and also *The Book of Thel*.

§ *Jérusalem: L'émanation du géant Albion*. Trans., ed. and pref. by Romain Mollard. Paris: Arfuyen, 2023. In French with English text. <*Blake* (2024)>

This bilingual edition is the first solo edition and translation of *Jerusalem* into French. It does not, however, comprise the full text of Blake's illuminated work. The four-volume

edition of Blake's *Oeuvres* (pub. Aubier/Flammarion, 1974-83) directed by Pierre Leyris and translated by himself and Jacques Blondel (for volume 4, *Vala*), did not include *Jerusalem*. Leyris, however, did include "extracts from *Jerusalem* (bilingual)," in his *Écrits prophétiques des dernières années, suivis de Lettres*. ([Paris:] Editions José Corti, 2000) <WBHC 495>.

Le Mariage du Ciel et de l'Enfer. Trans. André Gide. Nouvelle revue française, No. 107 (1 August 1922), 129-47. B. (Paris, 1922) C. (Paris: Chez Claude Aveline, 1923) <BB #111, BBS 100, WBHC 289-90> § D. Saint-Denis (France): Éditions Corti, 2023. 56 pp. In French. <Blake (2025)>

Le Mariage du Ciel et de l'Enfer. Trans. Alain Suied. Paris: Arfuyen, 1996. In French and English. <WBHC 296, Blake (2022)>

Le Mariage du Ciel et de l'Enfer, accompagné du Livre de Thel et de L'Évangile éternel. Trans. Alain Suied. Paris: Arfuyen, 2004. In French and English. <Blake (2022)>

Le Mariage du Ciel et de l'Enfer et autres poèmes. Ed. and trans. Jacques Darras. Paris: Gallimard, 2013. Collection Poésie no. 481. In French and English. <Blake (2022)>

Le Mariage du Ciel et de l'Enfer. Ed. and trans. Jacques Darras. Paris: Gallimard, 2018. Collection Papeterie, Les carnets carrés. In French and English. <Blake (2022)>

William Blake: Los dibujos para la Divina Comedia de Dante. Ed. Sebastian Schütze and Maria Antonietta Terzoli. 2014. <Blake (2015, 2016)> In Spanish. Also available in German, English, French, and Italian. B. *William Blake: Les dessins pour la Divine Comédie de Dante*. 2017. <Blake (2018)>

Studies

Adnot, Camille. "Le Mariage du Ciel et de l'Enfer, Carte du Maraudeur blakien? Entre anonymat et pseudonymat." *Le Pardaillan* 4 (2018). In French. <Blake (2021)>

Bois, Catherine. *Un langage investi: rhétorique et poésie lyrique dans le long XVIII^e siècle britannique*. Lyon: Presses universitaires de Lyon, 2020. In French. <Blake (2021)>

Chapters 4 ("Le poète du premier romantisme et le langage lyrique: pathème et métaphore") and 5 ("La rhétorique lyrique: la poésie est-elle chant ou discours?") address the "romantic rhetorization of lyrical language in Blake's poetry," arguing that "the process emerges from displacement of classic use of rhetorical *pathos* and voice." Three sections ("Rejet du *pathos* fondateur de l'énonciation syntaxique: le 'style coupé' de William Blake" [306-23]; "L'impossible figure blakienne: la satire à la limite du *pathos* lyrique" [337-40]; "Chez William Blake: la non-invocation et le *pathos* du langage auto-réflexif" [347-51]) include close readings of several *Songs* ("Infant Joy," "The Divine Image," "The Tyger," "London," "Infant Sorrow," "The Human Abstract," "To Tirzah") and offer insights on *The Marriage of Heaven and Hell* and *The Book of Urizen*. In "Le mot, la chose et le dire du poète chez William Blake" (254-60), sections from *Milton*, *Jerusalem*, and the annotations to Reynolds are briefly discussed.

Bonnecase, Denis, ed. *Hobbes, Blair, Blake: Hommage à François Piquet*. Paris: Michel Houdiard Éditeur, 2018. In French. <Blake (2021)>

Includes three essays on Blake:

Bonnecase, Denis. “Énergie, prophétie, mise en scène de l’écriture dans *The Marriage of Heaven and Hell*.”

Adnot, Camille. “Imag(e)iner la création. Construire, déconstruire et reconstruire la Bible de l’enfer blakienne.”

Dauphin, Caroline. “Histoire(s) naturelle(s) du tigre: reconstruire l’animal dans l’œuvre de William Blake.”

Braida-Laplace, Antonella, Sophie Laniel-Musitelli, and Céline Sabiron, ed. *Inconstances romantiques: Visions et révisions dans la littérature britannique du long XIX^e siècle*. Nancy: Presses universitaires de Nancy-Éditions universitaires de Lorraine, 2019. In French. <*Blake* (2021)> Includes:

Adnot, Camille. “Désordres instinctifs de Tharmas: le corps désœuvré de *The Four Zoas* de William Blake.”

Dauphin, Caroline. “La métamorphose d’Ovide: transformations poétiques et végétales dans la poésie d’Erasmus Darwin et de William Blake.” On Ovid’s *Metamorphoses* as hypotext for Blake’s hybrid plants in the *Songs*, *The Book of Thel*, and *Visions of the Daughters of Albion*.

Cazeneuve, Elsa. “De l’œil à l’étoile: poétiques du globe chez William Blake, William Wordsworth et Samuel Taylor Coleridge” (“Celestial Eyes: Metaphors of the Globe in the Works of William Blake, William Wordsworth and Samuel Taylor Coleridge”). *Etudes Epistémè. Revue de littérature et de civilisation (XVI^e-XVIII^e siècles)* 43 (2023): 38 pars. In French (abstract in French and English). <*Blake* (2024)>

“This paper proposes the idea that astronomy contributed to structure the perceptive philosophy and poetics of the first Romantic generation through the figure of the globe. Indeed, celestial spheres came to serve as a metaphor for the eye globe, which in turn symbolized the possibility of renewed or expanded vision” (abstract).

Duclos, Michèle. “[Le langage de l’imagination est symbolique’: Le Symbolisme et l’Imagination selon Kathleen Raine](#).” *Revue européenne de recherches sur la poésie* 7 (2021): 155-65. In French. <*Blake* (2022)>

“When Raine declared herself a Symbolist, with no hint to French Symbolism, she was referring to how her own corpus of works is permanently linked to her understanding of the twin concept of the Imagination, with a timeless link to Oriental creativity.”

Gillet, Louis. “Le cas de William Blake.” *Revue des deux mondes* (1 July 1923). B. 1924. C. 2012. <*WBHC* 2073> D. *Le cas de William Blake*. Angoulême: Éditions Marguerite Waknine, 2020. In French. <*Blake* (2021)>

“About Crabb Robinson’s account of Blake in Morley’s edition” <*WBHC* 2073>.

§ Jacquemin, Thomas. *William Blake, le peintre des ténèbres: Un romantique tourné vers l’invisible*. 50minutes.fr (pub.), 2014. 36 pp. In French. <*Blake* (2025)>

Jobert, Barthélémy. “William Blake et la question du monotype.” *Nouvelles de l’estampe* 191-92 (2003-04): 13-16. In French. <*Blake* (2020)>

This entry is incomplete in *WBHC* p. 2210 but more accurate in *Blake* (2013).

Mabille, Pierre. “William Blake.” *Pierre Mabille et la surréalisme : une anthologie critique (1934-1952)*. Paris, Hermann, 2024. In French. <BB #2167, *Blake* (2025)>

Menneteau, Patrick. “[Ecritures hétérogènes et vision une dans l’œuvre poétique de William Blake](#).” *Babel* 3 (1999): 113-29. In French (abstract in French, English, and Spanish). <*Blake* (2020)>

Menneteau, Patrick. “[Langage et culture dans la poésie de William Blake](#).” *Babel* 1 (1996): 73-84. In French (abstract in French, English, and Spanish). <*Blake* (2020)>

Menneteau, Patrick. “[La voix prophétique de William Blake](#).” *Babel* 4 (2000): 125-39. In French (abstract in French and English). <*Blake* (2020)>

Montoya, Alicia C. “Des chenilles aux papillons: une scène primitive de la littérature de jeunesse au XVIII^e siècle.” *Jeux de mots—enjeux littéraires, de François Rabelais à Richard Millet*. Ed. Annelies Schulte Nordholt and Paul J. Smith. Leiden: Brill, 2018. 241-60. In French. <*Blake* (2019)>

Uses Blake’s frontispiece to *The Gates of Paradise* as visual evidence for eighteenth-century views on education as metamorphosis.

Porée, Marc. “[Le romantisme \(anglais\) est un enthousiasme](#).” *L’Atelier* 10.2 (2018): 15-39. In French. <*Blake* (2020)>

On the English Romantic poets’, and particularly Blake’s, defense of enthusiasm.

Roudaut, Jean. *Le tigre de William Blake. Principes et ingrédients du roman policier noir*. Montpellier: Presses universitaires de la Méditerranée, 2017. In French. <*Blake* (2018)>

Suggests that detective stories and/or crime novels describe a confrontation of “symbolic equals such as the Lamb and the Tyger.”

Şorop, Aloysia. “‘si j’ai tort, j’ai tort en belle compagnie.’ William Blake et ses expériences intimes de la spiritualité.” *Au plus profond de soi: quand le spirituel se fait intime*. Ed. Sylvie Crinquand and Paloma Bravo. Louvain-la-Neuve, Belgium: Éditions EME, 2016. 57-68. In French. <*Blake* (2022)>

Wat, Pierre. “[Le Jour où ... William Blake a peint ‘L’Esprit d’une puce.’](#)” *L’œil: revue d’art mensuelle* 726 (Sept. 2019): 130. In French. <*Blake* (2020)>

German

Becker, Artur. *Schwarze Servietten auf meinem Herzen aus den Leben der Kosmopolen : Essays 2013-2024*. Wuppertal Arco, 2024. In German. <*Blake* (2025)>

According to Worldcat, there is an essay about William Blake. Becker is a contemporary German writer (b. 1968).

Schöpflin, Karin. “Die Person des Propheten: William Blake, *The Marriage of Heaven and Hell* (circa 1790–94)” in “Prophet, Gottesthron, steinernes Menschenherz, Totenfeld und Quelle des Lebens—Aspekte der Rezeption des Ezechielbuches.” *Das Buch Ezechiel: Komposition,*

Redaktion und Rezeption. Ed. Jan Christian Gertz, Corinna Körting, and Markus Witte. Berlin: De Gruyter, 2020. 299-303. In German. <*Blake* (2020)>

Italian (Contributed by Fernando Castanedo)

Translations

The Book of Thel: Opera and Graphic Novel. Intro. Peter S. Case. Music by Rolando Macrini. Graphic novel by Jacopo Maran. London: Black Earth Books, 2017. <*Blake* (2019)>

In addition to the graphic novel adaptation (in Italian) and the sheet music for the opera (in English), it also includes black-and-white reproductions of copy D(?) (with a reduced color reproduction of the prints on the back cover) and an edited transcription of the text.

Canti dell'innocenza e dell'esperienza che mostrano i due contrari stati dell'anima umana. A Cura di Roberto Rossi Testa con uno scritto di T. S. Eliot. Milan: SE, 1997B. Milan: SE, 2001. C. Milan: Feltrinelli, 2009. “A colour facsimile in English and Italian. Text of the *Songs* on facing pages in English and Italian. ‘Note ai Testi’ (pp. 139-44); T. S. Eliot, ‘*Blake*,’ tr. in Italian (145-49)” <*WBHC* 415>. D. Milan: Feltrinelli, 2014. E. Milan: SE, 2016. F. Milan: SE, 2020. *Il matrimonio del cielo e dell'inferno. Canti dell'innocenza e altri poemi.* Pref. and Trans. Edmondo M. Dodsworth. Lanciano (Chieti): Rocco Carabba editore, 1923. B. 2011.¹⁹⁷⁹ <*Blake* (2021)>

Consists of: “Prefazione” (5-28), “Canti dell'innocenza” (29-36), “Canti dell'esperienza” (37-49), “Versi del manoscritto di Rossetti” (50-54), “Squarci dal ‘Milton’” (55-62), “Il matrimonio del cielo e dell'inferno” (63-80), “Il libro di *Thel*” (81-87), “Tiriel” (88-106), “Il primo libro di Urizen” (107-125). In Italian

§ *I miei quadri. William Blake.* Madrid: Casimiro, 2021. In Italian. <*Blake* (2022)>

Illustrated with the extant works presented by Blake in his 1809–10 exhibition above his brother's shop in Soho.

§ *Poesie.* Introduction by Sergio Perosa. Trans. Giacomo Conserva. 1976, 1991, 2003, 2005 [2 eds.], 2007. <*WBHC* 550, *Blake* (2018)> G. With an essay by James Joyce [“William Blake”] and an introduction by Sergio Perosa. 2012. English and Italian on facing pages. H. 2017. <*Blake* (2022, 2018)>

Poesie scelte. 9 poesie illustrate di William Blake. Lucca: Amianto Comics, 2019. In Italian. <*Blake* (2021)>

Nine of Blake's poems illustrated in comic-like sequence by Federico Galeotti (“La tigre” [The Tyger], “Non cercare mai di dire al tuo amore” [Never Pain to Tell Thy Love], “La mosca” [The Fly], “Un albero avvelenato” [A Poison Tree], “L'astrazione umana” [The Human Abstract], “La risposta della terra” [Earth's Answer], “Notte” [Night], “Il giardino dell'amore” [The Garden of Love], “Il giglio” [The Lily]). Blake's poems are from the translations by Giacomo Conserva in *Poesie* <*WBHC* 550, *Blake* (2018)>.

§ *Visioni di William Blake.* Trans. Giuseppe Ungaretti. Ed. Mario Diacono. 1965, 1973, 1980, 1993. <*WBHC* 589> E. 1994. F. 1998. G. 2003. H. Milan: Mondadori, 2020. English and Italian on facing pages. <*Blake* (2021)>

¹⁹⁷⁹ This earliest translation of Blake into Italian is not listed in either *WBHC* or D.W. Dörrbecker's *Blake* checklists (Fernando Castanedo's note).

Studies

Antonielli, Arianna. “[Biografie rivisitate. Il caso Yeats-Ellis.](#)” *Lea - Lingue e letterature d'Oriente e d'Occidente* 12 (2023): 229-56. In Italian (abstract in Italian and English). <*Blake* (2024)>

Antonielli discusses how Yeats and Ellis' stance towards Blake diverged after their joint editorial venture in *The Works of William Blake Poetic, Symbolic, and Critical* (1893). The ensuing works produced by them individually “trace the contours of each editor's unique approach to William Blake's works, revealing a fascinating tension between mysticism and scholarship” (abstract).

Bossi, Emanuela. “William Blake: The Engraver and the Poet.” *Nuova Secondaria* 36.5 (Jan. 2019): 91-94. In Italian. <*Blake* (2020)>

Corti, Claudia. “[L'onomastica visionaria di William Blake, poeta e artista romantico.](#)” *Il Nome nel testo* 18 (2016): 43-58. In Italian (abstract in English). <*Blake* (2018)>

Corti, Claudia. “Orti apocalittici. Erasmus Darwin e William Blake tra poesia, arte e scienze naturali.” *Rivista di letterature moderne e comparate* 71.4 (2018): 349-63. In Italian. <*Blake* (2020)>

D'Agata D'Ottavi, Stefania. *La fucina della poesia. Strutture del non finito in Vala or The Four Zoas di William Blake.* Venice: Supernova, 2001. In Italian. <*Blake* (2023)>

“The author proposes here a study of William Blake's manuscript *The Four Zoas*” (publisher).

[Dante e l'arte](#) 7 (2020). Special Issue: “Dante e Blake.” <*Blake* (2021)> Includes articles in Italian and English.

“Introduzione.” 5. In Italian.

“Introduction.” 7. In English.

Corti, Claudia. “L'allegra discesa di Blake nell'*Inferno* dantesco.” 11-28. In Italian (abstract in Italian and English). On Blake's illustrations to Dante's *Divine Comedy*, especially to *Inferno*, and “his humourous and complicit involvement with the motivations of the supposed sinners, with whom he transparently identifies himself” (abstract).

Villa, Marianna. “Dal testo all'immagine: Blake in dialogo con Dante.” 29-58. In Italian (abstract in Italian and English).

Crisafulli, Edoardo. “La rinascita della fortuna di Dante in Gran Bretagna vis-à-vis l'ideologia e l'estetica *mainstream* nell'epoca romantica: il caso della metamorfosi del Lucifer dantesco nella triade Milton, Cary, e Blake.” 59-100. In Italian (abstract in Italian and English). On Cary's translation of the *Divine Comedy* and Blake's images of both Milton's Satan and Dante's Lucifer. “Blake's Satan is the epitome of a humanity whose fall from grace stems from a withered poetic imagination. This view modernizes, but does not cloud, the notion of absolute evil underpinning Christian metaphysics” (abstract).

De Santis, Silvia. “*How can I help thy Husband’s copying Me?* Dante tra Blake, Füssli e Flaxman.” 101-28. In Italian (abstract in Italian and English). Considers the bonds of friendship linking Blake, Fuseli, and Flaxman, and how their interpretations of Dante may have influenced one another.

Curbet, Joan. “Prophetic Gestures: How Blake Drew His Virgil.” 129-54. In English (abstract in Italian and English). On Blake’s depiction of Dante’s Virgil in the *Divine Comedy* by means of prophetic gestures.

Font Paz, Carme. “Che son la Pia’: Liminal Female Figures of Intercession in Blake’s Illustrations of the *Commedia*.” 155-72. In English (abstract in Italian and English). Analyzes how Blake portrays the mediating role of key female characters in Dante’s *Divine Comedy*, especially in *Purgatorio*.

Fabi, Marta. “[O Rose thou art sick’: Unravelling Social Implications of Body and Mind’s Sickness in William Blake’s Poems of Experience.](#)” *Testo e Senso* 25 (2022): 177-89. In English. Abstract in Italian and English. <*Blake* (2023)>

“By looking closely at the poem, *The Sick Rose*, which will be compared with the last stanza of the poem *London*, this paper aims at investigating the symbolical meaning of the works with references to the spreading of venereal diseases in the 1790s London” (abstract).

Giorgio, Simone. “Tradurre la visione: Celati, Blake, Michaux.” *Griseldaonline* 22.1 (2023): 27-40. In Italian (abstract in Italian and English). <*Blake* (2024)>

The essay explores “Gianni Celati’s relationship with William Blake and Henri Michaux. Starting from the reproposal of some excerpts of their works on ‘Il semplice,’ it is exposed how Celati’s interest in these writers is linked to themes such as vision and liberation from social constraints—two topics variously treated by Celati in his works” (abstract).

Insley, Alice, ed. [Blake e La Sua Epoca: Viaggi nel tempo del sogno \[In the Age of Blake: Visionary Journeys\]](#). Turin: Hopefulmonster, 2024. In Italian except for the foreword by the Director of the Tate. <*Blake* (2025)>

The catalogue for the exhibition held at the La Venaria Reale, Turin, Italy in partnership with the Tate, which ran from 31 Oct. 2024 to 2 Feb. 2025. The webpage (linked to in the English title) includes photos of the exhibition.

Pitruzzella, Salvo. “Note su Sanesi, Blake, e l’educazione alle arti.” *Roberto Sanesi, filosofo e pedagogista dell’arte*. Ed. Alessandro Di Chiara. Macerata: Edizioni Quodlibet, 2020. 125-38. In Italian. <*Blake* (2021)>

Rocco, Emilia Di. “‘Homer has nothing so sublime!’: Ugolino tra Illuminismo e Romanticismo.” *Strumenti critici* 57.1 (2023): 73-90. In Italian (online abstract in English). <*Blake* (2024)>

“This article explores the reception history of the story of Ugolino in Dante’s *Inferno* from the Enlightenment to Romanticism. The analysis focuses on the relationship between literature and the arts in the works of Jonathan Richardson, Joshua Reynolds, Johann Jakob Bodmer, Lord Byron, and William Blake” (abstract).

Spila, Cristiano. “[Escatologia della luce: il girasole in Blake e Montale](#).” *Otto/Novecento: rivista quadrimestrale di critica letteraria* 31.3 (2007): 115-25. In Italian. <Blake (2020)>

On how Montale and Blake use the sunflower as symbol.

Japanese (Contributed by Hikari Sato)

Translations

“A Cradle Song.” “Weep you no more”: *Concert Repertory Shu: Igirisu no Ai to Yume* [“Weep you no more”: A Collection of Concert Repertoire: British Love and Dreams]. Ed. Hirohisa Tsuji and Akane Nakanishi. Tokyo: Kawai Shuppan, 2020. In Japanese. <Blake (2023)>

It reprints the first, second, third, and fourth stanzas of “A Cradle Song” with a musical score by Gustav Holst (34-35) and a translation into Japanese (87).

“The Tyger.” Trans. Eri Kubota. “Honyaku Griff Rhys Jones cho Igirisu Meishi Sen [A Japanese Translation of The Nation’s Favorite Poems by Griff Rhys Jones].” *Ryutsu Keizai Daigaku Ronshu [Journal of Ryutsu Keizai University]* 56.2 (2021): 177-85. In Japanese. <Blake (2022)>

Kamei, Shunsuke. *Tamashii no Koe: Eishi wo tanoshimu* [Voices of Soul: Enjoyable Readings of Poetry in English]. Tokyo: Nan’undo, 2021. In Japanese. <Blake (2024)>

An anthology of poetry in English text with Japanese translation, which includes “Infant Joy,” “Infant Sorrow,” “The Tyger,” and “The Lamb” (pp. 17-24, 78-85).

Yotsumoto, Yasuhiro. *Dante Rihaku ni Au: Yotsumoto Yasuhiro Honyakushu Kotenshihen* [Dante Meets Li Bai: A collection of classical poems translated by Yasuhiro Yotsumoto]. Tokyo: Shichosha, 2023. In Japanese. <Blake (2024)>

“Infant Joy,” “Laughing Song,” “The Little Boy lost,” “The Clod & the Pebble,” “The Fly,” “Auguries of Innocence,” and “Proverbs of Hell” are translated into Japanese in Chapter Sixteen “Yorokobi ga harami Kanashimi ga umiotosu [Joys impregnate, Sorrows bring forth]” (pp. 231-48).

Studies

Akimoto, Yuko. *Takiguchi Shuzo Kenkyu: Eizo Ningen no Keifu* [A Study of Shuzo Takiguchi: A Genealogy of a Shadowy Person]. Osaka: Izumi Shoin, 2022. In Japanese. <Blake (2023)>

Chapter 2, “His Baptism of William Blake: Metaphysics of Light,” discusses the influence of Blake on Yutaka Haniya (107-46).

Akimoto, Yuko. “Takiguchi Shuzo to shimpi shugi teki sekaikan: William Blake juyo wo shoten nishite [Shuzo Takiguchi and Mystical Worldview: Focus on the Reception of William Blake].” *Hokkai-Gakuen Daigaku Jimbun Ronshu [Hokkai-Gakuen University Studies in Culture]* 69 (2020): 165-92. In Japanese. <Blake (2021)>

Ando, Kiyoshi. “Blake no meishi saidoku: ‘sanka Jerusalem,’ ‘shinsei naru sugata,’ ‘Muku no yocco,’ ‘Mary’ (Rereading Blake’s Celebrated Poems: ‘Jerusalem: Hymn,’ ‘The Divine Image,’ ‘Auguries of Innocence,’ and ‘Mary’).” *Kanto Gakuin Daigaku Jimbun Gakkai Kiyo (Bulletin of the Society of Humanities, Kanto Gakuin University)* 137 (2017): 13-43. In Japanese. 15 pls. <Blake (2019)>

Ando, Kiyoshi. “Igirisu Romanha Shijin no Shukyoteki Stance: Blake, Wordsworth, Coleridge [Religious Stances of the English Romantic Poets: Blake, Wordsworth, and Coleridge].” *Kanto Gakuin Daigaku Jimbun Gakkai Kiyo* [Bulletin of the Society of Humanities, Kanto Gakuin University] 145 (2021): 33-46. <Blake (2023)>

Fry, Roger. *Vision to Design (Vision and Design)*. Trans. Izumi Hachisu and Reiko Horikawa. Tokyo: Suiseisha, 2019. In Japanese. 1 plate. 217-23. <Blake (2020)>

It includes a chapter entitled “William Blake ni yoru santen no tempera ga [Three Pictures in Tempera by William Blake].”

Hasegawa, Akira. *Den'en Toshi to Sennen Okoku: Shukyo kaikaku kara Bruno Taut e* [Garden City and the Millennium: From Religious Reformation to Bruno Taut]. Tokyo: Kosakusha, 2021. In Japanese. <Blake (2024)>

Chapter Four, “Igirisu seikimatsu to sinrei shugi [British fin de siècle and Spiritualism],” mentions Blake and Neoplatonism (p. 98).

Hearn, Lafcadio. *Koizumi Yakumo Todai Kogi-roku: Nihon Bungaku no Mirai no tameni* [Lectures in Tokyo Imperial University by Koizumi Yakumo: For the Future of Japanese Literature]. Trans. Masayuki Ikeda. Tokyo: Kadokawa Shoten, 2019. In Japanese. <Blake (2020)>

A selection of lectures given by Lafcadio Hearn (Koizumi Yakumo) for the students of Tokyo Imperial University between 1896 and 1903. It includes a lecture entitled “Igirisu saisho no shimpika Blake [Blake: The First English Mystic],” 262-312. This is a much-revised version of the Japanese translation of Hearn’s lectures, which were originally published by the same translator in *Samayoeru tamashii no uta* [A Song of a Wandering Soul] (Tokyo: Chikuma Shobo, 2004).

Higuchi, Hiroyuki. *Kyofu no Bigaku: Naze hito wa zokuzoku shitainoka* [Aesthetics of Horror: Why do people want to be frightened?] Tokyo: Atelier Third, 2022. In Japanese. <Blake (2024)>

Blake is briefly discussed in the context of Gothic Revivals in the sixth chapter “Kyofu no bijutsukan [A Museum of Horror]” (pp. 143-49).

Ikezawa, Natsuki. “Shi no Nagusame (62): Futatabi Blake e [Comfort in Poetry (62): Blake Revisited].” *Tosho* [Book] 819 (2017): 60-63. In Japanese. <Blake (2018)>

The essay includes the author’s own translations of “The School Boy,” “The Little Vagabond,” and “The Voice of the Ancient Bard.”

Isobe, Naoki. “Jugaku Bunsho no Honukuri to Shisaku no Seisei: Blake to Whitman no Seihon Giho Saigen no Kokoromi [Bookbinding of Bunsho Jugaku and His Generation of Thought: An Attempt at Reconstruction of His Technique for Binding Blake and Whitman <BSJ 25-27>].” *Kojitsuan* [Sunward Cottage] 5 (2022): 38-48. In Japanese. <Blake (2023)>

Ito, Yuki. “Toso no Honoo to Moetsukinu Mono: Blake to Nietzsche wo Tunagu Mono tshiteno Yeats no Jacob Böhme no Juyo nitsuite [A Flame of Battle and Something That Never Burns Out: The Reception of Jacob Böhme in Yeats as a Link between Blake and Nietzsche].” *Josai*

Daigaku Gogaku Kyoiku Kenkyu Center Kenkyu Nenpo [Annual Bulletin of the Center for Language Education in Josai University] 14 (2021): 29-50. In Japanese. <Blake (2023)>

Kawasaki, Misako. “William Blake no ‘The Lamb’ to ‘The Tyger’ wo yomu (A Reading of ‘The Lamb’ and ‘The Tyger’ by William Blake).” *Toyo Daigaku Daigakuin Kiyo (Bulletin of the Graduate School, Toyo University)* 53 (2016): 253-70. In Japanese, with an English synopsis. <Blake (2018)>

Kikui, Takashi. “Meguru hikari no uta: Okada Takahiko wo tsuranuku William Blake [Songs of Encircling Light: Takahiko Okada Inspired by William Blake].” *Gendai-shi techo* [Contemporary Poetry Magazine] 63.11 (2020): 102-05. In Japanese. <Blake (2021)>

An article about Takahiko Okada (1939–97), a Japanese poet and art critic, who wrote his poetry under the influence of Blake.

Kondo, Ariyuki. “William Blake *Job-ki no sashie* ko: Gothic seido ni chikaduki gakki wo teni shuno eikowo tataeyo [William Blake’s *Illustrations of the Book of Job*: Get Close to the Gothic Cathedral and Praise the Lord with Your Instruments].” *Ferris Jogakuin Daigaku Kirisuto-kyo Kenkyujo Kiyo* [Bulletin of the Institute for the Study of Christianity, Ferris University] 5 (2020): 39-54. In Japanese. <Blake (2021)>

18 plates by Blake.

Konishi, Hironobu. “William Blake no ‘Kohitsuji no Uta’ niokeru danwa bunseki (Discourse Analysis of William Blake’s ‘The Lamb’).” *Hiroshima Bunkyo Global* 3 (2019): 33-46. In Japanese. <Blake (2020)>

Lachman, Gary. *Dark Muse: Occult Star Retsuden* [A Dark Muse: The Lives of Occultists], trans. by Kazu Tanigawa. Tokyo: Kokusho Kankokai, 2023. In Japanese. <Blake (2024)>

A Japanese translation of *The Dedalus Book of the Occult: A Dark Muse* (Sawtry: Dedalus, 2003). Blake is discussed in the first section, “Keimo jidai no occultism [Occultism in the age of Enlightenment]” (pp. 94-102).

Matsushita, Tetsuya. *Henry Fuseli no Gaho: Monogatari to Character Hyogen no Kakushin* [The Painting Method of Henry Fuseli: A Revolution in Expression of Stories and Characters]. Tokyo: Sangensha, 2018. In Japanese. <Blake (2020)>

4 plates by Blake and a lot of plates by other artists.

Matsushita, Tetsuya. “Mushakoji Saneatsu saku, Kishida Ryusei ga *Kachi Kachi Yama to Hanasakajiji* no soga ni mirareru William Blake no kansogakuteki jintaizoeki no eikyo [The Physiognomic Influence of William Blake on the Modeling of a Human Body in Kishida Ryusei’s Illustrations for Mt. *Kachi Kachi* and an Old Man Who Made the Dead Trees Blossom Written by Mushakoji Saneatsu].” *Bigaku (Aesthetics)* 68.2 (2017): 148. In Japanese. <Blake (2020)>

Miyamachi, Seiichi. “Honyaku William Blake: The Poems by Nicholas Marsh [Translation, William Blake: The Poems by Nicholas Marsh].” *Sapporo Gakuin Daigaku Jimbun Gakkai Kiyo*

(*Journal of the Society of Humanities, Sapporo Gakuin University*) 104 (2018): 79-109. In Japanese. Translation of chapter 6.¹⁹⁸⁰ <*Blake* (2019)>

Nakajima, Toshiro, and Yuko Nagano. “Jugaku Bunsho to Blake seitan 200 nen kinen: Blake sashie wo shujiku toshite [Bunsho Jugaku and the 200th Birth Anniversary of Blake: With a Focus on the Illustrations by Blake]”. *Kojitsuan [Sunward Cottage]* 7 (2024): 10-37. In Japanese. 12 plates by Blake. <*Blake* (2025)>

In 1957, Bunsho Jugaku, a Blake scholar, worked as a chief editor of a special issue of *Eigo Seinen*, a monthly magazine on English language and literature, and organized “Blake Gallery” in the magazine. This article places Jugaku in the history of Blake studies after WW II and explores his commentaries on Blake’s illustrations.

Nakajima, Yoshie. “Hearn to William Blake: Sono 1 [Hearn and William Blake: Part 1]”. *Yakugaku Toshokan (Pharmaceutical Library Bulletin)* 69 (2024): 58-64. <*Blake* (2025)>

A portrait of Blake and 7 plates by Blake. In Japanese. An introductory essay on Lafcadio Hearn and Blake.

Nishimura, Akie. “Gide niokeru akuma: William Blake kaishaku wo fumaete [The Devil in Gide: On the Basis of His Interpretation of William Blake]”. *Stella* 37 (2018): 267-80. In Japanese. <*Blake* (2020)>

Okada, Shunnosuke. *Kami wo itadaku seiyo sekai, Kamigami no zasu Nihon: Bungaku bunka ronshu [The West Worshipping the God, Japan Having Gods among Itself: A Collection of Essays on Literature and Culture]* (Tokyo: Sairyusha, 2023), 443 pp. In Japanese. <*Blake* (2025)>

It includes a desultory essay on “A Poison Tree” (pp. 372-376).

Onodera, Reiko. *Kaiga wa Shosetsu yorimo Ki nari: 18 seiki to 19 seiki no igirisu kaiga wo yomu [Paintings are Stranger than Fiction: A Reading of British Paintings in the Eighteenth and Nineteenth Centuries]*. Tokyo: Arina Shobo, 2022. In Japanese. <*Blake* (2024)>

The author gives it another title, “Pictura Novior Est Quam Fabula: Legere picturas Britannicas in saeculis XVIII et XIX”. Chapter Two “Soshoku no yorokobi: William Blake to chusei saishoku shahon [Decorative Joy: William Blake and Illuminated Manuscripts in the Middle Ages]” discusses *Songs of Innocence*, Illustrations to *Night Thoughts*, Illuminated Manuscripts, and Kelmscott Press (pp. 43-80).

Onodera, Reiko. “Soshoku no yorokobi—William Blake to chusei shahon [The Delight of Ornament—William Blake and Illuminated Manuscripts in the Middle Ages]”. Yuko Arakawa, Reiko Onodera, Kazusa Kume, Akiko Kato, and Masayuki Tanaka. *Design to Decoration—William Blake kara Edward M. Kauffer e (Designatio et Ornamentum: Ex William Blake ad Edward M. Kauffer) [Design and Decoration—From William Blake to Edward M. Kauffer]*.¹⁹⁸¹ Tokyo: Arina Shobo, 2018. 13-50. In Japanese. 14 pls. <*Blake* (2019, 2020)>

¹⁹⁸⁰ For his translations of other chapters, see <*Blake* (2014, 2015, 2018)>.

¹⁹⁸¹ The book has a title in Latin, which is shown in parentheses. It does not have the title in English. I have chosen “Decoration” in the English translation because they use the transliteration of the English

Sakamoto, Masahiro. "Heisoku suru muku, Kaisei suru sozoryoku: Maehara Masaharu Blake no kodomo no shi karano shokuhatsu [Innocence Choked, Imagination Regenerated: Masaharu Maehara Inspired by Blake's Poetry for Children]." *Tohoku Bungaku no Sekai [World of Tohoku Literature]* 29 (2021): 1-20. In Japanese. <*Blake* (2022)>

An article about Blake and Masaharu Maehara, a poet and a high-school teacher of English in the Tohoku (Northeast) region of Japan.

Sakikawa, Nobuo. "Hearn no Blake ron: Tokyo Teikoku Daigaku Eibungaku Kogi wo chushin ni [Hearn's Argument on Blake: On his Lectures in Tokyo Imperial University]". *Herun (Lafcadio Hearn)* 61 (2024): 31-41. In Japanese. <*Blake* (2025)>

It discusses the lectures on Blake by Lafcadio Hearn in Tokyo Imperial University in the context of the religions in China, India and Japan. Hearn was customarily called "Herun", which is the title of the journal, by Japanese native speakers when he was living in Japan.

Sato, Hikari. "Blake kenkyu ni okeru Ruskin densetsu [An Old Story Concerning Ruskin in Blake Studies]". *Ruskin Bunko Tayori [Ruskin Library Bulletin]* 88 (2024): 5-7. 2 plates by Blake. In Japanese. <*Blake* (2025)>

The relationship between Ruskin and Blake is discussed with a reference to the old story that Ruskin "cut up" one of the copies of *Jerusalem*.

Sato, Hikari. "Chokkan towa nandarouka: William Blake kara Yanagi Muneyoshi e [What Is Immediate Perception?: From William Blake to Yanagi Muneyoshi]". *Mingei [Folkcraft]* 793 (2018): 11-15. In Japanese. 1 plate. <*Blake* (2020)>

Sato, Hikari. "Jugaku Bunsho, 'sotsugyo ronbun William Blake no *Jerusalem* kenkyu no haiskei: Naze Blake wo Bukkyo no kotoba de katattanoka [On the Background of Jugaku Bunsho, 'Graduation Thesis: A Study of *Jerusalem* by William Blake': Why Did He Discuss Blake in Buddhist Terms?]" *Kojitsuan [Sunward Cottage]* 6 (2023): 1-9. In Japanese. <*Blake* (2024)>

Bunsho Jugaku (1900-92), a Blake scholar, made a comparative study of Blake and Buddhism in his graduation thesis in 1923, inspired by Muneyoshi Yanagi and Pierre Berger.

Sato, Hikari. "Jugaku Bunsho Blake ronshu towa nanika: Chosha to henja no hihyogen [What is A Collection of Blake Essays by Bunsho Jugaku?: Critical Eyes of the Author and the Editor]". *Kojitsuan [Sunward Cottage]* 7 (2024): 1-9. In Japanese. <*Blake* (2025)>

Muneyoshi Yanagi edited *A Collection of Blake Essays* by Bunsho Jugaku while Jugaku lay in bed in hospital because of typhus in 1931. This essay discusses an active role that Yanagi played to help his friend.

Sato, Hikari. "Jugaku Bunsho to William Blake kenkyu: Nichijo seikatsu no shisoka (Jugaku Bunsho and His Blake Studies: A Philosopher of Everyday Life)." *Choiki Bunka Kagaku Kiyo (Interdisciplinary Cultural Studies)* 24 (2019): 5-37. In Japanese. 1 plate. <*Blake* (2020)>

word "Decoration" in the title in Japanese. Split between "Decoration" and "Ornamentum," I followed their Japanese title.

Sato, Hikari. “‘Miru me wa shiru kokoro yorimo masaru’: Yanagi Muneyoshi no mingei to Blake kenkyū [‘The Eye sees more than the Heart knows’: The Folk Crafts and Blake Studies of Muneyoshi Yanagi].” *Yanagi Muneyoshi: Mingei Utsukushisa wo motomete [Muneyoshi Yanagi: Folk Crafts Seeking for Beauty]*. Tokyo: Heibonsha, 2021. 24-25. In Japanese. 2 plates by Blake. <Blake (2022)>

Sato, Hikari. “Mushakoji Saneatsu to Sylvia Pankhurst: Eikoku shakai-shugi-kei kikanshi de hodosareta ‘Atarashiki mura’ [Saneatsu Mushakoji and Sylvia Pankhurst: ‘A New Village’ Reported in a Socialist Newspaper in Britain].” *Hikaku Bungaku [Journal of Comparative Literature]* 62 (2020): 7-21. In Japanese. <Blake (2021)>

Although this essay mainly discusses the correspondence between Saneatsu Mushakoji, a Japanese novelist, dramatist, and social reformer, and Sylvia Pankhurst, a British suffragette, it points out that some poems from *Songs of Experience* were reprinted in *Workers Dreadnought*, a weekly newspaper edited and issued by Pankhurst in London (“The Chimney Sweeper” and “The Little Vagabond,” 2 Dec. 1922, p. 1; “London” and “A Little Girl Lost,” 9 Dec. 1922, p. 1; “Holy Thursday” and “A Little Boy Lost,” 9 June 1923, p. 1).

Sato, Hikari. “Mushakoji Saneatsu to William Blake: Kyosei to kyoso no hazama de (MUSHAKOJI [MUSHANOKOJI] Saneatsu and William Blake: Between Symbiotic Cooperation and Hierarchical Competition).” *Choiki Bunka Kagaku Kiyo (Interdisciplinary Cultural Studies)* 22 (2017): 23-47. In Japanese. <Blake (2018)>

Mushakoji is a Japanese family name commonly also known as Mushanokoji.

Sato, Hikari. “Oe Kenzaburo ‘Atarashii hito yo mezameyo’ nioite saisozo sareru William Blake (William Blake Re-created in ‘Rouse Up O Young Men of the New Age’ by OE Kenzaburo).” *Hikaku Bungaku (Journal of Comparative Literature)* 65 (2023): 7-21. In Japanese with English synopsis. <Blake (2024)>

The narrator ('I') in 'Rouse Up O Young Men of the New Age!', an enthusiastic reader of Blake and a father of a brain-damaged son, discusses the sorrow of birth, referring to *The Book of Thel* and the third stanza from "To Tirzah". He also introduces the reader to the design of plate 76 in *Jerusalem*, giving the text in plate 96 as though it were a dialogue between Jesus and Albion drawn on plate 76. Comparing himself to the aged Jesus and his son to young Albion, the narrator reads Blake, not in Blake's context but in the context of his own personal life. Oe re-creates Blake for his profound story of a father, his disabled son, family and society.

Sato, Hikari. “Oe Kenzaburo no William Blake: Manabi hogushi no katei wo saguru [William Blake in Kenzaburo Oe: A Process of Unlearning],” *Yuriika: Shi to Hihyo: Sotokushu Oe Kenzaburo 1935-2023 (Eureka: Poetry and Criticism: Kenzaburo Oe 1935-2023 Special Issue)* 55.10 (2023): 594-603. In Japanese. <Blake (2024)>

Oe read Blake under the guidance of the books by Mona Wilson, Geoffrey Keynes, Kathleen Raine, David V. Erdman, E. P. Thompson and Donald Ault in the 1980s, although he did not have sufficient knowledge on Blake in the 1960s. The argument on forgiveness in “‘Tsumi no yurushi’ no aokusa [Green Grass for ‘Forgiveness of Sin’]” (1984), one of his short stories, is hinted not only by Blake's text but also by the phrase “the indestructibility of human existence as epiphany” which Mircea Eliade wrote in his

diary and which Oe says left a deep impression on him. Oe learns and unlearns Blake according to his own interpretation.

Sato, Hikari. “W.H. Hudson no Kyosei Shiso to Jugaku Bunsho: William Blake no Keifu nouede [Ecological Consciousness of W.H. Hudson and Bunsho Jugaku: Following the Tracks of William Blake].” *Kojitsuan [Sunward Cottage]* 5 (2022): 1-7. In Japanese. <Blake (2023)>

The essay points out that W.H. Hudson, an author and ornithologist, mentions “Auguries of Innocence” in *Birds in a Village* (London: Chapman & Hall, 1893, 124-25), *Birds in Town & Village* (London: J. M. Dent, 1919, 172), *Nature in Downland*, 2nd ed. (London: Longmans, Green, 1900, 272), and *The Land’s End: A Naturalist’s Impressions in West Cornwall* (London: Hutchinson, 1908, 274), and “The Tyger” in *Nature in Downland* (244-45) and *Birds and Man* (London: Duckworth, 1915, 168-69). In *W.H. Hudson: A Portrait* (New York: E. P. Dutton, 1924) Morley Roberts records their conversation as follows: “R. ‘What do you think of Blake?’ / H. ‘I can’t read his long mystical stuff, but of course I like *Songs of Innocence*’” (192).

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, 2018)>

Sato, Michiko. “Adam no sozo wo megutte: William Blake Adam wo sozo suru Elohim no saiko (Concerning the Icon of the Creation of Adam: Reconsideration of Elohim Creating Adam by William Blake).” *Joshi Bijutsu Daigaku Kenkyu Kiyo (Bulletin of Joshibi University of Art and Design)* 47 (2017): 17-26. In Japanese, with an English synopsis. <Blake (2018)>

Sugimata, Mihoko. *Irasuto de Yomu Kiso no Gaka tachi* [Artists of Fancy with Illustrations]. New Edition. Tokyo: Kawade Shobo Shinsha, 2023. In Japanese. <Blake (2024)>

Originally published in 2014. Chapter Two “Kiso no gaka tachi [Artists of Fancy]” gives a short introduction of Blake (pp. 82-91).

Suzuki, Hideko. “Jinsei wo terasu kotoba (178): Hitotsubu no suna no nakani sekai wo mi, Ichirin no nono hana ni tengoku wo mi, Tenohira de mugen wo tsukami, Hitotoki no naka ni eien wo tsukamu [Words to Illuminate Our Life (178): To see a World in a Grain of Sand, And a Heaven in a Wild Flower, Hold Infinity in the palm of your hand, And Eternity in an hour].” *Chichi [To Reach Wisdom]* 593 (2024): 116-18. In Japanese. <Blake (2025)>

A moralistic essay based on “Auguries of Innocence” and “On Another’s Sorrow”.

Suzuki, Masashi. “Blake no system ko: Koten Sakuhin Kaisetsu Mokuroku (1809) wo chushin ni (Blake’s ‘system’ in *A Descriptive Catalogue* [1809]).” *Igirisu Romanha Kenkyu (Essays in English Romanticism)* 41 (2017): 27-40. In Japanese. <Blake (2018)>

Suzuki, Masashi. “foundations for grand things”: Blake to Swedenborg [‘foundations for grand things’: Blake and Swedenborg].” *Tohoku Roman-shugi Kenkyu [Tohoku Romantic Studies]* 6 (2019): 39-55. In Japanese. <Blake 2021>

Suzuki, Masashi. “Gensoteki na Mokuso’: Blake no Kojibutsu Aiko Shugiteki Sozoryoku [‘Visionary contemplations’: Blake’s Antiquarian Imagination].” *Eibungaku Kenkyu Shibu Togo Go [Studies in English Literature. Regional Branches Combined Issue]* 14 (2022): 139-47. 2 plates by Blake. In Japanese, with English synopsis. <Blake (2023)>

Suzuki, Masashi. “‘Kigen’ no fuzai: Blake no *Kodai Briton-jin* wo yomu [The Absence of ‘Origin’: A Reading of Blake’s *The Ancient Britons*].” *Tohoku Roman-shugi Kenkyu* [*Tohoku Romantic Studies*] 5 (2018): 35-50. In Japanese. <*Blake* (2020)>

Takagi, Masafumi. *Bijutsu de Yomu Chusei Europe no Seijin to Eiyu no Densetsu* [Legends of Saints and Heroes in Medieval Europe Read through Fine Arts]. Tokyo: Miyai Shoten, 2020. In Japanese. <*Blake* (2023)>

Blake is briefly discussed in part 3, “Dante Shinkyoku [Dante, *The Divine Comedy*]” (193-94).

Tanaka, Minne. “Copy de original wo seisaku suru gijutsu: Chohanshi William Blake no kakushinteki romanshugi [The Arts of Creating the Original by Copying: Revolutionary Romanticism of William Blake Engraver].” *Igirisu Romanha Kenkyu (Essays in English Romanticism)* 46 (2022): 41-45. In Japanese. <*Blake* (2024)>

Tanigawa, Atsushi. *Bungo tachi no Seiyo Bijutsu: Natsume Soseki kara Matsumoto Seicho made* [Western Arts in Great Authors: From Soseki Natsume to Seicho Matsumoto]. Tokyo: Kawade Shobo Shinsha, 2020. In Japanese. <*Blake* (2023)>

It includes sections such as “Sato Haruo no William Blake [William Blake in Haruo Sato]” (27-28), “Haniya Yutaka no Blake [Blake in Yutaka Haniya]” (84-86), and “Ito Sei no Blake [Blake in Sei Ito]” (100-02), where the author briefly discusses how these Japanese novelists and poets appreciated Blake the artist.

Toki, Koji. *Sho-o to Sogo: Toki Koji chosaku-shu + symposium* [Correspondence and Synthesis: Koji Toki Collection of Essays + Symposium]. Ed. Tomonao Yoshida. Tokyo: Takanashi Shobo, 2020. In Japanese. <*Blake* (2021)> This book includes the following essays:

“William Blake no Sozoryoku [The Imagination of William Blake].” 41-50. <*BSJ* p. 117, *BBS* p. 662> Originally published in *Jimbun Gakuho* [Bulletin of Humanities] 86 (1972): 59-75, and reprinted in *Metropolitan* 58 (2016): 109-28.

“Blake to ‘Fukugo Geijutsu’ [Blake and Composite Art].” 51-54. <*BSJ* p. 117, *BBS* p. 662> Originally published in *Eigo Seinen* [Rising Generation] 119.4 (1973): 12-13, and reprinted in *Metropolitan* 58 (2016): 174-80.

“Blake no Hikyo Shinwa [The Mystic Mythology of Blake].” 55-61. <*BSJ* 116, *WBHC* 2774> Originally published in *Yuriika* [Eureka] 6.9 (1974): 192-99, and reprinted in *Metropolitan* 58 (2016): 212-25. 6 plates by Blake and 1 plate by Catherine Blake.

“Yomigaeru Albion: William Blake sobyo [Rerising Albion: A Short Introduction of William Blake].” 62-72. <*BSJ* 66, *WBHC* 2372> Originally published in *Marie Claire Japon* 95 (1990): 257-63. 1 plate by Blake.

“‘seishin no Tabibito’ no Jikan Kozo [The Structure of Time in ‘The Mental Traveller’].” 75-80. <*BSJ* 117, *WBHC* 2774> Originally published in *Yuriika* [Eureka] 5.9 (1973): 160-65, and reprinted in *Metropolitan* 58 (2016): 181-191.

“Gui to Genshi: Gray no Neko kara Blake no Neko e [Allegory and Vision: From Gray’s Cat to Blake’s Cat].” 561-68. <*BSJ* p. 117, *BBS* p. 662> Originally published in *Yuriika*

[*Eureka*] 5.13 (1973): 170-77, and reprinted in *Metropolitan* 58 (2016): 192-211. 6 plates by Blake.

“Joyce to Blake [Joyce and Blake].” 697-700. Originally published in *Yuriika [Eureka]* 9.11 (1977): 57-59, and reprinted in *Metropolitan* 58 (2016): 231-36.

“(honyaku) James Joyce, ‘William Blake’ [(Translation) James Joyce, ‘William Blake’].” 701-10. <BSJ p. 50> Originally published in *Sekai Hihyo Taikei 3: Shiron no Tenkai [World Literary Criticism Series 3: The Development of Theories of Poetry]*, ed. Kazushi Shinoda et al. (Tokyo: Chikuma Shobo, 1975). Translated from *The Critical Writings of James Joyce*, ed. Ellsworth Mason and Richard Ellmann (London: Faber & Faber, 1964).

“(honyaku) Northrop Frye, ‘Blake and Joyce: Futari no “tankyu” to “junkan” wo megutte’ [(Translation) Northrop Frye, ‘Blake and Joyce: On Their Quest and Cycle’].” 711-19. <BSJ 30, WBHC 2372> Originally published in *Marie Claire Japon* 95 (1990): 264-68. Translated from Northrop Frye, “Quest and Cycle in *Finnegans Wake*,” *Fables of Identity: Studies in Poetic Mythology* (New York: Harcourt, Brace & World, 1963).

Watanabe, Hideki. “Eishi ni okeru shudai teijion bunsan (hypogram) saiko: Herrick to Wordsworth, Shakespeare to Blake no hikaku kara [Hypogram in English Poetry Reconsidered: Through Comparison of Herrick, Wordsworth, Shakespeare and Blake]”. *Gengo Bunka Kyodo Kenkyu Project (Cultural Formation Studies)* 2023 (2024): 15-23. In Japanese. <Blake (2025)>

“The Tyger” and “The Lamb” are phonetically analyzed in the discussion of the effects of alliteration, rhyme and hypogram.

Yamashita, Sumito. *Kimi tachi wa Shikashi Futatabi Koi* [You, however, Come Again]. Tokyo: Bungei Shunju, 2022. 252 pp. In Japanese. <Blake (2024)>

Sumito Yamashita is a novelist, a winner of Akutagawa Prize in 2017, and this is a collection of his short stories, which includes “Hara no inu, ibun. Neko no hara [A Dog in the stomach, a variant. The stomach of a cat],” originally published in *Bungakukai [Literary World]*, Vol. LXXV, No. 6, (2021). In one scene, the narrator quotes the first, second, fifth and sixth stanzas from “The Tyger” in English, thinking of a tiger, a lamb, God, a dog and a cat after he undergoes surgery and before he is shown a part of colon sigmoideum cut out by a man in white.

Yamazaki, Yusuke. “William Blake ni okeru ‘rengoku’: Contrary no gainen wo toshite Dante no *Shinkyoku* wo yomu (Blakean ‘Purgatory’: Dante’s *Divine Comedy* through Blake’s Idea.” *Nagasaki Wesleyan Daigaku Gendai Shakai Gakubu Kiyo (Bulletin of Faculty of Contemporary Social Studies, Nagasaki Wesleyan University)* 15.1 (2017): 1-7. In Japanese. <Blake (2018)>

Korean

Ko, Joon Seog. “[The Harmonizing Poetics of the Opposites in William Blake’s *The Marriage of Heaven and Hell*.](#)” *Yeats Journal of Korea* 60 (2019): 267-85. In Korean (abstract in English and Korean). <Blake (2021)>

Polish

Piskorska, Anna. “Jedna rodzina duchowa: intertekstualna obecność natchnionej poezji Williama Blake'a w *Truposzu Jima Jarmuscha* [One Spiritual Family: The Intertextual Presence

of William Blake's Inspired Poetry in *Dead Man* Directed by Jim Jarmusch].” *Rodzina: naturalna, duchowa, społeczna*. Ed. Jan Zimny. Wrocław: Akademia Wojsk Lądowych imienia generała Tadeusza Kościuszki, 2020. 99-108. In Polish (abstract in Polish and English). <*Blake (2021)*>

Portuguese (Contributed by Fernando Castanedo)

Translations

§ *Canções da inocência e Canções da experiência: os dois estados contrários da alma humana*. Trans., introductory essays, and commentary Gilberto Sorbini and Weimar de Carvalho. São Paulo: Disal, 2005. In Portuguese, with facing English. <*Blake (2019)*>

§ *Canções da inocência e da experiência: revelando os dois estados opostos da alma humana*. Trans., prologue, and notes Mário Alves Coutinho and Leonardo Gonçalves. Belo Horizonte [Brazil]: Crisálida, 2005. In Portuguese. <*Blake (2019)*>

§ *Canções da inocência e da experiência*. Trans. Renato Suttana. Natal [Brazil]: Sol Negro Edições (Coleção Fúrias de Orfeu), 2005. B. Rev. ed. 2012 (Coleção Cinzas do Sol). [W]ith color reproductions of frontispieces to *Songs of Innocence* and *Songs of Innocence and of Experience*. In Portuguese, with facing English. <*Blake (2019)*>

Canções de inocência e de experiência. Trans. Jorge Vaz de Carvalho. Lisbon: Assírio & Alvim, 2009. B. 2nd ed. 2017. In Portuguese, with facing color reproductions of Blake's plates. <*Blake (2019)*>

§ *Cantigas da inocência e da experiência*. Trans. Manuel Portela. Lisbon: Antígona, 1994. <WBHC 414-15> B. Trans., intro., and notes Manuel Portela. 2nd ed. 2007. In Portuguese and English. <*Blake (2019)*>

§ *O casamento do céu e do inferno*. Trans. Ivo Barroso. São Paulo: Hedra, 2008. In Portuguese. <*Blake (2019)*>

§ *Jerusalém*. Trans. Saulo Alencastre. São Paulo: Hedra, 2010. In Portuguese. <*Blake (2019)*>

§ *O matrimônio do céu e do inferno. O livro de Thel*. Trans. José Antônio Arantes. São Paulo: Iluminuras, 1987. B. 2001 C. 2009 <*Blake (2019)*> D. 2020. In Portuguese. <*Blake (2024)*>

§ *Milton*. Prologue, trans., and notes Manuel Portela. Lisbon: Antígona, 2009. [F]ull reproduction of the work in illuminated printing. In Portuguese. <*Blake (2019)*>

§ *Quatro visões memoráveis*. Trans. Manuel Portela. Lisbon: Antígona, 2006. <*Blake (2019)*>

Gathers *The Marriage of Heaven and Hell*, *Visions of the Daughters of Albion*, *The First Book of Urizen*, and *The Book of Ahania*. In Portuguese, with facing English.

Steil, Juliana. “Tradução comentada de Milton de William Blake”. PhD diss., Universidade Federal de Santa Catarina, Florianópolis (Brasil), 2011. In Portuguese (abstract in Portuguese). <*Blake (2025)*>

A translation-studies dissertation of Blake's *Milton*, including both a rendering of the poem into Brazilian Portuguese and a close analysis of the rhetoric resources and prosodic characteristics of the work on all linguistic levels.

§ *Tudo que vive é sagrado. William Blake & D.H. Lawrence*. Selected works by Blake and Lawrence. Trans. and essays Mário Alves Coutinho. 2nd ed. Belo Horizonte [Brazil]: Crisálida, 2010. In Portuguese. <*Blake (2019)*>

§ *Visões*. Trans., ed., pref. and notes by José Antonio Arantes. São Paulo: Editora Iluminuras, 2020. In Portuguese, with facing English. <*Blake* (2024)>

§ *Visões das Filhas de Albion*. Trans. Márcio Simões. Natal [Brazil]: Sol Negro Edições (Coleção Cinzas do Sol), 2012. In Portuguese, with facing English for *Visions*. <*Blake* (2019)>

Includes eleven works: *Songs of Innocence*, *Thel*, *Marriage*, *America*, *Visions*, *Europe*, *Urizen*, *Songs of Experience*, *Ahania*, *Song of Los*, and *Book of Los*.

Studies

Azevedo, Mail Marques de. “William Blake: o gênio oitocentista da intermidialidade como personagem em *Mad Girl’s Love Song*.” *Revista Letras Raras* 9.3 (Aug. 2020): 136-53. In Portuguese (abstract in Portuguese and English). <*Blake* (2021)>

Discusses “the appropriation of William Blake’s persona as a character in the novel *Mad Girl’s Love Song*, by the Indian post-colonial writer Rukmini Bhaya Nair” (abstract).

Botoso, Altamir. “[Solidão, evasão e revolta do eu-lírico no poema ‘London,’ de William Blake \(Solitude, Evasion, and Revolt of the Liric \[sic\] Self in the Poem ‘London,’ by William Blake\)](#).” *Interfaces* 10.2 (2019): 76-87. In Portuguese (abstract in Portuguese and English). <*Blake* (2020)>

Canto, Daniela Schwarcke do, Anselmo Peres Alós, and Juliana Prestes de Oliveira. “[Os irmãos Rossetti e suas colaborações na biografia de William Blake, de Gilchrist](#).” *Sociopoética* 22.2 (2020): 64-79. In Portuguese (abstract and keywords in Portuguese, English, and Spanish). <*Blake* (2022)>

Traces the contributions of Dante Gabriel Rossetti and William Michael Rossetti to Alexander Gilchrist’s *Life of William Blake*, “*Pictor Ignotus*.”

Cardoso, José Arlei. “Entre a inocência e a experiência: Intermidialidade e representação na arte de William Blake [Between Innocence and Experience: Intermediality and Representation in William Blake’s Art].” *Letras & Letras* 37.1 (2021): 191-206. In Portuguese (abstract in Portuguese and English). <*Blake* (2022)>

Corsino, Thaís de Sousa. “[William Blake: um ensaio biográfico](#).” *A margem* 13.2 (2017): 42-65. In Portuguese (abstracts in Portuguese and Spanish). <*Blake* (2019)>

Follows Thompson: “O trabalho de E. P. Thompson, por exemplo, é relevante por não apresentar uma interpretação simplista do poeta.”

da Silva, Suellen Cordovil, and Teófilo Augusto da Silva. “[A tradução intersemiótica em *Frankenstein*, de Mary Shelley, *The Little Girl Lost*, de William Blake, e a série *The Frankenstein Chronicles*](#) [The Intersemiotic Translation in *Frankenstein* by Mary Shelley, ‘The Little Girl Lost’ by William Blake, and *The Frankenstein Chronicles Series*.]” *Tabuleiro de Letras* 11.2 (Dec. 2017): 140-57. In Portuguese (abstract in Portuguese and English). <*Blake* (2019)>

Diniz, Thaís Flores Nogueira. “[‘A Rosa Doente’ dos tempos modernos](#).” *Letras* no. 51 (Dec. 2015): 71-81. In Portuguese (abstract in Portuguese and English). <*Blake* (2017)>

Do Canto, D. S., and A. P. Alós. “A vida de William Blake: a formação de um gravurista com poucos recursos.” *DLCV: Língua, Linguística & Literatura* 12 (2017). In Portuguese. <*Blake* (2018)>

do Canto, Daniela Schwarcke, and Anselmo Peres Alós. “[*Life of William Blake, Pictor Ignotus: o casal Gilchrist e a biografia de um pintor desconhecido.*](#)” *Sociopoética* 1.21 (2019): 103-13. In Portuguese (abstract in Portuguese, English, and Spanish). <*Blake* (2020)>

Ferreira, Isabel Cristina Rodrigues, and Ingrid Oliveira Pinto. “[*Songs of Innocence and of Experience: um olhar sobre o processo de tradução.*](#)” *Revista Eletrônica do Instituto de Humanidades* 50 (2020): 130-47. In Portuguese (abstract in Portuguese and English). <*Blake* (2021)>

Analyzes and compares Paulo Vizioli’s and Renato Suttana’s translations (1993 and 2011 respectively) of Blake’s “The Blossom” and “The Sick Rose.”

fragmentum 42 (Jul.–Sep. 2014). Special Issue: “A poesia e a arte de William Blake: o *Catálogo Descritivo*.” <*Blake* (2021)> Includes:

Santos, Alcides Cardoso dos. “[*Apresentação William Blake e a oposição arte versus comércio*](#) [Presentation: William Blake and the Opposition of Art and Commerce].” 9-11. In Portuguese.

Tavares, Enéias Farias. “[*William Blake e o turbulento ano de 1809: catálogos descritivos, desavenças criativas e obras visionárias*](#) [William Blake and the Turbulent Year of 1809: Descriptive Catalogues, Creative Disagreements, and Visionary Works of Art].” 13-26. In Portuguese (abstract in Portuguese and English).

[*A Descriptive Catalogue of Pictures, Poetical and Historical Inventions.*](#) 27-55. Text in English.

[*Um Catálogo Descritivo de pinturas, invenções históricas e poéticas.*](#) 57-87. Text in Portuguese, trans. Enéias Tavares, Ana Paula Cabrera, Daniela do Canto, Andrio Santos, and Leandro Oliveira.

Santos, Alcides Cardoso dos. “[*I will not Reason & Compare: my business is to Create: Blake e a questão do método*](#) [Blake and the Problem of Method].” 89-108. In Portuguese (abstract in Portuguese and English).

“[*Um Catálogo Descritivo de pinturas & outras obras visionárias.*](#)” N. pag. Images of the works described in the catalogue.

Jorge, Letícia, and Luiz O. Q. Peduzzi. “[*As pinceladas anti-Newtonianas de William Blake.*](#)” *Anais eletrônicos do 15º Seminário Nacional de História da Ciência e da Tecnologia*, Florianópolis, Santa Catarina, 16 a 18 de novembro de 2016. Published in the online proceedings of a conference on the history of science. In Portuguese. <*Blake* (2018)>

Kaminski da Silva, Arthur Aroha. “[*As crianças de Salinger: Inocência e sacralização da infância em Nine Stories \(1953\)*](#) [Salinger’s Children: Innocence and Childhood Sacredness in *Nine Stories* (1953)].” *Teoliterária* 11.24 (2021): 242-69. In Portuguese (abstract in Portuguese and English). <*Blake* (2023)>

“There is a strong similarity between the way that the north American writer J.D. Salinger built the various child-characters of *Nine Stories* (1953)—specially the one named *Teddy*—and the romantic poetic of childhood, inaugurated by English authors like William Blake and William Wordsworth” (abstract).

Loures, Isabela Ferreira. “[William Blake contra os ‘Moinhos Satânicos’ da racionalidade moderna](#) [William Blake against the ‘satanic Mills’ of Modern Rationality; William Blake contra los ‘Molinos Satánicos’ de la racionalidad moderna].” *Ars* 19.43 (2021): 462-507. In Portuguese (abstract in Portuguese, English, and Spanish). <*Blake* (2022)>

Blake’s work “should be acknowledged as a turning point in early modern aesthetics” (abstract).

Mota, Thiago, and Fernanda S. Murro. “[O Inferno de Dante e suas representações: Análise do inferno d’A Divina Comédia através das ilustrações de William Blake \(século XVII\), Gustave Doré \(século XIX\) e Helder Rocha \(século XX\)](#) [Dante’s Hell and Its Representations: Analyses of *The Divine Comedy*’s Hell across the Illustrations of William Blake (Eighteenth Century), Gustave Doré (Nineteenth Century), and Helder Rocha (Twentieth Century)]. *Contemporâneos* 5 (2010): 30-41. In Portuguese (abstract in Portuguese and English). <*Blake* (2023)>

Mourão-Ferreira, David. “William Blake, poeta e visionário.” *Colóquio: Letras* 168-69 (2004): 371-76. In Portuguese. <*Blake* (2020)>

Script from the television show by the author.

Palieraqui, Mariana dos Reis. “O paralelo entre John Milton e William Blake: aspectos estéticos em *Milton* a partir de *Paradise Lost*.” *Caderno de Anais da XV Semana de Letras do CPAN*, (org. Carlos Eduardo de Araujo Placido), Campo Grande: Editora Universidade Federal de Mato Grosso do Sul, 2024. 32-40. In Portuguese (abstract in Portuguese). <*Blake* (2025)>

(“Ultimately, the challenge for the reader of Blake stems from the difficulties associated with interpreting his narration’s mythological pantheon—and their symbolic meanings—alongside his own textual dialogue with *Paradise Lost*”) (abstract).

Paolini, Daniela, and Mario Rucavado Rojas. “Del Redentor al Demiurgo: Las ilustraciones de William Blake vistas a través de las *Meditaciones poéticas* de José Joaquín de Mora.” *Hyperbórea. Revista de ensayo y creación* 7 (2024): 40-57. In Spanish (abstract in Spanish and English). <*Blake* (2025)>

“José Joaquín de Mora’s *Meditaciones poéticas* consists of a series of eleven poems inspired by William Blake’s illustrations for Robert Cromek’s edition of Robert Blair’s poem *The Grave* (1808). [...] This article contextualises Mora’s poems and explores to what extent they can be considered an ekphrasis of Blake’s designs” (abstract).

Paula Cabrera, Ana, and Anselmo Peres Alós. “[Literatura comparada e outras mídias: uma visão de luz e sombras na poética intelectual de William Blake](#).” *Fénix: Revista de História e Estudos Culturais* 13.2 (2016). In Portuguese. <*Blake* (2018)>

Peres Alós, Anselmo, and Daniela Schwarcke do Canto. “[Alexander Gilchrist e a criação do personagem Blake](#) (Alexander Gilchrist and the Invention of the Character Blake).” *Fénix—Revista de História e Estudos Culturais* 15.2 (2018): 48 pars. In Portuguese (abstract in Portuguese and English). <*Blake* (2020)>

Comparing passages in Gilchrist to the accounts in Malkin, Robinson, Tatham, J.T. Smith, and Cunningham.

Santos, Alcides Cardoso dos. “[O Mal como Gênio Poético nas Ilustrações do Livro de Jó, de William Blake](#).” *Terra roxa e outras terras* 6 (2005): 44-63. In Portuguese. <*Blake* (2018)>

Santos, Andrio J. R. dos. “[Allen Ginsberg e as visões de William Blake](#).” *Travessias Interativas* 14 (2017): 187-206. In Portuguese (abstracts in Portuguese and English). <*Blake* (2019)>

Santos, Andrio J. R. dos. “[Amante de selvagem rebelião': a figuração satânica nas profecias continentais de William Blake](#)” (‘Lover of a Wild Rebellion’: The Satanic Figuration in William Blake’s Continental Prophecies). *Fronteiraz* 19 (Dec. 2017): 272-90. In Portuguese (abstract in Portuguese and English). <*Blake* (2020)>

Santos, Andrio J. R. dos. “[A bloodless Creation': Sangue, corpo e apocalipse em Anne Rice and William Blake](#)” (“A bloodless Creation’: Blood, Body, and Apocalypse in Anne Rice and William Blake].” *Todas as Musas* 12.2 (2021): 164-76. In Portuguese (abstract and keywords in Portuguese and English). <*Blake* (2022)>

Santos, Andrio J. R. dos. “[O corpo como acesso ao divino na arte iluminada de William Blake](#)” [The Body as Access to the Divine in William Blake’s Illuminated Art].” *Estudos Avançados* 35.103 (2021): 141-54. In Portuguese (abstract and keywords in Portuguese and English). <*Blake* (2022)>

Santos, Andrio J. R. dos. “[My evil, and my lusty little heart': Tradução intersemiótica de ‘The Tyger,’ de William Blake, em ‘The Tale of the Body Thief,’ de Anne Rice](#).” *Literartes* no. 7 (2017): 266-84. In Portuguese (abstract also in English and Spanish). <*Blake* (2018)>

Santos, Andrio J. R. dos. “[A temível simetria do vampiro: interstício de significação entre William Blake e Anne Rice](#).” *Literatura e autoritarismo, Dossiê* no. 20 (July 2017): 46-59. In Portuguese (abstract in Portuguese and English). <*Blake* (2018)>

Santos, Andrio J. R. dos. “[William Blake e a questão do mal na literatura contemporânea](#).” *Todas as Musas* 9.2 (Jan.–June 2018): 226-38. In Portuguese (abstracts in Portuguese and English). <*Blake* (2019)>

Santos, Andrio J. R. dos, and Elenara Quinhones. “[O silêncio da Filha Sombria: o problema do desejo em America: a Prophecy e Europe: a Prophecy, de William Blake](#).” *Todas as Musas* 8.2 (2017): 170-82. In Portuguese (abstract in Portuguese and English). <*Blake* (2018)>

Santos, Andrio J. R. dos, and Enéias Farias Tavares. “[Blake e a voz profética do diabo: dualidade corpo e mente em paralelo a texto e imagem](#).” *Estação Literária* 19 (2017): 36-48. In Portuguese. <*Blake* (2018)>

Santos, Fernando Glaybson do Nascimento. “Os traços do paraíso em William Blake: matrizes barrocas na linguagem emblemática de ‘For Children: The Gates of Paradise’ de 1793.” *Temporalidades – Revista de História* 15.2 (2023-2024): 717-40. In Portuguese (abstract in Portuguese and English). <*Blake* (2025)>

“[. . .] This article aims to investigate the relationship between Blake's pictorial universe and the cultural, visual, mythical and religious matrices of the Baroque through the emblematic language expressed in the engravings of *For Children: The Gates of*

Paradise from 1793, analysing them in starting from the iconographic-iconological method of Erwin Panofsky and establishing a dialogue with authors who undertook similar research” (abstract).

Steil, Juliana. “[Autenticidade e intermidialidade nos livros iluminados de William Blake: um impasse para a tradução](#) (Authenticity and Intermediality in William Blake’s Illuminated Books: A Translatorial Impasse).” *Cadernos de Tradução* 39.2 (2019): 32-47. In Portuguese (abstract in Portuguese and English). <*Blake* (2020)>

Steil, Juliana. “[Traduções de William Blake no Brasil / Translations of the Works of William Blake in Brazil](#).” *Revista Letras Raras* 7.2 (2018): 58-66. In Portuguese (abstracts in Portuguese and English). <*Blake* (2019)>

Steil, Juliana. “[William Blake e as vozes proféticas da tradição dissidente](#) (William Blake and the Prophetic Voices of Dissident Tradition).” *Revista da Anpoll* 1.47 (Sept.-Dec. 2018): 37-45. In Portuguese (abstract in Portuguese and English). <*Blake* (2020)>

Steil, Juliana, and Lawrence Flores Pereira. “[Translating Blake’s Prophetic Poetry: The Case of Milton](#).” *Blake: An Illustrated Quarterly* 54.2 (fall 2020): 15 pars. <*Blake* (2021)>

On translating *Milton* into Portuguese.

Steil, Juliana, and Vitória Tassara Costa Silva. “[William Blake em Espanhol](#).” *Belas Infiéis* 5.3 (2016): 191-212. In Portuguese (abstract in English). <*Blake* (2018)>

The article gathers information “about translations of William Blake’s works published in Spanish, as well as an initial analysis of the author’s literary reputation in that language.

Tavares, Enéias Farias. “[Blake e a discussão ‘ut pictura poesis’ no seu *Laocoonte: Lendo a imagem e observando o texto*](#) (Blake and [the] ‘ut pictura poesis’ Discussion in His *Laocoonte: Reading Image and Observing Text*).” *Todas as Musas* 2.1 (July-Dec. 2010): 236-58. In Portuguese (abstract in Portuguese and English). <*Blake* (2020)>

Includes Blake’s *Laocoön* with a Portuguese translation of the texts (258).

§ Tavares, Enéias Farias. “A unidade corpo/mente nos livros iluminados de William Blake.” *Discursos do corpo na arte*. Eds. Enéias Farias Tavares, Gisela Reis Biancalana, and Mariane Magno. Santa Maria, Brazil: Editora Editora da Universidade Federal de Santa Maria, 2014. 67-110. In Portuguese. <*Blake* (2025)>

Tavares, Enéias Farias. “[The William Blake Archive: repensando o acervo físico e o arquivo digital](#) [The William Blake Archive: Rethinking Physical Collection and Digital Archive].” *Letras* 23.46 (Jan.-June 2013): 109-32. In Portuguese (abstract in Portuguese and English). <*Blake* (2021)>

Tavares, Enéias Farias. “[William Blake e a \(re\)visão do juízo final: tradução e crítica literária](#) [William Blake and the (Re)Vision of the Last Judgment: Translation and Literary Criticism].” *Concinnitas* 1.20 (June 2013): 82-102. In Portuguese. <*Blake* (2021)>

Includes a translation of Blake’s letter of 18 January 1808 to Ozias Humphry.

Wanderlinde, William Weber, and Maria Rita Drumond Viana. “O Diabo em *O casamento do*

céu e do inferno de William Blake: confluências com a recepção do Satã de *Paraíso perdido* no século XVIII". *Anuário de Literatura* 29 (2024): 1-21. In Portuguese (abstract in Portuguese and English). <*Blake* (2025)>

"This article aims to analyze how the Devil is depicted in *The Marriage of Heaven and Hell* (1790), written by English writer William Blake, mainly by comparing it with readings of the character Satan, from John Milton's *Paradise Lost* (1667)" (abstract).

Willer, Claudio. "William Blake, poeta e profeta." *Agulha* 67 (2009): 32 pars. In Portuguese. <*Blake* (2023)>

The article, following Gershom Scholem, sees Blake as a revolutionary mystic, rather than a conservative one, given his refusal to accept a literal reading of scripture. Likewise, in light of Northrop Frye's descriptions of Blake's myths, it discusses the essential instability and delirious, oneiric character of his symbols.

Romanian

§ Albu, Paul-Cristian. "The Reception of William Blake's Work by the Eyes of a Romanian post-1989 Literary Critic." *Journal of Romanian Literary Studies* 38 (2024): 571-75. In Romanian (abstract in English). <*Blake* (2025)>

"Through this short article, we are interested in observing how Romanian literary critic plans to interpret William Blake's work in a Romanian context. This writer manages to express his objectivity when speaking of the reception of William Blake's work in the current Romanian context. We are astonished to see this writer's analytical thinking, mathematical precision, and how this writer compounds his structural work. By reading his book, we can observe the differences in interpretation in a heteroclite literary context, Romanian vs English" (abstract).

Ghiță, Cătălin. "Imaginația vizionară contra relativismului științific. Lupta lui Blake cu Newton." *Litere fără obstacole. Ipostaze ale acțului criticii*. Bucharest: Editura Ideea Europeană, 2017. 19-29. In Romanian. <*Blake* (2023)>

A chapter on the conflict between experimental science and visionary art as represented by Newton and Blake.

Russian (Contributed by Vera Serdechnaia)

Translations

Mil'ton/Milton. Trans. Dmitrii Smirnov(-Sadovskii). Moscow: Magreb, 2021. In Russian and English. <*Blake* (2022)>

Dmitrii Smirnov (1948–2020), a poet and composer, was one of the best translators of Blake into Russian. This bilingual edition contains the first translation of *Milton* into Russian, along with its original text, some plates, a substantial commentary, and a dictionary of Blake's concepts.

Pesni Nevinnosti i Opyta [Songs of Innocence and of Experience]. Trans. Sergei Stepanov. 1993, 2000, 2004, 2006, 2009, 2012, 2014. Moscow: Pal'mira, 2020. In Russian and English. <*Blake* (2021)>

Includes an introduction by Alexandra Glebovskaya and translations of *Songs*, *Marriage*, *The Book of Thel*, and "The Mental Traveller."

Polnoe sobranie stikhovrenii [Complete Short Poems]. Trans. Dmitrii Smirnov(-Sadovskii). Saint Petersburg: Kriga, 2020. In Russian and English. <Blake (2021)>

Dmitrii Smirnov, a poet and composer (1948–2020), was one of the best translators of Blake into Russian. This book contains poems from *Poetical Sketches*, *Songs of Innocence and of Experience*, the *Notebook* (also known as the Rossetti Manuscript), and the Pickering Manuscript, as well as separate poems from letters, poetic messages, dedications, satirical poems, epigrams, and lyrical fragments from the prophecies.

Smirnov-Sadovsky, D. [pseudonym of Dmitri Nikolaevich Smirnov]. Уильям Блейк: “Остров на Луне” и ранние пророчества. William Blake: “An Island in the Moon” and Early Prophecies. Meladina Book Series (bilingual ed.). *Complete Works of William Blake* (1757–1827), vol. 2. Charleston: CreateSpace Independent Publishing Platform, 2016. In Russian and English. <Blake (2019)>

[Tigr, o tigr, svetlo goryashchiy](#) (Tiger, tiger, burning bright). Trans. Samuil Marshak, Grigoriy Kruzhkov, Viktor Toporov, and others. Moscow: Azbuka-Atticus, 2023. In Russian. <Blake (2024)>

This book contains some of Blake's short poems translations and the whole *Songs of Innocence and Experience*. All the translations have been published earlier.

Studies

Agranovskii, Nikita. “[salon otvergnuvshego': Dzhon Singlon Kopli i amerikanskii vzgliad na khudozhestvennye institutsii XVIII veka](#)” [‘Exhibition of the Rejected’: John Singleton Copley and the American View of Eighteenth-Century Artistic Institutions].” *Vestnik Sankt-Peterburgskogo universiteta. Iskusstvovedenie* [Vestnik of Saint Petersburg University. Arts] 10.1 (2020): 106-31. In Russian (abstract in Russian and English). <Blake (2021)>

The article examines the painting *The Death of the Earl of Chatham* by John Singleton Copley and the experience of exhibiting it, undertaken by the artist in 1781 in opposition to the newly formed Royal Academy of Arts.

Baeva, Alla. “[Otechestvennaya opera poslednikh desyatiletii XX veka v svete vagnerovskikh idey: 'Tiriel'](#)” [Russian opera of the last decades of the 20th century through Wagner's ideas: *Tiriel* by Dmitriy Smirnov].” *Theater. Painting. Movie. Music* [Theatre. Fine Arts. Cinema. Music] 4 (2023): 72-81. In Russian (abstract in Russian and English). <Blake (2024)>

This work touches upon the issues of the opera's music dramaturgy, stylistic solutions, principles of composition, Smirnov's work on the libretto, which was based on Blake's *Tiriel*, as well as a number of other poems.

Chunyak, E.S. “[Sintez iskusstv v tvorchestve Uil'yama Bleika \('Pervaya kniga Urizena'\)](#)” [The Synthesis of the Arts in the Works of William Blake (*The First Book of Urizen*)].” *Aktual'nye problemy gumanitarnogo obrazovaniya: materialy ikh mezdunarodnoy nauchno-prakticheskoy konferentsii* [Current Problems of Humanitarian Education: Proceedings of the IX International Scientific and Practical Conference]. Minsk, Belarus, 202209-14. In Russian (abstract in Russian and English). <Blake (2023)>

Del'finov, Alexander. “[Kak ya perevodil 'London' Bleika](#)” [How I Translated Blake's ‘London’].” *Colta* (16 Apr. 2021). In Russian. <Blake (2022)>

The poet Alexander Del'finov details how he translated “London” for Leonid Fedorov’s musical project *Blake*, and compares different translations.

Dmitrieva, Tatiana. “[Tvorchestvo i mifologija Uil'iama Bleika v kontekste kinoproizvedenija Dzh. Dzharmusha ‘Mertvets’](#) [William Blake’s Works and Mythology in the Context of J. Jarmusch’s Film *Dead Man*.]” *Sibirskii antropologicheskii zhurnal [Siberian Journal of Anthropology]* 4.4 (2020): 201-11. In Russian (abstract in Russian and English). <*Blake* (2021)>

The author analyzes the film *Dead Man*, comparing it with the poems and graphic works by William Blake, in particular the Visionary Heads, *The Ghost of a Flea*, and “The Little Boy Lost.”

Filippovskii, German. “[Dve kontseptsii detstva v evropeiskoi i russkoi poezii XVIII-XIX v.](#) [Two Conceptions of Childhood in European and Russian Poetry of the Eighteenth to Nineteenth Centuries].” *Verkhnevolzhskii filologicheskii vestnik [Verhnevolzhski Philological Bulletin]* 3 (22) (2020): 8-17. In Russian (abstract in Russian and English). <*Blake* (2021)>

The article is devoted to the comparison of childhood images in the works of Russian poets Derzhavin and Nekrasov and English poets Blake and Wordsworth.

Ibrayeva, Moldyr, and Aigul Orynbayeva. “[Bitter Truth.](#)” *Aktual'nye voprosy sovremennoi nauki [Actual Issues of Modern Science]* 3-4 (2020): 31-34. In English. <*Blake* (2021)>

The article presents a comparative analysis of two poems by Blake: “The Little Black Boy” and “I Saw a Chapel All of Gold.”

Khachaturov, Sergei. “[Gotitsizmy istoricheskoi zhivopisi epokhi romantizma. Bruni, Ivanov, Fuseli, Bleik](#) [Gothicism in Romantic Historical Painting. Bruni, Ivanov, Fuseli, Blake].” *Russkoe iskusstvo. II. Neuchtennye detali. Sbornik statei [Russian Art. II. Overlooked Details. Digest of Articles]*. Saint Petersburg: Aleteia, 2020. 75-94. In Russian (abstract in Russian and English). <*Blake* (2021)>

The era of Romanticism made its main themes “overlooked details,” difficult and “incorrect,” “Gothic,” and “Romantic” signs of historical time, and personal understanding of incidents, accomplishments, and human deeds.

Kovalenko, Galina, and Il'ya Smyvalov. “[Interpretatsiya i perevod kreolizovannogo poeticheskogo teksta U. Bleyka ‘The Little Boy Lost’ v aspekte teorii kontseptual'nov integratsii](#) [Interpretation and Translation of W. Blake’s Creolized Poetic Text ‘The Little Boy Lost’ in the Aspect of the Theory of Conceptual Integration].” *Molodoy uchenyy [Young Scientist]* 21 (416) (2022): 236-40. In Russian (abstract in Russian and English). <*Blake* (2023)>

“The article deals with the concept of ‘creolized text,’ with the theory of conceptual integration, the interaction of meanings formed in the process of perception of the verbal and pictorial components of the illustrated poem by W. Blake ‘The Little Boy Lost.’”

Kozyrev, D. “[Sravnitel'nyi analiz russkikh perevodov stikhotvoreniya Uil'yama Bleika ‘The Fly’](#) [Comparative Analysis of Russian Translations of William Blake’s ‘The Fly’].” *Problemy effektivnogo ispol'zovaniya nauchnogo potentsiala obshchestva [Problems of Efficient Use of the Scientific Potential of Society]*. Ufa, 2021. 7-12. In Russian. <*Blake* (2022)>

The author compares six translations of “The Fly” into Russian, by S. Marshak, T. Stamova, A. Kudryavitskii, S. Neshcheretova, S. Stepanov, and M. Ankudinov.

Makarova, Elena. “[Zhizn' i sud'ba Meri Uolstonkraft \(1759–1797\): poverkh bar'erov](#) [The Life and Destiny of Mary Wollstonecraft (1759–1797): Over the Barriers].” *Istoriya [History]* 13.5 (2022). In Russian (abstract in Russian and English). <*Blake* (2023)>

Modina, G. I. “[Zhanrovaya priroda 'Proritsaniy nevedeniya' Uil'yama Bleyka v russkikh perevodakh](#) [The Genre Essence of William Blake’s ‘Auguries of Innocence’ in Russian Translations].” *Kazanskaya nauka [Kazan Science]* 4 (2022): 23-26. In Russian. <*Blake* (2023)>

Muratova, Yaroslava. “[Romanticheskij diptikh: 'Kain' lorda Bayrona i 'Prizrak Avelya' Uil'yama Bleyka](#) [Romantic Diptych: Lord Byron’s *Cain* and *The Ghost of Abel* by William Blake].” “*V otvet na luchshie dary*”: venok k 63-mu dnyu rozhdeniya Aleksandra Evgen’evicha Makhova [“In response to the best gifts”: A Wreath for the Sixty-Third Birthday of Alexander Evgenievich Makhov]. Tula: Akvarius, 2022. 312-21. In Russian. <*Blake* (2023)>

Mzokova, Violetta. “[Vokal'nyy tsikl Desyat' pesen Bleyka Voana Uil'yamsa](#) [Ten Blake Songs Vocal Cycle by Vaughan Williams].” *Internauka* 25.1 (248) (2022): 29-30. In Russian. <*Blake* (2023)>

Pashchenko, M. “[Vzaimodeistvie slova i izobrazheniiia v khudozhestvennykh proizvedeniiakh s avtorskimi illiustratsiiami \(na materiale poezii U. Bleika\)](#) [The Interaction of Words and Images in Works of Art with Author’s Illustrations (Based on the Poetry of W. Blake)].” *Aktual’nye problemy lingvistiki i literaturovedeniia. Sbornik materialov VI (XX) Mezhdunarodnoi konferentsii molodykh uchenykh* [Actual Problems of Linguistics and Literary Criticism. Collection of Materials of the VI (XX) International Conference of Young Scientists]. Tomsk: STT, 2020. 215-16. In Russian. <*Blake* (2021)>

The author analyzes the mechanisms of interaction between text and images in Blake’s poem “The Clod and the Pebble.”

Pashchenko, Maria. “[Vzaimosvyaz' slova i izobrazheniya v khudozhestvennykh proizvedeniyakh s avtorskimi illyustratsiyami na primere rabot U. Bleika](#) [Interrelation of Word and Image in Literature Works with Author’s Illustrations on the Example of W. Blake’s Works].” *Nauchnye dostizheniya i innovatsionnye podkhody: teoriya, metodologiya, praktika: sbornik nauchnykh trudov po materialam V Mezhdunarodnoy nauchno-prakticheskoy konferentsii* [Academic Achievements and Innovative Approaches: Theory, Methodology, Practice: A Collection of Scientific Papers Based on Materials of the V International Scientific and Practical Conference]. Anapa, 2022. 65-69. In Russian (abstract in Russian and English). <*Blake* (2023)>

The author analyzes text and image interaction using examples from “The Clod and the Pebble,” “The Echoing Green,” and “The Fly.”

Pervozvanskii, Roman. “[Pesni nevinnosti i opyta U. Bleika kak khudozhestvennoe edinstvo](#) [Songs of Innocence and of Experience by W. Blake as an Artistic Unity].” *Nauka i obrazovanie segodnia [Science and Education Today]* 1 (48) (2020): 40-41. In Russian. <*Blake* (2021)>

Popova, A. Yu., and N. G. Smolina. “[Trudnosti perevoda, ili o perevodcheskom stile i lichnosti perevodchika](#) [Difficulty of Translation, or Translator’s Style and Personality].” *Vektorы*

razvitiya rusistiki i lingvodidaktiki v kontekste sovremennoogo filologicheskogo obrazovaniya. Materialy II Mezhdunarodnoy nauchno-prakticheskoy konferentsii, posvyashchennoy 90-letiyu universiteta [Development Vectors of Russian Studies and Linguistic Didactics in the Context of Modern Philological Education. Materials of the II International Scientific-Practical Conference Dedicated to the Ninetieth Anniversary of the University]. Astrakhan, 2022. 193-96. In Russian (abstract in Russian and English). <Blake (2023)>

This article makes a comparative analysis of translations of Blake's poem "The Tyger" by Konstantin Bal'mont and Samuil Marshak.

Rykov, Anatolii. "[Buria, natisk i legkoe dominirovaniye. Genri Fiuzeli](#) [Storm, Stress, and Light Domination. Henry Fuseli]." *Studia Culturae* 43 (2020): 68-77. In Russian (abstract in Russian and English). <Blake (2021)>

The author comes to the conclusion that the reception of the male-female opposition, typical for the Sturm und Drang movement, is transformed by Fuseli into the deconstruction and erosion of stable gender identities. The erotization of art, the sexualization of the set of subjects and themes traditional for European art by Fuseli, leads to a rethinking of the problems of power and social relations.

Ryndina, M. E. "[Vzglyady Olimpii de Guzh i Meri Uolstonkraft kak otzazhenie dvizheniya feminizma](#) [The Views of Olympe de Gouges and Mary Wollstonecraft as a Reflection of the Feminist Movement]." *XXIV vserossiyskaya studencheskaya nauchno-prakticheskaya konferentsiya Nizhnevartovskogo gosudarstvennogo universiteta [XXIV All-Russian Student Scientific and Practical Conference of Nizhnevartovsk State University]*. Vol. 5. Nizhnevartovsk, 2022. 290-95. In Russian. <Blake (2023)>

Serdechnaia, Vera. "[Dmitrii Smirnov kak perevodchik i biograf Uil'yama Bleika](#) [Dmitrii Smirnov as William Blake's Translator and Biographer]." *Voprosy Literatury* 5 (2021): 233-45. In Russian (abstract in Russian and English). <Blake (2022)>

Serdechnaia, Vera. "[Odin iz 'bol'shoi shesterki': Uil'yam Bleik kak predstavitel' angliiskogo romantizma](#) [One of the 'Big Six': William Blake as the Representative of English Romanticism]." *Uchenye zapiski Orlovskogo gosudarstvennogo universiteta [Scientific Notes of Orel State University]* 2.91 (2021): 104-08. In Russian (abstract in Russian and English). <Blake (2022)>

Serdechnaia, Vera. "[Pesni opyta, i tol'ko opyta: dialog Bleika i Dostoevskogo v 'Elektroteatre'](#) [Songs of Experience, and Only Experience: A Dialogue between Blake and Dostoevsky in the 'Electrotheatre']." *Peterburgskii teatral'nyi zhurnal [Petersburg Theatre Journal]* 1 (99) (2020): 147-50. In Russian. <Blake (2021)>

Review of Alexander Belousov's opera *The Book of Seraphim* at the Stanislavsky Electrotheatre in Moscow: the text of the opera is based on a combination of Blake's *The Book of Thel* and an excerpt from Dostoevsky's novel *Demons*.

Serdechnaia, Vera. "[Pochemu geroi Andreyeva Tavrova plachet po Bleiku?](#) [Why Does Andrei Tavrov's Hero Lament over Blake?]." *Novoe literaturnoe obozrenie* 169 (2021): 309-21. In Russian (abstract in Russian and English). <Blake (2022)>

The author analyzes the influence of Blake on the poetry book *Platch po Bleiku* [*Crying on Blake*], written by Russian poet Andrei Tavrov (2018), which shows many interesting ways of re-creating Blake's myth and biography in the context of Russian and world poetry.

Serdechnaia, Vera. “[“Russkaia tema” v proizvedeniakh Uil’iama Bleika](#)” [‘Russian Theme’ in William Blake’s Works].” *Izvestiia Iuzhnogo federal’nogo universiteta. Filologicheskie nauki* [Proceedings of Southern Federal University. Philology] 4 (2020): 137-45. In Russian (abstract in Russian and English). <Blake (2021)>

“Blake counts Russia and its territories in his great prophecies *Milton* and *Jerusalem*. ... There is a reason to believe that the image of the Russian Empress Catherine II was for Blake the embodiment of the sinister Female Will and became a model for the harlot of Babylon, captured by him in a portrait of 1809, as well as one of the prototypes of the powerful demiurge-spinner Enitharmon” (abstract).

Serdechnaia, Vera. “[Russkii literaturnyi naslednik Bleika: Po materialam neopublikovannykh poem Borisa Anrepa](#)” [Blake’s Russian Literary Heir: Based on Unpublished Poems by Boris Anrep].” *Literaturnyi fakt* [A Fact of Literature] 1 (15) (2020): 352-65. In Russian (abstract in Russian and English). <Blake (2021)>

The author shows that poems of Boris Anrep (1883–1969) are an attempt to embody in Russian the principles of English Romantic poetry, primarily the prophecies of William Blake. The author also studies the reception of Anrep’s poems in the work of the artist Dmitry Strelletsy (1875–1947).

Serdechnaia, Vera. “[Stavrogin sovrashchaet Tel’: Kniga Serafima Aleksandra Belousova v Elektroteatre Stanislavskii](#)” [Stavrogin Seduces Thel: *The Book of Seraphim* by Alexander Belousov at the Stanislavsky Electrotheatre]. *Dostoevskii i mirovaiia kul’tura. Filologicheskii zhurnal* [Dostoevsky and World Culture. Philological Journal] 2 (2020): 211-21. In Russian. <Blake (2021)>

Review of Alexander Belousov’s opera *The Book of Seraphim* at the Stanislavsky Electrotheatre in Moscow: the text of the opera is based on a combination of Blake’s *The Book of Thel* and an excerpt from Dostoevsky’s novel *Demons*.

Serdechnaia, Vera. “[Tvorchestvo Uil’iama Bleika v russkoj literaturovedcheskoj retsepsi](#)ii postsovetskogo perioda” [The Reception of William Blake in Russian Literary Criticism of the Post-Soviet Period].” *Uchenye zapiski Orlovskogo gosudarstvennogo universiteta* [Scientific Notes of Orel State University] 2.91 (2021): 100-03. In Russian (abstract in Russian and English). <Blake (2022)>

Serdechnaia, Vera. “[Uil’iam Bleik i F. M. Dostoevskii: istoriia sopostavleniiia](#)” [William Blake and F. M. Dostoevsky: A History of Comparison].” *Dostoevskii i mirovaiia kul’tura. Filologicheskii zhurnal* [Dostoevsky and World Culture. Philological Journal] 3 (2020): 158-68. In Russian (abstract in Russian and English). <Blake (2021)>

The article is devoted to the history of comparing the works of William Blake and Fyodor Dostoevsky: the lectures of André Gide; the works of Jean Wahl, Georges Bataille, Melvin Rader, and D. Gustafsson; Czesław Miłosz’s [The Land of Ulro](#); and the opera *The Book of Seraphim* in Moscow (2020).

Serdechnaia, Vera. “[Uil'iam Bleik v angloyazychnom literaturovedenii XXI v.](#) [Blake Studies in the Twenty-First Century].” *Studia Litterarum* 6.2 (2021): 456-77. In Russian (abstract in Russian and English). <*Blake* (2022)>

Serdechnaia, Vera. *Uil'iam Bleik v russkoi kul'ture (1834–2020)* [William Blake in Russian Culture (1834–2020)]. Moscow: Gorodets, 2021. In Russian (abstract in English). <*Blake* (2022)>

This book offers the story of Blake's reception in Russian criticism, literature, and music. It covers translations, including the forgotten (Vladimir Elsner, 1912) and the newly discovered (Nikolai Gumilyov, 1919–21, and Serafima Remizova, 1920s–30s), and the way that Blake's poetry influenced such Russian poets as Konstantin Balmont, Jurgis Baltrušaitis, Daniil Kharms, Gumilyov, Joseph Brodsky, Veniamin Blazhenny, Yuri Stefanov, and Andrei Tavrov. Blake also caught the attention of a few Russian composers: Dmitrii Smirnov wrote about forty symphonic works on Blake; in 2020 Leonid Fedorov recorded an album, *Blake*, and Alexander Belousov created an opera, *The Book of Seraphim*, based on *The Book of Thel*, at the Stanislavsky Electrotheatre, Moscow.

Serdechnaia, Vera. “[Uil'iam Bleik v sovetskoi retseptsii: formirovanie obraza ‘revoliutsionnogo romantika’](#) [William Blake in the Soviet Reception: Forming the Image of ‘Revolutionary Romantic’].” *Vestnik Permskogo universiteta. Rossiiskaia i zarubezhnaia filologija* [Perm University Herald. Russian and Foreign Philology] 12.4 (2020): 136-46. In Russian (abstract in Russian and English). <*Blake* (2021)>

“Soviet Blake was officially ‘born’ in 1957—after the World Peace Council’s decision on celebrations of the poet’s bicentennial. Blake, with a reputation tainted by the Symbolists, needed serious justification in Soviet literary criticism. The arguments for his justification were the revolutionary pathos of his poems, his democratic background and his humanism” (abstract).

Serdechnaia, Vera. “[Uil'iam Bleik v sovremennoi russkoi literature i kul'ture](#) [William Blake in Contemporary Russian Literature and Culture].” *Imagologiya i komparativistika* [Imagology and Comparative Studies] 15 (2021): 71-88. In Russian (abstract in Russian and English). <*Blake* (2022)>

Sergodeev, I. “[Opty analiza i sinteza kontekstnykh znachenii dominantnoi edinitcy Child poeticheskogo teksta U. Bleika ‘The Lamb’: intertekstual’nyi aspect](#) [The Experience of Analyzing and Synthesizing the Contextual Meanings of the Dominant *Child* Lexeme in W. Blake’s Poetic Text ‘The Lamb’: An Intertextual Aspect].” *Nauchnyi dialog* [Scientific Dialogue] 1 (2020): 158-74. In Russian (abstract in Russian and English). <*Blake* (2021)>

Shestakova, Nadezhda. “[Ot Khamfri Lluida do Iolo Morganuga: osnovnye etapy razvitiia antikvarnoi traditsii Uel'sa v XVI-seredine XIX veka](#) [From Humphrey Llwyd to Iolo Morganwg: Main Stages of Development of the Antiquarian Tradition of Wales from the Sixteenth to Mid-Nineteenth Centuries].” *Izvestiia Saratovskogo universiteta. Novaia seriia. Seria: Istoriiia. Mezhdunarodnye otnosheniia* [Bulletin of Saratov University. New Series. History. International Relationships] 20.3 (2020): 353-58. In Russian (abstract in Russian and English). <*Blake* (2021)>

Shteynbrekher, Andrey, and Konstantin Savel'ev. “[Bleykovskie motivy v sovremenном медиапространстве \(на примере комп'ютерной игры ‘Devil May Cry 5’ и анимационного сериала ‘Патриотизм Мориарти’\)](#) [Blake's Motives in the Modern Media Space (the Example of the Computer Game *Devil May Cry 5* and the Animated Series *Patriotism of Moriarty*)].” *Mirovaya literatura glazami sovremennoy molodezhi. Tsifrovaya epokha. Sbornik materialov VIII mezhdunarodnoy molodezhnoy nauchno-prakticheskoy konferentsii* [World Literature in the Eyes of Modern Youth. The Digital Age. Collection of Materials of the VIII International Youth Scientific and Practical Conference]. Magnitogorsk, 2022. 157-62. In Russian (abstract in Russian and English). <Blake (2023)>

The article examines the phenomenon of Blake in the modern gaming and media space based on the material of the game project *Devil May Cry 5* and the animated series *Patriotism of Moriarty*. It also analyzes the main layer of the poet's texts and engravings appearing in the products of popular culture.

Shunina, Z.S. “[Brak kak vyzov obshchestvu: Meri Uolstonkraft i Uil'yam Godvin](#) [Marriage as a Challenge to Society: Mary Wollstonecraft and William Godwin].” *Protsessy integratsii i differentsiatsii v mire: sotsial'no-gumanitarnyy aspekt: materialy Vserossiyskoy studencheskoy nauchnoy konferentsii* [Processes of Integration and Differentiation in the World: Social and Humanitarian Aspect: Materials of the All-Russian Student Scientific Conference]. Ekaterinburg, 2022. 276-86. In Russian (abstract in Russian and English). <Blake (2023)>

Shunina, Zoya. “[Istoricheskii i pouchitel'nyi obzor proiskhozhdeniya i razvitiya Frantsuzskoi revolyutsii i ee vliyaniya na Evropu Meri Uolstonkraft kak istoricheskii istochnik](#) [An Historical and Moral View of the Origin and Progress of the French Revolution and the Effect It Has Produced in Europe by Mary Wollstonecraft as a Historical Source].” *Mir i pandemii: transformatsii, kommunikatsii, strategii: materialy Vserossiiskoi nauchnoi konferentsii studentov-stipendiatov Oksfordskogo Rossiiskogo fonda* (Ekaterinburg, 25 noyabrya 2020 g.) [World and Pandemics: Transformations, Communications, Strategies: Proceedings of the All-Russian Scientific Conference of Students-Fellows of the Oxford Russian Foundation (Yekaterinburg, 25 November 2020)]. Yekaterinburg, 2021. 324-26. In Russian. <Blake (2022)>

Shunina, Zoya. “[Ostavlyayu vas s mirom ...,’ pis'mo M. Uolstonkraft G. Imleyu](#) [‘I Leave You in Peace ...,’ a Letter by Mary Wollstonecraft to Gilbert Imlay].” *Imagines mundi* 5.11 (2021): 39-44. In Russian (abstract in Russian and English). <Blake (2022)>

The article includes the first Russian translation of a letter from Wollstonecraft to her lover Imlay, and a commentary.

Stepanova, Angelina. “[Rodnye dushi: D.N. Smirnov i U. Bleyk \(pamyati D.N. Smirnova\)](#) (Soul mates: D.N. Smirnov and W. Blake (in memory of D.N. Smirnov)).” *Muzyka i vremya* (Music and time) 9: 37-41. In Russian. <Blake (2024)>

The author considers the reception of Blake by Dmitri Smirnov (1948-2020), as a translator and a musician, who created his first two operas based on Blake's poems and translated his works into Russian; Smirnov has created his own view of Blake's works.

Stepanyan, Milena. “[Perevody na russkiyazyk stikhovreniy Uil'yama Bleyka ‘The Little Boy Found’, ‘The Little Boy Lost’](#) (Translations William Blake’s poems ‘The Little Boy Found’, ‘The Little Boy Lost’ into Russian).” *Problemy yazyka i perevoda v trudakh molodykh uchenykh* (Language and translation issues in the works of young scientists) 22: 217-23. In Russian (abstract in Russian and English). <Blake (2024)>

The author considers translation strategies of such translators as S. Marshak, V. Toporov and G. Dashevsky, and comes to the conclusion that Dashevsky’s translation is the most accurate one.

Tarabanova, Dar'ya. “[Kniga Urizen'a U. Bleyka kak videnie: traditsiya i novatorstvo](#) (*The Book of Urizen* by W. Blake as a vision: tradition and innovation).” *Stephanos* 2.58 (2023): 177-84. In Russian (abstract in Russian and English). <Blake (2024)>

The author studies William Blake’s approach to the genre of vision and its conventions, viewing Blake as a romantic poet and the creator of his own mythopoetic universe; she comes to the conclusion that Blake rejects the traditional didactic pathos of visions, he rather condemns and warns, turning to the prophetic books of the Old Testament.

Tumanova, A. “[Idei o vospitanii i ob obrazovanii Meri Uolstonkraft](#) [Mary Wollstonecraft’s Ideas about Parenting and Education].” *Dni nauki studentov Vladimirsogo gosudarstvennogo universiteta imeni Aleksandra Grigor'evicha i Nikolaia Grigor'evicha Stoletovykh. Sbornik materialov zaochnykh nauchno-prakticheskikh konferentsii* [Days of Science of Vladimir State University Students. Collection of Materials of Correspondence Scientific and Practical Conferences]. Vladimir, 2020. 2346-51. In Russian (abstract in Russian and English). <Blake (2021)>

Zhigala, K. G. “[Tema bogoborchestva v tvorchestve U. Bleyka](#) [The Theme of Enmity against God in the Works of W. Blake].” *Chelovek i priroda: Sbornik materialov studencheskoy nauchno-prakticheskoy konferentsii* [Man and Nature: Collection of Materials of the Student Scientific-Practical Conference]. Omsk, 2022. 90-92. In Russian. <Blake (2023)>

Spanish (Contributed by Fernando Castanedo)

Translations

Augurios de inocencia. Edición bilingüe de Fernando Castanedo. Traducción de Fernando Castanedo. Madrid: Cátedra, 2020. <Blake (2021, 2023, 2024)>

This is the first complete translation of the Ballads Manuscript into Spanish. It reproduces the new images of the poems.

“Introducción”:

“Vida de William Blake.” 9-43.

“Historia del manuscrito.” 43-45.

“Transmisión y ediciones.” 45-48.

“Características.” 48-49.

“Fecha de transcripción.” 49-56.

“Fecha de composición.” 56-58.

“Los diez poemas.” 59-68.

“Esta edición.” 69-71.

“Bibliografía.” 73-83.

Text of the Ballads Manuscript. 85-135. English and Spanish on facing pages.

“Apéndices”:

“Apéndice 1.” 139-40. Text from Jerusalem plate 52, from the prologue to chapter 3, “To the Deists,” with its version of “The Grey Monk.”

“Apéndice 2.” 141-45. Sampson’s editorial arrangement of “Auguries of Innocence.”

“Apéndice 3.” 147-51. Erdman’s editorial arrangement of “Auguries of Innocence.”

“Manuscrito de los Augurios de inocencia.” 153-76. Reduced-size color reproductions of the manuscript, 12.9 x 8.8 cm. vs. 18.4 x 12.5 cm. in the original.

Belda, Ismael, prologue and trans. *Una visión del juicio final y otros textos*. Madrid: Estática Libros, 2018. In Spanish. <*Blake* (2019)>

Contents: Prólogo (ix-xxvi), *Catálogo descriptivo [A Descriptive Catalogue]* (1-45), *Una visión del juicio final [A Vision of the Last Judgment]* (47-71), Cartas [Letters] (73-127).

El libro de Urizen. Traducción y noticia de N.N. San Sebastián: Norte, Gráfico-Editora, S.L., 1947. <*WBHC* 218> B. *El libro de Urizen, 1794–1818*. Presentación y traducción de N. N. Madrid: Archivos Vola, 2020. 33 illus., including the 27 plates of copy G. In Spanish. <*Blake* (2021)>

A new edition with the same “noticia” and “traducción” by N. N. “The prose translation ... seems to be little more than an adaptation of the translation of Edmundo González-Blanco (1928)” <*BB* p. 304, *WBHC* 218>. The “presentación” here (5-8) is the “noticia” in the 1947 volume (5-9). Reduced-size color reproductions of copy G (Library of Congress); plates 1-16 on pp. 17-32, plates 17-27 on pp. 49-59 (reproduced plates are 12.1 x 8.5 cm., vs. 16.8 x 11.7 cm. in the original).

Una isla en la luna. Ed. and trans. Fernando Castanedo. Madrid: Cátedra, 2014. <*Blake* (2015)> B. 2nd. ed., revised, 2020. <*Blake* (2021)> C. 2023. <*Blake* (2024)>

Libros Proféticos (2 vols.) Intr. Patrick Harpur; prol., trans., and glossary (in vol. II) by Bernardo Santano. Vilaür (Spain): Atalanta, 2013. <*WBHC* 519-20, *Blake* (2014)> B. 2023. In Spanish. <*Blake* (2024)>

El matrimonio del cielo y el infierno [H]. Ed. and trans. Fernando Castanedo. 2002, 2007, 2010, 2012 (4th ed., revised), 2014, 2017, 2018, 2019, 2020, 2021. In Spanish, with facing English for *Marriage*. <*Blake* (2003, 2014, 2017, 2018, 2020, 2021, 2022)> K. 11th ed., 2022. <*Blake* (2023)>

La Visión Eterna. Cartas, manifiestos y ensayos. Ed. and trans. Javier Calvo. Madrid: Editorial La Felguera, 2021. Colección Artefactos. In Spanish. <*Blake* (2022)>

The volume seeks to compile “Blake’s major texts in prose, in order to provide readers with the closest possible approximation to what might be a biography written by Blake himself” (20). It includes a note from the publishers and a prologue by Calvo, “Blake y la gente del futuro.” Four sections follow: “Primera parte. Lambeth y Felpham (1793–1803). Visión” (25-108); “Segunda parte. South Molton (1803–1808). Purgatorio” (109-90); “Tercera parte. Golden Square (1809). Revelación” (191-284); “Cuarta parte. Fountain Court (1810–1827). Ascensión” (285-344). The guiding line for this chronological account is found for the most part in Blake’s letters, which are translated from one of the Keynes editions (not specified), along with various material from the *Notebook*, *A Descriptive Catalogue*, Erdman’s *Complete Poetry and Prose*, and information drawn from biographies by Alexander Gilchrist, Arthur Symons, Mona Wilson, Kathleen Raine, and Peter Ackroyd. As Calvo himself states, it is not an academic work, and only this may explain why G.E. Bentley, Jr.’s colossal contributions to our understanding of Blake’s life are absent. Rather, the volume is an expressionist portrait, beginning somewhat late (in 1793), that essentially coincides with pop culture’s image of Blake as *maudit* (the poet’s was “a voice drenched with bitterness”).

Muñoz García, Adrián. *Los versos satánicos de Blake. “El matrimonio del cielo y el infierno” con exégesis*. México: Ediciones de Educación y Cultura, 2012. In Spanish. <*Blake* (2020)>

Includes a preface and sections on “Poesía y profecía,” “Romanticismo y furor religioso,” “El estilo de MHH,” and “*The Marriage of Heaven and Hell* y la traducción.” Seeks on one hand to “analyze the relationship between Blake’s ideology and the doctrines derived from Biblical wisdom” and, on the other, to “suggest the affinity between Blake and Nietzsche; and Blake and Hinduist systems of thought” (19).

Una visión del juicio final y otros textos. Prologue and trans. Ismael Belda. Madrid: Estática Libros, 2018. In Spanish. <*Blake* (2019)>

Contents: Prólogo (ix-xxvi), *Catálogo descriptivo [A Descriptive Catalogue]* (1-45), *Una visión del juicio final [A Vision of the Last Judgment]* (47-71), Cartas [Letters] (73-127).

Vala/The Four Zoas p. 3. § “Románticos, realistas y visionarios: de Blake a Rimbaud.” *Litoral: revista de la poesía y el pensamiento* 248 (2009): 92. In Spanish. <*Blake* (2020)>

A reproduction of one page of the manuscript in a series of reproductions of manuscript pages and translations of letters by many authors.

Visiones. Trans. Enrique Caracciolo Trejo. Mexico [City]: Editorial Era, 1974. B. *Antología bilingüe*. Ed. and trans. Enrique Caracciolo Trejo. Madrid: Alianza Editorial, 1987. C. 1995. D. 1996. E. 1998. F. 2002. G. 2005. H. 2007. I. 2009. J. 2012. <*Blake* (2023)>

In all editions of the *Antología bilingüe*, the text of *Visiones* is slightly revised, and “por razones de espacio” *Vala*, *Milton*, and *Jerusalem* are omitted. The 2012 edition consists of “Índice” (7-10), “Introducción” (11-21), “Bibliografía sugerida” (23-24), “Cronología de William Blake” (25-27), “Vocablos de sentido especial en la cosmogonía de Blake” (291-96), “Notas aclaratorias” (297-300), plus texts (English and Spanish on facing pages) of *Poetical Sketches*, *Songs*, *Thel*, *Marriage*, *America*, *Urizen*, and *The Everlasting Gospel* (29-289).

William Blake: Los dibujos para la Divina Comedia de Dante. Ed. Sebastian Schütze and Maria Antonietta Terzoli. Cologne: Taschen, 2014. In Spanish. Also available in German, English, French, and Italian. <*Blake* (2015, 2016)> B. *William Blake: Les dessins pour la Divine Comédie de Dante.* 2017. In French. Also available in English, German, Italian, and Spanish. <*Blake* (2018, 2019)>

William Blake. Dos obras. [Visions of the Daughters of Albion and The Marriage of Heaven and Hell]. Traducción y notas, Jordi Doce. Prólogo y notas a las ilustraciones, Tomás García Lavín. Ilustraciones, Ral Veroni. Buenos Aires-Madrid: Mochuelo Libros, 2017. In Spanish. <*Blake* (2020)>

Includes “Las mil caras de William Blake,” an interview with Jordi Doce by Marta Agudo, 9-23; Tomás García Lavín, “Después de Blake, el Teatrito Rioplatense de Entidades,” 25-36; “Visiones de las hijas de Albión,” 41-61; “El matrimonio del cielo y el infierno,” 63-88.

William Blake. Invenciones. Trans., prologue, and notes by Juan Francisco Pastor Paris. Madrid: Casimiro, 2022. In Spanish. <*Blake* (2023)>

“La materia del símbolo” (7-22); “Catálogo descriptivo de cuadros, invenciones poéticas e históricas” (25-65, 81-99); “notas” (100-08). With 13 color images of the extant works presented by Blake in his 1809–10 exhibition above his brother’s shop in Soho (68-80).

Bibliographies and Studies of Reception

Atreides, Bel. “Traducción semántica y traducción holística: el caso Blake.” *Ínsula: revista de letras y ciencias humanas* 717 (Sept. 2006): 13-15. In Spanish. <*Blake* (2020)>

On translating Blake.

Flores, Cristina. “[William Blake Translated: The Creation of Blake’s Literary Fame in Spain.](#)” *Comparative Critical Studies* 15 (supplement) (2018): 117-29. <*Blake* (2019)>

Marchetto Santorun, M. Cecilia. “William Blake in Spanish Popular Culture and Literature.” [Weaving Tales: Anglo-Iberian Encounters on Literatures in English](#). Ed. Paula García-Ramírez, Beatriz Valverde, Angélica Varandas, and Jason Whittaker. New York and Abingdon: Routledge, 2023. 18-31. <*Blake* (2024, 2025)>

An important overview of Blake’s reception in different regions of Spain.

Studies

Bermejo, Álvaro. “William Blake: Apocalipsis Tántrico.” *Qué leer* 227 (2017): 38-43. In Spanish. <*Blake* (2018)>

Chamorro, Daniel. “La imaginación y la naturaleza como base sustancial en la poesía del movimiento romántico” (“Imagination and nature as a substantial basis in the poetry of the romantic movement” [sic]). *Revista Hermeneutic* 23 (2023): 84-99. In Spanish (abstract in Spanish and English). <*Blake* (2024)>

Reads several Romantic poems, including “The Tyger,” from the standpoint of Maurice Bowra’s *The Romantic Imagination*.

Curbelo, Jesús David. “William Blake: apuntes para tratar de visionar la voz del bardo.” *Agulha* 67 (2009): 30 pars. In Spanish. <*Blake* (2023)>

Describes the strength and originality of Blake's ideas and discourse, while discussing his role as one in a group of "visionaries, individualists and revolutionaries thanks to whom thought has moved against all kinds of authoritarianism and orthodoxy."

De la Barra van Treck, Erika. "[Simbolismo y extravío en el mundo lírico de Beulah de William Blake](#)," *Revista de Humanidades* 19-20 (June-Dec. 2009): 51-63. In Spanish (abstract in Spanish and English). <Blake (2018)>

Del Gizzo, Luciana. "[Imágenes de la revolución heterogénea. Tensiones entre texto e imagen en The Marriage of Heaven and Hell de William Blake \(Pictures of a Heterogeneous Revolution. Tensions between Text and Image in The Marriage of Heaven and Hell of William Blake\)](#)" *Cuadernos de Ilustración y Romanticismo* 24 (2018): 619-35. In Spanish (abstract in Spanish and English). <Blake (2020)>

Escobar, Armando. "Un camino a través del infierno: la presencia de William Blake en *Dragón rojo*." *Ágora. Revista estudiantil del Centro de Estudios Internacionales de El Colegio de México* 7, no. 11 (2011). In Spanish. <Blake (2018)>

Ferrer-Ventosa, Roger. "[El eterno deleite de la imaginación. Idea de la imaginación en el Romanticismo, especialmente en William Blake](#)." *Aisthesis* 68 (2020): 139-59. In Spanish (abstract and keywords in Spanish and English). <Blake (2022)>

Flores, Cristina. "[Blake, William](#)." *Diccionario Histórico de la Traducción en España. Portal de Historia de la Traducción en España*. 13 pars. In Spanish. <Blake (2022)>

On the history of Blake translations into Spanish.

Mezquita Fernández, María Antonia. "Análisis de los contrarios en la poesía de William Blake y Claudio Rodríguez" ("Analysing Contraries in the Works of William Blake and Claudio Rodríguez"). *Ogigia. Revista electrónica de estudios hispánicos* 34 (2023): 77-97. In Spanish (abstract in Spanish and English). <Blake (2024)>

Mezquita Fernández, María Antonia. *William Blake y Claudio Rodríguez: visiones luminosas*. Zamora: Instituto de Estudios Zamoranos 'Florián de Ocampo,' 2006. In Spanish. <Blake (2020)>

A volume on the poetry of Claudio Rodríguez and Blake. In Spanish.

This is a book, not to be confused with the article in *WBHC* p. 2403 with a similar title:
Mezquita Fernández, María Antonia. "Dos poetas visionarios: William Blake y Claudio Rodríguez. *Anuario del Instituto de Estudios Zamoranos Florián de Ocampo* 22 (2005): 399-408.

Mutis, Guido. "[Visión sistemática de la poesía de William Blake](#)." *Revista Documentos Lingüísticos y Literarios UACH* 37 (Jan. 2019): 169-84. In Spanish (abstract in Spanish and English). Originally published in *Estudios Filológicos* 25 (1990): 85-100.¹⁹⁸² <Blake (2020)>

¹⁹⁸² See D. W. Dörrbecker, "[Blake and His Circle: An Annotated Checklist of Recent Publications](#)," *Blake* 26.3 (winter 1992-93), 103.

Navarro Ramírez, Sergio. “La aporía de la profecía en William Blake.” *Palabra y acción. El profetismo en la literatura moderna y contemporánea*. Ed. Gabriel Insausti and Luis Galván. Zaragoza: Universidad de Zaragoza, 2022. 45-59. In Spanish. <*Blake* (2023)>

The essay “studies Blake’s visionary poems, his overcoming of the empirical tradition and of enlightened thinking, his theory of the imagination and his attempt at a (re)mythologizing of the world” (prologue, p. 11).

Ozansoy, Esin (trans. from the Greek by Francisco Javier Ortolá Salas). “Proverbios. Aforismos de Lugares Comunes Literarios en Elytis y William Blake”. *Litera* 28.1 (2018): 101-115. In Spanish (abstract in Spanish and English). <*Blake* (2025)>

“This article examines the influence of William Blake on Odysseas Elytis and their similarities through an analysis of Proverbs and Aphorisms. [...] Elytis and Blake seem to have many points in common, though independent from each other. In the texts of Blake, Elytis recognized ideas and perspectives that he had himself” (abstract).

Picón, Daniela. “El águila y la visión profética en los libros iluminados de William Blake.” *Remontar el vuelo. Aves en la poesía británica y latinoamericana de los siglos XIX y XX*. Ed. Paula Baldwin Lind. Santiago, Chile: Ril Editores, 2021. 133-45. In Spanish. <*Blake* (2023)>

The chapter wishes to “inquire into the figure of the prophet with an eagle’s head in William Blake’s *Jerusalem*,” a figure that “had provided the visionary tradition with a powerful model in which Blake also recognized himself” (abstract).

Picón, Daniela. “[El libro como soporte de la experiencia visionaria en las profecías iluminadas de William Blake y El libro rojo de Carl Gustav Jung.](#)” *Literatura: teoría, historia, crítica* 19.1 (2017): 63-85. In Spanish (abstracts also in Portuguese and English). <*Blake* (2018)>

Picón, Daniela. *Visiones de William Blake: Itinerarios de su recepción en los siglos XIX y XX*. Madrid: Calambur Editorial, 2017. In Spanish. <*Blake* (2018, 2019, 2020)>

Puig Guisado, Jaime. “[Lecturas, traducciones, cosmogonías y otros viajes poéticos: un estudio comparado de William Blake y Juan Ramón Jiménez.](#)” *Artifara* 21.1 (2021): 245-57. In Spanish (abstract in Spanish and English). <*Blake* (2022)>

Traces how Juan Ramón Jiménez came to read Blake and analyzes the latter’s influence on the Spanish poet.

Romero Vallejo, Alberto Custodio. “[Poetas que conocieron el secreto de la inspiración’: estudio comparativo de The Grave de Robert Blair \(1743\) y Meditaciones poéticas de José Joaquín de Mora \(1826\).](#)” *Cuadernos de Ilustración y Romanticismo* 28 (2022): 423-53. In Spanish. <*Blake* (2023)>

An essay on how Mora assimilated Blair’s *The Grave* in his *Meditaciones poéticas*, published in 1826 by Rudolph Ackermann with Blake’s 1808 illustrations to the Blair poem.

Sainz Rofes, Tomás. “Blake Is Blake.” *Visual: magazine de diseño, creatividad gráfica y comunicación* 187 (2017): 30-37. In Spanish. <*Blake* (2020)>

Reproduces 9 plates from the Yale Center for British Art’s copy of *Jerusalem*.

Sánchez Tierraseca, Mónica. “Evocando Golgonooza: representaciones contemporáneas de la ciudad mítica de William Blake” (“Re-Enacting Golgonooza: Contemporary Representations of William Blake’s Mythical City”). *AusArt* 10.2 (2022): 167-81. In Spanish (abstract in Spanish and English). <*Blake* (2024)>

“In contrast to the supposed objectivity that topographers try to determine, artistic cartography is a useful way to come closer to understanding the mythical universe of William Blake and his archetypal city” (abstract).

Sánchez Tierraseca, Mónica. “La concepción de un Dios antropomorfo eterno y universal en Swedenborg y William Blake.” *La presencia del ausente. Dios en literatos contemporáneos*. Ed. Juan Agustín Mancebo Roca, Antonio Barnés, and Alicia Nila Martínez Díaz. Cuenca: Ediciones de la Universidad de Castilla-La Mancha, 2021. 169-84. In Spanish. <*Blake* (2023)>

The article seeks to explore Swedenborg’s presence in Blake’s idea of divinity.

Sánchez Tierraseca, Mónica. “[Un proyecto cosmogónico con forma humana. Nociones de Swedenborg en William Blake](#) [A Cosmogonic Project with a Human Form. Notions of Swedenborg in William Blake].” *Revista Eviterna* 9 (2021): 79-91. In Spanish (abstract and keywords in Spanish and English). <*Blake* (2022)>

Soler, Jordi. “[La pesadilla de William Blake](#).” *El País* [Madrid] 16 June 2018: 13. In Spanish. <*Blake* (2019)>

A full-page article on how Blake predicted the coming of an age where machines would also debase communications, as in today’s social media.

Torralbo, Juan de Dios. “[‘Beauty is truth’: Carlos Clementson, traductor de los románticos ingleses](#)” [‘Beauty is truth’: Carlos Clementson, Translator of the English Romantic Poets].” *Monteagudo* 27 (2022): 379-407. In Spanish (abstract in Spanish and English). <*Blake* (2023)>

“Examines the translations of the English Romantics by the Cordoban poet Carlos Clementson, who put works by these eight poets into Spanish: William Blake, Robert Burns, William Wordsworth, Samuel Taylor Coleridge, Joseph Blanco White, Lord Byron, Percy Bysshe Shelley and John Keats” (abstract).

Trucco, Marco. “La idea de naturaleza en William Blake.” *Saga. Revista de Letras* 16.2 (2022): 22-51. In Spanish (abstract in Spanish and English). <*Blake* (2024)>

Yeats, William Butler. *William Blake. La imaginación y el simbolismo*. Madrid: Archivos Vola, 2019. In Spanish. <*Blake* (2022)>

Turkish (Contributed by Hüseyin Alhas)

Translations

§ *Cennet ile Cehennemin Evliliği*. Trans. Mesut Küçükoğlu. Türkiye: Dedalus Kitap, 2022. In Turkish. <*Blake* (2023)>

Kuzudan Kaplana: Masumiyet ve Tecrübe Şiirleri [From the Lamb to the Tyger: Songs of Innocence and of Experience]. Trans. Osman Tuğlu. Ankara: Klaros Yayınları, 2019. <*Blake* (2020)>

In Turkish. Osman Tuğlu is a poet himself, and this translation, though it sometimes distorts the content, is one of the best translations of Blake in Turkish.

William Blake, *Vahiy Kitapları* [Prophetic Works]. Trans. Kaan H. Ökten. İstanbul: Pinhan Publications, 2015. <Blake (2020)> B. Everest Yayıncıları, 2022. In Turkish. <Blake (2023)>

The 2022 edition has a new publisher and minor changes.

Yaşayan Her Şey Kutsaldır. Trans. Robin Derviş. İstanbul: Epona Kitap, 2020. In Turkish. <Blake (2021)>

The work consists of translations of extracts from various works of Blake, including *The Marriage of Heaven and Hell*, *Europe*, and *Songs of Innocence and of Experience*.

Studies

Alhas, Hüseyin. “[The Impact of Newspapers on William Blake's The French Revolution and 'Tyger.'](#)” *Hacettepe University Journal of Faculty of Letters* 40.1 (2023): 262-73. In English (abstract in Turkish and in English). <Blake (2024)>

Alhas delves into the impact of newspapers on William Blake's perception of the French Revolution, drawing from archival materials. He indicates that the newspapers of the era profoundly influenced Blake's poetic output during the early stages of the French Revolution, as evidenced in works such as *The French Revolution* (1791) and 'The Tyger' (1792-93).

Asiatidou, Kyriaki. “[Reason and the Deification of Humanity: William Blake](#).” *İnönü University International Journal of Social Sciences* 9.1 (2020): 179-94. In English (abstract in English and Turkish). <Blake (2021)>

Balkır, Sedat. “[William Blake—Hayal Gücü ve Sonsuz Beden](#) [William Blake—Imagination and Endless Body].” *Journal of Arts* 3.1 (2020): 1-10. In Turkish (abstract in Turkish and English).

Bölükmeşe, Engin, and Halil Özdemir. “[William Blake'in 'Yankıyan Yeşillik' adlı Eserinde Romantik Öğeler](#) [Romantic Elements in William Blake's 'The Echoing Green'].” *RumeliDE Dil ve Edebiyat Araştırmaları Dergisi* 25 (Dec. 2021): 1120-29. In Turkish. <Blake (2022)>

Boydış, Okan. “[William Blake, Gustave Moreau, Odilon Redon, Arnold Böcklin, Ernst Fuchs ve H.R. Giger'in Çalışmalarının Ezoterik Semboller Açısından İncelemesi](#) (Examination of William Blake, Gustave Moreau, Odilon Redon, Arnold Böcklin, Ernst Fuchs and H. R. Giger's Works in Terms of Esoteric Symbols).” *Cumhuriyet Üniversitesi Fen-Edebiyat Fakültesi Sosyal Bilimler Dergisi* 48.1 (29 June 2024): 27-34. In Turkish. Abstracts in Turkish and English. <Blake (2025)>

Göktepe, Mehmet. “[Romantizm Sanat Akımı ve Sanatçıları Üzerine bir Değerlendirme](#) [An Assessment of the Romantic Movement and Its Advocates].” *Journal of Arts* 3.1 (2020): 45-66. In Turkish (abstract in Turkish and English). <Blake (2021)>

Günçel, Fatma Büşra. “[William Blake'in Cennet ile Cehennemin Evliliği Eseri ve Coincidentia Oppositorum](#) [Coincidentia Oppositorum in William Blake's *The Marriage of Heaven And Hell*].” *Belgü* 141 (2023): 141-52. In Turkish. <Blake (2024)>

Harmancı, Hasan. “[Ebu'l-Alâ el-Ma'arrî'nin el-Lüzûmiyyât'ı ile William Blake'in Masumiyet ve Tecrübe Şarkıları](#) adlı eserlerinde pesimizm” [Pessimism in Ebu'l-Alâ el-Ma'arrî's *al-Lüzûmiyyât*

and William Blake's *Songs of Innocence and of Experience*]." *RumeliDE Dil ve Edebiyat Araştırmaları Dergisi* [RumeliDE Journal of Language and Literature Studies] 26 (Feb. 2022): 825-40. In Turkish (abstract in Turkish and English). <Blake (2023)>

Hergül, Çağlayan. "[The Lucerne Lion Monument of Bertel Thorvaldsen and ‘A Song of Liberty’ Poem of William Blake](#)." *ART/icle: Journal of Art and Design* 4.3 (Dec. 2024): 350-75. Abstract in Turkish and English. <Blake (2025)>

"The main idea of this article is to expose the intuitive connection between the Lucerne Lion and the lion metaphor in William Blake's verse" (abstract).

Marshall, Peter. *Bir Anarşist Olarak William Blake* [William Blake: Visionary Anarchist]. Trans. Ege Acar. İstanbul: SUB Basın Yayımları, 2019. <Blake (2020)>

Öztürk, Zekiye Aslıhan. "[Bir Aydınlanma Tartışması: Blake & Newton](#) [An Enlightenment Argument: Blake & Newton]." *Uluslararası Disiplinlerarası ve Kültürlülerarası Sanat Dergisi* [International Journal of Interdisciplinary and Intercultural Art] 7.15 (Dec. 2022): 156-66. In Turkish (abstract in Turkish and English). <Blake (2023)>

Şentürk-Uzun, Nesliham. "[Negative Theology, Random Profanity, and Subversive Semiotics in William Blake’s The Marriage of Heaven and Hell](#)." *World Language Studies* 3.2 (2023): 131-49. In English (abstract in English and Turkish). <Blake (2024)>

In this study, Şentürk-Uzun examines William Blake's *The Marriage of Heaven and Hell* (1790) within the context of its exploration of language and semiotic paradigms during the Romantic period.

Ukrainian (Contributed by Vera Serdechnaia)

Pisni Nevinnosti i Dosvidu [Songs of Innocence and of Experience]. Trans. Les' Beley. Ivano-Frankivsk: P'ianii korabel', 2019. In Ukrainian. <Blake (2021)>

B. Major Sources Not Recorded in *BB*, *BBS*, *WBHC*, and/or *Blake*¹⁹⁸³

Almeida, Joselyn M. “[British Romanticism and Latin America, 2: Atlantic Revolution and British Intervention.](#)” *Literature Compass* 7-8 (2010): 731-52.

The first part of the article considers Blake’s knowledge and portrayal of Latin America, suggesting that the “Lion in Peru” in *America* alludes to the “armed campaigns that Tupac Amaru, the Cataris, and Tupac Catari waged against Spanish administrators” in the early 1780s (734).

Bailey, Martin. “[The William Blake that Got Away—and Why.](#)” *The Art Newspaper* (9 Sep. 2019): 11 par.

A story based on Tate documents released under the Freedom of Information Act pertaining to its fight to acquire the watercolors for *The Grave*.

Barkowska, 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 and Abingdon and New York: Routledge, 2016. 101-13.

On what has been left out of partial Polish translation of *Jerusalem*, and the need for a complete translation (see Barkowska’s “Translating Blake’s *Jerusalem* into Polish”).

Refers to Czesław Miłosz’s *Ziemia Ulro* [[The Land of Ulro](#)] and its claims about translating Blake’s texts that are impossible to translate.

Bentley, G.E., Jr. “[Blake’s Pronunciation.](#)” *Studies in Philology* 107.1 (2010): 114-29.

A comprehensive overview, including a discussion of Blake’s rhymes.

Bentley, G.E., Jr. “[Flaxman in Italy: A Letter Reflecting the Anni Mirabiles, 1792-93.](#)” *Art Bulletin* 63.4 (1981): 658-64.

With reference to failed attempt to send Blake to study in Italy by John Hawkins (?1758-1841), chronicles Flaxman’s time in Italy.

Bidney, Martin. “[Creating a Feminist-Communitarian Romanticism in Beloved: Toni Morrison’s New Uses for Blake, Keats, and Wordsworth.](#)” *Papers on Language and Literature* 36.3 (2000): 271-301.

The first section (pp. 275-78) explores the ways Blake “stimulate Morrison’s psychology of imagination” (275).

Bishop, Mochard. “The Poet and the Attorney: The Story of a Legacy.” [To Geoffrey Keynes: Articles Contributed to The Book Collector to Commemorate His Eighty-Fifth Birthday.](#) London: The Book Collector, 1972. 37-46.

On the 1801 letters between William Hayley and Thomas Greene over the ownership of George Romney’s painting of Hayley, his son Thomas Alphonso, John Flaxman, and

¹⁹⁸³ I have not recorded here notices of events, videos, performances, and obituaries in *Blake*, minor notices of the *William Blake Archive*, or work on members of Blake’s circle does not mention Blake. This material can be found in the appropriate sections.

Romney. As Mochard notes, Blake is conspicuously absent from the letters but alludes to the dispute in his 28 May 1804 letter to Hayley that mentions Greene.

Blamires, David. "*Elements of Morality*: Salzmann and Wollstonecraft." *Telling Tales: The Impact of German on English Children's Books 1780-1918*. Cambridge: OpenBook Publishers, 2009. 39-49.

A useful overview of Salzmann's life, thought, and work, and of Wollstonecraft's translation. Blake is mentioned as the engraver.

Braida, Antonella. "The Literalism of William Blake's Illustrations to the Divine Comedy." *Image and Word*. Ed. Antonella Braida and Giuliana Pieri. London: Routledge, 2003.

"This chapter explores the intrinsic paradox of Blake's illustrations of Dante, that of being faithful to the letter and extremely interpretative at the same time" (abstract).

Brienen, Rebecca P. "Joanna and her Sisters: Mulatto Women in Print and Image, 1602-1796." *Early Modern Women* 10.2 (2016): 65-94.

Considers depictions of mulatto women, focusing in the second half of the article on Joanna in Stedman's *Narrative*. The Blake engravings are touched upon, but Brienen emphasizes Stedman's role as the illustrator.

Brivic, Sheldon R. "[Structure and Meaning in Joyce's Exiles](#)." *James Joyce Quarterly* 6.1 (1968), 29-52.

Sees Blake's influence on Joyce's play, including Hand from *Jerusalem* and the Prolific and the Devourers from *Marriage*.

Burkett, Andrew, and Roger Whitson, ed. [William Blake and Pedagogy](#). Pedagogies Edition. Romantic Circles. 2016.

An important collection of essays on teaching Blake in the twenty-first century: "The present volume intervenes in the notion that pedagogy is of a secondary concern to Blake scholars by showing how William Blake's work can invigorate the classroom.

Contributors use Blake's inspiration to create new teaching methodologies, propose new assignments, engage new public audiences, and critically explore the emergence of new technological modalities" (abstract).

Carey, Francis. "[Fragments from Songs of Innocence](#)." *Blake: An Illustrated Quarterly* 11.1 (summer 1977): 60-61.

Notes the sale of fragments ("the illustration to 'The Shepherd' and the headpiece to 'spring' [61]) similar to "the color-printed pages of the variegated *Songs of Experience* in the British Museum (copy T)" (61).

Carey, Frances. "[Graham Robertson Color Prints](#)." *Blake: An Illustrated Quarterly* 11.1 (summer 1977): 61.

On the display of "some of the original blocks, executed by W. Graham Robertson, in imitation of Blake's monotype technique" by "Abbott and Holder, the London dealers" (61).

["The Cause of Bibliomania": Fine Editions from the Library of Stephen Keynes OBE FLS.](#) Type & Forme Twenties No. 2. The Roxburghe Club, the William Blake Trust, and Clover Hill Editions: Grantham, 2019.

The catalogue lists the William Blake Trust edition of Blake's Illustrations of Dante (1978), but also contains biographical essays on Stephen Keynes and his involvement with the Blake Trust by his nephew, Simon Keynes.

Cecire, Natalia. "[Environmental Innocence and Slow Violence.](#)" *Women's Studies Quarterly* 43.1-2 (2015): 164-87.

Examines, in part, the allusion to Blake's "Little Black Boy" in the film, *Beasts of the Southern Wild* (2012), and what it suggests about environmental racism.

Cook, Daniel, ed. "[Teaching Romanticism VI: William Blake.](#)" *Romantic Textualities: Literature and Print Culture, 1780-1840.* 30 May 2014.

A blog with a description of teaching Blake by Richard C. Sha, Małgorzata Łuczyńska-Holdys, Stephen Behrendt, and Stephanie Codsi.

Connolly, Tristane J. "[Miscarriage Imagery in Blake.](#)" *Romanticism* 7.2 (2001): 145-62.

Crafton, Lisa. "['A sick man's dream': Jephthah, Judges, and Blake's Visions of the Daughters of Albion.](#)" *Romanticism on the Net* 45 (Feb. 2007): 26 pars.

Reads *Visions of the Daughters of Albion* in light of the Book of Judges and Blake's six paintings of it: "This intertextual analysis emphasizes the poem's representation of the female body as a site of sacrifice and how both Blake's illustrations and the poem position readers for this spectacle of virginity and violence" (abstract).

Crawford, Kendal, and Michelle Levy. "[The William Blake Archive.](#)" *RID* 5 (2017): 45 pars.

A substantial history and overview of the *Blake Archive*, concluding: "Overall, the [William Blake Archive] is an impressive, ground-breaking SDE that has followed a clear-sighted editorial strategy, is citable and transparent, and has maintained a high standard of digital image quality and scholarly contextual information across its many additions and developments" (par. 45).

De Almeida, Hermione, and George H. Gilpin. "Blake's Prophecies Against Empire" and "Blake's 'Indian' Epic." [Indian Renaissance: British Romantic Art and the Prospect of India.](#) Adershot and Burlington, VT: Ashgate, 2005. 271-79. 280-86.

On Blake's views of empire, India, and his use of Hindu mythology and art.

Deegan, Marilyn. "English Research Methods and the Digital Humanities." [Research Methods for English Studies.](#) 2nd ed. Ed. Gabriele Griffin. Edinburgh: Edinburgh University Press, 218-45.

A well written introduction to Digital Humanities, with some references to the *Blake Archive*, which is described as "a good example of a digital resource in which the marked-up texts and the images are equally important, with underlying databases to manage the integration of the materials" (229).

Dörrbecker, Detlef. "[Jerusalem in Hamburg](#)." *Blake: An Illustrated Quarterly* 11.1 (summer 1977): 61.

Details the growing collection of the Hamburger Kunsthalle Museum: the preparatory drawing for *Jerusalem* pl 51, Young's *Night Thoughts*, Illustrations of the Book of Job, and "an almost complete set of the Blake Trust Facsimiles" (61).

Duroselle-Melish, Caroline. 2013. "['Containers of ideas': The Collection of Printmaking Artifacts of Philip Hofer](#)." *Harvard Library Bulletin* 24.1 (2013): 45-64.

Includes references to Hofer's Blake collection, the facsimile of his copy of *Illustrations of the Book of Job*, and the copperplate of *The Beggar's Opera*.

[Easson, Roger]. "Editorial Comments." *Blake Studies* 3.2 (spring 1971): 105-06.

Describes activities and board members of The American Blake Foundation.

Eaves, Morris. "[Behind the Scenes at the William Blake Archive: Collaboration Takes More Than E-mail](#)." *The Journal of Electronic Publishing* 3.2 (Dec. 1997).

An early recounting of the formation of the *Blake Archive*, addressing key Digital Humanities questions regarding collaboration, technology, and maintenance.

Erdman, David V. "[America, Everyone?](#)" Rev. of *America: A Prophecy*, intro. by G.E. Bentley, Jr. and Comments and Checklist of Secondary Materials by Roger R. Easson (American Blake Foundation, 1974) and of *America a Prophecy* (*Blake Newsletter*, 1975). *Blake: An Illustrated Quarterly* 9.4 (spring 1976): 123-26.

A substantial and technical review of the facsimiles of *America*.

Erdman, David V. "[Treason Trials in the Early Romantic Period](#)." *Wordsworth Circle* 19.2 (1988): 76-82.

Largely on the threat to Paine from the government in 1792 and his subsequent trial *in absentia*, with some consideration of Gilchrist's account of Blake instructing Paine to flee to Paris.

Essick, Robert N. "[William Blake's Jerusalem: plate 51](#)." *Art Journal* 31 (18 Jun. 2014).

Suggests that Blake gave pl. 51 from copy E to John Linnell (now held by the National Gallery of Victoria) as a separate plate and colored another copy printed in black to replace it in copy E.

Evans, Mark. "[Blake, Calvert—and Palmer? The Album of Alexander Constantine Ionides](#)." *Burlington Magazine* 144.1194 (2002): 539-49.

On the album of Alexander Constantine Ionides (1833-1900), an associate of Edward Calvert, that contains Blake's Virgil woodcuts, and works by other Ancients, including Calvert and, as argued, Samuel Palmer.

Farrell, Michael. "[William Blake and Edward Young's Night Thoughts](#)." *Postgraduate English: A Journal and Forum for Postgraduates in English* 14 (2006): 27 pp.

On Blake's opposition to Young as Christian rationalist.

Finley, Gerald. [*Angel in the Sun: Turner's Vision of History*](#). Montreal: McGill-Queen's University Press, 1999.

Some comparisons of Blake and Turner (pp. 177-79).

Fish, Stanley. [*Is There a Text in This Class?: The Authority of Interpretive Communities*](#). Cambridge, MA, and London: Harvard University Press, 1981. 259-63 and 339-49.

Uses "The Tyger" as an example.

Frosch, Thomas R. "[Blake's 'Book of Thel' and the Stimulus Barrier](#)." *PsyArt* 18 (2014): 61-75.

"This article studies [Thel's] experience [fleeing from her grave] in the light of Freud's stimulus barrier" (abstract).

Furman-Adams, Wendy. "Visualizing *Paradise Lost*: Artists Teaching Milton." [*Approaches to Teaching Milton's Paradise Lost*](#). 2nd ed. New York: Modern Language Association, 2012. 136-46.

On using artists, including Blake, when teaching *Paradise Lost*. See also Virginia Tufte's "[Visualizing Paradise Lost: Classroom Use of Illustrations by Medina, Blake, and Dore](#)" in the first edition of the book.

Gage, John. "[An Early Exhibition and the Politics of British Printmaking](#)." *Print Quarterly* 6.2 (1989): 123-39.

A useful article in sketching out the relationship of engravers to the Royal Academy, Landseer's efforts to gain entry to the RA, the formation of the Chalcographic Society and its activities, arguments over stipple and line engraving, and the responses of William Sharp and Blake.

Garrett, Clarke. [*Respectable Folly: Millenarians and the French Revolution in France and England*](#). John Hopkins University Press, 1975.

A classic study that includes Blake, Swedenborg, Richard Brothers, Joanna Southcott, William Sharp, John Wright, and William Bryan.

George, Diana Hume. "[Is She Also the Divine Image? Feminine Form in the Art of William Blake](#)." *Centennial Review* 23.2 (1979): 129-40.

On Blake's depiction of women across his works, concluding "In her fully human form, woman was indeed the divine image for Blake. But in the fallen world, she was most often the servant of nature and the vehicle as well as the victim of repression" (140).

Gravil, Richard. "Blake's America." [*Romantic Dialogues: Anglo-American Continuities, 1776-1862*](#). New York: St. Martin's Press, 2000. 23-31.

A section in the chapter, "Romantic Americas" (23-46), considers Blake's representation of America in *America*.

Hayles, N. Katherine. "Translating Media." *My Mother Was a Computer: Digital Subjects and Literary Texts*. Chicago: University of Chicago Press, 2005. 89-116. [[Excerpt](#) published online.]

Uses the *Blake Archive* as a case study in her examination of textuality and remediation in the digital. Argues that the editors of the Archive “make the rhetorical choice to downplay” “the extensive differences between the print and electronic Blake” (91).

Haywood, Iain. “John Gabriel Stedman, *Narrative of a Five Years’ Expedition against the Revolted Negroes of Surinam* (1796).” [Bloody Romanticism: Spectacular Violence and the Politics of Representation, 1776-1832.](#) Hounds Mills, Basingstoke, and New York: Palgrave Macmillan, 2006. 36-43.

Considers the violence against enslaved people in Stedman’s text, including scenes engraved by Blake.

Heys, Alistair. “Visionary and Counterfeit.” [From Gothic to Romantic: Chatterton’s Bristol.](#) Ed. Alistair Heys. Bristol: Redcliffe Press Ltd., 2005. 80-103.

Considers Chatterton’s influence on Blake, especially in the presentation of ancient and medieval Britain in *Jerusalem*.

Hilton, Nelson. “[Blake Digital Text Project.](#)” *IMEJ: Interactive Multimedia Electronic Journal of Computer-Enhanced Learning* (1999).

Hilton discusses the goals of the Project to create an accessible digital version of David V. Erdman’s *Concordance*, to offer a hypertext version of *Songs of Innocence and of Experience*, to provide multimedia annotations for users, and to use this material in the classroom.

Hugh, Luke. “[A Decade of William Blake: An Essay in Review.](#)” *Prairie Schooner* 47.4 (1973/74): 358-66.

A review of the books published on Blake between 1963 and 1973 and reflections on Blake’s changing reception.

Hunt, John Dixon. “Milton’s Illustrators.” [John Milton: Introductions.](#) Ed. John Broadbent. Cambridge: Cambridge University Press, 1973. 208-25.

Compares and contrasts mostly Romantic-era illustrators of *Paradise Lost*, including Blake, Fuseli, and many of their contemporaries.

Ibata, Hélène. “[Parody, Terror and the Making of Forms: Blake’s Aesthetics of the Sublime in The Book of Urizen.](#)” *Romanticism and Victorianism on the Net* 59-60 (2011): 52 pars.

“*The Book of Urizen* undermines the conventional representations of the sublime” (par. 9).

Isherwood, Christopher. “[A Prophetic Voice? The Pinch Runner Memorandum in ‘Post’ 3.11 Japan.](#)” *Bulletin of the Faculty of Foreign Studies, Sophia University*. 50 (2015): 1-27.

Contains a section on Ōe and Blake.

Jelsbak, Torben. “[Visual Language: The Graphic Signifier in Avant-garde Literature.](#)” *Acta Linguistica Hafniensia* 42 (2010): 177-188.

In an essay concerned with Roman Jakobson’s notion of “the graphic signifier in written language” (187), addresses Jakobson’s 1970 essay on “Infant Sorrow,” “[On the Verbal Art](#)

[of William Blake and other Poet Painters](#),” pointing out that “what Jakobson does not comment on, is the visual makeup, the graphic lay-out of the text as it originally appeared in Blake’s own engraving” (181).

Jessen, Elisabeth Engell. “Boehme and the Early English Romantics.” [An Introduction to Jacob Boehme: Four Centuries of Thought and Reception](#). Ed. Ariel Hessayon and Sarah Apetrei. New York: Routledge, 2014.

On Boehme’s influence on Blake and Coleridge.

Juhl, P.D. [Interpretation: An Essay in the Philosophy of Literary Criticism](#). Princeton: Princeton University Press, 1986. 118-26. 219-24.

Uses “London” and “Ah Sun-flower” as examples.

Kettle, Arnold. “The Progressive Tradition in Bourgeois Culture.” [Literature and Liberation: Selected Essays \[of\] Arnold Kettle](#). Ed. Graham Martin and W.R. Owens, Manchester: Manchester University Press; New York: St. Martin’s Press, 1988. 21-34.¹⁹⁸⁴

Ends the essay discussing “London” and Blake’s place in a progressive tradition (pp. 31-33).

Kirschenbaum, Matthew G. “How Things Work: Teaching the Technologies of Literature.” [Teaching Bibliography, Textual Criticism, and Book History](#). Ed. Ann R. Hawkins. London: Pickering & Chatto, 2006. 155-60.

Uses Blake as an example in his class on “the technologies of literature”: “Understanding how things work is, I believe, one of the best ways finally to come to terms with the important changes now well underway in media and technology, and their impact on literary studies” (160).

Kittel, Harald A. “Perception and Reflection: The Text and Title-Page Design of William Blake’s *The Book of Urizen*.” [Poetic Knowledge: Circumference and Centre—Papers from the Wuppertal Symposium 1978](#). Ed. Roland Hagenbüche and Joseph T. Swann. Bonn, 1980. 30-41.

Klinger, Amanda. “[The Violence of Enlightenment in William Blake’s Visions of the Daughters of Albion](#).” [Nineteenth Century Studies](#) 28.1 (2014): 1-22.

“I contend that investigating the violence of ideology and ideological systems can help us to understand more fully both the intensity and the origins of violence in Blake’s work” (1).

Kolker, Robert P. “[[Blake’s Parody of a Couple from Dryden’s Absalom and Achitophel.](#)] *Blake: An Illustrated Quarterly* 1.1 (Jun. 1967): 7.

Identifies an annotation to Reynolds’s *Discourses*, beginning “When France got free” (E 641), as parody of Dryden.

¹⁹⁸⁴ Kettle’s collection is noted in *BBS* because of Kettle’s essay on “[The Mental Traveller](#),” but the discussion of “London” is not recorded.

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.

"Blake creates an imaginative text that turns 'the courtroom' on its end and envisions a redemptive space in which a seemingly disempowered rape victim—a ruined woman—vocalizes society's rather than a rapist's crimes against her person" (abstract).

Lezra, Esther. "'Neptune': Literal and Visual Translations of Black Revolution into White." [The Colonial Art of Demonizing Others: A Global Perspective](#). New York: Routledge, 2014. 23-50.

Suggests that Neptune, the man being tortured in the engraving, "The Execution of Breaking on the Rack," is part of the inspiration for Orc.

Lines, Richard. "Coleridge and Charles Augustus Tulk." [Charles Lamb Bulletin 140](#) (2007): 167-79.

A useful introduction to Tulk and his friendship with Coleridge, with references to Blake, Flaxman, and the Swedenborgian John Clowes.

Major, Emma. "The History of Madam Britannia." [Madam Britannia: Women, Church, and Nation 1712-1812](#). Oxford: Oxford University Press, 2011. 23-68.

In the section "Flaxman's Britannia: 'the *Noblest Monument of National Glory in the World*,'" pp. 60-68, considers Flaxman's proposed sculpture of Britannia. Some reference to Blake's engraving after Flaxman, *Plan for a Colossal Statue of Britannia 230 Feet High* (1799).

Makdisi, Saree. "[Empire and Human Energy](#)." *PMLA* 126.2 (2011): 318-20.

"[W]e ought to recognize the transformations captured by Blake not only because they set the stage for the fully integrated, inescapably globalized world that we inherited from the 1709s but also because the transformations and dislocations of human energy initiated in his time have continued unabated into our own" (318-19).

Marriot, David. "[The Heat to Bear](#)." *Religion and Literature* 45.3 (2013): 201-10.

"'The Little Black Boy' has everything to do with putting to death what enslaves us to death, with the burning away of the many ways in which we, as mortals, condemn ourselves to death, including the fundamental obscurity of race itself, in whose deviations God's heat, or love, is made inhospitable to us, or becomes so *clouded* in its meaning that we cannot sense it in its simple, absolute presence" (201).

McConnell, Frank D. "Romanticism, Language, Waste: A Reflection on Poetics and Disaster." *Bucknell Review* 20.3 (1972): 121-40.

"We must regard this poem as belonging on the same spectrum we have been tracing—as a poem, in other words, which is *about* 'other words' and their relationship to the possibility of an authentic, non-destructive language—we see that it is, in fact, an elaborate series of 'quotations,' or of un-premeditations of song which eventuate in the fabrication of an 'Innocence' neither paralytic nor triumphant, but, precisely, *fabricated* and hence polluting" (136).

McGann, Jerome J. “[Imagining What You Don't Know: The Theoretical Goals of the Rossetti Archive](#).” General Publications of the Institut e for Advanced Technology in the Humanities (Jan. 1998).

Mostly on the Rossetti Archive, but addresses the use of Inote at the *Blake Archive*.

McGann, Jerome. “[Literature by Design Since 1790](#).” *Victorian Poetry* 48.1 (2010): 11-40.

Beginning with Blake, considers authors (e.g., Dickinson, Whitman, Byron, Rossetti) who were concerned with challenging the established “Book Order.”

McGann, Jerome. “William Blake Illuminates the Truth.” *Critical Studies* 1.1 (1989): 43-60.¹⁹⁸⁵

Messina, Maria Grazia. “Shakespeare and the Sublime.” [Shakespeare in Art](#). Ed. Jane Martineau et al. London and New York: Merrell Publishers Limited, 2003. 61-97.

The catalogue for the exhibition held at Palazzo dei Diamanti, Ferrara from 16 Feb. to 15 Jun. 2003. The chapter includes Blake’s *Oberon, Titania and Puck with Fairies dancing*, *The Vision of Queen Katharine, Jaques and the Wounded Stag*, *Richard III and the Ghosts*, and “As if an Angel dropp’d down from the clouds.” It also discusses Barry’s, Fuseli’s, and Romney’s paintings from Shakespeare. There is also a chapter on the Boydell and James Woodmason galleries.

Miner, Paul. “[Blake: The Metaphors of Generation](#).” *Notes and Queries* 61.1 (Mar. 2014): 33-38.

On Blake’s metaphors of birth and weaving.

Misic, Vladimir. “Mixed Raster Content for Processing of Colored Engravings.” Diss. U of Rochester, 2003.

On the technical aspects of digitizing colored engravings for the *Blake Archive*.

[Modern Language Studies](#) 30.1 (2000). Ed. Josephine A. McQuail. Special Section: “Mysticism and Misogyny: Contraries and Their Mystical/Metaphysical Background in the Works of William Blake.”¹⁹⁸⁶

A collection of original essays that grew out of papers from the intermittent Blake panels held at the NEMLA conferences in the 1990s, first chaired by Pamela Beal. All the essays engage with Blake’s depictions of women and the question of his sexism.

Monteiro, George. “William Hayley’s Patronage.” [The Presence of Camões: Influences on the Literature of England, America, and Southern Africa](#). Lexington: University Press of Kentucky, 1996. 17-25.

With references to Blake’s painting of Luis de Camões and its visual sources, highlights the Portuguese’s poet’s place in Hayley’s *Essay on Epic Poetry*.

¹⁹⁸⁵ BBS does record the essay’s publication in [Towards a Literature of Knowledge](#) (Oxford: Clarendon Press, 1989), 9-37, <BBS 569>.

¹⁹⁸⁶ Not recorded as a collection in *WBHC*.

Morris, David B. “[Dark Ecology: Bio-anthropocentrism in *The Marriage of Heaven and Hell*.](#)” *Interdisciplinary Studies in Literature and Environment* 19.2 (2012): 274-91.

Marriage “offers less a forecast of contemporary deep ecology than a prophetic and revolutionary and still enormously challenging dark ecology” (275).

Morris, G.S. “[Blake’s ‘The Fly.’](#)” *The Explicator* 65 (2006): 16-18.

A close reading of the poem and design.

Morton, Timothy. “[Romantic Disaster Ecology: Blake, Shelley, Wordsworth.](#)” *Romanticism and Disaster*. Ed. Jacques Khalip and David Collings. Romantic Circles Praxis Series (2012).

In “The Tyger,” “Blake comes close to articulating a theory of disaster that is highly relevant to this essay's proposal that we think beyond disaster. This is unsurprising, since his work is ideology critique through and through, and since the materialism and capitalism that spawn disaster, and disaster thinking, were operational by the time he was writing” (n.p.).

Murphy, Robbin. “[Illuminating William Blake.](#)” *Intelligent Agent: Interactive Media in Arts and Education* 2.2 (summer 1998).

An early description of the *Blake Archive*.

Narayan, Madhu. “Writing the Archives: Context, Materiality, Identity.” PhD diss. Michigan State University, 2013.

Contains a section of a chapter (pp. 126-30) looking at what the *Blake Archive* teaches users about texts.

Østermark-Johansen, Lene. “Eighteenth-century Overture: An Introduction.” [Sweetness and Strength: The Reception of Michelangelo in Late Victorian England](#). Aldershot and Brookfield: Ashgate, 1998. 1-20.

Introduction discusses Michelangelo's reception in the late eighteenth century, with a substantial focus on Blake and Reynolds (pp. 6-16) as well as other members of Blake's circle.

Pakzadian, Maryam, and Ahmad Moinzadeh. “A Review of William Blake's ‘Songs of Innocence and Songs of Experience’ in Persian Translation.” *Journal of Language, Teaching, and Research* 4.1 (2013).

Pechey, G.K. “[Blake’s ‘My Pretty Rose Tree.’](#)” *Theoria* 2 (1966): 55-60.

A response Thompson's “[Blake’s ‘My Pretty Rose Tree’—An Interpretation.](#)”

Piggott, Jan. “[Milton’s Comus: From Text to Stage, the Fine Arts, and Book Illustrations, c. 1750-1850.](#)” *British Art Journal* 15.2 (2014/15): 18-32.

A useful survey of different depictions of *Comus*. Blake's are discussed on p. 27, with subsequent references to them. Also discusses Fuseli and Richmond.

Pitti, Daniel, and John Unsworth. “[After the Fall: Structured Data at IATH](#).” Paper presented at the annual joint meeting of the Association for Computers and the Humanities and the Association for Literary and Linguistic Computing, Debrecen, Hungary, July 1998.

Positions the *Blake Archive* in a wider discussion of IATH’s use of SGML, DTDs, and TEI.

Poetica: An International Journal of Linguistic-Literary Studies 79 (2013). Special Issue: “Digital Romanticisms.” Ed. Steve Clark.

A collection of interesting essays on Blake and the Digital Humanities.

Postle, Martin. [Sir Joshua Reynolds: The Subject Pictures](#). Cambridge: Cambridge University Press, 1995.

A major study: “In this book, the subject pictures are shown as playing a vital role in shaping attitudes to high art during the major transitions in British culture of late eighteenth and early nineteenth centuries” (abstract). Slight mention of Blake, including positioning Blake’s annotations to Reynolds’s *Discourses* in relationship to their editor, Edmund Malone.

Price, Kenneth M. “[Electronic Scholarly Editions](#).” *A Companion to Digital Literary Studies*. Ed. Susan Schreibman and Ray Siemens. Oxford: Blackwell, 2008.

“In an electronic environment, *archive* has gradually come to mean a purposeful collection of digital surrogates. Words take on new meanings over time, of course, and *archive* in a digital context has come to suggest something that blends features of editing and archiving. To meld features of both — to have the care of treatment and annotation of an edition and the inclusiveness of an archive — is one of the tendencies of recent work in electronic editing. One such project, the *William Blake Archive*, was awarded an MLA prize recently as a distinguished scholarly edition.”

Punter, David. “Ossian, Blake and the Questionable Source.” [Exhibited by Candlelight: Sources and Developments in the Gothic Tradition](#). Ed. Valeria Tinkler-Villani and Peter Davidson with Jane Stevenson. Amsterdam and Atlanta, GA: Rodopi, 1995. 25-41.

Building on his “[Blake: Social Relations of Poetics Form](#),” Punter returns to the question of “how are we to treat the relationship between Blake and the Ossian poetry” but also considers the nature of the source in relationship to the Gothic and, specifically, in what Punter calls Blake’s and Ossian’s “heroic gothic” (25).

Purinton, Marjean D. “[An Act of Theological Revisioning: William Blake’s Pictorial Prophecy](#).” *Colby Library Quarterly* 29.1 (1993): 33-42.

“All these Blakean watercolors [i.e., the large color prints] challenge our preconceived mental constructs and suggest an alternative way of seeing or envisioning prophecy” (42).

Reed, Ashley. “[Managing an Established Digital Humanities Project: Principles and Practices from the Twentieth Year of the William Blake Archive](#).” *Digital Humanities Quarterly* 8.1 (2014).

An important reflection on the management of Digital Humanities projects, especially for anyone becoming a project manager.

Reiman, Donald H. "Romantic Bards and Historical Editors." *Romantic Texts and Contexts*. Columbia: University of Missouri Press, 1987. 109-29.

In an essay considering how the Romantics should be edited, highlights David V. Erdman's career, sketching his move from historical criticism to editing.

Ryan, Mark. "William Blake The Arch Myth-Maker." *Modern Humanities Research Association Working Papers in the Humanities* 5 (2010): 12 pp.

"Myth itself becomes a fluid, unsystematic set of images in Blake's artistic imagination and, in placing elements of aesthetic, cultural and social life in his dynamic ever-shifting mental landscape, Blake is consciously redefining mythical traditions that structure his visionary system" (p. 5).

Saklofske, Jon. "NewRadial: Revisualizing the *Blake Archive*." *Poetess Archive Journal* 2.1 (2010). Special Issue: "Visualizing the Archive." 15 pp.

An important critique of the Graphical User Interface of the *Blake Archive* and its tools (notably, Lightbox) and a description of Saklofske's experimental alternative, *NewRadial*, which "involves a visual re-presentation of the page icons of Blake's Songs, and allows users to map and share critical constellations through these pages" (2).

Salmon, Frank, intro. *The Antiquities of Athens by James Stuart and Nicholas Revett, Painters and Architects*. New York: Princeton Architectural Press, 2008.

A reprint that includes Blake's engravings.

Schwartz, Janelle A. "Art Thou but a Worm?": Blake and the Question concerning Taxonomy." *Worm Work: Recasting Romanticism*. Minneapolis: University of Minnesota Press, 2012. 113-48.

"[I]t is my goal to produce here a concentrated study of particular worm sightings in Blake—worm sightings which, while not exhaustive, are meant to inspire continued investigation into the significance of vermiforms for this early Romantic mind' (115). Focuses on *The Gates of Paradise*, *Thel*, "The Sick Rose," and *Jerusalem*.

Schreibman, Susan. "Digital Scholarly Editing." *Literary Studies in the Digital Age*. Ed. Kenneth M. Price and Ray Siemens. 2013. MLA Commons.

"The archive's adherence to strict digitization standards, to capturing the fidelity of the original artifacts, and to creating a vocabulary that would allow unprecedented access to the complexity of the rich visual vocabulary that Blake employed has set the gold standard for image-based electronic editions."

Slagel, Judith Bailey. "Literary Activism: James Montgomery, Joanna Baillie, and the Plight of Britain's Chimney Sweeps." *Studies in Romanticism* 51.1 (2012): 59-76.

Slight references to Blake, but good contextual information about James Montgomery's *The Chimney-Sweeper's Friend, and Climbing-Boy's Album* <BB #238>, which included the *Innocence* "Chimney Sweeper."

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

"The reception of Blake's and Dickinson's work has symptomatically displayed the characteristic Korean interpretive frames working through the last six decades and their limits and inherent possibilities" (9).

Stafford, Barbara Maria. "['Peculiar Mark': Lavater and the Countenance of Blemished Thought](#)." *Art Journal* 75.1 (1993): 151-68.

Referencing Blake's annotations to Reynolds, focuses on caricature and physiognomy and racist ideas of monstrosity.

Summerfield, Geoffrey. "Apotheosis of the Chap-Book." *Fantasy and Reason: Children's Literature in the Eighteenth Century*. Athens: University of Georgia Press, 1984. 208-40.

Reads *Island*, *Songs*, and *Gates of Paradise* in the context of late eighteenth-century children literature, with references to Barbauld's *Hymns in Prose for Children* (1781), including a table charting Blake's echoes in the *Songs*, and to Wollstonecraft's *Original Stories* (1788, 1791).

Underwood, Ted. "Los and the Sun of Energy." [The Work of the Sun: Literature, Science, and Economy, 1760-1860](#). New York: Palgrave Macmillan, 2005. 79-88.

Suggests that the relationship between Los and the sun in *The Book of Ahania*, *The Book of Los*, and *The Song of Los* reflects Romantic metaphors of labor: "Blake attempted to connect an artisanal view of work—not otherwise well represented in Romantic poetry—to a prevailing idealization of work as spontaneous energy (81).

Unsworth, John. "[The Value of Digitization for Libraries and Humanities Scholarship](#)." Guest lecture presented at the British Library, London, England, 13 May 2008.

Makes the case for digitization, citing the *Blake Archive* as key example of how to do it well.

Victoria, Arana R. "[Intimations of William Blake in On Beauty \(2005\): Zadie Smith's Trans-Atlantic Home to and Critique of Boston Intellectuals](#)." *Journal of Philosophy* 7.17 (2012): 1-10.

"Smith's *On Beauty*, like Blake's *America: A Prophecy* and *Visions of the Daughters of Albion*, indicts the reprehensible intellectual discourses of the day that undermine human happiness and corrupt the social order" (abstract).

Walker, Luke. "[Allen Ginsberg's Blakean Albion](#)." *Comparative American Studies* 11.3 (2012): 227-42.

Rather than simply pointing out more examples of Blake's already well-known influence on Ginsberg's poetry, I want to argue here that Ginsberg's poetic vision of a Blakean Albion is more complex, and more problematic, than might be supposed. Through Ginsberg's poems, Blake and his myth of Albion are placed at the heart of a counterculture that is both transatlantic and transgenerational" (227-28).

§ Walker, Luke. "Psychedelic Romanticism: Ginsberg, Blake and Wordsworth." *Psychedelicacies: More Food for Thought from Breaking Convention*. Ed. Nikki Wyrd. London: Strange Attractor Press, 2019. 215–224.

Walsh, John A. "[Multimedia and Multitasking: A Survey of Digital Resources for Nineteenth-Century Literary Studies](#)." *A Companion to Digital Literary Studies*. Ed. Susan Schreibman and Ray Siemens. Oxford: Blackwell, 2008.

An overview of the *Blake Archive* and other sites.

Welch, Dennis M. "[Blake and the Web of Interest and Sensibility](#)." *South Atlantic Review* 71.3 (2006): 29-56.

"[T]his essay shows that [Blake] understood deeply what the culture of sensibility has done, what its dangers are, and what creative and respected labor by women can do to help counter such danger" (33). Engaged discussion of Blake's female characters and what they represent about Blake's attitude towards sensibility.

Worrall, David. "[Rev. of Francis Curtis and Richard Dean, Blake: A Software Package. 1987. Blake: An Illustrated Quarterly](#) 22.4 (spring 1989): 133-34.

An early reflection on digitizing Blake and its use in the classroom: "The title of the program, *Blake: A Software Package*, is rather misleading as it is based entirely on 'London' and does not offer an introduction to the rest of the *Songs* let alone Blake's other works. My first impression on using the program was how odd it seemed to go back to the *printed* word (even in electronic form) after looking quite intensively at the combination of Blake's word and image. Perhaps one would need to look forward to a new age of electronics (and a new age of funding) for software which could incorporate high-quality visuals with some sort of enhancement to explore the detail of Blake's between-the-line illuminations. Nevertheless, loading the floppy disc is easy and you soon have another 'person' in the seminar room as the T.V. monitor's ice-cold eye awaits appeasement and suggestion" (133).

Yates, Frances A. "[Transformations of Dante's Ugolino](#)." *Journal of the Warburg and Courtauld Institutes* 14.1-2 (1951): 92-117.

A useful survey of eighteenth-century and early nineteenth-century depictions of Ugolino, including those by Reynolds, Fuseli, Blake, and John Flaxman.

Yoder, R. Paul. "[Unlocking Language: Self-Similarity in Blake's Jerusalem](#)." 26 pars. *Romanticism & Complexity*. Ed. Hugh Roberts. College Park: University of Maryland Press, 2001. A Romantic Circles PRAXIS Volume.

"In what follows I argue that a model based on fractal 'self-similarity' can help us to understand how Blake's language opens to these new worlds, and that it can even help us to understand the vexed issue of narrative in *Jerusalem*" (par. 1). Considerable focus on John Locke.

Youngquist, Paul. "Possessing Beauty." *Monstrosities: Bodies and British Romanticism*. Minneapolis and London: University of Minnesota Press, 2003.¹⁹⁸⁷ 57-88.

Discusses Blake's representations of African bodies and beauty in the engravings for Stedman in light of racist anatomy texts and the aesthetic theories of Reynolds.

¹⁹⁸⁷ Incorporates Youngquist's "[In the face of beauty: Camper, Bell, Reynolds, Blake](#)," *Word & Image* 16 (2000), 319-34, <[WBHC 2909](#)>.

C. Useful Websites

The Allen Ginsberg Project

A website devoted to Allen Ginsberg, which includes audio and visual files of Ginsberg's courses on Blake at Naropa University and other countercultural references to Blake.

Blake: An Illustrated Quarterly

The web page of *Blake*. It includes free access to material older than five years and an index.

The Blake Society

The main page of the London Blake Society. It includes notices of monthly events (many virtual) and links to its journal *Vala*.

British Association of British Romanticism (BARS) Blog

The blog for the British Association of British Romanticism, with posts about Blake and Romanticism.

Global Blake Network: A Network for Blake Studies

A very useful site for the latest regarding Blake studies, YouTube videos on Blake, and other resources.

Hell's Printing Press: The Blog of the *Blake Archive* and *Blake Quarterly*

Includes updates and posts on editing Blake, digital humanities, and Blakeana.

Index Rerum: A Blog about Books, Book-Collection, William Blake, and Lots of Other Things.

The blog of Blake scholar Keri Davies, with many interesting posts.

Romantic Circles

A blog for Romantic scholars featuring syllabi, digital editions of Romantic era texts, collections of essays, and reviews.

Romantic London

A site exploring Romantic-era London with detailed maps.

What Jane Saw

A digital recreation of the 1796 Boydell Shakespeare Gallery and 1813 British Institute exhibition.

Zoamorphosis: The William Blake Blog

A blog originally by Roger Whitson and Jason Whittaker now maintained by Whittaker and others on Blake's reception. It now includes a YouTube page with videos and podcasts about Blake.