William Blake and His Circle: A Checklist of Publications and Discoveries in 1994

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BY G.E. BENTLEY, JR

WITH THE ASSISTANCE OF KEIKO AOYAMA FOR JAPANESE PUBLICATIONS

The organization of the checklist is as follows:

Division I: William Blake

Part I: Editions, Translations, and Facsimiles of Blake's Writings
Section A: Original Editions and Reprints
Section B: Collections and Selections
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Part III: Commercial Book Engravings
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Appendix: Book Owned by the Wrong William Blake
Part VI: Criticism, Biography, and Scholarly Studies
Note: Collections of essays on Blake and issues of periodicals devoted entirely to him are listed in one place, with cross-references to their authors.

Division II: Blake's Circle

This division is organized by individual (say, William Hayley or John Flaxman), with works by and about Blake's friends and patrons, living individuals with whom he had significant direct and demonstrable contact. It will include Thomas Butts, Thomas Hartley Cromek, George Cumberland, John Flaxman and his family, Henry Fuseli, Thomas and William Hayley, John Linnell and his family, Samuel Palmer, James Parker, George Richmond, Thomas Stothard, and John Varley. It will not include important contemporaries with whom Blake's contact was negligible or non-existent such as John Constable and William Wordsworth and Edmund Burke; such major figures are dealt with more comprehensively elsewhere, and the light they throw upon Blake is very dim.

1 Nb. In this checklist, "facsimile" is taken to mean "an exact copy" attempting very close reproduction of an original named copy including size of image, color of printing (and of tinting if relevant), and size, color, and quality of paper, with no deliberate alteration as in page order or numbering or obscuring of paper defects. It may, however, include added matter such as transcripts of Blake's poems.

Reviews listed here are only for books which are substantially about Blake, not for those with only, say, a chapter on Blake. These reviews are listed under the book reviewed; the authors of the reviews may be recovered from the index.

"Blake and His Circle" serves in part as an addendum to Blake Books (1977) and to Blake Books Supplement (1995). I take Blake Books and Blake Books Supplement, faute de mieux, to be the standard bibliographical authorities on Blake and have noted significant differences from them.

In general, Keiko Aoyama is responsible for works in Japanese, and I am greatly indebted to her for her meticulous accuracy and her patience in translating the words and conventions of Japan into our very different context. Note that a large number of Japanese publications, discovered through her initiative, are recorded here from Blake Studies in Japan (1994) because they did not appear in Blake Books Supplement.

I am grateful to many kind assistants, especially to Peter Amies, Keiko Aoyama, Keri Davies (for a pamphlet), Robert N. Essick, Michael Ferber, David Fuller, Donald John, Mary Lynn Johnson, Raymond Lister, Peter Morgan, Stewart Naunton, Morton Paley, Michael Phillips, Dennis Read, James Stanger, Joseph Viscomi, David Weinglass, David Worrall, and particularly to Dr. E. B. Bentley.

The chief indices used to discover what relevant works have been published were the Annual Bibliography of English Language and Literature for 1991 (1994—76 Blake entries); Art Index (March 1993-Oct 1994); Book Review Index, XXX (Jan-Dec 1994); Books in Print 1994-95 ([Oct?]) 1994—37 entries, including some duplicates and some not-yet existent); British Humanities Index (1993-94); Dissertation Abstracts International (Aug 1993-Nov 1994); Keats-Shelley Journal annual bibliographies (1991-1994); 1993 MLA International Bibliography of Books and Articles in the Modern Languages and Literatures (1994—37 Blake entries); Romantic Movement: A Selective and Critical Bibliography for 1992 (1993 [i.e., Jan 1994]) (45 Blake entries), and Whitaker's Books in Print 1994 (Jan 1994—34 entries, including some duplicates and some not-yet-extendant).

N.b. "Books on Demand," which publishes photographic reproductions of vendible works, includes both surprisingly recent works and some still in print, including: The Book of Thel, ed. Nancy Bogen (1971) <BB #27>
Donald Ault, Visionary Physics (1974) <BB #B1098>
G.E. Bentley, Jr, & M.K. Nurmi, A Blake Bibliography (1964) <BB #686>
Robert N. Essick & Donald Pearce, ed., Blake in His Time (1978) <BBS 466-467
Murray McArthur, Stolen Writings (1988) <BBS 566>

New Blake Books and Discoveries

By far the bulk of this checklist for 1994 derives first from over 300 items in Japanese discovered by Keiko Aoyama, many of them for years earlier than 1994, and second from addenda deriving from Joseph Viscomi’s magisterial William Blake and the Idea of the Book (1993).

As usual, only a very small proportion of the publications in 1994 concerning Blake derives from study of original materials. Indeed, the editors of some of the editions below give no indication that they have seen any of Blake’s originals. And the vast majority of Blake criticism is concerned chiefly with other Blake criticism.

Editions

There is very little to report concerning Blake’s writings. Only one leaf of prints from an illuminated Book is known to have changed hands—Europe (c) pl. 11, 17 which gravitated to Robert N. Essick—and a number of minor editions were published. The next volumes of the Blake Trust series, though advertised for 1994, did not appear, but Dover reproduced the Blake Trust facsimile of the Marriage (D) in reduced size and with other alterations. There were editions of Blake’s Songs in Catalan (1975) and Russian (1993), and somewhat miscellaneous editions of Blake’s Poems (1994—yet another Everyman edition), of William Blake, ed. Michael Mason (1994), and of the Works [i.e., some of the poetry] of William Blake (1994) for the Wordsworth Poetry Library. None of these adds significantly to the knowledge or understanding of Blake.

Art

The only significant new work reproducing Blake’s art is Robert N. Essick’s fine book on William Blake at the Huntington (1994).

Commercial Book Engravings

Aside from new locations for some books with Blake’s commercial engravings (some of them rather uncommon), the chief additions to knowledge here are the record of yet another edition of Josephus with Blake’s plates and detailed publishing information about the edition of Shakespeare with illustrations by Fuseli which Blake engraved (1805).

Catalogues and Exhibitions

Essick arranged a major exhibition at the Huntington Library which was accompanied by a somewhat trifling catalogue and a fine book of reproductions (above). There was also an exhibition at the new House of William Blake which

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N.b. I have made no consistent attempt to record manuscripts, typescripts, computer printouts, radio or television broadcasts, calendars, picture postcards, published scores, recorded readings, sound recordings, t-shirts, video-recordings, email, radio or television broadcasts, calendars, post-cards, or published scores.

Symbols

* Works prefixed by an asterisk include one or more illustrations by Blake or depicting him. If there are more than 19 illustrations, the number is specified. If the illustrations include all those for a work by Blake, say Thel or Comus, the work is identified.

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

Abbreviations

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
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<tbody>
<tr>
<td>BB</td>
<td>G.E. Bentley, Jr, Blake Books (1977)</td>
</tr>
<tr>
<td>Blake</td>
<td>Blake/An Illustrated Quarterly</td>
</tr>
<tr>
<td>DAI</td>
<td>Dissertation Abstracts International</td>
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</tbody>
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* For instance, the performance on National Public Radio by the St. Louis Symphony of Bolcolm’s unfortunate “musical illumination” of Songs of Innocence and of Experience in December 1994.

* E.g., CD of “Blake Songs and Other Works: Music of Jonathan Lovenstein”; see Blake, XXVIII, 2 (Fall 1994), 79, and Blake Songs and Other Works, CD (Somerville, Massachusetts: Titanic Records, 1994).

§ Such as the one of The Ancient of Days pointing down at The Bellman from Europe for “KMNR Freaker’s Ball Oct 28 1994” in Rolla, Missouri.


§ See the announcement of a continuing “electronic conference” on Blake in Anon., “Blake Online,” Blake, XXVIII, No. 2 (Fall 1994), 79.


§ These symbols and abbreviations are as in Blake Books (1977) and its Supplement (1995).
included "a prophetic cake." Adam Mills devoted a whole catalogue to Blake, including some quite uncommon items, and Blake Studies in Japan recorded almost a thousand Japanese publications related to Blake.

Scholarship and Criticism

After the extraordinary Blake books of 1993, with the admirable new Blake Trust reproductions, E. P. Thompson's Witness Against the Beast, and especially Joseph Viscomi's William Blake and the Idea of the Book, any sequels are likely to be on a comparatively humbler scale of accomplishment. None of the Blake books listed below is in the same class with these, though David Weinglass's catalogue raisonné of Fuseli is worthy of consideration in the same terms.

David Linnell's Blake, Palmer, Linnell and Co.: The Life of John Linnell is fairly remarkable in terms of using original materials, for it is based on the very voluminous Linnell Papers and Ivym Mss., though almost all those relating to Blake appear to have been published before. The series of papers from the conference on Historicizing William Blake, ed. Steve Clark & David Worrall contain a good deal of original matter, some of it directly related to Blake, and J. M. Q. Davies, Blake's Milton Designs: The Dynamics of Meaning (1993) provides sound arguments on the entire range of Blake's Milton illustrations. Andrew Solomon provides another analysis of Blake's Job: A Message for our Time. Two revisions of these, Marvin Lansverk, The Wisdom of Many, The Vision of One: The Proverbs of William Blake, and Angela Estephammer, Creating States: Studies in the Performative Language of John Milton and William Blake, are concerned particularly with "performative utterances" in Blake, and Jeanne Moskal, Blake, Ethics, and Forgiveness, discusses usefully an important aspect of Blake's later thought.

Even the wilder shores of Blake speculation and assertion were ill-populated in 1994. The best example may be the attack upon Patriarchal Criticism exemplified by the "almost rabid ferocity" of Robert F. Gleckner;¹² I have encountered no other rabid critics this year.

Two of the most exciting developments were outside the field of Blake. One of the most impressive books for many years on Blake's circle is D. H. Weinglass, Prints and Engraved Illustrations By and After Henry Fuseli: A Catalogue Raisonné, which is in almost every respect a model of what such a work should be. In generosity of illustration and extensive transcription of documents such as prospectuses related to prints after Fuseli's designs, it has few equals anywhere in publications concerning English art history. Indeed, so far as I know, only Blake is served so well.


And finally the information that a volume of Joseph Johnson's professional letters for 1795-1809 has unexpectedly survived¹³ is very exciting indeed. Since Johnson commissioned many Blake engravings, and since the workings of his publishing-house have been very little known, this offers the prospect of considerably increased knowledge—and perhaps a fascinating book about the letters.

Division I: William Blake

Part I: Editions, Translations, and Facsimiles

Section A: Original Editions

Copperplate-Makers' Marks

The manufacturers of copperplates of the kind used for engravings customarily or at least frequently stamped the back of the sheet of metal with their name and address, not unlike a watermark. The position of the mark is variable, and often it is incomplete because applied at an angle and not flush with the metal. Since such a mark defaced the copper, it prevented the use of that side for most engraving purposes. However, since copper was (and is) very expensive, Blake sometimes used the backs of copperplates for engraving his works in Illuminated Printing.¹⁴ Indeed, it is likely that he did so a good deal more frequently than surviving evidence indicates, for when a large copperplate sheet was cut into, say, four pieces, the maker's mark would ordinarily be visible on only one of them (just as a watermark will only appear on half or fewer of the leaves cut from a sheet of watermarked paper), and, even when the copperplate-maker's mark did survive on the print, Blake ordinarily took pains to conceal it by printing very lightly, by wiping ink from the area, and especially by coloring the area after printing. Note that the copperplate-makers' marks listed below are reported chiefly from posthumous copies (America [N], Europe [I], Jerusalem [H-J], Songs [a-c, e, g, i, k]) which were printed more heavily and carelessly than Blake's own copies, and generally were not colored. When the copperplate-maker's mark is visible on a print, of course it is in mirror-writing, and ordinarily it is very difficult or impossible to decipher.

Table of Copperplate-Makers' Marks¹⁵

G. HARRIS No 31 SHOE LANE LONDON

¹⁴ No copperplate-maker's mark has been reported for any of his commercial engravings, but the versos of copperplates from Innocence (1789) were apparently used in Experience (1794), from Marriage (1790) plus "The Approach of Doom" ([1788]) in Urizen (1794), from America (1793) in Europe (1794), from Ahania (1795) in Ahania, and from Jerusalem in Jerusalem.
¹⁵ For instance, the surviving copperplates of Job pl. 14, 16 are on the versos of pl. II-III of Henri Louis Duhamel du Monceau, A Practical Treatise of Husbandry [tr. John Mills] (1762), but they exhibit no copperplate-maker's mark.

JOONES N°. 47 SHOE LANE LONDON

Sones (1794) pl. 1 (copy c), 28 (a, c, g, i, Bentley pull—see illus. 1 here), 29 (b-c, e, k, Harvard pull), 32 (b-c), 33 (a), 37 (b-c, Harvard pull), 46 (a, electrotype), 47 (a, electrotype—see illus. 2 here), and 49 (c).

JOONES AND PONTIFEX N°.47 SHOE LANE LONDON

Europe (1794) (1) pl. 1-2, 4-18.

R PONTIFEX & Co 22 LISLE STREET STREET SOHO, LONDON

Job copperplates (1826) versus of pl. 2-13, 15, 17-21 Dante copperplates (1827) versus of pl. 1-7.

WHITTON & HARRIS N°. 31 SHOE LANE LONDON

Jerusalem (1804[-20]) pl. 33, 72, 100.

OW & SONтоп [SH]OE LANE LONDON

Jerusalem (1804[-20]) pl. 71.

Copperplate-maker's mark too obscure to read America (1793) (N) pl. 6 Urizen (A) pl. 2, 19, 28 Jerusalem (1804[-20]) pl. 56, 63, 92, 93 might be either of the last two.

Joseph Viscomi's epic Blake and the Idea of the Book appeared so late in 1993 that its findings could not be digested in time for the 1993 "Blake and His Circle." Some of its more important findings, insofar as they relate to the bibliography of Blake, are therefore presented here. I take the evidence and conclusions in Viscomi's book to be reliable, and I endorse those reported below.

Invention of Illuminated Printing

"The Approach of Doom," in which Blake adapted a design by his brother Robert, appears to have been Blake's first attempt at drawing in an "impervious liquid," perhaps shortly after his brother's death in 1787, and it seems to have evolved out of a planographic transfer print. Doom may not have evolved directly, though. The vignette known as Songs plate a [a naked man being carried upwards by cherubs] may have been an intermediate step. [194]

Similarly, the separate prints of "Joseph of Arimathea Preaching" and "Charity"

seem to be early experiments in relief etching, which in turn suggests that illuminated printing, the printing of illuminated poems and books, evolved out of relief etching, which was motivated by the desire to duplicate drawings in facsimile rather than to publish preexistent texts. [195]

Blake probably composed his designs for works in Illuminated Printing directly on the copperplate (as he did the marginal designs to Job about 1824), rather than transferring designs created separately, and he may well have composed some of the text for works in Illuminated Printing in this way also, particularly in Milton and Jerusalem.

Blake's text could not have been [mechanically] transferred and . . . preliminary studies or models of page designs could not have existed prior to their execution . . . . In other words, Blake's innovation lies not in writing forward backward or in inventing an "impervious liquid," let alone a supposedly new method of transferring text, but in appropriating as a printmaker the tools, materials, process, and, most significantly, the aesthetics of sketching. [370]

Blake scholars have often assumed that the creation of a work in Illuminated Printing was a very laborious and time-consuming process, but "A printable intaglio plate can be produced in about thirty minutes because the lines do not need to be etched deeply in order to print" (82).

Printing Works in Illuminated Printing

Works in Illuminated Printing are printed from the surface of the copperplate (as in printing from conventional typography) rather than from the recesses incised in the copper, as in intaglio engraving and etching, and ordinarily different inks are used for printing relief and intaglio plates. However, in printing his relief plates

Blake appears to have used an intaglio rather than relief ink. Intaglio ink consisted of pigment ground with various grades of burnt oil . . . , such as a walnut or linseed oil that had been boiled and then set on fire. Burnt oil was more viscous than boiled oil, making ink tacky and stiff. [95]

Posthumous copies . . . were printed with far greater pressure and, it seems, with machine-made relief inks. [10]

In printing his own works, Blake did not attempt to emulate the meticulous standards of his contemporaries, and he seems to have capitalized upon the irregularities of his printing. In a letter of 22 March 1911, the facsimilist William Muir calls Blake's method "skilful carlessness," and Essick (William Blake and the Language of Adam [1989]) says that Blake "expanded the circumference of the acceptable far beyond the limitations standard in the craft" (191).

In ordinary printing, the printing surface (such as the copperplate) is placed face up on the bed of the press, and the paper is pressed down upon it. However, Blake appears to have placed the paper on the bed of the press, and the copperplate was imposed down upon the paper. For instance

Plates 7-12 in Europe copy G have horizontal and vertical pencil lines (some partly erased) on their face that correspond to the size of the plates. If these lines were meant to register plate to paper, then the paper must have lain on

[95] The copperplates in Bodley which Blake is thought to have engraved as an apprentice for Gough's Sepulchral Monuments (1786) pl. 5-8 bear on the verso the mark of "JOONES N°. 48 SHOE LANE LONDON."

[194] The same mark appears on all the copperplates etched by Schiavonetti with Blake's designs for Blair's Grave (1808).
the press bed facing up and the plate placed on top of it, or the lines would not have been visible. This reverse printing method . . . would have prevented the paper from picking up any of the ink smudges in the shallows of the relief plate. Woodcuts were often printed [in relief] in this manner. [394]

One of Blake's problems was that his copperplates, even within the same work, were different sizes, and consequently the margins of facing pages have different dimensions.

Given that registration was done by eye [i.e., not mechanically] and that plates were various sizes, diverse margins were inevitable. Facing pages with exactly shared margins, then, appear to be intentional. [105]

In ordinary printing in conventional typography, several pages of type (a forme) are printed on one side of a sheet of paper; for instance, in a folio with two leaves per folded sheet of paper, pages 1 and 4 would be printed on the outside of the sheet and pages 2 and 3 on the inside. Blake used this method at least occasionally and perhaps regularly for the copies he printed on both recto and verso of the leaf.19 For instance, the proofs of Marriage (K) pl. 21-24 were printed with four prints on one piece of paper, and the untraced proof (L) with pl. 25-27 are evidently the same (p. 107).

Occasionally he made mistakes. For instance, in Marriage (B),

He printed plates 5 and 7 as an outside form (they are in the same ink) and plates 6 and 8 as the corresponding inside form (they are also in the same ink). The leaf with plates 8 and 7 was reinserted into the binding, correctly, joined to the leaf with plates 5 and 6 by a strip of paper and stabbed three times with the other fourteen leaves. . . . Apparently Blake had forgotten which form he was inking when he printed these four plates.

Printing plates in folio format [i.e., four prints on a piece of paper folded once] on aligned leaves . . . appears to have been Blake's standard practice for books with facing pages, which . . . includes all copies of illuminated books produced between 1789 and 1793. [109]

In his early printing, Blake carefully wiped the ink from the margins of the plates so that the designs would appear without frames. However,

in 1795 . . . [Blake began] for the first time, to print the plate borders. . . . The borders invited or suited a more elaborate coloring style, since text and illustration were then framed and would have looked unfinished if the washes did not meet the border/frame. This is why washing and streaking the text—a method of washing that visually integrated text with illustration . . . —became common practice in books printed in and after 1795. [160-61]

The evidence which Viscomi has so laboriously accumulated demonstrates abundantly that

The times at which Blake Books claims Blake's works were printed need to be adjusted, and the periods need to be redefined . . . This [first] period can be broken down . . . according to three distinct formats: recto/verso (1789 to 1793), color printing (1794 to 1795), and single-sided printing with borders and rich palettes (ca. 1795). After 1795 the format remained the same, though the coloring style continued to become richer and more elaborate. [372]

Since each copy of a work in Illuminated Printing seems to differ from every other copy, Blake scholars have often carelessly assumed that Blake normally printed one copy at a time in deliberately unique ways. However, Blake's early practice was to print half-a-dozen or more copies of each print at a time; "to imagine that illuminated books were produced one at a time makes illuminated printing and its inventor monstrously inefficient" (374). Prints were later—sometimes years later—collated into books, using the best prints first; at the end of the process, only the inferior prints were left, and sometimes in these the printing was so weak or careless that Blake had to touch them up or retrace designs or letters extensively in order to make them acceptable.

Most copies of illuminated books were compiled from impressions printed and colored in small editions. That Blake used this mode of producing books requires one to question the intentionality and significance of most variations, redate copies of nearly all illuminated books, revaluate the role of illuminated poetry in Blake's life, redefine his period and book styles, and, ultimately, reedit his work. [153]

Coloring Works in Illuminated Printing

The conventional commercial method of coloring prints was for each worker to add a separate color; one would add the red according to a master copy and pass the print on to another who would add blue, and so on. However,

The limited palette used in early illuminated impressions suggests that labor was not divided according to the standard procedure of one color per person but by impression, and that Mrs. Blake colored entire impressions and books herself. [133]

It has often been assumed that the time necessary to color a print was very extensive, but, at least for early copies, this is not so. The early coloring was simple, and

In fact, many Innocence impressions colored before 1794, like "The School Boy," Holy Thursday," or "The Chimney Sweeper," have only one or two broad washes, which represent quick passes of a brush and nothing more. There is no outlining in pen and ink, no overlaying of colors, no treatment that was technically difficult or time consuming . . . .

There is no reason to disbelieve [Blake's friends Frederick] Tatham or [J. T.] Smith about Mrs. Blake's having regularly colored impressions, though the quality of her work appears not to have been as high as Tatham states—and

19 In most surviving copies of Blake's works in Illuminated Printing, each leaf is separate, not conjugate with its neighbor, but this may be the result of later trimming for binding rather than an indication of the manner in which the copperplates were printed.
Catherine Blake probably colored *Innocence* (G-H), *Songs* (C, M, R [Experience only]) and early copies of *Thel* and *Visions*.

I would even add to the list *America* copy K, which is loosely modeled on *America* copy A . . . *Marriage* copy C, and possibly *Europe* copy A; Mrs. Blake seems also to have helped in recoloring books, like *Songs* copy R, and coloring late copies, like *Songs* copy AA, ca. 1826. . . . [Such copies have] fewer colors, washes applied very flat and solid, and weak or incorrect modeling. The second hand is also characterized by a palette consisting primarily of pink, purple, bright blue, and yellowish green. With the exception of the frontispiece, the impressions in *Europe* copy A reveal these traits. For example, in plate 14 . . . the pope is an opaquish purple, his throne is yellow gold, the cloud is pink and dark gray, the wings are bright blue, and the bodies are bright yellow with heavy black and gray washes. The gray and black washes in the cloud and garments are most revealing: they are crudely applied, following the lines of the forms but failing in their structural purpose of modeling those forms... . The coloring of *Europe* copy A may be the work of Mrs. Blake, when she worked without a model; at the very least, it is not exclusively Blake's. [133-34]

*Visions* pl. 7 (A-E, H-M)

were printed in raw sienna, yellow ochre, and green ink as three issues of the same edition. The impressions from plate 7 . . . share the same palette, brush work, coloring techniques, and one of three compositions. These compositions evolve one from the other, and each composition includes impressions from at least two issues. The compositions are (1) purple clouds over light purple or blue sky. (2) purple clouds over a yellow sky with a rising (or setting?) sun, and (3) yellow sky with a rising (or setting?) sun with pronounced rays.

The first composition appears in copies H, C, B, and L . . . , two copies printed in raw sienna aned two in green. The second composition is found in copies K, M, D, and E . . . . copies that were printed in all three colors. The third composition appears in copies I, J, and A . . . , one copy in yellow ochre and two in green. . . . The motifs, details, and coloring style appear to have been suggested by other impressions, since nothing in the original drawing (illus. 172) [which is a proof of the etching] indicated sun or clouds or necessitated such simple coloring. [135]

[In *Visions* pl. 7] Theotormon's right arm in copies C, E, J, K, L, and M is cast in a purple shadow, with a touch of the same purple on the left elbow; technically, the shadow is one upward brush stroke, made in the same motion in nearly all of these copies . . . . [In *Thel* pl. 7.] The sky is formed in the same colors and manner in copies H, G, B, E, and M. Yet there is no printed line suggesting clouds; in copy O, printed years later, the background was painted in multiple bright colors to suggest twilight. The repetition of a form or gesture not part of the printed design suggests that it was generated by reference to other impressions, and thus sequentially and within an edition. [398]

Mrs. Blake was probably responsible for the [*Visions*] copy C and H impressions, and possibly the copy I impression . . . . [plus for pl. 7 still] copy M and probably copy K . . . . [and copies J and L. [142]

Some copies of Blake's works were colored after his death. These include *Songs* (E, M, e),

thirteen *Experience* impressions in *Songs* copy K, plate 1 (if not also all) of *Europe* copy A, and the framelines and many of the blue and pink washes over interlinear decorations in *Marriage* copy E; some posthumous copies were colored very well: *Songs* copy e (in imitation of *Songs* copy Y) and *Songs* copy j . [367]

**Dates of Printing Works in Illuminated Printing**

1790 *Marriage* (K-M [proofs], A, C, B, H?)
1796 *Large Book of Designs* (A-B); *Small Book of Designs* (A-B)
1802 *Innocence* (P, O, R/Y), *Experience* (P, Q)
1804 *Innocence* (P-Q, Q)
1807 *America* (M?), *Jerusalem* proofs
1811 *Innocence* (S, S), *Milton* (A-C)
1818 *Thel* (N-O), *Marriage* (G), *Visions* (N-P), *Experience* (T, U), *Urizen* (G), *Milton* (D)
1820 *For the Sexes* (A, B), *Jerusalem* (A, C-D)
1821 *America* (O), *Songs* (V), *Europe* (K), *Jerusalem* (B, E)
1822 *On Homer* (A-E), *Ghost of Abel* (A-E)
1825 *Songs* (W, Y), *For the Sexes* (J-M [proofs], C, D)
1826 *Songs* (Z-AA)
1827 *Marriage* (I), *Songs* (X), *Jerusalem* (F)

**Posthumous printing**


20 The printing of *Thel* is dated no more precisely than 1789-90.

21 In *Marriage* (B, H), "the inking accidentals shared by the two copies (in plates 11 and 31, for example) are lighter in copy H, which suggests that most of the copy H impressions were probably second pulls" (Viscomi, 112).

22 *Songs* (O/K and W/N) are sets which were later separated.

23 Of these works, *All Religions* (A), *No Natural Religion* (L), *Thel* (F), *Marriage* (D), *Visions* (G, Q?), *America* (A-B), *Songs* (A, R), *Europe* (A, H), and *Urizen* (B) were produced as a deluxe large-paper set with framing lines.
Posthumous coloring

Europe (A) pl. 1 (and perhaps all the plates), Marriage (E) framing lines and blue and pink washes, Songs (E, K [13 plates], M, e [imitating copy Y], j).\(^{24}\)

Semi-colons separate print-runs in the same year.

Italicized copies of Innocence and all copies of Experience are identified as parts of the combined Songs.

All Religions Are One (1795)
The only known copy of “All Religions was reprinted with No Natural Religion ca. 1794” (Viscomi, 229); no copy survives of the (presumed) earlier printing.

America (1793-[1831?])
Copies were apparently printed in 1793 (a [proofs] + loose proofs, C-I, K-L, R), 1795 (A-B), 1807 (M), 1821 (O), posthumous (N, P-Q) (Viscomi, 376-80).

Viscomi, 389, reports a copperplate-maker’s mark on pl. 6 in copy M which I did not see when examining the original and cannot see in the Blake Trust facsimile of it (1963). N.b. Since America pl. 6 has a copperplate-maker’s mark (BB, 8694), it cannot be the recto of Europe pl. 17 (BB, 145), which also has a copperplate-maker’s mark (as Viscomi, 389, points out).

Keynes & Wolf, William Blake’s Illuminated Books: A Census (1954) report a platemark on America (Q) pl. 2 which is invisible to me.

In America plate 3 . . . the blemish next to the word “Dark” of line 11 appears in both copies A and B, though it is darker in A; the same is true of the blemish at the end of the tendril from A in line 16 and the traces of ink in the shallows of the lower tree trunks and inside of the border. The sequentiality of the copies is even clearer in plate 5, where the bottom border is half-wiped in the same manner (and with the same gesture) in both copies, and the same wave pattern of the paper or backing blanket—a very distinctive mark—is present, as it is in the left bottom corner of plate 6 and in lower left and right corner of the flames in plate 12. [Viscomi, 392]

Plates 7-12 in Europe copy G have horizontal and vertical pencil lines (some partly erased) on their face that correspond to the size of the plates. If these lines were meant to register plate to paper, then the paper must have lain on the press bed facing up and the plate placed on top of it, or the lines would not have been visible. This reverse printing method was used to print engravings on “paper, pastboard, Satin or any other thing you print upon” (Faithorne 70).

In illuminated printing, it would have prevented the paper from picking up any of the ink smudges in the shallows of the relief plates. Woodcuts were often printed in this manner. [Viscomi, 394]

Copy I

Binding: (2) It was disbound by the winter of 1993-94, according to Anon., “Blake at the Huntington, Fall 1994,” Blake, XXVII, 3 (Winter 1993-94), 98.

Copy M

The leaves were “trimmed and gilded along the top (pace BB 88)” (Viscomi, 312).

Book of Ahania (1795)
Both copies were apparently printed in 1795 (A-B) (Viscomi, 376).

The six plates of Ahania are all 13.5 to 13.7 cm high by 9.8 to 10.0 cm wide, while the five Book of Los plates are all identical in height and almost identical in width (9.8 to 9.9 cm).

With little more evidence than these coincidences in size, Blake Books, 113, suggested that Ahania pl. 2-6 “may have been” on the other sides of Book of Los pl. 3-4, 2, 5, 1 and Viscomi, 287, says that “The six Ahania designs were executed on three plates, with plates 1 and 5, 6 and 2, and 3 and 4 etched back to back.”

Book of Los (1795)
Both copies were apparently printed in 1795 (A-B) (Viscomi, 376).

Viscomi, 287, says that, pace BB, 113, Book of Los plates were not etched on the other sides of Ahania pl. 2-6.

The Book of Thel (1789-1818)

According to Viscomi,

That the raw umber impression preceded the raw sienna impressions is verified by traces of the former ink in plate 7 of copy B, which indicates that the umber had not yet dried. On the other hand, traces of green ink on plates 4 and 8 of copies M and E indicate that green preceded [d] raw sienna for these plates. Raw sienna appears to have been followed by yellow ochre, in that plates 1 and 7 of copy D have traces of raw sienna. Moreover, plate 4 in copies E, B, and R are especially close: they share blemishes under the word “shrine” (line 2) and next to “spring” (line 9), and traces of ink along the top plate border. Plates 4 and 8 of copies M and E were probably the first pulls and printed together; that they are in different copies reinforce[s] the theory that most copies of illuminated books were collated from piles of impressions and not produced individually . . . . [255]

Blake appears to have printed a pair of plates in the five colors before moving to a second pair; because the color sequence could vary among plate pairs, it is not possible to sequence the issues, let alone the copies, of the edition . . . . The five inks of Thel required five different dabbers, otherwise one dabber would have had to have been cleaned five times for each plate pair. [254]

Variant

Pl. 2: Prints from “Thel’s” title plate, when seen in raked light, reveals embossments absent in the proof (copy a); these embossments suggest that the plate may have been rebitten to deepen the shallows” (Viscomi, 92).

Copy L

Binding: (3) It was disbound by the winter of 1993-94, according to Anon., “Blake at the Huntington, Fall 1994,” Blake,
Copies were apparently printed in 1794 (A-C, proofs) + loose printed A-G, 1795 (A, H), 1821 (K), posthumous (I, L-M) (Viscomi, 376-81). Copies B-G appear to have been color-printed at the same time (Viscomi, 277), though Blake Books, 142, does not note that copy F is color-printed.

**Copy A**

Pl. 1 "copy A has red and black opaque paint applied to the impression by someone other than Blake" (Viscomi, 398).

**Copy G**

Pace BB, 142, copy G is not color-printed (Viscomi, 126).

**Pl. 11**, 17

History: (1) The leaf with pl. 11, 17 was acquired from Allen of New York about 1964 by (2) Mr Charles Ryskamp;

(3) Acquired by the dealer Nicholas Lott, who sold it to (4) A private collector, who sold it back to (5) Nicholas Lott, who sold it in July 1994 to (6) Robert N. Essick. See Essick Illus. 1-2 (in this issue).

*The First Book of Urizen (1794-1815)*

Viscomi, 389, refers to copperplate-makers' marks on Urizen (A) pl. 2, 19, and 28 which I did not record in my notes of the original and cannot find on the Plowman facsimile of copy A (1929).

Copies were apparently printed in 1794 (H-I [proofs]A, C-F, I + separate pulls), 1818 (G) (Viscomi, 376, 379). Pl. 4 in copies H-I appear certainly to have been printed with the impression in copy C: all three are printed in green ink with the illustration printed in shades of raw sienna and yellow ochre, the combination of inks characteristic of green copies C and F. These separate prints [in H-I] appear to have been extracted from copies E and F—or excluded from them when they were collated (Viscomi, 281).

**Copy B**

It is printed in black with a brownish tint or in green (pl. 2) (Viscomi, 126), not color-printed in brown (pl. 1, 3-7, 9-17, 19, 21-22, 24-28) and green (pl. 2, 8, 18, 20, 23) as in BB, 168.

**Pl. 3**

Urizen pl. 3 and the design on its verso are described and re-produced in Martin Butlin, "Another Rediscovered Small Color Print by William Blake," *Blake*, XXVII, 3 (Winter 1993-94), 68, suggesting that the print was intended for the Small Book of Designs (B).

**Copy B**

Pl. 4 is green (Viscomi, 397), not greenish-brown (BB, 397). Pl. 25 is printed in greyish-brown (Viscomi, 397), not green (BB, 168).

*For Children: The Gates of Paradise (1793)*

All the copies were apparently printed in 1793 (A-E) (Viscomi, 376).

*For the Sexes: The Gates of Paradise (1820-1831)*

Copies were apparently printed in 1820 (A, B), 1825 (J-M [proofs], C, D), and posthumously (E-I) (Viscomi, 380-81).

*Ghost of Abel (1822)*

All copies were apparently printed in 1822 (A-E) (Viscomi, 380).

*Jerusalem (1820-31)*

Copies were apparently printed in 1807 (proofs), 1820 (A, C-D), 1821 (B, E), 1827 (F), and posthumously (I-J) (Viscomi, 376-81).

Copperplate-Makers' Marks

To the copperplate-maker's marks on Jerusalem pl. 33, 56, 63-64, 71, 72, 92-93, 100 reported in *Blake Books*, 235, Viscomi adds pl. 29 and 52 (without saying in what copies he found them or where on the plates) and ignores pl. 33, 56, 64, 71, 93. It may therefore be useful to provide a list of where on the plates the copperplate-makers' marks are to be found and in which copies:

pl. 29 Viscomi; not found by GEB
pl. 33 in front of the man-headed creatures pulling the plough: "...M HAR... [illeg]" (I)
pl. 52 Viscomi; not found by GEB
pl. 56 in the middle of ll. 7-8 from bottom: "...OE LANE[?] ON..." (D, F, J)
pl. 57 straight white lines beneath the bottom woman's right elbow are perhaps a plate-maker's mark (H) not recorded in *Blake Books*
pl. 63 between the woman's feet: "N" (J)
pl. 71 to right of inter-linear woman: "H...OW & SON...OE LANE LONDON" (D, I)
pl. 72 in the right margin beside the interlinear design: "WHITLOW &... N" 31 SHO. LO..." (C, I-1)
pl. 92 over woman's head: "LANE LONDON" (H, J)
pl. 93 above woman's head (H)

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However, this fourth figure (like the others) appears only in the color-printing—of course we don't know what was etched—and in A it seems to be present but ill-defined. If the presence of three or four figures is determined by the coloring, not the etching, the copperplate of pl. 25 is not in two states, though the order of printing may be determined by the presence or absence of this fourth figure in the coloring added in the process of printing.

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Spring 1995
Numbers on the Copperplates

As may be seen especially in copy J,

the plates, with the exception of plates 12, 14, 22, 40, 51, 54, 57, 81, 82, and 92, were numbered [on the copper] in the top right corners, either in white line . . . or in black line . . . [the latter on pl.] 8, 9, 10, 28, 46, 52, 56, 65, 68, 72, 74, 75, and 96 . . . a few numbers were scratched or gouged off the plates, as in Plate 28 . . . and . . . a few plates have numbers or traces from an earlier numbering that do not correspond to the final position or numbers of the plates. Plate 50, for example, was initially numbered as 19, and plate 18 as 20.28

*Viscomi, 340. This list is more extensive than in Blake Books, 233, with more detail of where numbers are visible in which copies.

Variants

Pl. 17: In l. 21, “labour” was altered in pen to “labours” (“make himself fit for labours”) in copy B, probably not by Blake (Viscomi, 147).

Pl. 18: In l. 36, “cry Hand” was changed in pen to “Cry Thou” in copy B, probably not by Blake (Viscomi, 147).

Pl. 20: The differences between the LC proof and copies A and C on the one hand and copies D-F, H-J on the other are created on the paper, not on the copper (pace Blake Books, 237);

flames in the top right corner are more extended in copies D-F and H-J than in copies A and C, with copy B being indetermined. . . . Yet one of the flames is extended further in copy C than in A, while another is extended further in both copies than in copy D—that is, their final shapes were determined by pen and ink finishing, and there is no change in the plate. [Viscomi, 342]

Pl. 25: Toomey claimed that pl. 25 was in three states,29 but in fact one “state” of the print is created by pen-and-ink changes; the plate “exists in two states instead of three, and copies A and C-D are in the first state and copies E and F are in the second” (Viscomi, 342).

Copy A

The copy bought by William Young Ottley was probably F (see below), rather than A (as in Blake Books, 258).

Copy F

There are two sets of numbers in copy F, a shaky set in the second order in which Blake arranged the plates of Chapter II and a firm set in the first order:

the firm and emended numbers are neither in Blake’s hand nor in the same medium as the weak numbers. The weak numbers (set 1) are in an intense black oil-based printing ink, while the firmly written numbers (set 2) are all in a light black water-based writing ink. [The set 1 numbers are completely opaque and shiny, while the set 2 numbers are mostly a light black stain. The different media is [sic] especially apparent in set 1 numbers that were gone over or repaired in pen and ink.] The numbers of the first set are generally larger than those in the second set, but they are poorly formed, even ragged and wavering, an appearance caused in part by the viscous medium but also possibly by Blake’s weakened state. These numbers, though, are unmistakably Blake’s, whereas the 2s, 4s, 6s, and 9s of set 2 are distinctly and consistently different from Blake’s in all other books—including Marriage copy 1, which was executed a few months before Jerusalem copy F . . . For example, Blake’s 4 is always closed [or rather the top left member is at a sharp angle] and the stem of his 9 is always extended and curved under . . .

Blake’s numbers . . . are 2, 5, 6, 8 [gone over in pen and ink], 10, 13, 17, 22, 23; . . . 33, 34, 36, 38, 40, 42, 43 . . . 52 [gone over in pen and ink], 56, 57 [the 7 is Blake’s and looks like an 8], 63, 64, 65, 66, 70 . . . 77, 82, 88, 89, 96. The rest of the numbers are in set 2.

The second, firm set of numbers, sometimes altering the first, is by Linnell, following the (first) order of the plates in his own copy of Jerusalem (C).

Linnell appears, then, to have received a partially numbered copy of Jerusalem in loose leaves, which required him to finish numbering the pages in pen and ink, using his own copy, copy C, as the model . . . perhaps what reveals copy C as the model and Linnell’s hand most clearly is the Chinese white used extensively in plates 39, 76, 84, 87, 99, and 100 to create highlights and to model figures. This pigment was not used in any other copy of Jerusalem (or any other illuminated book that I know of) except [Linnell’s copy] C ( . . . plates 32 and 47) . . .

It is not clear why Blake numbered only 29 plates, a few in each chapter. “But what is clear is his intention regarding this copy’s order: he meant it to follow copies D and E, an intention that Linnell apparently ignored or misunderstood.”30

History: (1) It is probably copy F (not copy A, as in Blake Books, 258) for which “M” [William Young] Ottley [gave Linnell £5.5s.] for M” Blake for a copy of Jerusalem on 11 August 1827, the day before Blake died (Blake Records [1969], 594, 341, 347); Linnell probably collected the loose leaves of Jerusalem from Mrs Blake, collated them with his own copy, and delivered them to Ottley, with whose library they were sold at Sotheby’s, 21 July 1837, Lot 306, for £3.18s. to Bohn; (2) Acquired by the dealer James Toovey, who added his “BURNHAM ABBEY BUCKS” bookplate and sold it in 1899 to (3) The PIERPONT MORGAN LIBRARY.

Edition


Review

1 J. P. L. (a “gorgeous volume”), J. H. C. (needs “a new convention of annotation and of commentary”), and M. T. S.

30 Viscomi, 357-58, 360, 426.
Large Book of Designs (1796)

Both copies were apparently printed in 1796 (A-B) (Viscomi, 377).

In "the two copies of Visions plate 1 from the Large Book copies A and B . . . , the highlights at the right corner and at the waves are exactly the same," thus proving that they were printed at the same time (Viscomi, 303-04).

The Marriage of Heaven and Hell (1790-1827)

Copies were apparently printed in 1790 (K-M [proofs], A, C, B, H), 1794 (E-F), 1795 (D), 1818 (G), 1827 (I) (Viscomi, 376-80).

The conventional dating of the Marriage has long been c. 1790-93, but, according to Viscomi,

In the course of 1790, apparently within two or possibly three different but not necessarily widely separated plate-making sessions, Blake wrote and executed three sets of Marriage plates. Plates 1-3, 5-6, 11-13, and 21-24 have the rightward g" and appear to have been written first; [II] plates 4, 7-10, and 14-20 have the leftward g and appear to have been written second. . . . [III] Plates 25-27 ('A Song of Liberty') appear to have originated as an autonomous work, which was attached to the narrative as a kind of coda. . . .

Plate 7 is the transitional plate . . . , with its first g tilting to the right like the g in plates 5 and 6, and its second [in the same line!] and subsequent g's tilting to the left . . . .

Most of the [copperplate] sheets for Marriage were approximately 30 x 21 cm. Most of the sheets can be reconstructed according to the self-contained units; plates 16-19, for example, share the same width and height and together form one 33.0 x 20.7 cm sheet, while plates 7-10 were probably cut out of one 30.1 x 20.7 sheet. It is therefore significant when plates made from the same sheet have both kinds of g, as with plates 12, 13, 20, and 27, which appear to have been etched on the backides of four plates cut from the 29.7 x 21 cm plate used for Doom. Plates 12 and 13 form a self-contained unit with the rightward g, and plates 20 and 27 both end sections (14-20, 25-27) that are self-contained but have differently formed g's. Assuming that the plates were prepared at the same time, it follows that their texts were probably written close to each other in time as well. In other words, if the use of the two g's did not overlap in Marriage, then the one could not have been employed very far from the other. . . .

Apparentley they [both kinds of g] overlapped with one another and with the serifless g of the Thel plates, which showed up in nine of the twenty-seven plates of Marriage . . . .

The new leftward g was most likely introduced after the rightward g and, regardless if early use was variable or exclusive, the new g made its first appearance in Thel plates 1 and 8 and in the second set of Marriage plates, presumably in late 1789 or early 1790. [237]

Significant Variants

Pl. 10-11, 15, 21: The etched "cave and rock formations" were masked in all save copies G and I. "The traces of ink on plate 10 of copy B . . . and especially those in plate 11 . . . reveal that the ink was wiped off the forms to prevent them from printing . . . . The [cave and rock] forms are also revealed as slight embossments in the versos of copies A and F." [232]

Pl. 21: "The engraved white lines in the hill and ornament over the I of the first line" are missing in copy K (Viscomi, 91).

Pl. 26: In the section numbered 15, "chariots" "was crudely altered in pen to 'charots'" in copy B, probably not by Blake (Viscomi, 147).

Copy B

Binding: The leaf with pl. 7-8 was apparently at first reversed; then the "leaf with plates 8 and 7 was reinserted into the binding correctly, joined to the leaf with plates 5 and 6 by a strip of paper and stabbed three times with the other fourteen leaves." [219]

Copy L

It is reproduced in pl. 9-10 of Michael Phillips, "Blake and the Terror 1792-93," Library, 6 S, XVI (1994), showing the watermark and chain-lines.

Editions


The Blake Trust facsimile is reproduced in reduced size in the Dover publication of 1994.  


The work consists of (1) Anon., "Note" (iii); (2) a reproduction acknowledged on the back cover (of the paperback edition) to be from the Blake Trust facsimile (1960) of Marriage (D) <BB #107>, though reduced in leaf-size from 37.5 x 26.0 cm to 17.8 x 13.2 cm (the images reduced from c. 10 x 15 cm to c. 9 x 12.8 cm), and the designs reproduced back-to-back rather than on one side only of the leaves; and (3) a transcription of Blake's text with "Blake's spelling, punctuation and use of capital letters . . . retained wherever possible" (28-43).

D. V. Erdman, "Dating Blake's Script: The 'g' Hypothesis," Blake Newsletter, III (1969), 8-13, had argued that Blake formed his "g" with an unconventional leftward serif at the top from "the middle of 1791" until between "Nov 5 1802 . . . and March 25 1804" or until 18 June 1805, and made a rightward serif before and after these dates, but "Erdman's hypotheses . . . on the formation of Blake's . . . are wrong" (Viscomi, 234); see also "Blake's Sinister 'g', from 1789-93 to ?1803," Blake Newsletter, III (1969), 43-45.
Milton (1811-18)
Copies were apparently printed in 1811 (A-C) and 1818 (D) (Viscomi, 378-79).

Variant: Pl. 3 in I, 21, "What" on the copper was altered on the paper to "That" in copy A; all other copies (B-D) give "What." 34

Copy A
History: (1) Probably acquired by Philip Hurd, in whose post-humous sale by Evans on 30 July 1845, Lot 162 was described as "Blake's Illustrations of Milton, &c. COLOURED PLATES, 1834 [sic]," when it sold to Bohn for £6.17.6. 35

Copy C
According to Viscomi,

The single frame line given the plates in copy C—the only copy of Milton with frame lines—indicates that copy C was probably finished in or after 1818, when this stylistic feature first began to be used. . . . Copy C, in other words, was reworked and restructured more than once, probably before and certainly after—but not at the same time as—copy D.

In copy C, plates a-e can be divided into two sets. The leaves of plates a, b, and d are slightly smaller than the others and were apparently cut with a knife, whereas the other leaves were torn in the usual manner from larger sheets. The bottom edges of these leaves are only half gilt because they were not level with the other leaves. . . . plates 4, 7, 25, and 41 . . . are watermarked "WHATMAN / 1808"; in all four the mark runs vertically at the outside edge of the leaf, either from bottom corner up to the middle of the leaf (4 and 25) or from the top corner down to middle of the leaf (7 and 41). The "1808" is positioned under "HATM"; the "8" is 1.75 cm high, and the "W" is 3.0 cm high. Plates c and e, which were printed on slightly thinner paper, are recorded as having the same mark (BB 305), but in them the mark is smaller and runs horizontally across the top right corner. The marks are fragments: "W" in plate e and "TMAN" with an "8" under the "T" in plate c. The "8" is 1.6 cm high and the "W" is 2.25 cm high. The size of the "W" and size and position of the "8" correspond exactly to the "WHATMAN / 1818" paper used in Songs copy V and the first copies of Jerusalem. (The Whatman 1824 and 1826 papers used in Jerusalem copy F have an "8" that is 1.7 cm high.) . . . [The numbers echo these divisions.] Plates b, a, and d were numbered 2, 3, and 17, whereas plates c and e were numbered 8* and 32*, denoted as supplementary plates. The first set of plates were [sic] numbered in pen and ink like the other impressions, but plates c and e were numbered in an oil-based printing ink and are ragged-looking. These five plates were added to Milton C after it was initially collated. All five extra plates, along with plate f, were numbered integrally with copy D, ca. 1818, at which time plate 2 was not printed. [325-26] 36

34Viscomi, 420; Erdman, Keynes, and Blake Books, 309 n1, 311 record this as a change in the copper.

35The date is of course wrong, perhaps a misprint for the "1804" on the titlepage. The fact that the work is described as "PLATES" indicates that it consists of prints rather than watercolor designs for a poem by Milton, such as Comus, Milton (A) was bound in half Green morocco, like Jerusalem (A) which was Lot 161 in Hurd's 1845 sale <BBS 86>.


On Homer's Poetry (1822)
All copies were apparently printed in 1822 (A-F) (Viscomi, 380).

"The Order in which the Songs of Innocence and Experience ought to be paged"
According to Viscomi, 336, "The Order" was made not for James Vine, whose copy of the Songs (V) is the only one so ordered, but for Blake himself after he'd sold his own copy of the Songs (R) and had no copy left to serve as a model.

Small Book of Designs (1796)
Both copies were apparently printed in 1796 (A-B) (Viscomi, 376).

Perhaps the copy of Urizen pl. 3 which belongs with the Small Book of Designs (B) is the one in an anonymous collection. 37

Song of Los (1795)
Both copies were apparently printed in 1795 (A-B) (Viscomi, 376).

According to Viscomi,

The sequence of plate 4 impressions can be established by tracing the changes in the cloud line trailing from the A in "Albion in the last line. It is printed in the gray of the text in copy C, as are the birds. This is the first impression pulled. The second impression is copy F: the plate is again inked in gray and painted in colors, only here the trailing line is half-wiped, its lower portion is dabbed in red, and the birds are wiped away. The third impression, copy D, has the same gray and red cloud line, and the birds have been reinserted in a dark brown. In the fourth impression, copy A, Blake dabbed the top portion of the cloud line blue. In the fifth, copy B, the cloud line is printed in blue, the gap between Los's head and the cloud is filled in, and the birds are reinked in brown. The sixth and last impression pulled was copy E; there are traces of the blue ink, but here Blake has colored printed the shallow between the cloud and the woman's head in red. This has to be the last copy, since the red ink is substantial enough to have left traces in subsequent impressions. The sequence of impressions for plate 4 is not the same as that for plate 1, which can be traced according to the color, disappearance, and reappearance of the birds. Their order appears to be copies F, B, A, C, D, and E. Essick found a slightly different order (Printmaker 129), but the point remains the same: the different printing orders of plates 1 and 4 indicate that copies were collated from sets of impressions and not printed one at a time. [287]
Copy E

Binding: (4) It was disbound by the winter of 1993-94, according to Anon., "Blake at the Huntington, Fall 1994," Blake, XXVII, 3 (Winter 1993-94), 98.

Songs of Experience (1794-1802)
Copies were apparently printed in 1794 (F, G-H, T; B-E), 1795 (J, O, S), 1802 (P, Q) (Viscomi, 376-77). Note that numbers of copies of Experience were produced separately but later added to Innocence to form Songs of Innocence and of Experience.

In Songs (B-D), "The Little Girl Lost" and "The Little Girl Found" (pl. 34-36) were "borrowed from copies of Innocence," but in Songs (A, R) they are printed integrally with Experience. However, in both copies A and R, plate 34 was printed in the ink of Experience but plates 35-36 are in the ink of Innocence, as though Blake momentarily forgot about the transfer" (Viscomi, 294, 415).

Significant Variants

Pl. 9: In the first plate for "The Little Black Boy,"

From the earliest to the last impressions ..., which were produced ca. 1795 and ca. 1825, the woman's back is arched and her hair is in a bun. This is how Blake drew her on the plate. In all posthumous copies ..., her back and hair have been altered on the plate. (Viscomi, 248)

There does indeed seem to be a difference, though the "bun" is at the bottom of her neck or the top of her shoulder rather than on her head (where one might expect to find a "bun"). There seem to be very faint traces in the posthumous copies of the former larger outline.

Pl. 12: In "The Chimney Sweeper" of Innocence in copy AA, the first word of l. 20 ("And the Angel told Tom if he'd be a good boy / He'd have God for his father & never want joy") was changed in pen to "But" ("But have God ..."); the change, "which makes little sense," may have been made by Catherine Blake, who perhaps helped in the coloring of this copy (Viscomi, 146).

Pl. 25: According to Viscomi,

"Infant Joy... in Innocence" copy U is an unrecorded first state: the bottom of the J of "Joy" crosses into the flower in this but not in any of the subsequent copies. ... The presence of this first state and the very poor inking throughout the book indicate that copy U was the first copy of Innocence printed. [245-46]

In Viscomi's reproductions (ills. 251-52, 274-77) of Innocence (N) and Songs (C, I, L, O), the "J" appears to be merely colored over, but in posthumous copies b (reproduced in the edition of Ruthven Todd [N.Y., 1947]) and c (reproduced in William Blake's Writings, ed. G.E. Bentley, Jr. [1978, 48) it is clear that the curve of the "J" crossing the petal was removed from the copperplate.

Songs of Innocence (1789-[1808?])
Copies were apparently printed in 1789 (E, V ?; F, I-J, X; A-H, K-M, Z, B-E), 1795 (J, N), 1802 (P, O, R/Y), 1804 (P-Q, Q), 1811 (S, S), posthumous (T) (Viscomi, 376-78).

Printing: In early copies, "Many of the impressions contain the same accidentals. The Lamb of Innocence copy E ..., for example, has the same traces of ink along the inside of the wiped border as The Lamb in Innocence copy B ... and other copies" (Viscomi, 115). Similarly, an ink blot in the leaves beside stanza one of "Night" (plate 20) occurs with diminishing strength in Songs copy E, Innocence copy I, and Songs copy F, which reveals that the three impressions shared the same ink, dabbers, paper, and printing pressure. (Viscomi, 243)

Copy I

Binding: (3) It was disbound by the winter of 1993-94, according to Anon., "Blake at the Huntington, Fall 1994," Blake, XXVII, 3 (Winter 1993-94), 98.

Copy R/Y

According to Viscomi,

The facts that three of the nine extant impressions of Innocence copy R are blue and that all nine impressions constitute thirteen [sic] impressions missing from copy Y strongly suggest that these two fragmented copies once formed a single copy. ... The paper size of Innocence copies Y and R is the same, approximately 20 x 15 cm, but what proves conclusively that the two copies were once joined is the fact that both sets of impressions were stabbed three times, 2.8 and 3.4 cm apart. Copy Y/R was presumably broken up while in the Dimsdale family, perhaps at the time of or because of the fire damage. If so, then Innocence Y/R was first acquired by someone other than the first Baron Dimsdale, since it was produced after the baron died. [308]

Copy T

According to Viscomi,

The plates of Innocence copy T ... were printed posthumously and colored in imitation of Innocence copy B. For example, the figures in "The Echoing Green" plates 1 and 2 are colored in the same five and eight colors as copy B; the difference is that in plate 1 the old man and the faces are pink in copy T and white in copy B. The shapes and colors (blue, pink, and orange) of the very distinct tripart [sic] sky of "Spring" plate 1 are duplicated exactly, as are the shapes and colors (blue and pink) of the sky in "The Shepherd." Copy T also imitates the plate order of copy B, except that the frontispiece and title plate are reversed and plates 53 and 15 are missing. The coloring model is not always so readily apparent because the undercoloring in imitation of copy B was touched up and supplemented with superfluous ornamentation and because an early coloring style was combined with a late printing style. [247]

All other posthumous printings of Innocence are combined with copies of Experience to form Songs of Innocence and of Songs of Experience.

"Blake Books measures the stab holes in copy R as 2.6 cm and 3.5 cm apart (35). But those in the middle impressions—plate 18 of copy Y and plate 19 of copy R—are exactly the same" (Viscomi, 418). Copy Y was still "UNTRACED" when Blake Books was published; its stab holes are not reported in Blake Books Supplement, 119-20, but copies R and Y are linked there.

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Experience, which are distinguished by lower cased identifying-letters (e.g., "Songs copy c").

Copy W
The list of plates missing from the untraced copy W included pl. 18 ("The Divine Image"), though this is not mentioned in Blake Books, 366, as Viscomi, 416, points out.

**Songs of Innocence and of Experience (1794-1831?)**

*Printing:* According to Viscomi,

> "The Lamb" of *Innocence* copy N... features the same inking patterns (words darker and lighter) as "The Lamb" of *Songs* copy O. "The Tyger" of *Songs* copies L and N has the same ink splatters under the tiger's neck and the word "fearful," and the e of "fearful" is touched up in both. In *Songs* L, N, and S, the letters O and W of "On" and "What" of lines 3 and 4 of the second stanza did not print and had to be touched up; in copy N, they were touched up in the same black ink used to number the copy. [416]

Copies were apparently printed in 1795 (A, R; I, L, O/K, M, W/N, BB) 1818 (T, U), 1821 (V), 1825 (W, Y), 1826 (Z-AA), 1827 (X), posthumous (a-o plus separate pulls including Tate and Juel-Jensen; the coloring of K and M is also posthumous) (Viscomi, 376-81).

According to Viscomi, "The Sick Rose," "The Garden of Love," "The Little Vagabond," and "Infant Sorrow" (pl. 39, 44-45, 48) were etched on four plates cut from "the full 22.2 x 13.7 cm sheet" (270) of copper. The fact that these four poems are not included in *Songs* (F-H, T) signifies that these specific plates had not yet been prepared, that the sheet had not yet been cut, which in turn indicates that copies F-H and T1 were printed before copies B-E, which include these plates. [270]

Therefore copies F-H, T1 were the first copies of *Experience* printed.

*Experience* (B-E) were color-printed from the surface only (unlike F-H, T1 which are color-printed from both surface and shallows) because they had to match back-to-back *Innocence* prints, and shallow-printed designs can only be printed on one side of the leaf.

**Coloring:** Viscomi says that the stream at the bottom of "The Lamb" (pl. 8) and "The Little Black Boy" (plate 2) [pl. 10] is painted as green ground (in the same green color) in both *Songs* copy L and *Innocence* copy N, which strongly indicates that the one was painted with reference to the other, and thus at the same time. *Songs* copy L was acquired by 1799 (BB 417), which means that both copies were colored between 1795 and 1799. [416]

**Framing Lines:** "Copies W and Y were printed in the same orangish brown ink and were given the same kind of elaborately scroll and foliage borders"; "The changes in frame styles suggest this order: W and Y; Z and AA; X" (Viscomi, 365, 366).

Though they are possibly the work of Mrs. Blake, the frames in *W and Y* were not added after Blake's death, since the numbers are Blake's and they were written after the frames were drawn, as their placement out of the way of the scrolls and flourishes makes evident. Blake intended the designs to be framed more elaborately than ever before, and he may have drawn a few of the frames himself [as he did for *Job*] (Viscomi, 366).

**Copy A**

*History:* Blake Books does not note that between 1882 (when copy A was described as having 50 plates) and 1924 (when it was given to the British Museum Print Room with 54 plates), it was supplied with "a hand drawn copy" of pl. 2 and uncolored lithographs of pl. 50-52, b printed in light black or reddish brown ink on unmarked paper. The leaves are the size of the authentic impressions, which indicates that the four facsimiles were specially produced to complete the copy. [Viscomi, 412]
Copy E

Copy E, which was made from impressions printed and colored at different times, "was made visually coherent by being recolored in a consistent palette" (Viscomi, 145).

Copy F

"The Experience plates are printed on one side of the leaf only" (Blake Books, 373n27), not "on both sides of the leaf" (Blake Books, 383n3), as Viscomi, 412, points out.

Copy N

Binding: (4) It was disbound by the winter of 1993-94, according to Anon., "Blake at the Huntington, Fall 1994," Blake, XXVII, 3 (Winter 1993-94), 98.

Copy Z

The copy of the Songs which Blake showed to Crabb Robinson on 10 December 1825 (Blake Records [1969], 323, 591) was probably Blake's own copy (W), rather than copy Z, which Crabb Robinson paid for on 15 April 1826 (Viscomi, 365).

Copy AA

The copy of the Songs which Blake showed to Mrs. Charles Aders on 10 December 1825 (Blake Records [1969], 319-20) was probably Blake's own copy (W), rather than copy AA, which Mrs. Aders paid for on 29 July 1826 (Viscomi, 365).

Copy BB

Binding: According to Viscomi,

In the right margin of plate 3 is the date "1789," written in the same ink and by the same hand [i.e., Balmanno's]. Under "89" is "37" written in another hand and ink, which, as suggested by its former owner Justin Schiller, may refer to 37 years, thereby dating the binding 1826. [416]

Copy e

The plates were all posthumously printed and colored (pl. 30-33, 37, 41, 44-47, 50-52 were not "coloured by Blake" as in Blake Books, 417, 427),

but not all were colored similarly. Indeed, at least two colorists were involved. The two sets are similar only in that both are richly colored and use gold, but the colors in the thirteen impressions are deeper, more opaque, and were applied with a drier brush.

"The Lamb" of Songs copy e . . . imitates "The Lamb" of Songs copy Y . . . The colorist of copy e , in other words, used Songs copy Y as the model, copying the palette, technique, placement and shape of colors, as exactly as the colorist of Innocence copy T copies Innocence copy B and the colorist of America copy Q copied America copy A. [Viscomi, 299]

Editions


A 4-page translator's introduction is followed by English and Catalan texts on facing pages.


There is No Natural Religion (1794-95)

Copies were apparently printed in 1794 (A-D, G, M) and 1795 (L) (Viscomi, 376); all other copies are imitations rather than Blake's originals.

Blake’s final order for the work was pl. a1-9, b3-4, 12, as Viscomi demonstrates; he reproduces the work thus from copies A (pl. b12), B (pl. a9), C (pl. a4, a8, b3-4), and G (pl. a1-3, a5-7) (Viscomi, illus. 228-39).

Copy C

History: The three plates which Locker added to his copy on 26 July 1878 were pl. a2-3, 6 (Viscomi, 205), not pl. a2, 8-9 (as in Geoffrey Keynes & Edwin Wolf Ind, William Blake's Illuminated Books: A Census [1953]) or pl. a2-3, 5 (as in Blake Books, 444).

Copy F


the binding order is now a1, 3-4, 7-9, b3-4, 12.

History: When it was sold with the R. A. Potts Library at Sotheby's, 20 Feb 1913, Lot 65, it consisted not of "eleven leaves" (as in Blake Books, 445) but of eight leaves, i.e., lacking pl. a2, a5-6 (Viscomi, 406).

Copy L²

This copy does not have pl. "b2-4" (as in Blake Books, 80; no copy of b2 is known); the entry should read "b3-4" (Viscomi, 406).

Editions


The detailed evidence demonstrating that No Natural Reli-
gion (E-F, H-K), including two versions each of pl. a9 and b12, are imitations based on copy C, perhaps made about 1866-68 by W. J. Linton for an abortive facsimile commissioned by B. M. Pickering, was brilliantly set out in Viscomi, esp. 198-216.

There is No Natural Religion. Privately Printed. (London: Pickering & Co., 1886) <BBS 140>.

"Copy I, one of the bogus copies, ... was the model for Pickering & Co." (Viscomi, 205).

Visions of the Daughters of Albion (1793-1818)
Copies were apparently printed in 1793 (a [proof], A-E, H-M), 1794 (F, R), 1795 (G, Q?), 1818 (N-P) (Viscomi, 376-79).

Printing: "Copies H-M ... were certainly printed together and most likely as an issue of an edition that included copies A-E"; in copies I-M, the copies' shared format [green] ink color, and materials suggest they also shared a printing session. Their wiped cloud lines also indicate as much ... all these copies [A-E, H-M] share the same inking accidentals. For example, the traces of ink from inside the right, bottom, and left margins as well as the shallows along the right margin of plate 7 of copy I ... are also in copies H[-K, M] ..., effects impossible to duplicate except by sequential pulls.42

The sequence of colors appears to have been raw sienna, yellow ochre, and green, with the first six impressions printed on Whatman paper and the last five on Edmeads & Pine paper. [114]

Viscomi suggests that Blake's
The experimental relief plate of the figure from Death's Door ... may have been produced as an illustration to Blake's proposed "new Mode of Engraving" in answer to Cumberland's suggestion that "perhaps when done you might with a few specimens of Plates make a little work for subscribers of it ... " (BR 211 ... ).[419]

41 "However, "copies F, H, and I have five authentic impressions that were added after their initial collation. ... All impressions in ... copies [A-D, G, M] are authentic" (Viscomi, 203). Viscomi also provides useful new information about the imitations, such as that "In copy I, 'Brentano's New York' was embossed in blind on the free front endpaper of each volume. In copy K, a small sticker pasted in the lower right corner of the inside front board of volume one advertises: 'R.H. Johnston / 64 Nassau St. / Elegant Books / Best Editions / At low Prices,' ... both establishments were in business in the 1860s, and the former had a bindery" [207].

The pile of loose [imitation] No Natural Religion prints acquired by Brooke and Potts probably consisted of 34 leaves (Viscomi, 215), not 26 as deduced in Blake Books, 83 n.

42 "Viscomi, 113. However, what I see on his reproductions of pl. 7 in copies A-M, O-P, R is merely remains of ink incompletely wiped from the margins in patterns not definitively identical.
Seishin no Tabibito [The Mental Traveller.]" Tr. Koji Toki.


An edition previously unrecorded between those of 1880 and 1890, called "The Aldine Edition" on the spine of the publisher's cloth.


A. Glebovskaya, "Predvareniye" (5-23); English and Russian texts of the Swiss texts of the *Songs, Thel, Marriage,* and "The Mental Traveller" on facing pages, plus "Kommentaree" (226-67).


Reviews
1 §Booklist, XC (1993), 620.
3 §Library Talk, VII, 7 (May 1994), 38.


"Introduction" (vii-xii), "Notes" (270-303). The "Introduction" urges readers "to read beyond Songs of Innocence and Experience [sic]" and embark on Blake's "blank-verse narrative writing" (xi, x).


Anon., "Introduction" (v-ix), "Further Reading" [5 entries] (x). The "Works" consist of poetry only (except for the *Marriage,* *Vala,* *Milton,* and *Jerusalem* represented by selections only.

**Part II: Reproductions of His Art**

Milton, Poems in English


This is one volume of the 1926 2-volume Keynes edition *<BB #394> silently reprinted in monochrome (not in two colors as on the 1926 titlepage).* Note that the 1994 publication (ISBN: 0-7812-7375-7, 2 vols. announced in *Books in Print* as published in August 1992) bears no indication of the true (i.e., 1994) publication date, the place of publication, or the publisher's name. (The publisher tells GEB that the companion-volume of *Paradise Lost,* announced for August 1992, will be published in May 1995.)

The designs for "On the Morning of Christ's Nativity" (Huntington set, *L'Allegro* and *Il Penseroso* (Mr. Van Sinderen [Morgan]), *Comus* (Huntington), and *Paradise Regain'd* (Mr. Riches [Fitzwilliam]) are very badly reproduced from the sharp and clear 1926 black-and-white versions.


Edward J. Nygren, "Foreword" (7); Essick, "Introduction" (9-21) plus a page of commentary on each design. The reproductions include all 8 for *Comus,* 12 for *Paradise Lost,* and 6 for *On the Morning of Christ's Nativity.* A Book of the Month Club selection.

**Review**


**Part III: Engravings**

Most of the new locations for books with Blake's commercial engravings after Fuseli below, particularly those in Swiss libraries, derive from the admirable details in David Weinglass, *Prints . . . After Fuseli* (1994).

Cumberland, George, *An Attempt to Describe Hafod* (1796) *<BB #445>.*

New Location: Huntington (495603).
After Henry Fuseli was acquired in 1994 by Robert Essick (see Essick pi. 13 above). Artists: Chef-d’Oeuvre des Artistes Anglais, Gallery of British Artists (1831 &c) and listed in D.H. Weinglass, Gallery of British Artists (1833-32, 1837, 1839) <BB #463>.

New Location: Eiödgenössische Technische Hochschule [Zurich] (A146), Illinois (x740 f9861), Library Company of Philadelphia (IS Fues 9032), NYPL (MC 1801), Pierpont Morgan Library (E2 66E), University College [London] (310 (Quartos) C10 FUE; R310 MG 19 [R] FÜ), Yale Center for British Art (ND1150 +F9).

Hamilton, G., Gallery of British Artists (1831-32, 1837, 1839) <BB #463>.


N.b. The 72 plates of Hamilton's Select Specimens of British Artists: Chef-d’Oeuvre des Artistes Anglais (Paris, Baudry, 1837) chosen from his Gallery of British Artists (1831 &c) and listed in D.H. Weinglass, Prints and Engraved Illustrations By and After Henry Fuseli (1994), 150-51, do not (as I am told by D. H. Weinglass) include the two copies of Blake's designs for Blair's Grave which had been in the original work.

Hayley, William, Essay on Sculpture (1800) <BB #467>.

A drawing for "The Death of Demosthenes" engraved by Blake was acquired in 1994 by Robert Essick (see Essick pl. 13 above). As the legend on the printed design is "T.H. [i.e., Thomas Hayley] inventi," it is very striking that the style of the drawing is that of Flaxman, who taught William Hayley's illegitimate son Tom to be a sculptor.

Hayley, William, Life ... of William Cowper (1803) <BB #468>.

For a letter from the bookseller Joseph Johnson to William Hayley concerning payment to Blake for his engravings for Hayley's Cowper, see Claire Tomalin under Joseph Johnson below.

Darwin, Erasmus, Botanic Garden (1791, 1791, 1795, 1799, 1806) <BB #450>.


Fuseli, John Henry, Lectures on Painting (1801) <BB #459>.

New Location: Eidgenössische Technische Hochschule [Zurich] (A146), Illinois (x740 f9861), Library Company of Philadelphia (IS Fues 9032), NYPL (MC 1801), Pierpont Morgan Library (E2 66E), University College [London] (310 (Quartos) C10 FUE; R310 MG 19 [R] FÜ), Yale Center for British Art (ND1150 +F9).

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Hayley, William, Life . . . of William Cowper (1803) <BB #468>.

For a letter from the bookseller Joseph Johnson to William Hayley concerning payment to Blake for his engravings for Hayley's Cowper, see Claire Tomalin under Joseph Johnson below.

New Edition

JOSEPHUS, Flavius, Genuine and Complete Works ([1785-87] <BB #477>.

THE GENUINE AND COMPLETE WORKS OF FLAVIUS JOSEPHUS. | The celebrated Warlike, Learned and Authentic JEWISH HISTORIAN. | CONTAINING | [Two columns separated by two vertical rules; Column 1:] I. The Antiquities of the Jews in Twenty Books; with | their Wars, memorable Transactions, authentic and | remarkable Occurrences, their various Turn of | Glory and Misery, of Prosperity and Adversity, &c. | from the Creation of the World. | II. The Wars of the Jews with the Romans, from their | Commencement to the final destruction of Jerusalem | in the Reign of Vespasian. In Seven Books. | [Column 2:] | III. The Book of Josephus against Apion, in Defence | of the Jewish Antiquities. In Two Parts. | IV. The Martyrdoms of the Maccabees. | V. The Embassy of Philo from the Jews of Alexandria | andria to the Emperor Caius Caligula. | VI. The Life of Flavius Josephus, written by himself. | VII. The Testimonies of Josephus concerning Our Blessed Saviour, St. John the Baptist, &c. clearly | vindicated. | [End of columns.] | The Whole translated from the Original in the Greek Language, and diligently revised and compared with the Writings of contemporary Authors of different Nations on the Subject; all tending to prove the Authenticity of the Work | To which will be now first added, | A Continuation of the History of the Jews, | From Josephus down to the present Time, including a Period of more than 1700 Years. | Containing an Account of their Dispersion into the various Parts of Europe, Asia, Africa and America, their different | Persecutions, Transactions, various Occurrences, and present State throughout the known World. | ALSO | Various Useful INDEXES, particularly of the Countries, Cities, Towns, Villages, Seas, Rivers, Mountains, Lakes, &c. | Likewise TABLES of the Jewish Coins, Weights, Measures, &c. used in the time of the Author. | With a great Variety of other interesting and authentic Particulars never given in any Work of the Kind | either in the English or any other Language. | - | By GEORGE HENRY MAYNARD, LL.D. | Illustrated with MARGINAL REFERENCES, and Notes Historical, Biographical, Critical, Geographical and Explanatory, | By the Rev. EDWARD KIMPON, Vicar of Rogate in Sussex. | And Author of the Compleat Universal History of the Holy Bible. | Embellished with a great Number of beautiful Copper Plates, descriptive of the most distinguished Transactions related in the Work, from | original Drawings of the ingenious Messrs. METZ, STOTHARD, and CARBOULD, Members of the Royal Academy, and other eminent Artists. | The Whole engraved by the most capital Performers, particularly GRIGNION, COLLIER, HEATH, ROGATE, TAYLOR, &c. | - | LONDON: Printed for J. COOKE, No. 17, Pater-noster-Row [1785-87]. Location: GEB.

The new edition title-page differs from that called A in Blake Books:
1 It is partly in columns.
2 It gives "Various Useful INDEXES" for "Various Copious INDEXES."
3 It omits the phrase "Together with Marginal References to the various important Occurrences, recorded in the Work. Also Notes Historical, Biographical, Critical, Geographical and
Explanatory; and every other striking Matter recorded in the Works of the celebrated Josephus," though it adds its substance (see below).

4 The line ends after "of the like Kind" (not after "English").
5 It adds after "LL.D.": "Illustrated with MARGINAL REFERENCES, and Notes Historical, Biographical, Classical, Critical, Geographical and Explanatory. By the Rev. EDWARD KIMPTON, Vicar of Rogate in Sussex, And Author of the Compleat UNIVERSAL HISTORY of the HOLY BIBLE."
6 It does not have the line end after "Misery, of."

The New edition should probably come after A because it mentions Kimpton, as A does not and all the others do, and the wording and lineation of the rest of the titlepage are (with minor exceptions) far more like B-E than like A; it should come before B-E because it does not have the adjective "Whole" as they do; and before D-E because it is published by J. Cooke rather than by his successor C. Cooke (as D-E are). Its early state is indicated also by the integral ad (499) for Southwell's Universal Family Bible (?1786), the first number of which was advertised for 4 Feb 1786 <BBS, 229>.

This New edition includes a plate (No. 3, at 29) with a previously unremarked imprint of 5 Nov 1785 and a subscription list with about a thousand names (though it is said to omit "near one half" of the total).

Blake's plates appear at 13, 64, 76, as instructed in the Directions to the Binder.

Lavater, J. C., Aporhisms on Man
C 1794 New Locations: British Library (8413 aa 26), Iowa (xFT 2392 L2A3 1794), Schweizerische Landesbibliothek [National Library of Switzerland, Berne] (L Theo 3 304), Yale (Hkc 7 280r).

Lavater, J.C., Essays on Physiognomy
(1789-98, 1792, 1810) <BB #481>. A 1789-1798 New Location: Bodley (Arch Antiq A I 23), NYPL (YEZA+), Dr. Williams' Library (1124 L2 (ILL)), Yale Center for British Art (in Parts), Zentralbibliothek [Zurich]. C 1810 New Location: Zentralbibliothek [Lucerne] (853 fol).

Remember Me! 1825
(1824) <BB #490A>. New Location: Huntington <495070>.

Ritson, Joseph, ed., A Select Collection of English Songs
(1783) <BB #491>. There is some evidence that the work was published not in 1783, as the titlepage indicates, but late in 1784, for it was announced as just published in the St James Chronicle (11/14 and 14/16 Sept 1784) "with a great Number of elegant Engravings" at 12s or 15s bound, and "A few Copies are printed on finer Paper," and there were reviews in the Critical Review, LVIII (Oct. 1784), 300-04, Gentleman's Magazine, LIV, 2 (Nov 1784), 817-18, and Monthly Review, LXXIII (Sept. 1785), 234, and Ritson's text is much quoted in the European Magazine, 2. William Blake, "The Human Abstract" (Songs pl. 47) electrotypereproduction (6.6 x 11.2 cm) <GEB> of the electrotypereproduction (in the Fitzwilliam Museum) of the lost electrotype made from Blake's original for Gilchrist's Pictor Ignotus (1863). Note the fragment of the copperplate-maker's mark ("LONDON") in the bottom margin. On the verso was probably "The Little Girl Lost" (Songs pl. 34) (6.8 x 11.1 cm).

VI (Dec. 1784), 436; VII (Jan., Feb. 1785), 20-23, 93-96. 43

Salzmann, C.G., Elements of Morality [tr. Mary Wollstonecraft]
([1815?]) <BB A#492D>. New Location: GEB.

Shakespeare, William, Dramatic Works
([1791-1802] <BB #497>. A proof of Blake's print for Romeo and Juliet "before framing lines and all letters," reproduced (much reduced) in Heritage Book Shop Catalogue 197 (Dec 1994), 14, is in the collection.
of Robert N. Essick, according to Essick's "Blake in the Marketplace, 1994," above.


A paper label on the spine reads: SHAKESPEARE'S | PLAYS WITH SELECT NOTES, &C. | BY | A. CHALMERS, A.M.


The publication expenses of the work for the plates were:

M'. Fuseli for 37 Drawings at £3.3/ 116.11. —
Engraving 37 Plates 865. 4. —
d° writing on d° 13. 6. —
Neagle Repairing 7.17. 6.
Richards printing the Plates 182.10. .
. . . Paper for 2 Ream 8½ qu[ire]' Super Royal for Plates, Req plates 5d² 17.15. —
14 3/4d° Demy d° 52. 2. 3
. . . Plates repairing by C. Heath from Fuseli Head d° by Collier 47.15. 6.
Platesprinting by Cox & Barnett 50. —.

As the engravers were paid on the average £23.12 per plate, Blake's payment of £26.5.0 per plate (according to his letter of 22 June 1804) was somewhat above the norm.

David Weinglass, Prints . . . After Fuseli (1994), 239, summarizes the publisher's records:

Of the 3,250 sets printed, dated 1805 [A above], 1,150 were issued in the form of 46,000 numbers! The edition [Above] (all sets in boards) consisted of 1,500 Demy octavo "fine paper" sets in 9 vols. (at 10. 6d. per vol. or £4.14s.6d. for the set), and 1,000 on "inferior paper" at 7s. per vol. or £3.3s. the set), together with 500 "Royal octavo" and 250 "Super Royal octavo" sets in 10 vols. [C above] on finest paper, selling at £9.0s. and £10.10s. respectively. The Times advertisement specifically mentions copies "without the copper-plates." The lines in the title referring to Fuseli and the engravings after him are omitted from the title pages of the unillustrated copies of 1805 and 1811, although the appropriate title page is not always correctly assigned.

Total publication costs in 1805 amounted to £8,121. —

Excluding repair of the existing plate of Shakespeare's portrait (£7.13s.6d.), the overall cost of the 37 plates was £1,246.19s.3d. (£873.1s.6d. for engraving, £13.16s. for lettering, £182.10s. for printing, and £77.11s.9d. for paper). . . . The 9-volume edition of 1811 [D above] was printed in 2,000 sets— "500 fine with plates, 500 fine without pl. 1000 Comm. no pl,", priced respectively at £5.8s., £4.14s.6d., and £3.12. in boards. Charles Heath was paid £47.15s.6d. to repair the badly worn plates.

"These extracts from the publisher's archive for Chalmer's Shakspere in Reading University Library are quoted by D.W. Weinglass, Prints . . . After Fuseli (1994), 358.

Wollstonecraft, Mary, Original Stories from Real Life (1791) <BB #514A>.

A copy acquired in 1994 by the Library of Congress is "hand-colored," the "vibrant" "tinting not by Blake"; the coloring may be contemporary. The verso of pl. I inscribed in ink, "Miss Harriet Moore... May 29th, 1807." (See Essick, "Blake in the Marketplace, 1994" [above] and Peter Van Wringen [below].) Note that Harriet Jane Moore (b. 1801) was also given For Children (E) in 1806 by Fuseli, the friend of Mary Wollstonecraft.

Part IV: Catalogues and Bibliographies

1991


Review

1 Andrew Wilton. "William Blake's Commercial Book Illustrations." Print Quarterly, IX (1992), 211-13 (the work is "characteristically punctilious," "a remarkably convincing and confidence-inspiring survey" [213]).

1993 May 18-August 8


Review


1994 August 1-14

Exhibition 1794-1994 the bicentenary of The Songs of Innocence and of Experience Tyger Tyger: An Interior for William Blake Open Monday to Sunday 1st to 14th August [in] The House of William Blake, 17 South Molton St, Mayfair, London [1994]. A poster-catalogue listing 135 works from telephones and Fluorescent Tube Lampshades to "a prophetic cake" (as the invitation describes it) and Autostereograms, priced at £25 to £17,000.

According to an information sheet, The House of William Blake is to be "a centre for the dissenting imagination," with "a core business "working at the forefront of the computer technology" and developing in three stages: (1) "to secure the apartment where Blake lived"; (2) "to open [sic] the upper three floors"; and (3) "to acquire the whole building" and create a "theatre or auditorium in the basement, a coffee shop & art gallery on the ground floor, with each of the three upper levels dedicated to one aspect of Blake's life: words, images and the human heart." Its first publication (unrelated to William Blake) is T. J. Heath, A Tyger's Tale illustrated by Gerald Fitzgerald (London: The House of William Blake, 17 South Molton Street, London W1Y 1DE [1994]), ISBN: 0 9524139 0 6, a tiny accordion work, about 1" x 1", with a tale about a honey-loving tiger on one side and Japanese text on the other.

1994 September-1995 Jan 15

Appendix
Book Owned by the Wrong William Blake

Toller, Samuel. A TREATISE OF THE LAW OF TITHES| COMPILED IN PART| FROM SOME NOTES | BY | RICHARD WOODDESON, ESQ. D.C.L.| - BY SAMUEL TOLLER, ESQ. | OF LINCOLN’S INN, BARRISTER AT LAW. | - | Ornaries ipsa negat, contenta doceri | MANIL. | LONDON: PRINTED BY A. STRAHAN, | LAW PRINTER TO THE KING’S MOST EXCELLENT MAJESTY; | FOR | J. BUTTERWORTH, LAW BOOKSELLER, FLEET STREET | AND | J. COOKE, ORMOND QUAY, DUBLIN. | 1808. | <GEB>

On the titlepage is the authentic signature of "Wm. Blake| Trull," the lawyer of Bedford Row, whose signature appears on a letter of 12 May 1806 (in the Collection of Robert N. Essick) and on an edition of Montaigne’s Essays (1786) (Collection of GEB, see illus. 3-5).

Part VI: Criticism, Biography, and Scholarly Studies


Extract from a lecture dealing especially with Blake, Dickens, and [H. M. W.] Turner.


One of the nine sections (40-45) of this 93-page critical biography is on Frye’s Fearful Symmetry.


A request [by Professor Kenkich i Kamijima] on behalf of Keiko Aoyama.


The source is said to be “New York Times News Service,” but the text is the same as in Meg Sullivan, “Huntington has pictures to go with Blake’s words,” Daily News, [Los Angeles] 27 Sept 1994, 1, 15.

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An announcement of the exhibition.


A report on the Association’s plan to publish *Blake Studies in Japan*.


(Professor Hisao Kodama at His Retirement]


In sections called “Coleridge and Blake: The contrariety principle” (72-73), “Machado and Blake: The egg and the eye” (178-80), “Blake: The eye and the lie” (180-83), and “The bird and the airy way” (183-85), Blake illustrates the “Uncertainty Principle, calling all interpretation into doubt” (172).


The androgyneous state in Blake, they, becomes a symbol of freedom from the restraint of rationalistic dogma [(45); the essay is unrelated either to other "Romantic Poets" or to "Marital Status."]

*Blake/An Illustrated Quarterly

Volume XXVI, Number 4 (Winter 1992-93)

2 G.E. Bentley, Jr. “Crome’s Lost Letter about Blake’s Grave Designs.” 160. (For Alen Ward, “Correction” to a footnote, see Blake, XXVIII, No. 2 [Fall 1994], 79.)


Volume XXVII, Number 3 (Winter 1993-94 [i.e., April 1994]

1 Martin Butlin. “Another Rediscovered Small Color Print by William Blake.” 68. (The print is from the *design on Urizen* pl. 3, probably for The Small Book of Designs [B], with an amorous Blake *sketch on the verso.*

2 Paula R. Feldman. “Felicia Hemans and the Mythologizing of Blake’s Death.” 69-72. (Quotation of Felicia Hemans’s “The Painter’s Last Work” [1832], based on Cunningham’s account of Blake’s death, in the uninformed belief that “Hemans’s poem has been entirely overlooked; ... modern [Blake] scholars have been unaware of it” [69]; however, the poem was cited in at least four of the standard works on the subject of...
America a Prophecy.

Without Marx, "passage in 1793 of an anti-slavery act by the Upper Canada House of Assembly, which then met at Niagara [on the Lake]."


Reviews


6 Anne Mellor. Review of Gary Kelly, Revolutionary Feminism: The Mind and Career of Mary Wollstonecraft (1992). 78-79. (Kelly "provides an illuminating account of the way that Wollstonecraft manipulated her verbal style to create a new discourse and a new definition of Woman" [78].)

7 G. E. Bentley, Jr. Review of The Painted Word: British History Painting, 1750-1830, ed. Peter Canon-Brookes (1991). 79-80. (An important visual and verbal "record of what Blake and his leading contemporaries...thought was the noblest form of visual art" [79].)


10 Angela Esterhammer. Review of Stephen Cox, Love and Logic: The Evolution of Blake's Thought (1992). 84-86. ("Stephen Cox's new book is well worth reading for what it says about Blake, about Blake's critics, and about the evolution of ethical, aesthetic, and logical thought over the past two centuries." [84].)


Newsletter


17 Anon. "States of the Human Soul: William Blake's Songs of Innocence and of Experience." 99. (Eugenie R. Freed has produced a video which is available to 'schools and other educational institutions on a non-profit basis'.)

Volume XXVII, Number 4 (Spring [June] 1994)


Review


Volume XXVIII, Number 1 (Summer [September] 1994)

1 G. E. Bentley, Jr., With the Assistance of Keiko Aoyama for Japanese Publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 1992-1993," 4-34. (The Checklist is on a somewhat diminished scale from that provided by Detlef Dörbecker.)

2 *Chris Orr. "The Life of W. Blake." 35-38. (A series of eight quirky prints—seven of which are reproduced here—imagining scenes in Blake's life.)

3 The Editors [Morris Eaves & Morton Paley]. "Blake/An Illustrated Quarterly." 39. (About the new, handsomer format of the periodical.)

4 Anon. "Correction." (About mislabeled reproductions of Virgil in the previous issue.)

5 Anon. "An Interior for William Blake." 39. ("The House of William Blake [at 17 South Molton Street] is commissioning contemporary artists to decorate Blake's original [sic] lodgings in a way which best expresses Blake's curious spirit today, in 'poetry, kitchen ware, textiles, bathrooms...and cake-making'.")

Volume XXVIII, Number 2 (Fall 1994 [i.e., January 1995])

1. Joseph Viscomi. “A Breach in a City the Morning after the Battle: Lost or Found?” 44-61. (A detailed argument about graphic and hand-writing style which concludes: “The earliest extant versions of A Breach and of Pestilence . . . were probably produced in 1784 and not in the 1790s” [60].)

Reviews


5. John E. Grant. Review of Michael Ferber, The Poetry of William Blake (1991), 71-77. (It is “the best book-length introduction to Blake the writer for undergraduates and other common readers” [71], but most of the long review is taken up with a discussion of the “Introduction” and “Earth’s Answer” from Experience.)

Discussion

6. David Simpson. “Which Newton for the British Library?” 77-78. (The statue designed for the British Library based on Blake’s representation of [Sir Isaac] Newton drawing in the sand may include “the copresence of another Newton, John Newton, imaged in the most famous event of his life,” when, according to his Authentic Narrative (1764), he “beguiled my sorrows” when marooned on an African island by “drawing my diagrams [from Euclid] upon the sand” [78].)

Newsletter


Apparently derived from Bloom’s Yeats (1970). A translator’s commentary is included.
4 Philip Cox, *British Journal for Eighteenth Century Studies*, XVI (1994), 103-05 (along with Behrendt and Mee; Clark sets out a "subtle and clearly presented argument").


Response to the review by Fisher on the preceding pages; Clark defends her claims about "choice" and deconstruction in Blake and Kierkegaard.


According to Clark & Worrall, "Preface" (xi), "The essays collected here were given, in earlier forms, at the conference 'Historicizing Blake' held at St Mary's College, Strawberry Hill, Twickenham, on 5-7 September 1990." A number of the essays are scarcely related to Blake. The work consists of:

2 Iain McCalman. "The Infidel as Prophet: William Reid and Blakean Radicalism." 24-42. ("I hope by analysing Reid to contribute also towards the elusive task of historicizing the culture and milieu of William Blake" [25].)
4 Edward Larissy. "Self-Imposition, Alchemy, and the Fate of the 'Bound' in later Blake." 59-72. ("Blake's use of alchemical imagery provides an important thread in the symbolism of the late work" [60].)
5 Andrew Lincoln. "Blake and the 'Reasoning Historian.'" 73-85. ("In *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].)
6 Philip Cox. "Among the Flocks of Tharmas: *The Four Zoas* and the Pastoral of Commerce." 86-104. ("A reading of the roles of Tharmas and Urizen in the context of earlier eighteenth-century philosophical, economic and poetic texts" [86].)
7 Mary Lynn Johnson. "Blake, Democritus and the 'Fluxions of the Atom': Some Contexts for Materialist Critiques." 105-24. (A densely-packed analysis of the origins of atomistic philosophy; in particular, Voltaire ... was probably the main source of Blake's inaccurate equation of Newtonian science with mechanism and atheism" [113].)
8 D. W. Dorrbecker. "Innovative Reproduction: Painters and Engravers at the Royal Academy of Arts." 125-46. ("A historical reconstruction of the ideological tenets that were at stake in the engravers' claims for their admission to full membership in the Royal Academy" [127], with evidence chiefly from Sir Joshua Reynolds and Sir Robert Strange.)
9 Helen Bruder. "The Sins of the Fathers: Patriarchal Criticism and *The Book of Thel.*" 147-58. (An attack upon the "patriarchal" "critical establishment," exemplified by the "almost rabid ferocity" of Robert F. Gleckner, which concludes that in "this luminously woman-centred poem" "Blake is exploding stereotypical notions of youthful femininity by pushing them to their limits and hence revealing their absurdity" [148, 149, 156].)
10* John Beer. "Blake's Changing View of History: The Impact of the Book of Enoch." 159-78. (The possibilities that Blake's Enoch designs may be earlier than 1821 and that "his writing of Milton" may have been affected by the Book of Enoch is raised by hitherto unremarked extracts from the apocryphal Book of Enoch in *The Monthly Magazine* [Feb 1801] [173]. The reproductions include six for the apocryphal Book of Enoch.)


On the classical antecedents especially for *The Book of Thel.*


"For Blake, the meaning of history is at once transcendental and immanent" (81).


"Wittreich's version of Blake's patron [in *Angel of Apocalypse*] ultimately fails" (430) because he does not sufficiently account for Hayley's ambiguity about Milton; the essay scarcely concerns Blake.


Review

1 Angela Esterhammer, *Blake*, XXVII, 3 (Winter 1993-94), 84-86 ("Stephen Cox's new book is well worth reading for what it says about Blake, about Blake's critics, and about the evolution of ethical, aesthetic, and logical thought over the past two centuries").


About Blake, Wordsworth, Coleridge, Shelley, and Byron.


A responsible general account, focusing on the Songs.

"The series of 'Songs,' then, would seem a statement of what can go wrong in writing lyric poetry" (623).


It is adapted in Chapter II of his Blake's Milton Designs: The Dynamics of Meaning (1993).


The essay is adapted in Chapter VI of his Blake's Milton Designs: The Dynamics of Meaning (1993).


A responsible criticism of Blake's designs for Milton, making particularly careful use of interrelationships among the designs. There are 143 black-and-white reproductions, including all those for Comus (Huntington and Boston Museum sets), Paradise Lost (Huntington and Boston [8c] sets), The Nativity Ode (Huntington and Manchester Whitworth Art Gallery sets), L'Allegro (Pierpoint Morgan set), Il Penseroso (Pierpont Morgan set), and Paradise Regained (Fitzwilliam set). The work is a revision of his doctoral dissertation on "Blake's Designs for Paradise Lost: A Critical Analysis" (1973) <BB #A1466>, and Chapters II-IV, V1 adapt his published essays called (1) "Attempting to be More than Man we Become Less: Blake's Comus Designs and the Two Faces of Milton's Puritanism," Durham University Journal (1989) <BBS 448>.


Reviews
1 G. A. Cevasco, Choice, XXXI (1993), 445 ("rewarding—albeit challenging").
2 David Guy, Wordsworth Circle, XXIV (1993), 210-12 (a "fine book," which "combines impressive scholarship and challenging and original critical insight" [212, 210]).


Review
1 P. H. Butter, Modern Language Review, LXXXVIII (1993), 413-14 ("one of the best recent books on Blake").


"Readings of Piers Plowman, Macbeth, 'Lydias,' and Jerusalem" show that "prophecy is increasingly emptied of any properly [sic] historical content."


Each includes all plates of the Job engravings.


A careful and extensive (423 pp.) 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," particularly in comparison with Blake's contemporaries: it is "based on" his dissertation (1985), according to Dörrecker's "Blake and His Circle" for Blake (1993), shown me in typescript. There are 53 reproductions but no index.

Review
1 Angela Esterhammer in Blake, XXVII, 3 (Winter 1993-94), 76-77 ("an interesting, detailed, methodical, and persuaive study of formal aspects of Blake's visual art in relation to the artistic practices of his contemporaries").


A fiction-based-on-fact account of Blake's trial with flashes backward and forward to cover his whole life, written as "my way of befriending and comprehending Billy Blake, whom I greatly admire in absentia" (566).


Reviews

2. Dennis M. Read, Nineteenth-Century Prose, XXI (1994), 139-46 (with Mee's Dangerous Enthusiasm [1992]) (an "illuminating," "extremely ambitious and thorough investigation of the history of the English School of art and the fundamental argument Blake and others had with it" [142, 140]).


Blake's "Little Black Boy," Gronniosaw's Narrative (1770), and Cole's "Thoughts in Exile," Anglo-African [newspaper], 30 July 1864, may be part of a larger genre of "theologizing underneath a tree.


Description of a post-graduate course.


An occasionally factual biographical account is used to explain the "two William Blakes": "sweet William," who wrote "crystalline lyrics" and short prophecies before 1800, and "mad, bad Willie" after 1800, who claimed that the "inscrutable," "incoherent" long prophecies such as Jerusalem were great epics; the cause of this "delusion" was a "robust narcissism" (11, 19).


3. Samuel Toller, A Treatise of the Law of Tithes (1808) <GEB> with the genuine signature of "Wm Blake", the attorney of Bedford Row (see illus. 5).

2 J. M. Q. Davies. "Apollo's 'Naked Human Form Divine': The Dynamics of Meaning in Blake's Nativity Ode Designs." 3-40. (It is adapted in Chapter IV of his Blake's Milton Designs: The Dynamics of Meaning [1993].)

Review


Review

1. Angela Esterhammer, Studies in Romanticism, XXX (1991), 685-88 ("a well-balanced and insightful study" [685]).


"An awareness of the performative dimension of Blake's language modifies our interpretation of the 'Introduction' to Experience" (151-52).

* Creating States: Studies in the Performative Language of John Milton and William Blake. (Toronto, Buffalo, Lon-

She is concerned with "two types of performativity, the sociopolitical and the phenomenological" (219); the Blake sections concern particularly the Songs (119-45), Marriage and Urizen (146-73), and Jerusalem (174-219).


Review
2 John E. Grant, Blake, XXVIII (1994), 71-77 ("the best book-length introduction to Blake the writer for undergraduates and other common readers" [71], but most of the long review is taken up with a discussion of the "Introduction" and "Earth's Answer" from Experience.)


Blake appears in Chapter V, "Visionaries, Poets, and dissenters."


A study of the Notebook poem.


An excellent general article.


About the "shaven swains" in "Blake's urban pastorals" (207).


Geijutsu Sincho [Monthly Magazine of Fine Art], XXIV, 7 (July 1973) <BJS 37-38>.

1 *Tomoaki Horioka. "Boston Bijutsukan zo Blake no Shitsurakuen; Kaietsu I [William Blake's Paradise Lost in Boston Museum, A Commentary I]." 71-78. In Japanese. (The reproductions include the Boston set of Paradise Lost.)


On "To Tirzah."


Blake is "more the poet of representation than of apocalypse," but the attempt to situate "Blake's deconstructive strategies" in an analysis of the imagery of "Blake's Babylon" (140-64) is primarily intended to open "an angle onto our own situation" (139-40). [The work is apparently related to his dissertation, Unbuilding Jerusalem: The Romantics against the Apocalypse." DAI, XLVII (1987), 2594A.]


The work was apparently the basis of his Unbuilding Jerusalem (1994).


There are two titlepages; the first (transparent), with "Goya: Francisco de Goya," when read in conjunction with the second, "Goya: Blake: Akumu to Shinpi eno Izanai: William Blake," gives the combined titlepage above. "William Blake" (71-134) has 98 plates (including 17 of Virgil) plus 1 Isamu Kurita. "Genki no Rearizumu [Visionary Real-
ism]—Goya to [and] Blake." 4-5.


3 John Ademale & Mitsuru Sakamoto. "Sakuhin Kaidai [Commentary on Plates]." 11-20 (the Blake section is on 11-14).


Reviews
1 Susan Lurie, Nineteenth-Century Literature, XIV (1992), 555-57.


Reviews
1 Susan Lurie, Nineteenth-Century Literature, XIV (1992), 555-57.


Horovitz, Michael. "A new display devoted to William Blake has opened at the Tate Gallery. Poet Michael Horovitz explores the obsessions of this 18th-century visionary and discovers that his message, and his artistic methods, still speak to us in the late 20th century." Daily Telegraph, 30 July 1994, 12-13.

"Mr Blake is not sleeping, only dead."


"Blake is aligned with biblical prophets . . . because of his stance, his purpose, his revisionary treatment of traditions, and, most importantly, his visionary perception . . . ."


Said to include Blake.


Reviews
1 Alan Bewell, University of Toronto Quarterly, LXII (1992), 156-58 (it is "a biography of Blake's material life [sic], but not of his spirit" [158]).
3 G. W., Canadian Literature, No. 130 (Autumn 1991), 209 ("a good warty portrait of the man").


About Blake and Hayley.


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About visionary expressions in Blake and other artists.


About Leonardo da Vinci's "Il Cenacolo" and Blake's "The Death of Count Godwin."


About the use of the color black in Blake and other poets.


The pictures are from Michelangelo’s "Il Giudizio Universale" and *The Book of Urizen*.


About Blake as the son of a craftsman.


About Blake’s Poetical Sketches as the end of one phase in schizophrenia; "Schub" is the German medical term.


About some similarities between Blake and Socrates.


About the movement of circling ascent in Blake’s works.


Part I: "Blake no Shogai to Sakuhin [Blake's Life and Works]." 7-112.

Section 1: "Blake o meguru Hitobito [The Persons Who Were Connected with Blake]." 9-17.

1 "Mary Wollstonecraft hoka [and So On]." 9-16.


Section 3: "Felpam Jiken [The Felpham Affair]." 25-34.

Section 3: "Fukushimaken Ishikaihō [Report of the Society of Medical Doctors in Fukushima Prefecture], XLII, No. 1 [1980], 57.

Section 3: "Bengoshi no Shi [The Death of a Lawyer]." 33-34. (See also "Bengoshi no Shi," in his William Blake Zako [1980].)


Section 5: "Blake to Tenno Rekitei [Blake and Pilgrim's Progress]." 46-66.

Section 6: "Blake to 'Kodaijintachi' [Blake and The Ancients]." 67-88.

Section 7: "Kodaijintachi ["The Ancients"]." 67-74. (Reprinted from Fukushimaken Ishikaihō [Report of the Society of Medical Doctors in Fukushima Prefecture], XLII, No. 5 [1980], 36.)

Section 7: "Nomio no Korei [The Ghost of a Flea]." 74-82. (Reprinted from "Hae no Nomio [Fly and Flea]" in Fukushimaken Ishikaihō [Report of the Society of Medical Doctors in Fukushima Prefecture], XLII, No. 5 [1980], 36.)

Section 7: "Umetsu Shi no Koseki [Mr Umetsu's Achievement]." 83-88. (About Narumi Umetsu's translation of Blake's letters.)

Section 7: "Blake no Mokuhon to Thornton Hakase [Blake's Wood Engravings and Dr. Thornton]." 89-102. (Reprinted from "Blake no Mokuhon to Thornton Hakase [Blake's Wood Engravings and Dr. Thornton]" in Fukushimaken Ishikaihō [Report of the Society of Medical Doctors in Fukushima Prefecture], XLII, No. 6 [1980], 62.)

Section 8: "Arlington Court no E [The Arlington Court Picture]." 103-12. (Reprinted from Fukushimaken Ishikaihō [Report of the Society of Medical Doctors in Fukushima Prefecture], XLII, No. 7 [1980], 25.)

Section 8: "Blake no Byoseki [Blake's Pathography]." 113-83.

Section 8: "Byosekigaku ni tsuite [On Pathography]." 115-19.

Section 8: "Jisatsu [Suicide]." 120-24. (Reprinted from "Byosekigaku ni okeru Insei Shoken [Negative View in Pathography]" in Nihon Iji Shinpo: Japan Medical Journal, No. 2969 [1981], 61-62.)

Section 8: "Shiko ni tsuite [On Taste]." 124-29.


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Section 4: "Blake to Shirakabaha [Blake and the White Birch Literary Group]," 240-46.


Section 5: "Kishida Ryusei [Ryusei Kishida]," 247-59.


45 "Mouichido Ryusei ni tsuite [On Ryusei Again]," 251-54.

46 "Ryusei to [and] Blake," 254-59. (Ryusei Kishida [1891-1929], a painter in the Western style, is generally said to have been influenced by Blake through his acquaintance with the members of the White Birch Literary Group.)

Section 6:


Section 1: "Swedenborg," 9-33.


3 "Blake no Swedenborg no to no Zetsuen [Blake's Departure from Swedenborg]," 25-33. (Reprinted from "Tengoku to Jigoku no Kekkon [Marriage of Heaven and Hell]," *Fukushimakken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIII, No. 5 [1981].)

Section 2:

4 "Coleridge," 34-40. (Reprinted from "Blake no kika ippen," *Fukushimakken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIV, No. 6 [1982].)

Section 3:

5 "Flaxman," 41-48. (Reprinted from "Zoku Blake ni-hen [Two Passages on Blake, Second Series]," *Fukushimakken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIV, No. 5 [1982].)

Section 4:


Section 5:

7 "Fuseli to [and] Johnson," 60-67. (Reprinted from *Fukushimakken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLVI, No. 5 [1984].)


8 "Blake no Shoki Sakuhin [Blake's Early Works]," 71-81. (Reprinted from *Fukushimakken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIII, No. 4 [1981].)

9 "Kaisetsu Mokuroku to Koshu ni tsugu [Descriptive Catalogue and 'To the Public']," 82-88. (Reprinted from "Zoku Blake hoka ippen [A Passage on Blake and So On, Second Series]," *Fukushimakken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIV, No. 7 [1982].)

10 "Blake no futatsu no Sugata [Two Images of Blake]," 89-100. (Reprinted from *Fukushimakken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIV, No. 2 [1982].)

11 "Sukonaru Mono' [The Sublime]," 101-08. (Reprinted from *Fukushimakken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIV, No. 9 [1982].)


Part III: "Blake no Shinso Shinri [Depth Psychology in Blake]," 117-78.

Section 1:

13 "Numinouse Taiken [Numinous Experience]," 119-29. (Reprinted from "Blake no Muku to Keiken [Blake's Songs of Innocence and of Experience]," *Fukushimakken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIII, No. 5 [1981].)

Section 2:

14 "Gureto Maza [Great Mother]," 130-37. (Reprinted from *Fukushimakken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLV, No. 8 [1983].)

Section 3:

15 "Futatsu no Mono no Taibutsu [Contrary of the Two things]," 138-44. (Reprinted from *Fukushimakken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLV, No. 5 [1983].)

Section 4: "'Yon' no Shocho [Symbol of 'Four']," 145-61.

16 "'Yon' no Shocho [Symbol of 'Four']," 145-55. (Reprinted from his "'Yon' no Shocho to Blake [Symbol of 'Four' and Blake]," *William Blake Shoyo* [1982], 164-74.

17 "Futatabi 'Yon' no Shocho ni tsuite [On Symbol of 'Four' Again]," 156-61. (Reprinted from his *William Blake Shoyo* [1982], 174-78.)

Section 5:

18 "Rayushuto to Mandara [Emanation and Mandala]," 162-68. (Reprinted from *Fukushimakken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLVI, No. 2 [1984].)

Section 6:

19 "Eigo Kaiki [The Eternal Return of the Equal]," 169-78. (Reprinted from *Fukushimakken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIII, No. 3 [1981].)


Section 1:

20 "Chokkanzo no Monda [The Problem of Eidetic Imagination]," 181-87. (Reprinted from "Blake ni-hen [Two Passages on Blake]," *Fukushimakken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIV, No. 3 [1982].)

Section 2: "Genshi no Mondai [The Problem of Vision]," 188-205.

Section 3:

Section 4:

Section 5:


Part I: "Blake no Jidaikara [From the Time of Blake],” 1-23.
1 “Yamashi Monogatari [A Story of a Speculator],” 2-7. (About a contemporary speculator, not directly connected with Blake.)
2 “Yowaki Mono yo [The Weaker],” 7-9. (About an Italian speculator, not directly connected with Blake.)
3 “Putatsu no Gurando Tsua [Two Grand Tours],” 9-11. (About the Grand Tour in 18th Century England and 19th Century America.)
5 “Hanga no Yoyaku Boshu [Subscriptions for Engravings],” 18-20. (About the system of subscription in the 18th century and Blake's "To the Public").
9 “Shokunin no Ko [A Child of a Craftsman],” 30-35. (Reprinted from Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, No. 6 [1979].)
10 “Socrates Ganbo [Socrates' Features],” 35-40. (Reprinted from Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, No. 3 [1979].)
11 “Genshi nado no Koto [On Vision and So On],” 40-46. (Reprinted from Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, No. 5 [1979].)
12 “Chieko to [and] Blake,” 47-49. (Chieko Takamura [1886-1938] is the wife of the Japanese sculptor and poet Kotaro Takamura [1883-1956].)
13 “Shonen no Genshi [Vision in Boys],” 50-53. (Reprinted from Nihon Iji Shinpo: Japan Medical Journal, No. 2899 [1979], 64.)

14 “Shupu no Shuen [The End of One Schub in Schizophrenia],” 54-55. (Reprinted from Ikai Jiho, No. 795 [21 September 1979]. About Blake's Poetical Sketches as the end of one phase in schizophrenia; "Schub" is the German medical term.)
15 “Hitotsu no Kankakuki [A Period When the Schizophrenia Symptoms Disappeared],” 56-58. (About Blake's Early Prophetic Writings.)
16 “Aku no Tsurugirimon no [Devil and Betrayer],” 58-64. (Reprinted from Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, No. 1 [1979].)
17 “Bengoshi no Shi [The Death of a Lawyer],” 74-76. (About Blake's trial and the death of Samuel Rose. See also "Bengoshi no Shi" in his William Blake Shoyo [1982], 33-34.)

Part III: "Blake no Sakuin kara [From Blake's Works],” 77-111.
20 “Nimai no E [Two Pictures],” 78-83. (Reprinted from Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, No. 1 [1979].)
21 “Kozu no Soji kara [From the Similarity in Composition of Pictures],” 83-88. (Reprinted from Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, No. 4 [1979].)
22 “Kuro no Genso [Vision of the Colour Black],” 89-96. (Reprinted from Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, No. 8 [1979].)
26 “Blake no Sayu Shcho [Blake's Symbol of Right and Left],” 105-11.

Part IV: "Blake to yukari no Hitobito [Blake and Some Persons Around Him],” 113-61.
28 “Otto no Shi [Deaths of Brothers],” 120-21. (About the deaths of Blake's brother Robert, Michelangelo's brothers, and a brother of the author's friend.)
29 “Robert to Koka Insatsu [Robert and Illuminated Printing],” 122-27. (Reprinted from Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, No. 10 [1979].)
30 “Suketchibukku [Sketchbook],” 128-30. (About Robert Blake's sketchbook.)
31 “Blake to [and] Swedenborg,” 130-35.
33 “Gray to [and] Blake,” 139-41.
34 “Charles Lamb to [and] Blake,” 142-45.
36 "Blake to Wedgwood-ke [Blake and the Wedgwoods]." 148-54. (Reprinted from Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, No. 11 (1979).)

Part V. Blake ni miserareta Hitobito [Some Persons Who Were Fascinated with Blake], 163-85.
38 "Swinburne to [and] Blake." 164-68.
40 "Laurence Binyon." 174-77.
41 "Futatabi Binyon ni tsuite [On Binyon Again]." 178-80.
42 "Leach Shi no Blake-kan [Mr Leach's View of Blake]." 181-84. (Reprinted from Nihon Iji Shinpo: Japan Medical Journal, No. 2895 [1979], 64.)
43 "Leach no Nihon Enikki kara [From Leach's Illustrated Diary in Japan]." 184-85. (Mainly about Bernard Leach.)


A survey of modern editions of the Old Testament, Pilgrim's Progress, Milton's prose, and Swedenborg, plus the Marriage, Visions, Vala, Milton ("a freestanding collection of proverbs" [173]), and Jerusalem leads to the conclusion that "Blake's proverbs function as performative utterances rather than affirmative utterances... he singlehandedly creates a new type of proverb, a new wisdom genre comprised of theophanatives" (187). [The work is clearly a version of his thesis, "The wisdom of many, the vision of one: The proverbs of William Blake," DAI, I (1989), 147-48.]


An intelligent summary.


Reviews
1 George Anthony Rosso Jr., Blake, XXVII, No. 3 (Winter 1993-94), 88-91 (though this is a "readable book," "Lewis enures herself in the trap of myth criticism" and "neglects historical differences for mythological continuity").

A detailed biography based on the Linnell Papers (including the Ivimy MSS) but with very few indications of sources.

Review
1 Raymond Lister, "Blake's Patron," TLS, 9 Sept 1994, 23 (mostly about John Linnell; the book is rather a "chronicle than a biography").

An autobiographical account of his work particularly on Calvert, Palmer, and Richmond.

Cowper's "Pity for Poor Africans" and Blake's "The Little Black Boy" are "abolitionist" poems, and it is "likely" that "Blake drew on [Thomas] Clarkson's Essay on the Slavery and Commerce of the Human Species, particularly the African (Philadelphia, 1786) and that "he drew on the Abolition Society's
5. Letter from "Wm Blake" of Bedford Row, 12 May 1806 (Collection of Professor Robert N. Essick), in handwriting manifestly the same as on the titlepages of Toller's A Treatise on the Law of Tithes (1808) and Montaigne's Essays (1776) (see illus. 3-4).


2 "Northrop Frye. "Blake to Joyce—Futari no 'Tankyu' to 'Junkan' o megutte: Quest and Cycle in Finnegans Wake." Translated into Japanese by Koji Toki. 264-68. (From James Joyce Review, I [1957], 39-47 <BB #1649>.)


The short novel Bara wayandeita [The Rose Was Sick] (1937) by the Korean novelist Koseki Ki (1907-40) was influenced by Blake’s "The Sick Rose," not by Haruo Sato’s "Yameru Sobi [The Sick Rose]" or Denen no Yuutsu [Pastoral Melancholy].


Reviews
1 Morton D. Paley, Blake, XXVII, 3 (Winter 1993-94), 86-88 ("an important contribution" to the understanding of Blake's radicalism).

2 Dennis M. Read, Nineteenth-Century Prose, XXI (1994), 139-46 (with Eaves’ Counter-Arts Conspiracy [1991]) (a "disappointing" book whose "merit and utility are limited" [146, 144]).

3 Edwina Burness, English Studies, LXXV (1994), 282-83 ("Mee triumphantly gives us Blake... self-deconstructed").


5 Philip Cox, British Journal for Eighteenth Century Studies, XVI (1994), 103-05 (with Behrendt and Lorraine Clark; Mee is "excellent").


Blake's "The Tyger" is compared with Rilke's Die Flamingos and Baudelaire's "Les Chats."


The Japanese poet Rofu Miki (1889-1964) wrote a symbolic poem directly influenced by Blake's "The Sick Rose."


About Blake’s ambivalent attitudes toward Swedenborg and early London Swedenborgians; the Songs may "represent a Blakean system of Swedenborgian truths" (172), perhaps written in response to an appeal for Swedenborgian songs.
Shimane University, Memoirs of the Faculty of Law and Literature, Literature, (1988), 85-97. In Japanese


-Noteworthy criticism of "The Crystal Cabinet" by the influential Japanese novelist and scholar of English literature Soseki Natsume (1867-1916).

-Niimi, Hatsuiko. "Blake's Changing Attitude toward Forgiveness; A version is incorporated in Chapters I-II, V of her Blake, Ethics, and Forgiveness (1994).

-Nagayo, Shizuo. "Eikoku shochoha no kenisha William Blake 1[-3] [A First Representative Poet in English Symbolism, William Blake 1(-3)]." Sosaku [Creative Writings], II, No. 1 (1910), 92-95; No. 2 (1911), 50-57; No. 3 (1911), 61-65. In Japanese <BSJ 78>.

-Based on Arthur Symons's William Blake (1907) <BB #3804A>.

-*Moskal, Jeanne. "Blake, Dante, and 'Whatever is for Vengeance.'" PQ, LXIX (1991), 317-38 <BS 579>.

-A "version" is incorporated in Chapters I-II, V of her Blake, Ethics, and Forgiveness (1994).


-Noteworthy criticism of "The Crystal Cabinet" by the influential Japanese novelist and scholar of English literature Soseki Natsume (1867-1916).


-Reviews

-2 Irene Tayler, English Language Notes, XXXI, No. 3 (March 1994), 77-79 ("brilliant," "beautiful and intelligent," "one of the best [books] I know on Blake's composite art" [77-79]).
-3 Richard Wendorf, Studies in English Literature 1500-1900, XXXIV (1994), 669 (with The Early Illuminated Books (1993), Milton [8c], and Viscomi, Blake and the Idea of the Book [1993]) ("important" [669]).

-Ogawa, Jiro. "William Blake; 'My Spectre and me night and day.'" Ryukoku Daigaku Ronshu, Ryukoku Gakkai: The Journal of Ryukoku University, Research Association of Ryukoku University, Faculty of Letters, Ryukoku University, No. 400-401 (1973), 47-63. In Japanese, despite the English title <BSJ 86>.


-Shimane University, Memoirs of the Faculty of Law and Literature, Literature, (1988), 85-97. In Japanese


-An account of the Huntington Blake exhibition (Sept 1994-15 Jan 1995) which "is a rare collection to be enjoyed by all."


-Noteworthy criticism of "The Crystal Cabinet" by the influential Japanese novelist and scholar of English literature Soseki Natsume (1867-1916).


-Reviews

-2 Irene Tayler, English Language Notes, XXXI, No. 3 (March 1994), 77-79 ("brilliant," "beautiful and intelligent," "one of the best [books] I know on Blake's composite art" [77-79]).
-3 Richard Wendorf, Studies in English Literature 1500-1900, XXXIV (1994), 669 (with The Early Illuminated Books (1993), Milton [8c], and Viscomi, Blake and the Idea of the Book [1993]) ("important" [669]).

-Ogawa, Jiro. "William Blake; 'My Spectre and me night and day.'" Ryukoku Daigaku Ronshu, Ryukoku Gakkai: The Journal of Ryukoku University, Research Association of Ryukoku University, Faculty of Letters, Ryukoku University, No. 400-401 (1973), 47-63. In Japanese, despite the English title <BSJ 86>.


It is very much in Blake’s spirit to create these paintings of his proverbs, the more so they if are not merely illustrations but challenges to Blake’s vision” (47).


Places Blake firmly in the English tradition of linear, two-dimensional art.


Because of Pitt’s “Reign of Terror” against seditious publications, Phillips claims, “by mid-October 1793 [when Blake issued his Prospectus], it was clear that the risk had become too great for Blake to make use of forms of production and publication that would have made his works inexpensive and therefore more generally available” (290), and indeed he may have suppressed some of his works such as “Our End is Come” and “To the Public.”


A factual description of the house itself and its surroundings” (2).


A brief introductory pamphlet, not remarkable for accuracy.


A responsible standard account, with 51 reproductions.


“The French Revolution is essentially a political tract in epic form” which “seeks to counter . . . Edmund Burke’s . . . Reflections on the Revolution in France” (817).


* Perhaps derived from his Oregon Ph.D., "The Desire of Man: A Reading of Blake's The Four Zoas," DAI, XXXV (1974), 3698A.


* Sangu, Makoto. "Blake no E (Hyoshi Kaisetsu) [Blake's Paintings (An Explanation of the Title-page)]," Shinshicho (Dai Sanji) [Shinshicho Review], I, No. 1 (1914), 150. In Japanese <BSJ 98>.


* The novelist Kenzaburo Oe is most influenced by Blake when he is thinking about present life and eternity.


* Presumably reprinted from his Blake Ronko (1929), 33-48 <BB #2633>.


* *Eikoku de atta Blakeans no Omoide [Memoir of Blakeans Whom I Met in England]." Eibungakki Konyu: Studies in English Literature, VII, No. 3 (1927), 372-89 <BB #2634>.


* The book includes:


* Blake Ronko [Blake Studies]. (Tokyo & Osaka: Sanseido, 1929) 257 pp., 45 plates; in Japanese <BB #2633 but without the contents; BSJ 99 with contents>.

The book consists of:

1. "Blake no Shogai oyobi Shisco [Blake's Life and His Thought]." 1-66. (Reprinted from his Select Poems of William Blake (1925) <BB #314>.) The essay consists of:

A. "Blake no Shogai [Blake's Life]." 1-33
B. "Blake to sono Jidai [Blake and his Age]." 33-48. (Apprently reprinted in Sabato (1939), below.)
C. "Blake no 'Sozo' [Blake's 'Imagination']." 48-59.
D. "Nenpyo [Chronological Table]." 59-66.

7. "Berger Kyoju Homonki [A Visit to Professor (Pierre) Berger]." 160-68.
4 "Shoki Blake Gakusha no koto nado [Reminiscences of the Early Stage of Blake Study in Japan]" 53-56. (Reprinted from Eigo Seinen: Rising Generation, [1957] <BB #1542 8>, q.v.)


A poem on Van Gogh and Blake. Motomaro Senke (1888-1948), a member of the White Birch Society, also wrote a poem entitled "Me [Eyes]" (in his collected poems, fibun wa mita [I Looked] [Tokyo, 1918]) which is reminiscent of "The Tyger."


Smith, A.W. "And did those feet...?" The 'legend' of Christ's visit to Britain. Folklore, C (1989), 63-83.

The section on "William Blake" concludes that "Blake's 'Jerusalem' [lyric from Milton] does not refer to the alleged tradition of a visit by Jesus to Britain" (73); though folklorists and critics often cite it as if it does: Blake cannot be "either transmitter or formulator of the story of Jesus in Britain" (79), for the legend does not seem to be older than the nineteenth century.

of Innocence and of Experience]." (Reprinted from Eigo to Eibungaku, Yamaguchi Daigaku: English and English-American Literature, Yamaguchi University, No. 12 [1977], 33-59 <BBS 651>.)

Chapter II (57-100) is in two parts:
A "'Kigen to shite no 'Shi no Rei/Shitetsu Tsensai' '[The Poetic Genius' as an Origin]." 59-72. (Reprinted from Igrisiru Romahana Kenkyu, Igrisiru Romahana Gakkai: Essays in English Romanticism, Japan Association of English Romanticism, No. 15 [1991], 8-15 <BSJ 106>.)
B "'Kigen to Kaiso—Africa [Origin and Burial in America]." 73-100.

Chapter III (101-40) is in two parts:
A "'Yugameraretarita Me—Shikakun odno Mondai to Newton Rikigaku [Distorted Eyes—The Optical Problem and Newtonian Dynamics]." 103-18. (Reprinted from Igrisiru Romahana Kenkyu, Igrisiru Romahana Gakkai: Essays in English Romanticism, Japan Association of English Romanticism, No. 4-5 [1981], 1-9 <BBS 652>.)
B "'Mugen,' 'Mugentei,' 'Sen' to Ryurishuho [ 'Infinite,' 'Indefinite,' 'Line,' and Fluxions].' 119-40. (Reprinted from Shiron [Essays], Shiron Dojinkai, Tohoku Daigaku Bungakubu Eibungaku Kenkyushitsu [Society of English Literature, Faculty of Letters, Tohoku University], XXI (1982), 1-20 <BSJ 107>.)

Chapter IV (141-97) is in three parts:

Chapter V (199-267) is in two parts:
A "'Genso no Mon—Kenchiku,' 'Ashi' shoshite 'Beulah' [Visionary Gate—Architecture, 'Foot', and 'Beulah']." 201-34. (Translated by Suzuki from Eigo to Eibungaku, Yamaguchi Daigaku: English and English-American Literature, Yamaguchi University, No. 24 [1989], 105-33 <BSJ 105>.)

"Hesper/Phosphor and the Sublime Moment."
Eibungaku Hyoron, Kyoto Daigaku Sogo Ningengakubu Eigobukai: Review of English Literature: English Department, Faculty of Integrated Human Studies, Kyotou University, LXV (1993), 21-38 <BSJ 106>.

"An Inverted Pilgrimage: Blake's Milton and The Pilgrim's Progress."


Tim Heath is creating in 17 South Molton Street a Blakean “centre for radical thought,” for “the dissenting imagination,” called “The House of William Blake,” “a fully commercial operation” for innovation in business, which will publish books, hold exhibitions, and be a center for a Blake society.

A separate press release of 11 April 1994 for The House of William Blake says that it is commissioning contemporary Artists to decorate Blake’s original lodgings in a way which best expresses Blake’s curious spirit today. The exhibition [1-14 August 1994] will include the work of those working in the fields of furniture design, poetry, kitchen ware, textiles, bathrooms, book binding, printing, engraving and cake-making amongst others. A Catalogue to accompany the exhibition will be available from late July. Most exhibits will be for sale and some may be eaten. . . We will also be putting on some Children’s Summer Holiday Workshops during the Exhibition Period.


The essay is in three parts: (1) “Tamago no Imeji [Imagery of Egg],” (2) “Sekairan to Shinboru to shite no Tamago [World Egg and Egg as a Symbol],” and (3) “Blake ni okeru Sekairan [World Egg in Blake].”


* “‘Mimamori michibiku mono’ to ‘Mimamorare michibikareru mono’: Songs of Innocence Shonron [‘The Protector’ and ‘The Protected’: An Essay on Songs of Innocence],” Teoria [Theory: Journal of the Graduate School of Hosei University, Society of English Literature], No. 18 (1986), 1-29. In Japanese <BSJ 113>.


Spring 1995
4 Morton D. Paley, Blake, XXVIII (1994), 65-66 (Thompson broadens "our understanding of Blake's political and religious interests by viewing them as components of his creative work" [66]).

5 Anne Janowitz, Studies in Romanticism, XXXIII (1994), 313-17 ("an important contribution").


Reviews
1 §Parabola, XVI (1991), 124.
2 §Theological Studies, LIII (1992), 185 +.


Said to include Blake.


The Library of Congress acquired in 1994 a copy of Mary Wollstonecraft, Original Stories ([1791]), with Blake's plates colored "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 work's style of Illuminated Printing in 1791.


Blake and Captain Wilford are dealt with.


Reviews
1 J. K. Bracken, Choice, XXXI (1994), 1566-67 (a "perceptive" work which will prove "a bench-mark in Blake scholarship").

2 Richard Wendorf, Studies in English Literature 1500-1900, XXXIV (1994), 669 (with The Early Illuminated Books (1993), Milton [&c] (1993), and Norvig, Dark Figures in the Desired Country [1993]) ("one of the most important studies published this year" [667]).


On reading the Blake passage "There is a place where contrarieties are equally true . . . the Chinese poet Hsi-tu-mo . . . exclaimed, 'This man is a Taoist'" (A, 169).


It is said to include commemorations of Keats, Shelley, and Blake and accounts of their late nineteenth century receptions.

Watanabe, Mitsuru. "'Kohitsuji,' 'Tora,' 'Osanago no Yorokobi,' 'Osanago no Kanashimi' o yomu—Muku to Keiken no Uta Kenkyu (2): [Reading of 'The Lamb,' 'The Tyger,' 'Infant Joy,' and 'Infant Sorrow' —] A Study of Songs of Innocence and of Experience (2)." Kobe Jogakushin Daigaku Ronshu: Kobe College Studies, XXXIX, No. 2 (1992), 1-25. In Japanese, with an English abstract on 2. <For Part 1, see Watanabe, "Muku to Keiken no Uta . . ." below.>


Weiner, David. "Illuminated Blake." Los Angeles Reader: The
Free Weekly City Magazine, XVI (23 Sept 1994).
Response to the Huntington exhibition.


Wilkie, Brian, Blake’s Tell and Oothes (1990) <BBS 678>. Review


“Blake’s work...looks as if it could have been made right here in Angeltown within living memory”; Blake is “the spiritual father of L.A.’s Beat Generation.”

1 David Simpson, Blake, XXVII, 3 (Winter 1993-94), 94-97 (Worrall’s book is a “fascinating” study of localized history about which Simpson has some theoretical reservations).

This very brief resume of Blake’s life is apparently the first printed reference to Blake in Japanese.


Spring 1995


Protest against “the terrible groaner of pegging the man [Blake] as a ‘mystic’ and a ‘metaphysical seer’” in William Wilson’s review of the Huntington Blake exhibition on 4 Oct.

Division II: Blake’s Circle

Catalogues
1991
Review
G. E. Bentley, Jr., Blake, XXVII, 3 (Winter 1993-94), 79-80 (an important visual and verbal "record of what Blake and his leading contemporaries ... thought was the noblest form of visual art" [79]).

Books and Essays


Review

1 Nelson Hilton, Blake, XXVII, 3 (Winter 1993-94), 81-82 (despite some valuable entries, the omissions, "howlers and typos" mean that it is merely "another reference whose absence from desks won't be regretted").


Review

1 Nelson Hilton, Blake, XXVII, 3 (Winter 1993-94), 81-82 (despite some valuable entries, the omissions, "howlers and typos" mean that it is merely "another reference whose absence from desks won't be regretted").

George Cumberland (1754-1848)

Blake's Friend, Correspondent, and Collaborator


Review

1 Robert Kiely, Blake, XXVII, 3 (Winter 1993-94), 82-84 ("an admirable edition" of "Cumberland's odd and entertaining narrative" [83, 84]).

John Henry Fuseli (1741-1825)

Artist, Friend of Blake

O'Dell, Ilse. "Füssli 'Fakes'?" Print Quarterly, X (1993), 37-42. 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).


A masterful catalogue, particularly valuable for the extraordinary mass of information systematically presented, for the reproductions of almost all the 306 engravings described (plus reprints of many of them), and for the transcription of scores of prospectuses.

William Hayley (1745-1820)

Poet, Patron, Employer of Blake


A standard account, with reproductions of Blake plates including "Little Tom" (Princeton copy).


In the Temple of Spleen section of his Triumphs of Temper, Hayley devotes fifty lines to the "severe punishment" of Swift."

Joseph Johnson (1738-1809)

Bookseller, Employer of Blake


A previously-unknown notebook with transcript's of the firm's outgoing letters Sept 1795-1809 includes a letter to Hayley about payments to William Blake for work on Hayley's Life ... of William Cowper (1803).

John Linnell (1792-1882)

Painter, Patron and Friend of Blake


Joseph Seagrave (d. 1808)

Chichester Printer, Friend of Blake


Seagrave is dealt with, particularly in his relation to Hayley (194-99).

Mary Wollstonecraft (1759-97)

Author, Feminist, Radical, known in Blake's Circle

Kelly, Gary, Revolutionary Feminism: The Mind and Career of Mary Wollstonecraft (1992)

Review

1 Anne Mellor, Blake, XXVII, 3 (Winter 1993-94), 78-79 (Kelly "provides an illuminating account of the way that Wollstonecraft manipulated her verbal style to create a new discourse and a new definition of Woman" [78]).

See also in Part III: Commercial Engravings

4 This was erroneously listed (unseen) in Blake (1994), 25, as if it were related to Blake.
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