

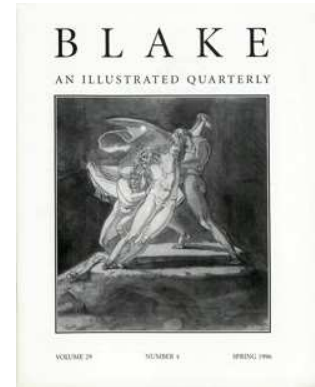
AN ILLUSTRATED QUARTERLY BLAKE

C H E C K L I S T

William Blake and His Circle: A Checklist of Publications and Discoveries in 1995

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William Blake and His Circle: A Checklist of Publications and Discoveries in 1995

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With the Assistance of Keiko Aoyama for Japanese Publications

The organization of the checklist is as follows:

Division I: William Blake

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Section A:	Original Editions and Reprints
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Part VI:	Criticism, Biography, and Scholarly Studies

Note: Collections of essays on Blake and issues of periodicals devoted significantly 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), listing 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 does *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.

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*

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.

Books (1977) and to *Blake Books Supplement* (1995). I take *Blake Books* and its *Supplement*, *faute de mieux*, to be the standard bibliographical authorities on Blake² 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.

I am grateful to many kind assistants, especially to Freda Ablett, Keiko Aoyama, Julia Bentley, Martin Butlin, Cambridge University Press, R. F. J. Dewhurst, D. W. Dörrecker, Maja Ericsson, Robert N. Essick, Alexander Gourlay, Heather Howell, R. L. Judge (optician), Richard Landon, Kevin Lewis, James McKusick, Jerome J. McGann, Randy McLeod, Alain Moirandat, Peter Morgan, Morton Paley, J. E. Poole (of the Fitzwilliam Museum), Princeton University Press, Dennis Read, Michael Tolley, Joseph Viscomi, Stephen Wagner (of the Pforzheimer Collection), and particularly to Dr. E. B. Bentley.

N.b. I have made no consistent attempt to record Blake-related manuscripts, typescripts, computer printouts, broadcasts on radio³ or televisions,⁴ calendars,⁵ coffee mugs,⁶ email,⁷ movies,⁸ pageants,⁹ pillows,¹⁰ published scores, recorded readings, sound-recordings, T-shirts, or video recordings.

The chief indices used to discover what relevant works have been published were the *American Humanities Index*, XVIII for 1992 (1993); XIX for 1993 (1993 [sic]); *Annual Bibliography of English Language and Literature*, for 1991 (1994—76 Blake en-

² Except for the states of the plates for Blake's commercial book engravings, where the standard authority is R. N. Essick, *William Blake's Commercial Book Illustrations* (1991).

³ For instance, Elliott Hayes, *William Blake*, performed by Douglas Campbell (Canadian Broadcasting Company, 10:30 P.M., 12 June 1995), Bank of Montreal Stratford Festival Series in The Arts Tonight: Monday Night Playhouse.

⁴ For instance, *William Blake*, The South Bank Show, ITV (London), 17 September 1995, largely narrated by Peter Ackroyd.

⁵ For instance, *William Blake Tate Gallery 1996 Calendar* (Rohnert Park, California: Pomegranate Calendars & Books, 1995).

⁶ For instance, the mug with "I want! I want!" from *The Gates of Paradise* produced by the Fitzwilliam Museum.

⁷ For the "home page" of the Blake Archive Hypertext being prepared at the University of Virginia by Eaves, Essick, and Viscomi, see <http://jefferson.village.virginia.edu/Blake> best viewed on Netscape Navigator.

⁸ For instance, *Dead Man* (1995), in which Johnny Depp plays the poet William Blake, an accountant from Cleveland who becomes "an outlaw fameux"—see Anne Boulay, Marie Colmant, [interview with] Jim Jarmusch, "Le western n'est qu'un point de départ: Pour Jim Jarmusch son cinquième film, 'Dead Man,' est un nouveau voyage imprégné de poésie épique," *Libération* [Paris], 3 janvier 1996, p. 26 and "Gérard Leforet, 'Jarmusch, le baladin de l'ouest: [review of] 'Dead man,' légende du Far West hantée par un Indien et un Blanc." *Hallucinogène Libération* [Paris], 3 janvier 1996, pp. 25-26.

⁹ E.g., §Arthur Whiting, *Golden Cage: A Dance Pageant Arranged from the Poems of William Blake* by Catharine Cook Smith, Music for Small Orchestra by Arthur Whiting (N.Y.: G. Schirmer Inc., 1926), 77 pp.

¹⁰ Such as the one of two tigers embroidered with "Tyger Tyger burn-ing bright ..." bought in Pasadena December 1995.

tries); *Art Index*, LXVI (1995—2 Blake entries); *Atlas Religion Database 1995* (a computer index); *Book Review Index*, XXXI (1995); *Books in Print 1995-96* (1995—46 editions of Blake) plus *Subject Guide to Books in Print 1995-96* (1995—150 works about Blake¹¹); *British Humanities Index 1994* (1995) and 1995 #1-3 (1995); *Dissertation Abstracts International* (Dec 1994-Dec 1995); *Forthcoming Books*, XXX, No. 6 (1995) (2 books about Blake);¹² *Index to [British] Theses* (1951-95);¹³ *Keats-Shelley Journal* annual bibliographies (1991-94); 1994 *MLA International Bibliography of Books and Articles in the Modern Languages and Literatures* (1995—46 Blake entries);¹⁴ *Whitaker's Books in Print 1995* (Jan 1995) (108 books by and about Blake); and *The Year's Work in English Studies*, LXXIII [for] 1992 (1995).

Symbols¹⁵

*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

BB	G. E. Bentley, Jr, <i>Blake Books</i> (1977)
BBS	G. E. Bentley, Jr, <i>Blake Books Supplement</i> (1995)
<BSJ>	Recorded in G. E. Bentley, Jr, & Keiko Aoyama, <i>Blake Studies in Japan</i> (1994) but not in <i>Blake Books</i> (1977) or <i>Blake Books Supplement</i> (1995)
Blake	<i>Blake/An Illustrated Quarterly</i>

¹¹ It includes Swami Bhaktipada, *The Bible Illuminated* (Palace Publications, 1994), *Illuminated Scriptures of the World Series*, ISBN: 0-932215-33-5 and Victor Paananen, *William Blake* (Twayne, 1995), \$22.95, ISBN: 0-8057-7053-4 (a new version of the 1977 edition <BBS 597>).

¹² Peter Marshall, *William Blake: Visionary Anarchist*, 69 pp., ISBN: 0-90384-46-8, "Date not set" [apparently a new issue of the 69-page 1988 work with the same title] and Frank Vaughan, *Again to the Life of Eternity: William Blake's Illustrations to the Poems of Thomas Gray* (Susquehanna University Press, Dec 1995), ISBN: 0-945636-74-1, \$65.

¹³ Up to Vol. XXV (1976), *Index to Theses* does not give the year of acceptance except in the journal-title (e.g., "1972-1974"), and abstracts are given only after Vol. XXXIII (1985).

I have not reported the references in *Index to Theses* when they have been listed in *Blake Books* and *Blake Books Supplement* from other sources except when the earlier entry was given erroneously (e.g., Fauvet).

N.b. Titles of dissertations often seem to be transmogrified in *Index to [British] Theses*; thus G.E. Bentley, Jr, "William Blake and the Alchemical Philosophers" is converted in *Index to [British] Theses*, V (1958), 10 (#173) to "Blake's debt to the philosophical alchemists."

¹⁴ N.b. The last issue of *Romantic Movement: A Selective and Critical Bibliography* available in February 1996 was still that for 1992 (1993 [i.e., Jan 1994]).

¹⁵ These symbols and abbreviations are as in *Blake Books* (1977) and its *Supplement* (1995).

Publications and Discoveries in 1995

The records here of Blake discovery and scholarship are somewhat slighter than for previous years. Most notable among the books are the magisterial editions of *The Continental Prophesies* edited by D. W. Dörrebecker and of *The Urizen Books* edited by David Worrall, the biography by Peter Ackroyd, and the collection of essays on Blake's art by Christopher Heppner. Each is a very notable publication which is likely to be widely and deservedly consulted.

The languages in which Blake studies are published continue to be dauntingly diverse; those recorded for this year alone include Danish, English, French, German, Japanese, Korean, Polish, and Swedish, and doubtless some have been overlooked, particularly in Italian, Spanish, and Russian.

Division I: William Blake Part I Blake's Writings Ownership of Originals

No complete book written by Blake is known to have changed hands in the last year, but a number of small but often very beautiful fragments were sold, chiefly *Urizen* pl. 3 to Maurice Sendak, *Urizen* pl. 22 and *Marriage* pl. 20 to Robert N. Essick (see illus. 1-3), the Receipt of 5 July 1805 to John Windle, and *Songs* pl. a to Justin Schiller.

Perhaps more surprising is the identification of the obscure nineteenth-century landscape artist James Ferguson as a major Blake collector with a Blake collection rivaling in size all but those of the richest of his contemporaries.

And most tantalizing of all is the previously unknown extensive manuscript containing translations with learned notes of plays by Sophocles and the repeated signature of William Blake. Nothing remotely like this Sophocles Manuscript is known in the Blake canon—but then, nothing remotely like the poem and drawing by Blake on the drinking glass known as The Felpham Rummer was known before its discovery in 1982, and the Felpham Rummer is now accepted as genuine. The Sophocles Manuscript will be a major new resource for Blake studies if its connection with Blake can be firmly established.

New Editions

A surprising number of comparatively trifling editions of Blake's poetry were published in 1995, including *Blake's Selected Poems*, ed. David & Virginia Erdman, *Holes in the Texture of Time, Jerusalem* [i.e., the lyric from *Milton*], with wood engravings by Linda Anne Landers, *Poems of William Blake*, ed. Peter Ackroyd, *Selected Poems* (N.Y.: Gramercy Books, 1995), *Selected Poems* (Bloomsbury Poetry Classics) (1994; 1995), *Selected Works*, ed. David Stevens, and *Songs of Innocence and of Experience* (Penguin). None of these pretends to advance knowledge, but the Stevens edition may be useful for "students in schools and colleges," with its suggestions for "Activities and approaches," and the Jerusalem lyric from *Milton* is a pretty little shaped "book."

Of enormously greater importance and beauty are the last of the volumes in the new Blake Trust series of reproductions called *Blake's Illuminated Books: The Continental Prophecies* and *The Urizen Books*. The whole of the new series (1991-95) is a triumph, serving quite a difference audience from the original Blake Trust series of facsimiles (1951-87), at far more modest prices, using more advanced and often better technology, and mustering a far more impressive and sophisticated range of scholarship in support of the reproductions than was attempted in the first series of Blake Trust facsimiles. Now, at the cost of the cheapest trans-Atlantic plane flight or a washing machine or half a computer, one may obtain not only first-class reproductions in color of one copy of each of Blake's works in Illuminated Printing but also the best scholarship and the most sophisticated criticism of them.

One of the virtues of the series is that the copies reproduced have sometimes not been reproduced at all or adequately before. *America* (H) has not previously been reproduced, *Europe* (B) was reproduced in 1978 only in black-and-white and in 1990 in reduced size, and *Song of Los* (A) was only somewhat approximately reproduced in 1890 and in black-and-white in 1978. *The Continental Prophecies* thus exhibits forms of Blake's works scarcely accessible otherwise save in the originals. Similarly, for *The First Book of Urizen* (D), *The Book of Ahania* (A), and *The Book of Los* (A) in *The Urizen Books*, *Urizen* (D) was previously reproduced in 1876 only in black-and-white, *Ahania* (A) in 1892, 1973, 1974 (in black-and-white), and 1978 (in black-and-white), and *The Book of Los* (A) in 1974 (in black-and-white), 1976, and 1978 (in black-and-white). (*Ahania* and *The Book of Los* survive in only one copy each.) *The Urizen Books* reproduced here are all color-printed, a medium notoriously difficult to reproduce, and these new reproductions are notably satisfactory in this respect.

Equally impressive is the quality of scholarship which accompanies the reproductions. D. W. Dörrebecker and David Worrall have assembled a formidable mass of information and presented it deftly and effectively. Indeed, so substantial is the apparatus which they provide that what was originally intended to be presented within the covers of one volume had to be separated into two substantial quarto volumes totaling almost 600 pages. This editorial apparatus is extremely valuable and should be made accessible as widely as possible. It would be desirable to reprint the whole series in two different formats, one with only the color facsimiles and the other with typeset text and this extraordinary apparatus to accompany it.

An indication of the value justly attached to the Blake Trust facsimiles is the fact that they have repeatedly been reproduced, often silently and somewhat approximately, in reproductions of facsimiles. An example is the edition of *Milton* published in Vienna and Lana with some plates in color and most in black-and-white. This is the sincerest kind of flattery, particularly when, as here, the relationship is honestly acknowledged.

Part II Blake's Art

The most notable publication reproducing Blake's art is the selective reprinting of illustrations from the great Keynes and Binyon edition of Blake's *Job* designs published by the Pierpont Morgan Library in 1935. Now that the Keynes and Binyon edi-

tion is (more or less) out of copyright, about half of the designs published there have been reproduced by Dover, though without the accompanying text. If one has no access to the Morgan edition of that or the Blake Trust in 1987, this Dover publication may be useful as providing reproductions of reproductions.

Part III Commercial Book Engravings

With Blake's commercial book engravings, there is comparatively little to report. A new working proof of Schiavonetti's plate for Blair's *Grave* has been discovered, two designs for Commins's *Elegy* (1786) have been acquired by Robert N. Essick, and the colored copy of Hayley's *Little Tom the Sailor* was bought by Sendak. A new edition, or at least a new titlepage, for Maynard's Josephus has been identified, and many of the titlepages in the three editions of Lavater's *Essays on Physiognomy* are misdated, some of them by a quarter of a century.¹⁶

Part IV Catalogues and Exhibition

Several of the catalogues of Blake published in 1995 were surprisingly ambitious, and two of the minor ones are quite useful. Doubtless the most frivolous exhibition catalogue associated with Blake in 1995 or perhaps in any other year is the one called *The Genitals Are Beauty* (London: House of William Blake), printed on a small brown paper bag. All the rest at least have serious intellectual pretensions. Robin Hamlyn's small Tate exhibition called *William Blake and Patronage* has useful information particularly on Blake's early patron John Hawkins and on the neighborhood of Thomas Butts, and D. W. Dörrebecker, "In Cambridge & in Oxford, places of Thought": Blake in British Theses 1950-1994, records a surprising number of Blake theses which had not previously appeared in Blake bibliographies. One of the most impressive Blake sale catalogues for many years, perhaps in this century, was that of John Windle in *The Blake Collection of Joseph Holland & Vincent Newton*, with admirable descriptions and reproductions—and prices sometimes too searing to be committed to print. The most ambitious Blake bibliography was G. E. Bentley, Jr., *Blake Books Supplement*, which covers the years from the completion of *Blake Books* (1975) until 1993, using the same standards and conventions.

Part VI Scholarship and Criticism Pre-1863 Blake References

Several previously unremarked pre-Gilchrist (1863) references to Blake have been noticed, including John Gorton, *A General Biographical Dictionary* (1835, 1841, 1847, 1851), W. A. Beckett, *Universal Biography* (1836), two poems by Blake in *The Estray* [ed. Henry Wadsworth Longfellow] (1847), *Poems and Songs by Allan Cunningham* (1847), and Walter Thornbury, *Imperial Dictionary of Universal Biography* (1863).

¹⁶ See *Blake*, XXIX (1995), 16-23.

Dissertations on Blake

A surprising number of dissertations are newly recorded here, especially from *Index to [British] Theses*, which are mostly omitted from *Dissertation Abstracts International*; they are extensively concerned with gender, feminism, and masculinists.

Blake Journals

Two new journals concerning Blake have begun publication. The first is *Urthona*, for which "Blake is, as it were, the guiding spirit," with even stronger Buddhist overtones. Thus far, Blake has been only occasionally the explicit subject of *Urthona*. For the *Journal of the Blake Society at St James*, on the other hand, Blake is the only subject, though in a somewhat eclectic fashion, with stories for children and poems and reflections on Blake by an industrialist. It sometimes takes its readers somewhat surprisingly into the world of sex and commerce. For instance, the assertion by a former director of British Rail that Blake "has proved to be, for me, the revelation of revelations" prompted an irreverent contributor to the *Times Literary Supplement* to comment: "So, in the late 1970s and early 80s, British Rail was effectively run by William Blake? This surely explains a lot."¹⁷

Japanese Works on Blake

As has been the case for half a century and more, there is a great deal of writing about Blake by Japanese scholars and in Japanese. I ignore here most works in Japanese because I cannot confidently read this major language of Blake criticism, though more is published on Blake in Japanese than in all other non-English languages combined. Among the most energetic and promising of these are the essays of Keiko Aoyama, Toru Endo, and Rikyu Kono. Note also the collection of Blake essays in English in *Centre and Circumference: Essays in English Romanticism* [by members of the] Association of English Romanticism in Japan, edited by Kenkichi Kamijima, particularly those by Eiko Endo and Shigeru Taniguchi.

Blake Biography

The most important and influential book about Blake published in 1995 was Peter Ackroyd's ambitious and comprehensive biography called *Blake*. It is admirably up-to-date, with biographical details from the latest articles, but it rarely attempts to take the reader much beyond the best information previously available. And when it does attempt such novelty, it is not always very reliable.¹⁸ Chapters with biographical details are interspersed with sections on what Blake was writing at the time (usually fairly conventionally described) and on what he was drawing (much more rewarding). In particular, there is a

¹⁷ D. S., "NB," *TLS*, 23 June 1995, p. 16.

¹⁸ See, for instance, the claims that Blake engraved for *The Conjuror's Magazine* (see below under Engravings) and that the Gordon Rioters of 1780 surged past Blake's house in Broad Street; the Broad Street infested by the Gordon Rioters was in the City, near St. Paul's, not in Westminster where Blake lived.

consistent attempt to depict Blake in his London setting and to characterize him as a Cockney, which apparently here means one who loves London rather than someone born within the sound of Bow Bells who drops his "h"s. Ackroyd's account of Blake is careful and loving and is probably the best biography of the poet published since those by Alexander Gilchrist (1863) and Mona Wilson (1927).

Two other scholars have made significant contributions to our understanding of Blake's life and biographical context. Joseph Viscomi discovered that Blake's patron Thomas Butts was married twice and consequently that there is some uncertainty as to the identity of the intended recipient (which "Mrs Butts"?) of Blake's poem called "The Phoenix."¹⁹ This extraordinary discovery has wide-ranging implications for the ownership of many of Blake's most important works in the nineteenth century. And Aileen Ward has assembled strong evidence to show that Blake's favorite brother Robert was born, not in August 1767, as *Blake Records* had suggested, but in June 1762, as Gilchrist and all other earlier biographers had asserted.²⁰

Michael Phillips has revised a number of his bibliographical essays on *Poetical Sketches* and *Songs of Innocence and of Experience* which have been translated into French as *William Blake: Recherches pour une Biographie: Six Etudes*.

And Marsha Keith Schuchard has presented yet more evidence of the strange magical, Masonic and Swedenborgian worlds which Blake may—or may not—have participated in.²¹

Blake's Art

Christopher Heppner's *Reading Blake's Designs* is the most important book about Blake's art published for some years. It incorporates six of his previously-published essays concentrating particularly upon Blake's work as a History Painter, the aspect of his work which Blake would have thought to be most valuable. Probably the most rewarding section is the one on that perennial enigma, The Arlington Court Picture, which Heppner has analyzed more persuasively than any of his predecessors—though uncertainties yet remain.

Similar close reading is displayed with remarkable learning by Irene Chayes, in examining the image in Blake, Edward Young, and his predecessors of a bust or statue of Mercury used as a finger-post at the roadside.²²

Blake's Writings

A number of books on Blake have been published dealing

¹⁹ Joseph Viscomi, "William Blake's 'The Phoenix' / to Mrs Butts' Redux," *Blake*, XXIX, 12-15. See also his essay on "Blake in the Marketplace 1852: Thomas Butts, Jr. and Other Unknown Nineteenth-Century Blake Collectors," *Blake*, XXIX, 40-68.

²⁰ Aileen Ward, "Who Was Robert Blake?" *Blake*, XXVIII, 84-89.

²¹ Marsha Keith Schuchard, "William Blake and the Promiscuous Baboons: A Cagliostroan Séance Gone Awry," *British Journal for Eighteenth-Century Studies*, XVIII (1995), 185-200.

²² Irene Chayes, "Night Thoughts 273 and 'Mercury at the Crossroads': Constructing Blake's Quarrels with Young," *Colby Quarterly*, XXXI (1995), 123-41. Her conclusion concerning Blake's disagreement with Young is less persuasive than her demonstration of the now-obscure significance of the figure of Mercury.

with both recondite and fashionable subjects in a workmanlike way. Danièle Chauvin's *L'oeuvre de William Blake: Apocalypse et transfiguration* is a "mythocritique" study of images and structures, and Jules van Lieshout's *Within and Without Eternity: The Dynamics of Interaction in William Blake's Myth and Poetry* is a revised dissertation concentrating on a "state of criticality" (187) in the *Marriage, Urizen, Vala, Milton*, and *Jerusalem*. Eugenie R. Freed, "A Portion of His Life": William Blake's Miltonic Vision of Woman concludes rather unconventionally that Blake creates "a concept of gender that was remarkable for its time in its sensitivity to female sexuality, and its breaking down of sexual stereotypes" (122, 126, 125). Peter J. Sorensen, *William Blake's Recreation of Gnostic Myth: Resolving the Apparent Incongruities* approaches another subject of perennial fascination and difficulty. Sheila Spector has returned to the Kabbala in the context of Blake and Milton,²³ and Tilottoma Rajan has written challengingly about "the reading-function within the text [which] results in a discursive function that is characteristically romantic."²⁴

As usual, the solidest scholarly work relating to Blake's writings and art is provided by Robert N. Essick; in 1995 this consists of his magisterial "Blake in the Marketplace, 1994" in *Blake*, XXVIII. Few authors and disciplines are served as well as Blake is served by the indefatigable labors and scholarly shrewdness of Robert Essick.

Frivolity

Fortunately scholars attempting to absorb all that has been written about Blake, or at least a lot of it, may occasionally encounter bemusement among works which may otherwise often seem to be pretty heavy going. My own favorites for 1995 are *The William Blake Tarot of the Creative Imagination*, created by Ed Buryn and "Blakeclipsescapeffigy" in *LSAmagazine*, a "collective essay" written in Cyber-Speak by Amanda Basler et al. which was created for a university course presided over by "a life-sized effigy of William Blake in *ne plus ultra* period dress, with a cerulean blue head."

Division II: William Blake's Circle

Relatively little has been published on Blake's confined circle (except for Thomas Butts mentioned above). There has, however, been a sudden and long-overdue flurry of interest in Richard and Maria Cosway, chiefly in the admirable exhibition and catalogue of Stephen Lloyd, *Richard & Maria Cosway: Regency Artists of Taste and Fashion* [Catalogue of an exhibition held at the Scottish National Portrait Gallery, Edinburgh from 11 August to 22 October 1995 and at the National Portrait Gallery, London from 17 November 1995 to 18 February 1996]. At the same time there appeared a worthy book by Gerald Barnett: *Richard and Maria Cosway: A Biography*. There also appeared a very agreeable little work by Griselda Barton, with Michael Tong called *Underriver: Samuel Palmer's Golden Val-*

²³ Sheila A. Spector, "Blake's Milton as Kabbalistic Vision," *Religion and Literature*, XXV (Spring 1993), 19-33.

²⁴ Tilottoma Rajan, "The other reading: transactional epic in Milton, Blake, and Wordsworth," Chapter One (20-46) of *Milton, the metaphysicals, and romanticism*, ed. Lisa Low & Anthony Harding (Cambridge: Cambridge University Press, 1994), 25.

ley, with some wonderful reproductions. And among works about Blake's nineteenth century followers is Susan P. Casteras, *James Smetham: Artist, Author, Pre-Raphaelite Associate* (Aldershot, Hants.: Scolar Press, 1995).

Division I: William Blake

Part I

Editions, Translations, and Facsimiles

Section A: Original Editions

TABLE OF STAB HOLES

Addenda

Two Holes

3.9, 4.3 *Urizen* pl. 22 (Small Book [B])

"Albion Rose"

(?1796)

Copy A

History: (1) This is presumably the copy described in Alexander Gilchrist, *Life of William Blake, "Pictor Ignotus"* (1863), I, 32 and reproduced in 1880, I, 28 (it omits most of the inscription uniquely trimmed off in this copy) and lent by Mrs. Gilchrist to the Boston exhibition (1880), Lot 114

America

(1793[-1831?])

Copy H

History: Reproduced in color in *The Continental Prophecies* (1995).

The Book of Ahania

(1795)

Copy A

History: Reproduced in color in *The Urizen Books* (1995).

Book of Thel

(1789[-1827?])

Copy E

History: The statement that "The Book of Thel ... with the titles [sic], consists of seven quarto pages of verse and figures in metallic relief" in John C. Jackson [& William A. Chatto], *A Treatise on Wood Engraving* (1839), 715 note, must refer to copy E, as only copy E has seven rather than eight plates. (No copy has more than one titlepage.) The history of *Thel* (E) is not known before 1853, though it may once have been "Stothard's Copy" and later belonged to "Hamilton[?]," as contemporary inscriptions in it suggest.²⁵

History: (1) This was "Stothard's Copy" (according to a note on the fly-leaf); (2) It was "Bot[?] of[?] Hamilton[?] 1853" (according to an erased pencil note on the fly-leaf), evidently by

²⁵ The only references to *Thel* in print before 1839 appear to be: (1) Quotation and description in Anon., "The Inventions of William Blake, Painter and Poet," *London University Magazine*, II (March 1830) (see *Blake Records* [1969], 385-386), (2) The sale of "Book of Thel [A], &c. coloured" with George Cumberland's Collection at Christie's, 6 May 1835, Lot 61; (3) The sale of "Blake's Milton [D] and Thel [O], h.b. [half bound]" with James Vine's Collection at Christie's 24 April 1838, Lot 297.

Alexander Gilchrist, who described it in *William Blake*, "Pictor Ignotus" (1863), I, 77,²⁶ and whose widow lent a copy to the Boston exhibition (1880), Lot 43;

Thels Bog. Tr. Kaifriis Møller. Illustreret af Lis Tveden. (København: Carit Andersens Forlag, 1945) 4°, 23 pp., in Danish <BB #30>.

Møller's "Forard" is pp. [3-6]. The illustrations are not related to Blake's.

Europe
(1794[-1833?])
Copy B

History: It was reproduced in color in *The Continental Prophesies* (1995).

Plate 18

History: ... (2) On 29 July 1942 Percy E. Lawler of the Rosenbach Company offered the print to Joseph Holland for \$58.50 (according to the letter now in the collection of Robert N. Essick—see his "Blake in the Marketplace, 1995," above), before the firm sold it on 7 April 1947 to the Rhode Island School of Design <BBS 69>.

First Book of Urizen
(1794[-1815?])

TABLE

Copy	Plate	Leaf	Blake No.	Leaf (Cm)	Printing
Sendak	3		1	9.9 x 6.1 ²⁷	Color printed

Copy D

History: Reproduced in color in *The Urizen Books* (1995).

Plate 3

Binding: Loose; when the design (only) was printed for the Small Book of Designs (B), a breast was added in the coloring, and at some point the leaf was cut down to the image; on the verso is a slight sketch.²⁸

History: (1) ... Lent to the exhibition of *A Peculiarly English Art*, Gainsborough's House (Sudbury), 20 August-9 October 1994, #1, and (2) Sold anonymously at Christie's, 25 April 1995, Lot 52 (the design only reproduced; estimate £30,000-£50,000) for £32,000 (plus commission) to (3) Maurice Sendak (see illus. 1 above, in Essick).

Plate 22

Binding: There are three stab holes, 3.9 and 4.3 cm from the top, corresponding to those in *Urizen* pl. 2, 5, 10, and *Marriage* pl. 11 from the Small Book of Designs (B).

²⁶ "The original quarto consists of seven engraved pages, including the title"; copy E has seven plates, and all other copies have eight. The size Gilchrist gives for the "pages" some six inches by four and a quarter" (15.2 x 11.8 cm), is the size of the copperplates (c. 15.3 x 10.8 cm) rather than the leaves of copy E (30 x 24 cm) or of the smallest of the other extant copies (A: 26.5 x 18.2 cm).

²⁷ Design only when printed for A Small Book of Designs (B).

²⁸ Details of *Urizen* pl. 3 here derive from Martin Butlin, "Another Rediscovered Color Print by William Blake," *Blake*, XXVII (1993-94), 68, the Christie catalogue (1995), and the draft of R.N. Essick, "Blake in the Marketplace 1995" above.

History: ... (4) After the death of Joseph Holland in 1994, it was (5) Offered with the collection of Joseph Holland & Vincent Newton in John Windle Catalogue 26 (Dec 1995), Lot 1 (reproduced in color), Price on Enquiry [sold] to (6) Robert N. Essick (see illus. 2 above, in Essick).

Jerusalem
(1804[-20?][-1832?])

Copy C

History: ... (6) Acquired at or shortly after the Rinder sale at Christie's, 30 Nov 1993, Lot 3 (£560,000) by a remarkable anonymous U.S. collection, according to Robert N. Essick, "Blake in the Marketplace, 1995" (above).

Copy E

History: (3) William Fuller Maitland acquired *Jerusalem* (E) bound with Tatham's life of Blake at or very shortly after the Blamire sale at Christie's on 6 Nov 1863, as Anne Gilchrist told W. M. Rossetti on 23 Nov 1863,²⁹ and he permitted Swinburne to see the life, for Swinburne quoted it (silently) in his *William Blake* (1868), 77-78, 82n;³⁰

Joseph of Arimathea
(1773, ?1785, ?1809)

Copy G

History: (1) Perhaps this is the copy quoted in Alexander Gilchrist, *Life of William Blake*, "Pictor Ignotus" (1863), I, 19, and lent by Mrs. Gilchrist to the Burlington Fine Arts Club exhibition (1876), Lot 281;

"Laocoon" (?1820)

Copy B

History: ... (5) Robert N. Essick lent it to the exhibition (24 June-27 August 1995) **In Celebration of Collecting: Selected Works from the Collections of Friends of The Huntington*, ed. Edward J. Nygren (San Marino: The Huntington Library, 1995), #70.

Large Book of Designs
(?1795)

Copy A

Plate	Size (Cm)	Watermark
"Accusers" (G)		1794
"Albion Rose" (C)	24.2 x 34.6	—

²⁹ *Rossetti Papers 1862-1876*, ed. W.M. Rossetti (London: Sands & Co., 1903), 43. On 6 Nov 1863 she wrote to W.M. Rossetti:

So the MS. Life of Blake by Tatham, so fruitlessly searched for by my dear Husband, has come to light at last. Both Mr Palmer and Tatham himself put my husband on a wrong scent by being positive it was in the hands of Sir Robert Peel—to whom, of course, both he and I applied in vain. [41]

³⁰ According to the account of Maitland in the *Dictionary of National Biography*, "After his death, the bulk of his collection was exhibited at the South Kensington Museum" (now called the Victoria & Albert Museum), but the authorities at the Victoria & Albert Museum library can now find no record of such an exhibition. Quaritch, who acquired it in 1887, allowed it to be cited in *Works of William Blake*, ed. E.J. Ellis & W.B. Yeats (1893), I, 4, and *Poems of William Blake*, ed. W.B. Yeats (1893), with acknowledgement to Tatham.

America pl. d	24.8 x 34.7	1794 J WHATMAN	—
Urizen pl. 14	24.5 x 34.6	—	—
Urizen pl. 21	24.5 x 34.6	—	—
"Joseph of Arimathea Preaching" (?B)			
Visions pl. 1	24.5 x 34.5	—	—
Visions pl. 7	24.5 x 34.5	—	—

All were color printed except for "Joseph of Arimathea."

The prints were stabbed together in 1796; they are now in the British Museum Print Room.

Copy B <BBS 51, 89>			
Plate	Size (Cm)	Watermark	Location
"Accusers" (H)	24.0 x 32.0	—	National Gallery (U.S.)
"Albion Rose" (D)	26.3 x 36.7	1794 J WHATMAN	Huntington
America pl. d	23.8 x 21.2	—	National Gallery (U.S.)
Urizen pl. 21	10.3 x 16.6	J WHATMAN	National Gallery of Victoria
"Joseph of Arimathea" (F)	16.1 x 25.3	—	National Gallery (U.S.)
Visions pl. 1	26.7 x 34.5	—	Tate
Visions pl. 7	24.5 x 28.4	—	Tate

*not color-printed

Large Book (B) differs from A in lacking *Urizen* pl. 14. *Urizen* pl. 22 is not in Large Book (B), as in BB 269; it is in Small Book (B), as in BB 357.

The "9" on *America* pl. d derives from when it was bound at the end of *Song of Los* (D).

Letters

26 November 1800

History: (1) The letters of 26 November 1800, 26 October 1803, 4, 20 May, 9 August, 23 October, 18 December 1804, 22 January, 17 May, 4 June 1805 were sold with the Hayley Correspondence at Sotheby's, 20 May 1878, Lots 33 (£3.14s.), 32 (£3), 17 (£4), 18 (£5.10s.), 32 (£3), 23 (£6.14s.), 27 (£5.10s.), 30 (£4.8s.), 25 (£5.5s.), 31 (£3.15s.) to Quaritch and (2) Were offered in Quaritch's *General Catalogue* (1880), Lot 12,803 (only the first and last letters dated³¹) for £52.10s.; (3) Apparently bought by Alexander Macmillan;³² (4) Untraced.

7 October 1801

History: ... (2) Maggs Bros. permitted Thomas Wright to publish it for the first time in his *Life of William Blake* (1928), II, 183-84; ...

26 October 1803

History: See letter of 1800 November 26

³¹ In the 1880 catalogue, 11 letters are offered, but, though Quaritch is known to have bought 11 Blake letters at the 1878 sale, the letter of 23 February 1804 was sold promptly to the British Museum Library. The unidentified letter in the 1880 catalogue may have been that of 18 February 1800, which is known only from the transcript in Gilchrist (1880), I, 143.

³² In the second edition of Alexander Gilchrist, *Life of William Blake* (1880), I, v, Anne Gilchrist gives thanks for permission to print a number of letters [18 of 34] sold at Sotheby's in 1878 to Locker-Lampson

12 March 1804

History: (1) Sold with the Hayley Correspondence at Sotheby's, 20 May 1878, Lot 7, for £2.15s. to Waller; (2) Apparently acquired (with the letters of 31 March, 2, 27 April, 28 Sept 1804) by [?J.R.] Kirby;³³ (6) Acquired before 1980 (when the new ownership is recorded in *The Letters of William Blake*, ed. Geoffrey Keynes [1980], 198) by Charles Ryskamp.

1804 March 31

History: (1) Sold with the Hayley Correspondence at Sotheby's, 20 May 1878, Lot 14 (with the letter of 2 April 1804), for £4 to Waller; (2) Apparently acquired (with the letters of 12 March [q.v.], 2, 27 April, 28 Sept 1804) by [?J. R.] Kirby;

1804 April 2

History: (1) Sold with the Hayley Correspondence at Sotheby's, 20 May 1878, Lot 14 (with the letter of 31 March 1804), for £4 to Waller; (2) Apparently acquired (with the letters of 12 March [q.v.], 31 March, 27 April, 28 Sept 1804) by [?J. R.] Kirby;

1804 April 27

History: (1) Sold with the Hayley Correspondence at Sotheby's,

(5 letters), the British Museum Library (1), Mr. Kirby (?4), and "Mr. Alexander Macmillan" (?8 letters, all bought in 1878 by Quaritch). However, Keynes, *Bibliography* (1921), *Letters of William Blake*, ed. G. Keynes (1968), *Blake Books* (1977), and *Blake Books Supplement* (1995) ignore this provenance, though Keynes (*Letters* [1968], 13) says, not very helpfully:

Eleven [letters from the 1878 sale] were bought by Bernard Quaritch, who disposed of them soon afterwards to Alexander Macmillan Of the eleven acquired by Macmillan ten are missing. Present members of the Macmillan family have kindly answered my enquiries, but no clues as to the fate of these letters since 1880 has been found.

Keynes does not detail which letters he thinks Macmillan owned, or how he knows Macmillan owned them, and he apparently did not notice that, of the eleven Blake letters acquired by Quaritch at Sotheby's in 1878, one was promptly sold to the British Museum Library in 1878, did not appear in the 1880 catalogue, and could not have been owned by Macmillan.

Macmillan also owned *Songs* (P) in 1863, the Second Folio Shakespeare (1632) with Blake's watercolors in 1880 (reproduced in Gilchrist [1880], I, 270), two copies of *Europe* pl. 1 (The Ancient of Days) (lent to the Burlington Fine Arts Club [1876], Lot 209) and *Jerusalem* pl. 4, 18-19, 28, 35-37 (lent to the 1876 exhibition, Lot 220).

³³ In her Preface to Alexander Gilchrist, *Life of William Blake* (1880), Anne Gilchrist thanks "Mr. Kirby" for his "courtesy" in allowing her to print several unidentified letters sold in 1878. Presumably Kirby bought all the letters acquired at the 1878 sale by Waller (listed above), all of which were later sold by Joseph Mayer at Sotheby's, 19 July 1887. All the other letters from the 1878 sale printed in the 1880 Gilchrist come from the collections in the British Museum Library (1), Frederick Locker-Lampson (5), and Macmillan (9).

N.b. The letters of 12 March, 2, 27 April, 28 September 1804 were printed in Gilchrist (1880), but that of 31 March 1804 acquired by Waller and presumably by Kirby is not given by Gilchrist, perhaps because it is concerned merely with business.

J. R. Kirby lent Blake's copy of Swedenborg, *Divine Providence* (1790) and an oil portrait of Blake by Thomas Phillips to the Burlington Fine Arts Club Blake exhibition (1876), #333.

20 May 1878, Lot 16 (with the letter of 2 April 1804), for £2.10s. to Waller; (2) Apparently acquired (with the letters of 12 March [q.v.], 31 March, 2 April, 28 Sept 1804) by [?]. R.] Kirby;

1804 May 4

History: See letter of 1800 November 26

1804 May 20

History: See letter of 1800 November 26

1804 August 9

History: See letter of 1800 November 26

1804 September 28

History: (1) Sold with the Hayley Correspondence at Sotheby's, 20 May 1878, Lot 24 (with the letter of 2 April 1804), for £2.13s. to Waller; (2) Apparently acquired (with the letters of 12 March [q.v.], 31 March, 2, 27 April, 28 Sept 1804) by [?]. R.] Kirby;

1804 October 23

History: See letter of 1800 November 26

1805 January 22

History: See letter of 1800 November 26

1805 May 17

History: See letter of 1800 November 26

1805 June 4

History: See letter of 1800 November 26

1827 March 18

History: ... (3) W. T. Spencer allowed it to be published for the first time in Thomas Wright, *Life of William Blake* (1928), II, 113-14; ...

?1829 Catherine Blake to James Ferguson in Tynemouth

History: (1) About 1829³⁴ Catherine Blake sent to the artist James Ferguson³⁵ of Tynemouth "a List of Works by Blake, offered for sale by his widow";³⁶ (2) Untraced.

³⁴ The date may be about 11 April 1829 when Tatham wrote to an anonymous patron "In behalf of the widow of the late William Blake" with a list of "works for sale" (the works are not detailed in the only known MS of the letter) (*Blake Records Supplement* [1988], 90). It is possible that the letter to Ferguson was written on behalf of Catherine Blake (like this one by Tatham) rather than by her.

³⁵ Ferguson "took three or four of the Engraved Books" (according to Alexander Gilchrist, *Life of William Blake*, "Pictor Ignotus" [1863] I, 366), perhaps including "A work called Outhoon. 12 Plates, 6 inches more or less" which was offered to him (II, 262). *Blake Books* guesses this to be *Visions* (N) but does not notice that Ferguson also owned two or three other unnamed books.

Apparently W.M. Rossetti asked Tatham to reconstruct the list of seven color-prints offered to Ferguson, and Tatham replied a little uncertainly on 9 Nov 1862:

Nebuchadnezzar was one [Butlin #302 or 304]; *Pity like a New-born Babe* [#311 or 312], *Newton* [#307]; *The Saviour* ["*Christ Appearing to the Apostles after the Resurrection* #326 or 327] another, *Eve with the Serpent* ["*Satan Exulting Over Eve* #292] another, *Elijah in the Chariot* ["*God Judging Adam*

Marriage of Heaven and Hell
([?1790][?1827?]) <BBS 97, 99-100>
Plate 20

Binding: (1) The design from the bottom of *Marriage* pl. 20 was color-printed about 1796 onto a leaf at least 18.9 x 15.5 cm;³⁷ (2) Perhaps about 1818,³⁸ Blake took up the print again, drew four black framing lines round the design, wrote "16" in the top right corner, and inscribed it in the same black ink:

"O revolving serpent"

"O the Ocean of Time & Space"

(3) A ragged-edged pink masking-leaf c. 16.5 x 12.2 cm with a window exactly the size of the print was pasted to the print-leaf, and the print was touched up with washes of the same colors as the print, some of the color lapping over and disfiguring the ragged-edged pink masking-leaf;³⁹ (4) A card-board backing was pasted to the verso of the print; (5) A strip 2.5 x 18.9 cm bearing the inscription and the outer two framing-lines was cut off the bottom of the print-leaf and pasted to the bottom of the verso of the cardboard backing; (6) Apparently a leaf with a window exactly the size of the print was pasted to the recto of the print-leaf, presumably to obscure the coloring which laps outside the print-area onto the ragged-edged pink masking-leaf and which would have obscured the inscription had it not been trimmed off and pasted to the verso; (7) The (hypothetical) outer window was removed from the ragged-edged pink masking-leaf (leaving behind a good deal of disfiguring paste) and discarded; (8) In 1995, the paper strip was heavily cleaned⁴⁰ in order to return its color to match the portion of the sheet bearing Blake's print, the strip was re-attached to the print, the ragged-edged pink masking-leaf and the two other fragments of pink paper were removed (and preserved)⁴¹—see Essick, illus. 3 (recto before restoration), 4 (verso before restoration), and 5 (design only, after restoration).

History: ... (6) Sold by an anonymous heir of Sir Joseph Noel Paton (1821-1901) at Sotheby's, 7 July 1995, Lot 71 (estimate:

#295 or 296] another; and the seventh I do not remember

[*Rossetti Papers 1862-1876*, ed. W. M. Rossetti (1903), 16-17]

None of Ferguson's copies has been traced—indeed, it is not clear that he bought any separate print.

³⁶ Gilchrist, I, 366.

³⁷ The size is a combination of the present dimensions of the separated print-leaf (18.9 x 13 cm) with those of the fragment with the inscription once pasted to its verso (18.9 x 2.5 cm).

³⁸ In his letter of 9 June 1818 to Dawson Turner, Blake mentioned the copy of the *Small Book of Designs* (A) which he had made in 1796 for Ozias Humphry and which Turner had apparently seen in the collection of Humphry's son William Upcott who was, like Turner, a keen autograph collector. Perhaps in 1818 Blake took up again the prints for *Small Book* (B).

³⁹ This ragged-edged pink masking-leaf seems to be an expendable device to keep the margins of the print neat; presumably it was to be discarded, as were similar windows (if they were used) in all other cases. Its preservation here must be an accident.

⁴⁰ In the process of cleaning, the inscriptions in three non-Blakean hands—"8623," "Drawing of Blake's given to A[dam] White by M^{rs} Varley March 31 1856," and "evidently printed in oil & touched with colour afterwards" were lost, though they are visible in Plate 4 above.

⁴¹ For almost all the information and deductions here, I am indebted to correspondence with Robert Essick and to drafts of "Blake

£20,000-£30,000) for £36,700 to (7) John Windle for Robert N. Essick.

Milton
(1804-[08])
Copy D

History: It was reproduced in black-and-white (from the Blake Trust color facsimile [1967]) in 1995.

**Milton*, a Poem. London, 1967. The William Blake Trust <BB #120>.

It is reproduced in *Milton*, ed. Hans-Ulrich Möhring (1995), q.v. under Collections.

Receipt Signed by Blake
1805 July 5

History: Offered with the collection of Joseph Holland & Vincent Newton in John Windle Catalogue 26 (Dec 1995), Lot 1 (with Keynes [1921] and other ephemera, reproduced), Price on Enquiry [sold], i.e., kept for the Windle collection.

Small Book of Designs
Copy A

Plate	Size (Cm)	Watermark
<i>Thel</i> pl. 2	22.5 x 29.2	—
<i>Thel</i> pl. 4	19.0 x 26.0	—
<i>Thel</i> pl. 6	19.0 x 26.0	—
<i>Thel</i> pl. 7	19.0 x 26.0	—
<i>Urizen</i> pl. 1	16.6 x 26.1	—
<i>Urizen</i> pl. 2	19.0 x 26.0	—
<i>Urizen</i> pl. 3	19.0 x 26.0	—
<i>Urizen</i> pl. 5	19.0 x 26.0	—
<i>Urizen</i> pl. 7	19.0 x 26.0	—
<i>Urizen</i> pl. 8	19.0 x 26.0	—
<i>Urizen</i> pl. 10	19.0 x 26.0	—
<i>Urizen</i> pl. 11	19.0 x 26.0	—
<i>Urizen</i> pl. 17	19.0 x 26.0	1794 J WHATMAN
<i>Urizen</i> pl. 19	16.1 x 26.1	—
<i>Urizen</i> pl. 23	19.0 x 26.0	—
<i>Urizen</i> pl. 24	19.0 x 26.0	—
<i>Urizen</i> pl. 27	19.0 x 26.0	—
<i>Marriage</i> pl. 11	18.9 x 26.0	—
<i>Marriage</i> pl. 14	18.9 x 26.0	—
<i>Marriage</i> pl. 16	18.9 x 26.0	—
<i>Marriage</i> pl. 20	18.9 x 26.0	—
<i>Visions</i> pl. 3	19.0 x 26.0	—
<i>Visions</i> pl. 10	17.8 x 26.0	—

*All were color-printed

They were originally bound together (unnumbered); they are now in the British Museum Print Room.

The offsets give the order of a few plates: (1) *Thel* pl. 2-*Urizen* pl. 2; (2) *Marriage* pl. 11-*Urizen* pl. 7-*Marriage* pl. 20; (3) *Urizen* pl. 10-*Marriage* pl. 14-*Urizen* pl. 24; (4) *Urizen* pl. 19-*Visions* pl. 13.

In 1856 they were rearranged by size in the BMPR in a quite different order: *Urizen* pl. 1, *Marriage* pl. 11, *Urizen* pl. 17, *Marriage* pl. 16, 14, 20, *Urizen* pl. 23, 24, 3, *Thel* pl. 2, *Urizen* pl.

in the Marketplace, 1995" for *Blake* (1996). The 1818 date and even parts of the sequence here are particularly hypothetical.

27, 2, 8, 19, 10, *Thel* pl. 6, *Visions* pl. 3, *Urizen* pl. 7, 11, *Visions* pl. 10, *Urizen* pl. 5, *Thel* pl. 7, 4. This order does not correspond with the order implied by the very fragmentary numbers in Small Book (B).

Copy B <BBS 97, 99-100, 108>

Plate	Size (Cm)	No.	Locat.	Inscript.
* <i>Urizen</i> pl. 1	18.2 x 26.0	—	Keynes Trust	"Which is the Way" "The Right or the Left"
<i>Urizen</i> pl. 2	18.7 x 20.8	—	Tate	Teach these Souls to Fly
<i>Urizen</i> pl. 3	9.9 x 6.1	—	Sendak	
* <i>Urizen</i> pl. 3	15.0 x 9.9	—	Keynes Trust	O flames of furious desire
<i>Urizen</i> pl. 5	19.0 x 16.0	—	Yale	The Book of my Remembrance
<i>Urizen</i> pl. 9	15.6 x 20.7	13	Princeton	Eternally I labour on
<i>Urizen</i> pl. 10	19.0 x 16.0	20 ⁴²	Yale	"Does the Soul labour thus," "In the Caverns of the Grave"
<i>Urizen</i> pl. 12	10.2 x 15.1	—	Morgan	I labour upwards into futurity
<i>Urizen</i> pl. 22	18.5 x 26.2	—	Essick	"Frozen doors to mock" "The World: while they within torments up lock."
MHH pl. 11	17.9 x 12.9	—	Princeton	"Death & Hell" "Teem with Life"
MHH pl. 14	18.8 x 12.1	9	Library of Congress	"A Flaming Sword" "Revolving every way"
MHH pl. 20	5.6 x 10.3	16	Essick	"O revolving serpent" "O the Ocean of Time & Space"
<i>Visions</i> pl. 10	18.4 x 27.0	22	Keynes Trust	"Wait Sisters" "Tho all is Lost" ⁴³

*All are color-printed save *Urizen* pl. 1 and 3 (Keynes Trust), which are printed in orangish-brown.

Each print from copy B "is a repeated pull from the same coloring" as in copy A, according to Martin Butlin, "A New Color Print from the Small Book of Designs," *Blake*, XXVI (1992), 29. They were all given 3 or 4 framing-lines and in-

⁴² Keynes & Wolf, *William Blake's Illuminated Books* (1953), 86 say it bore the number "20" "(now erased)" but do not say where it was nor how they know what the number was. It is not recorded in *Blake Books*.

⁴³ This is recorded in Butlin, *The Paintings and Drawings of William Blake* (1981) but not, alas!, in *Blake Books* (1977).

scriptions (save for *Visions* pl. 10). *Urizen* pl. 22 is watermarked "1794."

The stab-holes indicate that at least *Marriage* pl. 11 and *Urizen* pl. 2, 5, 10, 22 were once bound together—perhaps similar stab-holes were trimmed off the other leaves.

The number "22" on *Visions* pl. 10 implies that the work once had at least 22 prints, corresponding well with Small Book (A), which has 23.

All the prints in Small Book (B) save *Urizen* pl. 9, 12, 22 are duplicates of those in copy A; if the set of duplicates was completed, it should also include *Thel* pl. 2, 4, 6-7, *Urizen* pl. 7-8, 11, 23-24, 27, *Marriage* pl. 16, and *Visions* pl. 3 with 3 or 4 framing-lines and inscriptions. Perhaps some may re-appear, as *Marriage* pl. 20 has.

Song of Los

(1795)

Copy A

History: It was reproduced in color in *The Continental Prophesies* (1995).

Songs of Innocence and of Experience

Songs of Innocence (1789[-1808?])

Songs of Innocence and of Experience (1794[-1831?])

Plate a

Plate a "may originally have been executed for *There is No Natural Religion*, series b, but rejected," according to Robert N. Essick, "Blake in the Marketplace, 1995," above.

Copy H

History: ... (8) From Justin Schiller it passed in August 1994 (according to Robert N. Essick, "Blake in the Marketplace, 1995," above) to (9) Maurice Sendak.

Copy I

History: (1) Probably acquired by Thomas Phillips⁴⁴ when he painted Blake's portrait in April 1807⁴⁵ and inherited by his son (2) H. W. Phillips

Copy P

History: ... (7) The anonymous collector who acquired it after January 1971 was apparently Paul Getty Jr. (according to George Goyder, *Signs of Grace* [1993], 103).

Copy T²

History: ... (2a1) It was sold at Sotheby's on 20 January 1852, Lot 45, for £4.14s. to Evans, evidently then incomplete;⁴⁶ ...

Copy o

History: ... (5Dii) Pl. 18, 24, 38 were offered in §The Antique

⁴⁴ Joseph Viscomi, *Blake and the Idea of the Book* (1993).

⁴⁵ *Blake Records Supplement* (1988), 45.

⁴⁶ The catalogue specifies "Fifty-four" designs (presumably because the last plate is numbered "54"), but the British Library copy of the catalogue is emended to "Fifty-two," and Anon., "Notes of the Month," *Gentleman's Magazine*, N.S., XXXVII (Feb 1852), 165 <BB 729>, says it was "wanting three plates out of fifty-four."

& Book Collector (Marlborough, Wiltshire, July 1995), Lots 25-27 for £2,250 each.

Plate a

History: ... (6) After the death in 1994 of Joseph Holland, it was (7) Offered with the collection of Joseph Holland & Vincent Newton in John Windle Catalogue 26 (Dec 1995), Lot 2 (reproduced in color), Price on Enquiry, and sold to (8) Justin Schiller.

Copperplates

History: (1) The copperplates passed from William Blake on his death in 1827 to (2) His widow Catherine (who printed a few copies watermarked 1830), and at her death in 1831 they passed to (3) Frederick Tatham, who seems to have acquired all her property and who printed at least pl. 29-30, 37 in 1838; all but 16 of the plates (pl. 3, 6, 8, 16, 18, 24, 27, 29, 33-34, 36, 43, 46-48, 53) on 10 pieces of copper were stolen by an Afro-Briton and sold for scrap;⁴⁷ the remaining copperplates were used to make electrotypes which were printed in Gilchrist, *Life of William Blake*, "Pictor Ignotus" (1863, 1880), II, and then the original copperplates in turn disappeared.

**Songs of Innocence and of Experience* [copy W]. Ed. Andrew Lincoln. London, 1991. Blake's Illuminated Books Volume 2. B. Princeton, 1991 <BBS 136>. C. (Princeton: Princeton University Press conjunction with the William Blake Trust, [1995]) 4°, ISBN: "0-691-069360 (cloth)" "\$59.95" [i.e., paperback, \$24.95].

Songs of Innocence and of Experience. (London: Penguin Books, 1995) 16°, 56 pp., ISBN: 0-14-60-0093-5.

Newly Recorded Title

The Sophocles Enigma

Description and History: "A notebook has recently been discovered in which Blake has translated parts of *Ajax* by Sophocles and then on some subsequent pages, has made notes of the same dramatist's *Philoctetes*," according to Peter Ackroyd, *Blake* (1995), 227, 378, who was "indebted for this information to Mr George Lawson of Bertram Rota Books."

Spectacles, Blake's

Description: A pair of iron-framed round spectacles (11.5 cm wide to the hinges, 10.6 cm for the ear-pieces), right lens -3.25 Diopter Spheres, left -3.50 DS, indicates that the wearer could see nearby objects well but that for objects beyond arm's length he would need spectacles (see illus. 1).⁴⁸

The very worn, dark brown cardboard case (12.9 x 4.5 cm) which has accompanied them at least since 1937 (see below) is

⁴⁷ "The gentleman from whom they were obtained [Tatham] had once the entire series in his possession; but all save these ten were stolen by an ungrateful black he had befriended, who sold them to a smith as old metal" (Alexander Gilchrist, *Life of William Blake*, "Pictor Ignotus" [1863], I, 126).

⁴⁸ For all the information here, I am indebted to Miss J. E. Poole, Senior Assistant Keeper, Department of Applied Art, Fitzwilliam Museum, and to R.L. Judge (optician) whose analysis she generously solicited.

rectangular with rounded ends; it is stamped or moulded with panels containing a stylized flowerhead. When one end is pulled away from the other it reveals a green area, and the interior of that lower or left part is blue; the interior of the upper or right part is uncolored.

History: (1) Acquired from Mrs. Blake (according to the 1937 catalogue below) by (2) Samuel Palmer, from whom they passed to his son (3) A. H. Palmer;⁴⁹ (4) Acquired by Lt. Col. W. E. Moss, who sold them at Sotheby's, 2 March 1937, Lot 283 (with "an old cardboard case"); (5) Acquired by Lord Rothschild, who gave them in 1948 to (6) The Fitzwilliam Museum (M.9.1948).

There is No Natural Religion
([1788?])

Songs pl. a "may originally have been executed for *There is No Natural Religion*, series b, but rejected," according to Robert N. Essick, "Blake in the Marketplate, 1995," above.

The copy of *No Natural Religion* pl. a9 sold at Christie's, 29 November 1988, Lot 74, as an original was returned and accepted as a facsimile (perhaps from the Pearson edition of 1886 <BB 140>—see Robert N. Essick, "Blake in the Marketplate, 1988," *Blake*, XXIII (1989), 4.

*Section B: Collections and Selections*⁵⁰

Reprints of Blake's Works Before 1863
1847

"The Little Black Boy," *The Estray: A Collection of Poems*. [Ed. Henry Wadsworth Longfellow] (Boston: William D. Taylor, 1847) Pp. 103-04.

"The Tyger" *The Estray: A Collection of Poems*. [Ed. Henry Wadsworth Longfellow] (Boston: William D. Taylor, 1847) Pp. 36-37.

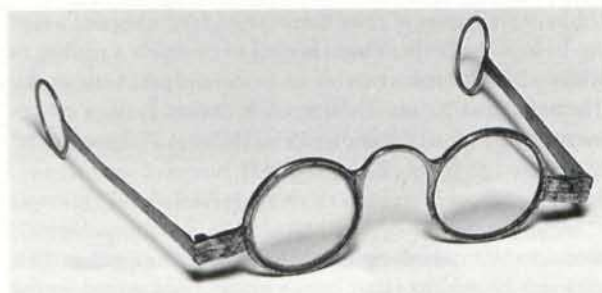
The description in David Bindman, *William Blake: Catalogue of the Collection in the Fitzwilliam Museum*, Cambridge (1970), 60, based on the examination of Dr H.L. Backhouse, is:

Temple support for side pieces. Right eye: -2.75 dioptre sphere; left eye: -2.5 dioptre sphere. Ground on inner surface, plano-convex; diameter 30 mm. There is no correction for astigmatism; this was apparently not possible in the early nineteenth century.

According to Alexander Gilchrist, *Life of William Blake*, 'Pictor Ignotus' (1863), I, 315, "He wore glasses only occasionally." No contemporary representation of Blake shows him wearing spectacles (Geoffrey Keynes, *The Complete Portraiture of William & Catherine Blake* [1977]), and there is some evidence that about 1815 he wore half-lens spectacles, which must have been replaced by the Fitzwilliam pair.

⁴⁹ A. H. Palmer wrote in a note still accompanying them: "These spectacles were once the property of William Blake; & were much valued by his friend and disciple Samuel Palmer. A.H. Palmer March 1908."

⁵⁰ Here and below I ignore mere reprints.



1 Blake's spectacles. Courtesy of the Fitzwilliam Museum, University of Cambridge.

New Editions and Reprints

Blake: The Complete Poems, ed. W.H. Stevenson (1989) <BBS 149>.

Review

1 Edward Larissy, *N&Q*, CCXXXIX [N.S., IV], (1994), 404-05 (with Otto, *Constructive Vision*) (Stevenson has normalized Erdman's text and dropped Erdman's name from the titlepage, but his notes are "indispensable").

**Blake's Selected Poems*. Selected by David and Virginia Erdman. (N.Y.: Dover Publications, Inc., 1995) Dover Thrift Editions. 8°, ix, 83 pp., ISBN: 0-486-28517-0.

Anon., "Note" (iii-iv) says that "Mr. and Mrs. Erdman have brought together a valuable collection of Blake's work" selected from *Poetry and Prose*, ed. D. V. Erdman (1965) which "attempts to follow the lyrical impulse of the poet through the various phases of his writing ... from youth to middle age."

**The Continental Prophecies: America: A Prophecy, Europe: A Prophecy, The Song of Los*. Ed. D. W. Dörrbecker. (London: Tate Gallery Publications in conjunction with the William Blake Trust, 1995) *Blake's Illuminated Books Volume 4*. 4°, ISBN: 1-85437-1545-1.

The work consists of color reproductions of *America* (H), *Europe* (B), and *Song of Los* (A) with facing transcriptions, plus David Bindman, "General Editor's Preface" (6), DWD, "Foreword" (7), "The Continental Prophecies" (13-24), and explanations of "Themes and Contexts," "The Designs," "Plates, Printing[s], and Contexts" for *America* (27-79), *Europe* (141-206, 210-16), and *The Song of Los* (287-323), followed by "Notes to Blake's Text" (127-38; 267-83; 347-54) and two Appendices: "The Designs in Europe and 'The History of England'" (206-07) and "The Marginal Glosses Added to Europe Copy D, Here Keyed to the Plate Order of Copy B" (207-10).

"Substantial portions" of the editor's *The Song of Los: The Munich Copy and a New Attempt to Understand Blake's Images*, *Huntington Library Quarterly*, LII (1989), 43-73 <BBS 518>, "have been adapted and revised" here.

The publication is a major accomplishment.

A Cradle Song. (September 1970)

According to the colophon, "50 copies of the CRADLE SONG have been printed by Simon Rendell at the Yellowsands Press, Bembridge School."

**Holes in the Texture of Time*: "Unwearied, labouring and weeping, he kept the Divine Vision in time of trouble": A reading of William Blake from his notebooks, letters and prophetic works. (Hastings, East Sussex: Hastings Arts Pocket Press: a co-operative effort of artists and writers, [?1994]) Pickpockets N° 22. Square 12°, 16 pp., ISBN: 1 873422.

A collection of excerpts.

Jerusalem. With wood engravings by Linda Anne Landers. This edition is limited to [100] copies printed and signed by the artist at the Spoon Print Press, London, 199[5]. Narrow 8°, 6 leaves plus covers.

The text is the hymn from *Milton*. The numbers in brackets in the titles and colophon above are supplied in manuscript. The handsome designs are unrelated to Blake's.

Lines From The Auguries of Innocence by William Blake. (Bembridge [Isle of Wight: Privately printed], October 1968) 12°, 8 pp. (plus covers).

"Thirty copies of this pamphlet have been printed by W. J. Washington at The Yellowsands Press October MCMLXVIII"; a pretty little work in red and black with agreeable illustrations printed at a school press.

Matrimonio del Cielo y el Infierno. Traducción y prólogo de Diego Arenas. (Montevideo: Editorial Arca; Buenos Aires: Editorial Galerna, 1979.) Colección Aves de Arca. 94 pp. <BBS 100, unseen, erroneously listed as if it included only the *Marriage*, as on the titlepage>.

The text includes not only the *Marriage* but also *Visiones de las hijas de Albión* and "El viagero mental." The "Prologo" is pp. 9-20.

**Milton*: Ein Gedicht Mit einer Reproduktion des Originals. Anhang: Eine Vision des Jüngsten Gerichts Ins Deutsche übertragen, mit einem Nachwort und kommentiert von Hans-Ulrich Möhring. (Wien [Austria]-Lana [Italy]: edition per procura, 1995) 8°, 294 pp., 52 plates.; ISBN: 3-901118-23-3.

It is primarily a reproduction (9-59) of the Blake Trust color facsimile (1967) <BB #120>, except that (1) Only 12 plates (mostly full-page designs) are in color, the rest being in black-and-white, (2) The rectos in the original are mostly printed here as versos; and (3) Pl. 2 from Copy B is added. In addition there are "Editorischer Hinweis" (60); translation of *Milton* (61-125), "'Gottes Wege': Ein Nachwort" (129-81); "Kommentar": "'Merkt meine Worte wohl: Ein Gang durch Blakes Gedicht *Milton*'" (85-270); "'Anhang: Eine Vision des Jüngsten Gerichts'" (reproduction of the "Vision of the Last Judgment" design in the U.S. National Gallery, with an elaborate overlay identifying the figures), "Vorbemerkung" (275-76), and a translation of the description of the "Vision of the Last Judgment" from the *Notebook* (226-92), plus "Anmerkungen" (293-94).

Poems of William Blake, ed. John Sampson (1921) <BB #194> B. (London: Studio Editions, 1995) ISBN: 0-598-0769.

Poems of William Blake. Ed. Peter Ackroyd. (London: Sinclair Stevenson, 1995) 8°, 109 pp., ISBN: 185619-5627.

"Introduction" (vii-ix).

§*Proverbs of Hell*. (Ellsworth, Maine: Borealis Press, [?1992]) A series of cards with dry-point etchings by Robert Shetterly.

§*Roof'd in from Eternity*. Tr. Dieter Löchle. (Tübingen, Germany: Galerie Druck & Buchhandlung Hugo Frick, 1995).

Translations from the Lambeth books, with a commentary, to accompany an exhibition at the Tübingen University Library (April-May 1995) of the translator's drawings, paintings, and prints based on Blake's imagery.

§*Selected Poems*. (London: Bloomsbury Publishing, 1994) Bloomsbury Poetry Classics B. (New York: St. Martin's Press, March 1995) 12°, 127 pp. ISBN: 0-312-11937-2.

A "Selection by Ian Hamilton," mostly of lyrics.

Selected Poems. (N.Y.: Gramercy Books, 1995) 8°, 224 pp., ISBN: 0-517-12367.

Christopher Moore, "Introduction" (11-14).

**Selected Works*. Ed. David Stevens. (Cambridge: Cambridge University Press, 1995) Cambridge Literature. 8°, 144 pp., ISBN: 0-521-485460.

Judith Baxter, "Cambridge Literature" (5): it was "prepared for students in schools and colleges"; David Stevens, "Introduction" (6-7); each poem has a section of "Activities and approaches," and at the end are Resource Notes (126-44).

Seven Poems from Blake's "Songs of Innocence." Decorated in Colours by G. Spencer Watson. Set to Music by Geoffrey Gwyther. (London: The Poetry Bookshop, [1921]).

The poems are "Piping Down the Valleys Wild" ["Introduction"], "The Shepherd," "Nurse's Song," "Spring," "Opportunity" ("He who bends to himself a joy," of course not from *Innocence*), "Infant Joy," and "Night," sold either separately or "The set complete in Decorated Portfolio." The 4° designs are unrelated to Blake's.

Spring. Spoon Print Press with wood engravings by Linda Anne Landers. (London: Circle Press, 1993)

A sheet folded to make a four leaves with a cover; 25 of the 150 copies are colored by the artist.

§*Sygneg og Fakta*: Lyrik, "Profetiske bøger" og prosa. Med forord af Jørgen Sonne. (København: Gyldendal, 1987) 161 pp., in Danish.

"Tiger (The)" and "The Little Black Boy." Pp. 36-37, 103-04 of *The Estray: A Collection of Poems*. [Ed. Henry Wadsworth Longfellow] (Boston: William D. Taylor, 1847)

The Tyger. Illustrated by Neil Waldman (1993) <Blake (1994)>.

Review

1§*Emergency Librarian*, XX (Jan 1995), 48.

**The Urizen Books*: The First Book of Urizen, The Book of Ahania, The Book of Los. Ed. David Worrall. (London: Tate Gallery Publications in conjunction with the William Blake Trust, 1995) Blake's Illuminated Books Volume 6. 4°, ISBN: 1-85437-155 x

The work has color reproductions of *Urizen* (D), *Ahania* (A), *Book of Los* (A) with facing transcriptions, plus David Bindman, "General Editor's Preface" (6), David Worrall, "Foreword" (7), "Introduction: Blake's *Urizen* Books" (9-15) and accounts of "Themes and Contexts" and "The Designs" for *Urizen* (19-59), *Ahania* (153-63), *Book of Los* (195-204) and "Notes to the Text" for *Urizen* (128-43), *Ahania* (184-90), and *Book of Los* (218-24), plus "The Book of *Urizen*: variants" (144-46) and "Copy D: a bibliographical description" (147), "The variant copies of *Urizen* analysed" (148), "Plate Sequences in Known Copies of *Urizen*" (148-49), and "Bibliographical Description" of *Ahania* (191-92).

Part II Reproductions of His Art

Section A Illustrations of Individual Authors

Dante Alighieri

La Divina Comedia. Prólogo de Marcial Oliver; *La Divina Comedia en la Literatura Española*, por Joaquín Arca; Ilustraciones de William Blake. (Barcelona: Ediciones Nautica, 1968) <BBS 208, unseen, listed erroneously under engravings>.

There are 35 reduced-size black-and-white reproductions of Blake's watercolors.

Bible: Job

Illustrations of the Book of Job by William Blake: Being all the Water-Colour Designs Pencil Drawings and Engravings Reproduced in Facsimile With an introduction by Laurence Binyon and Geoffrey Keynes (N.Y., 1935) <BB #374>.

69 of the 134 plates are reproduced in *Blake's Illustrations to the Book of Job* (1995).

**Blake's Illustrations for the Book of Job*. (N.Y.: Dover Publications, Inc., 1995) 4°, pp. iv, 60; ISBN: 0-486-28765-3.

Anon., "Publisher's Note" (iii-iv) says that the 69 reproductions from 134 plates in the Pierpont Morgan edition (1935) <BB #374> include all the Linnell watercolors, selections from the Butts and New Zealand sets, "a selection of the drawings," and all 22 engravings.

Section B Collections and Selections

Essick, Robert N., ed., *William Blake at the Huntington* (1994) <Blake (1994)>.

Review

1 Robin Hamlyn, *Journal of the Blake Society at St James*, I (1995), 22-26 ("an invaluable guide to the Huntington Blake holdings and an important addition to the Blake literature" [25]).

*"Sinnlichkeit in Bild und Klang": Festschrift für Paul Hoffmann zum 70. Geburtstag. (Stuttgart: Hanz-Dieter Heinz Akademischer Verlag, 1987) Stuttgarter Arbeiter zur Germanisch Nr. 189.

Twenty-one very large photos of images related to the *Marriage*.

Part III Engravings

Blair, Robert, *The Grave*
(1808) <BB #435A-B>

Quarto: New Location: G. E. Bentley, Jr.

Copies of Unrecorded Format: New Location: Kongelige Bibliotek (Copenhagen).

Cromek may also have issued a suite of prints from the 1808 folio issue (marked "Proof Copy") without the text save for the four-leaf description "Of the Designs" and the integral prospectus for Stothard's *Canterbury Pilgrims* (with the signature F as in the quarto), as in the copy acquired in 1995 by Robert N. Essick (see his "Blake in the Marketplace, 1995," above).

Newly Recorded Working Proof

Plate 1: The titlepage lacking the imprint and the "Proof Copy" inscription was sold with all 13 prints with the collection of Joseph Holland & Vincent Newton offered in John Windle Catalogue 26 (Dec 1995), Lot 7, Price on Enquiry [\$375 to Robert N. Essick].

(1813) <BB #435C-D>.

Copies of Unrecorded Format: New Location: Kongelige Bibliotek (Copenhagen).

Commins, Thomas, *An Elegy Set to Music*
(1786) <BBS 204>

Two leaves with drawings for the frontispiece were acquired by Robert N. Essick, one with wash on one side and pencil on the other, the other with wash on both sides.

Darwin, Erasmus, *Botanic Garden*
(1791, 1795, 1799, 1806)

A-B 1791 First and Second Editions. Large Paper copies of the First and Second Editions are on heavy wove paper with the watermark "E & P," while ordinary paper copies are on a lighter unwatermarked paper with a distinctive checkered pattern, according to Robert N. Essick, "Blake in the Marketplace, 1995" (above).

C 1795 Third Edition. A proof of Pl. 6 (Fuseli's "Tornado" added to the 1795 edition) with all letters but lacking some finishing work was offered by N.W. Lott in 1995 (according to Robert N. Essick, "Blake in the Marketplace, 1995," above).

D 1799 Fourth Edition. New Location: Turnbull Library (Wellington, New Zealand).

Enfield, William, *The Speaker*
(1780, 1781, 1785, 1795, 1797)

On 24 August 1796, Joseph Johnson, the publisher of the hugely-successful *Speaker* (which included a Blake plate), wrote to the Philadelphia bookseller Thomas Dobson:

By the next vessel you shall have some Enfield's *Speaker* & a few other articles, the elegant plates which accompany this work give it so decided a preference, independant of the accuracy with which it is printed over every other edition which has been printed upon me that you cannot fail having a large demand for it[.]⁵¹

⁵¹ Quoted, like the other Joseph Johnson correspondence here, from office transcripts in the newly-discovered Joseph Johnson Letter-Book

And six weeks later, on 10 October, he wrote again:

When the drawback is deducted the price of Enfield's Speaker & Exercises is reduced to 2/4 which I apprehend they would cost you, without the plates, if you were to print & bind them yourself indeed my profit is small but I do expect a considerable demand for them from you; these books are universally used in schools here, of the Exercises we use about one half of what we sell of the Speaker.

Flaxman, John, *The Iliad of Homer*
(1805)

New Location: Kongelige Bibliotek (Copenhagen); New York Public Library.

Hayley, William, *Ballads*
(1805)

New Location: Kongelige Bibliotek (Copenhagen).

Hayley, William, *Designs to A Series of Ballads*
(1802)

New Location: Ballad 1: Dr. Williams's Library (London): 10470 t 1.

Hayley, William, *The Life ... of William Cowper*
(1803-04)

New Location: New York Public Library (two copies).

Joseph Johnson wrote in his letter-book:

May 12. 1800

Ordered J. Seagrave to print 1000 demy & 150 royal of Hayley's Life of Cowper to be in this shop y^e beginning of Nov.^r next, afterwards 100 more royal were ordered.

Hayley, William, *Little Tom the Sailor*
(1800)

New Location: The colored copy in an anonymous collection <BB 224> was acquired by Maurice Sendak, exhibited (27) and reproduced (cover-flap) in Vincent Giroud & Maurice Sendak, *Sendak at the Rosenbach*: An exhibition held at the Rosenbach Museum & Library April 28-October 30, 1995 ([Philadelphia: Rosenbach Museum, 1995]).

Henry, Thomas, *Memoirs of Albert de Haller*
(1783)

New Location: GEB.

Josephus, Flavius, ... *Complete Works* ...
(1785?-1790?)
New Edition

Ba [?1789-90] [Gothic:] By the King's Royal License and Authority. | - | THE WHOLE GENUINE AND COMPLETE

now in the The Carl H. Pforzheimer Collection of Shelley and His Circle, The New York Public Library, Astor, Lenox and Tilden Foundations, by whose permission they are quoted here. The Letter-Book was copied in approximately chronological order.

WORKS |OF| FLAVIUS JOSEPHUS, |...| To which is now first added, |A CONTINUATION of the HISTORY of the JEWS, |...| [LONDON: Printed for J COOKE, No. 17, Pater-noster-Row. |And sold by all other Booksellers in Great Britain [?1789-90]. <D. W. Dörrebecker>.

The new edition (identified by Robert N. Essick, "Blake in the Marketplace, 1995"; GEB compared a xerox of the titlepage with BB) is like B except that it (1) Adds the first line (as in C); (2) Gives the contents (I-VII) in double columns separated by two vertical rules;⁵² and (3) Alters "To which will now be first added" to "To which is now first added."

Lavater, John Caspar, *Aphorisms on Man*
(1788, 1789, 1794)

A First Edition (1788) In one copy, "The original owner ... Thomas S. Butt ... signed and dated the title-page 23 August 1789, added a number of marginal notes and comments [throughout], and marked certain aphorisms with such symbols as b, B, %, etc. These [ink] notes and markings are analyzed by [a later owner the collector and publisher Roger] Senhouse on the front endleaves" in pencil, and Senhouse also identified Butt as "Muster Master General"⁵³ and transcribed Blake's marginal notes from the Keynes Nonesuch edition (?1925 or 1957) in this copy, according to the Quaritch Catalogue of *English Literature* (Autumn 1995), #281 (£600).

Lavater, John Caspar, *Essays on Physiognomy*
(1789-98; 1810; 1792 [i.e., 1818?])

A 1789-98: New Location: Pennsylvania State University Library.

For evidence that many of the dates on its titlepages are falsified, see *Blake*, XXIX (1995), 16-23.

When John Murray, the chief publisher of the first edition of Lavater's *Essays on Physiognomy* (1789-98), died in 1793, the business was left to his under-age son in partnership with Highly, and the accounts for the Lavater book were left in some disarray.⁵⁴ The other partners in the venture clearly asked Joseph Johnson to speak for them, and his office Letter-Book contains numerous letters on the subject, to the engraver Thomas Holloway (23 July 1799); B. Dugdale (Dublin, 13 Oct 1800); Mr Highly (19 and 31 Dec 1800); Mr Mayne (Star Office, 28 Aug 1801); Gentlemen (5 Sept 1801 for Hen. Hunter [the translator of the work], J. Johnson, Tho Holloway, apparently "the Proprietors of the English Lavater"); Exec of M^r Murray (23 Sept 1801); and B. Dugdale (Dublin, 19 Nov 1801). These letters deal particularly with monies not yet distributed by Murray to the other Proprietors of the English Lavater⁵⁵ and with heavy charges of Thomas Holloway for supervising all

⁵² There should be no vertical rule in the "Containing" section I after "Glory and Misery, of."

⁵³ Blake's patron Thomas Butts (not Butt) was merely a clerk in the office of Muster Master General—see "Thomas Butts, White Collar Maecenas," *PMLA*, LXXI (1956), 1052-1066.

⁵⁴ See "The Physiognomy of Lavater's Essays: False Imprints, '1789' and '1792,'" *Blake*, XXIX (1995), 16-23.

⁵⁵ These sums were apparently quite large, for on 23 September 1801 Johnson wrote to the Executors of Mr. Murray asking for distribution of monies in their hands from Lavater in the proportions £600 to D^r

the engravings. For instance, Johnson wrote to

M.^r Highly

There is, certainly, no provision made for M.^r Holloway's extra charges, indeed they could not then have been foreseen. the necessity & difficulty of obtaining facsimiles soon appeared as essential to the work, but elegance only was at first thought of. At our meetings M.^r H was continually reminding us of the difficulty he found with all the engravers, and that he could not get a facsimile from any of them, he told us he was obliged to work himself on every plate to make it what it should be, and we certainly were prepared, & in his absence frequently mentioned it, for a large extra demand on this account. After what has passed & our knowing that he devoted all most [*sic*] of his whole time to the work, & having acquitted himself so well, I think it would be not only illiberal but unjust to bind him to the agreement. How executors may feel, or think themselves empowered to act, is not for me to say. The extra charges are certainly very great. I shall concur in any mode of adjusting this business which shall promise liberal justice to M.^r Holloway.

Y.^{rs} J J Dec^r 19. 1800

And on 28 August 1801 he wrote to Mr. Mayne, Star Office:

it appears that a very large proportion of the subscribers have not completed their sets ... a very considerable part of expected profit will be lost if so many numbers are left upon our hands, and it may be fairly presumed that many who have taken three parts would upon a proper application take the remaining fourth.

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

A "working proof of [*Cromek's engraving of*] Blake's frontispiece, before all letters and lacking much work in the design," in the same state as the British Museum Print Room proof reproduced in *The Complete Graphic Works of William Blake*, ed. David Bindman (1978), p. 410, on wove paper watermarked 1804 (formerly in the collections of A. E. Newton and Joseph Holland) was acquired by Robert N. Essick—see his "Blake in the Marketplace, 1995" (above).

Salzmann, C. G., *Elements of Morality* (1791, 1792, 1805, ?1815)

A 1791 New Location: Pforzheimer

B 1792 New Location: Pforzheimer

Stedman, J. G., *Narrative of A Five Years' expedition, against the Revolted Negroes of Surinam* (1796, 1806, 1813)

When Stedman's book was going through the press in 1796,

Hunter, £300 to M.^r Holloway, and "myself 900 pounds, or in such other proportions as may be satisfactory to yourselves."

its irascible author not only went to London to interfere in the printing of the work, and, as he wrote in his *Journal* for January and February 1796:

I sent besides to London Hansard [*the printer, all the preliminaries for the book, index, etc.*] ... I charged Hansard not to trust the above papers with Johnson who I would now not Save from the gallows[,] with only one of them so cruelly was I treated—and I declare him a Scound[r]ell without he gives me Satisfaction Johnson, the demon of hell, again torments me by altering the dedication to the Prince of Wales &c., &c., he being a d-mn'd eternal [*infernal?*] Jacobin scoundrel.⁵⁶

After Stedman's death in 1797, the Jacobin scoundrel wrote on 25 October 1799 to Stedman's widow in Tiverton, Devon:

Dear Madam

I wish to consult y.^e executors upon the following proposal[:]

The edition of y.^e Colonel's book being nearly sold I think there is a prospect of another smaller ed.ⁿ going off at a cheaper price, & if it meet with your approbation & theirs I will print one at my own risque & expense, & share with you whatever profit may arise from it.

J.J.

Mrs. Stedman was clearly as suspicious of Johnson as her paranoid husband had been, she thought that Johnson owed money for the book, and she put the matter into the hands of an agent. Nine months later, Johnson wrote to

N Dennis Esq^r Tiverton

July 9. 1800

I have received, copied I suppose from Mr Stedmans book, a long account between him & me, of which I can make nothing. There can be no account between us but what arose out of y.^e agreement for his Ms. 1 The payment of £300 by me can easily be proved. 2 He was to receive 10/6 every Sub.ⁿ of 21/. which he procured. 3 he procured by his own account 200 for which he owes me 100 g.^s 3 [*i.e.*, 4] He was to be allowed his own necessary[?] expenses occurred [*?i.e.*, incurred] in y.^e printing of ye work which I understood to be occasional postage & carriage of parcels but he has charged £42 for his stay in Lond[on] which was totally unnecessary & put me to an enormous expense in reprinting part of y.^e work from mere caprice, & he makes a charge of £3.9.6 for expenses in Setting[?] his Ms—these two charges I object to, his other charges for letters & parcels I agree to, but am ready to settle every difference by arbitr.ⁿ if you do not acquiesce with my statement.

I am &c

Mrs. Stedman seems to have put the matter then in the hands

⁵⁶ *Blake Records* (1969), 50-51.

of a London agent, for Johnson then wrote to

S. Freeman [?Truman] Esqr Clarges St Augt 3. 1800
I return M.^r Stedman's acc.^t having marked such
charges as I admit, with X, amounting to £10.1.6, [al-
though some of them I have nothing to do with such
as advertising & paying booksellers commission *del*]
this sum taken from 105£ [received by him *del*] due
to me for 200 Subscript^{ms} at a Guinea each, which he
[procured *del*] received, leave a balance in my favour
of £94.18.6[.] I never received anything from him.

It seems fairly plain from Johnson's straightforward account
that Stedman's estate owed money to Johnson rather than vice
versa. Perhaps the matter was dropped here, for there is no
more correspondence about Stedman's *Narrative* in Johnson's
Letter-Book. The matter was resolved at least to the extent
that new editions were published in 1806 and 1813—and clearly
the second edition would have been published much earlier
but for the obstreperousness of Mrs. Stedman.

Stuart, James, & Nicholas Revett, *The Antiquities of Athens*
Vol. III (1794)

Copies of Blake's prints on paper watermarked JWhatman 1806
are in the collection of D. W. Dörrbecker, but they did not ap-
pear in any of the editions known to me of 1808-22 (in French),
1825-30, 1829-33 (in German), 1837, 1849, 1881, 1905.

Wollstonecraft, Mary, *Original Stories*
(1791, 1796)

A 1796 New Location: Pforzheimer

Young, Edward, *Night Thoughts*
(1797)

New Location: Kongelige Bibliotek (Copenhagen)

Census of Colored Copies
Addenda
Copy G

History: (3) ... Offered in Quaritch Catalogue 401 (May 1926),
Lot 218, for £175; (4a) Offered in James F. Drake Catalogue
181 ([?1926]), Lot 17 ("The Gaisford-MacGeorge copy") for
\$1,200; (4b) Acquired by Cortlandt F. Bishop <BBS 271>.

Copy X <BBS 273>

History: ... (4) Acquired by two collectors named Gilbert &
George.

Appendix Books Improbably Alleged to Have Blake Engravings

THE Conjuror's Magazine, | OR, | [Gothic:] Magical and
Physiognomical Mirror. | Including | A SUPERB EDITION
OF | LAVATER'S | Essays on Physiognomy. | VOL. I. | - | LON-
DON: | PRINTED FOR W. LOCKER, NO. 12, RED-LION
STREET, | HOLBORN. | 1792. 8°

According to Peter Ackroyd, *Blake* (1995), 194, "The
Conjuror's Magazine ... printed one of Blake's engravings," but
there is no plate signed by Blake in either *The Conjuror's Maga-*
zine (Aug 1791-July 1793) or its successor *The Astrologer's Maga-*

zine (Aug 1793-Jan 1794). The separately-paginated edition of
Lavater's *Essays on Physiognomy* which was included with each
monthly issue of *The Conjuror's Magazine* and *The Astrologer's*
Magazine was translated by C. Moore with octavo-size plates
"Engraved by Barlow" (as most contents pages explained), not
the folio size plates which Blake and others engraved for the
Hunter translation of Lavater.

Part IV Catalogues and Bibliographies

1957, 1971, 1990

*Martin [R.E.] Butlin. *William Blake (1757-1827): A Catalogue*
of the Works of William Blake in the Tate Gallery with an In-
troduction by Anthony Blunt and A Foreword by John
Rothenstein. (London, 1957) <BB #679A>.

**William Blake: a complete catalogue of the works in the Tate*
Gallery. (1971) <BB #679B>.

**William Blake 1757-1827.* (London: Tate Gallery, 1990) Tate
Gallery Collections: Volume Five.

1990 Nicholas Serota, "Preface" (7-8); Krzysztof Cieskowski,
"The Formation of the Collection" (11-16); Butlin, "The Art
of William Blake" (17-26), plus the list of 172 Blake works plus
an appendix of associated works (42-248), most of which are
reproduced.

This is a revised version of Butlin's catalogues of 1957 and
1971 <BB #1679A-B>.

26 October 1971

Books: Art History, Literature, Topography including a collec-
tion relating to William Blake and Maps and Manuscripts The
Property of F. E. Carpenter, Esq., G. L. Miller, Esq., and Others
To be Sold by Auction On Tuesday, October 26th, 1971 [by]
Phillips, Son & Neale [1971].

The Blakes of G. L. Miller (#84-114) are dated 1863 ff.

1989

Martin Butlin & Ted Gott, *William Blake in the Collection of the*
National Gallery of Victoria (1989) <BBS 306-07>.

Review

1 David B. Brown, "Blake in Australia," *Print Quarterly*, XII
(1995), 87-88 (it gives "a rounded introduction to Blake's mind
and methods").

1991

Robert N. Essick, *William Blake's Commercial Book Illustrations*
(1991) <BBS 310>.

Reviews

1 *G. E. Bentley, Jr., *Wordsworth Circle*, XXIII (1992), 233-35
(a "most impressive contribution of original scholarship" [234];
N.B. the same review also appeared, by permission, in *Anti-*
quarian Book Monthly, XX, 4 [April 1993], 31-32 <Blake
(1994)>).

2 \$Michael Ferber, *Word & Image*, VIII (1992), 283-84.

3 Susan Matthews, *BARS Bulletin & Review*, No. 3 (Oct 1992),
14-15 ("an essential research tool for those working on Blake").

4 D. W. Dörrbecker, *Blake*, XXVIII (Winter 1994-95), 103-10
("This catalogue raisonné deserves the highest possible praise
for its reliability" [107]; an Appendix [108-10] contains minor
corrigenda).

1 May - 26 June 1993

**William Blake and His Circle*. [Exhibition] 1 May-26 June 1993 [at the] Hunterian Art Gallery: University of Glasgow. ([Glasgow: Hunterian Art Gallery, 1993]) 8°.

Paul Stirton, introduction (3-4).

6-17 February 1995

The Genitals are Beauty: a mixed media exhibition 6-17 February 1995 [at the] House of William Blake Design & Advertising. ([London: The House of William Blake, 1995]).

The catalogue is a small brown paper bag listing (with prices) 42 items in knitting, T-shirts, automata, vases, &c., with no apparent relationship to Blake save, occasionally, the titles, e.g., "The Lineaments of Desire." It is accompanied by a collection of 47 self-portraits of genitalia, entitled *The Genitals are Beauty* (London: House of William Blake, February 1995), c. 4" x 4", fastened with a pin, ISBN: 0 9524139-1-4.

July 1995

§Antique & Book Collector (Marlborough, Wiltshire, July 1995).

An exhibition and sales catalogue includes some of Blake's commercial book illustrations detached from their parent volumes and, as Lots 25-27, *Songs* (o) pl. 24 ("Nurse's Song" from *Innocence*), 18 ("The Divine Image") and 38 ("Nurse's Song" from *Experience*), at £2,250 each.

11 July - 15 October 1995

**William Blake and Patronage* [Catalogue of an exhibition] 11 July-15 October 1995 [at the] Tate Gallery. (London: Tate Gallery, 1995) 4°, 8 pp.

Robin Hamlyn, "Introduction" (2); "William Blake 1757-1827" (2-7), especially about John Hawkins, Thomas Butts, and William Hayley. Some of the 48 entries are not by Blake.

December 1995

**The Blake Collection of Joseph Holland & Vincent Newton With Additions from our Inventory*. John Windle List Twenty-Six. (San Francisco: John Windle, [Dec] 1995) 4°, 52 pp., 17 plates.

"The Blake Collection of Joseph Holland [1910-94] and Vincent Newton" (v). A very handsome catalogue with 241 entries (#1-193 from Holland-Newton, #194-236 from Stock, #237-241 "Auction Purchases for the Record," priced at \$5-\$60,000 and "Price on Enquiry."

1995

*G. E. Bentley, Jr. *Blake Books Supplement*: A Bibliography of Publications and Discoveries about William Blake 1971-1992, being a Continuation of *Blake Books* (1977). (Oxford: Clarendon Press, 1995) 8°, xviii, 789 pp., 13 plates; ISBN: 0-19-812534-X.

"Introduction" (1-9); "Blake Discoveries, Scholarship, and Criticism" (10-30).

Review

1 Bruce Tice, *Antiquarian Book Monthly*, XXII, No. 10 (Nov 1995), 76 (it is "necessary reading" "for those wishing a comprehensive overview of the current state of Blake studies 'Every word and every letter is studied and fits into its place'")

1995

Dörrbecker, D.W. "In ... Cambridge & in Oxford, places of Thought": Blake in British Theses, 1950-1994. (Trier an der Mosel, 1995) 8°, 14 pp.

"Introduction" (3-5) plus a list of 78 M.A., M.Litt., M. Phil., Ph.D. (and D.Phil.) dissertations from *Index to [British] Theses*. "Corrigenda to Previous Checklists" (13) covers chiefly those published in *Blake* (Winter 1992-93).

For information on how to obtain copies, see *Blake*, XXIX, 1 (1995), 35.

1995

The Poetry Bookshop, Author List No. 1: William Blake. (Hay-on-Wye, Wales: The Poetry Bookshop, 1995) 3 leaves, 51 entries.

Part V

Book Blake Owned

Raphael Sanzio of Urbino

Historia del Testamento Vecchio (1698) <BBS 322-23; *Blake* (1994)>.

Binding: According to Dr. Michael Phillips (see below), "the six glue spots visible on ... [the print of "Lot's Escape"] are revealing of Blake's technique for transferring images for etching" [though Blake is not known to have etched this transferred image].

History: ... (6) Dr. Michael Phillips lent it anonymously to the exhibition of Richard & Maria Cosway (11 August 1995-18 February 1996; see below).

Part VI

Criticism, Biography and Scholarly Studies

§A. Beckett, W. *Universal Biography*; including Scriptural, Classical, and Mythological Memoirs, together with Accounts of Many Living Characters ... Stereotype Edition, 3 vols. (London: G.F. Isaac, 1836).

An account silently derived from Cunningham <BB #1433>: Blake was "an artist of powerful but eccentric imagination" whose "meaning was most sublimely obscure if not absolutely unfathomable" except for the *Songs* and the Canterbury Pilgrims design.

Ackroyd, Peter. *Blake*. (London: Sinclair-Stevenson, 1995) 8°, 136 reproductions; ISBN: 1-85619-278-4.

An elaborately detailed biography of Blake as a "Cockney visionary," an "urban genius" (92, 229), with a good deal of analysis of Blake's words (conventional) and designs (often ambitious and interesting).

An extract appears in his "The Doors of Perception," *Independent on Sunday* (27 Aug 1995).

Reviews

1 *Jonathan Bate, "William Blake in the : Jonathan Bate admires Peter Ackroyd's biography of the great London visionary," *Sunday Telegraph*, 3 Sept 1995 ("a biography of Blake which is lucid and measured, but also intuitive and empathetic. The scholarship is impeccable, yet at the same time the novelist has got under his man's skin").

2 *John Carey, "Heaven on earth: John Cary is inspired by a sensuous and glowing portrayal of the celestial world of William Blake," *Sunday Times*, 10 Sept 1995 ("Ackroyd's biography will send many readers back to the poems enriched and newly attentive").

3 *[John Bayley], "The Lambeth seer acclaimed for our time," *Times*, 14 Sept 1995 (a "grippingly perceptive study").

4 *Grey Gowrie, "Heaven and hell and infinite London: Grey Gowrie acclaims the sublime spellbinding biography of a poet who continues to be an icon," *Daily Telegraph*, Sept 1995 ("a masterpiece of a biography").

5 *Malcolm Bull, "Liberty Boy-Genius: The politics, religion and sexuality of a counter-Enlightenment eccentric," *TLS*, 20 Oct 1995, pp. 3-4 ("This is, without doubt, the best available biography of Blake," but it reduces "his imaginative world to the wholly uninformative category of the 'Cockney visionary' and omits serious consideration of his 'politics, religion and sexuality'").

6 *Andrew Motion, "A passionate dissent," *Guardian Weekly*, 17 Dec 1995, p. 28 ("its treatment of this central issue—the business of the madness—is disappointingly under-developed").

7 Leonee Ormond, *Country Life* (26 Oct 1995), 74 ("a remarkably human biography").

*Ackroyd, Peter. "The Doors of Perception: An extract from the brilliant new biography of poet, artist and visionary William Blake." *Independent on Sunday*, 27 Aug 1995, 24-25, 27.

When he was young, "Blake and all his friends were committed political radicals" and "In fact he had worked within a radical milieu all his life. His parents were of old city stock characterised by its republican attitudes"

Adams, Hazard. "Reynolds, Vico, [Thomas] Blackwell, Blake: The Fate of Allegory." Pp. 3-20 of *Enlightenment Allegory: Theory, Practice, and Context of Allegory in the Late Seventeenth and Eighteenth Centuries*. Ed. Kevin L. Cope. (N.Y.: AMS, 1993)

Ali, Salah Salim. "Ishraqi Themes in the Poetry and Prose of William Blake and William B. Yeats." *Hamdard Islamicus*, XVI, No. 3 (Autumn 1993), 37-61.

Blake's ideas are said to be similar to those in the thirteenth-century Muslim "Wisdom of Illumination, *Hikmat al-Israq*" in which "Man is a fallen angel whose soul belongs to a cosmos of light while his body ... belongs to a world of darkness," though no direct source for Blake is suggested (37, 57).

*Alkjær, Niels. "William Blake: kopist, håndværker, kunster." Pp. 37-67 of his *William Blake og Andre Essays*. (København: [no publisher], 1974) 12°, in Danish. <BBS §335>.

§*Alkjær, Nils. *William Blake—Om kunst & religion*. (Solsted: Skovlunge, 1993) 143 pp., in Danish.

Ames, Clifford Ronald. "The social construction of the female self: Studies in the shorter poems and designs of William Blake." *DAI*, LVI (1995), 1785-6A. Hawaii Ph.D., 1995.

Blake was an antinomian; "the final three chapters recontextualize woman."

Anon. "Deaths ... Mr. William Blake, an excellent but eccentric artist." *Annual Register*, LXIX [for 1827] (1828), 253-54 <BB #915>.

This obituary, silently reprinted from the *Gentleman's Magazine* (1827) <BB #989>, is largely extracted in J. Gorton, *General Biographical Dictionary* (1841).

Anon. "I asked a thief." *The Lonsdale: The International Quarterly of The Romantic Six*, IV, Issue iv (Oct 1995), 8.

"This poem [from the *Notebook*] is a Song of Innocence because there are not questions that are not answered, nor is there any resistance, nor anger on the part of the speaker to indicate displeasure."

Anon. "Long John Brown and Little Mary Bell." *The Lonsdale: The International Quarterly of The Romantic Six*, IV, Issue iv (Oct 1995), 8.

"This poem [from the *Pickering Manuscript*] is definitely a Song of Experience because it is taken into the fold of guilt, unanswered questions, protest, and resistance."

Anon., "Night." *The Lonsdale: The International Quarterly of The Romantic Six*, IV, Issue iv (Oct 1995), 7-8.

"This is a Song of Innocence because night seems to be the logical and rational time to present and also illustrate the belief that all creatures are equal in God's eyes and all creatures are protected accordingly."

*Anon. "A Note on Four Water-Colours by William Blake." *International Studio*, LXXIV, No. 294 (Sept 1921), xxxvii.

A comment, presumably by the editor, Guy C. Eglinton, on reproductions (on the cover and pp. xxxvii, xxxviii, xl) "from a small but very choice exhibition recently on view at the Metropolitan Museum" [which is otherwise unknown].

*Anon. "Song." *The Lonsdale: The International Quarterly of The Romantic Six*, IV, Issue iv (Oct 1995), 7.

"This poem [“Love and harmony combine,” from *Poetical Sketches*] is a Song of Innocence because just as the innocent are able to understand only the present so too does this poem understand only the present."

Anon. "Valuable Find. Pictures by William Blake. How They Came to Auckland." *Press* [Christchurch, New Zealand], [?1928].

The discovery of the New Zealand *Job* drawings in the home of Albin Martin's daughters Miss [Fanny] Martin and Mrs. E. J. Hickson.

§Anon., *Weekly News*, 20 March 1928, p. 15.

A description of the discovery of the New Zealand *Job* watercolors, saying "there is every reason for the assumption that Linnell gave the Blake paintings to his young friend before the latter set out for New Zealand."

*Anon. "William Bowmore: another major gift: William Blake, *St Paul before Felix and Drusilla*, c 1803." *Art Gallery of South Australia News*, [Adelaide] VI, No. 103 (Dec 1995/Jan 1996).

*Annwn, David. *Hear the Voice of the Bard! Who Present, Past, & Future Sees: Three Cores of Bardic Attention: the Early Bards, William Blake & Robert Duncan*. (Hay-on-Wye [England]: West House Books, 1995) 8°, 32 pp., ISBN: 0-9521891-1-9.

The Blake section is pp. 16-31; "Bards recur in Blake's work up to *Jerusalem*" (25).

Aoyama, Keiko. "Blake Studies in Japan: A Bibliography of Works on William Blake Published in Japan 1893-1993: On *Blake Studies in Japan: A Bibliography of Works on William Blake Published in Japan 1893-1993*." *Shoshi Sakuin Tenbo: Journal of Japan Indexers Association*, XIX, No. 31 (Aug 1995), 19-27. In Japanese.

An invited report on the Aoyama and Bentley book <see under 1994 in *Blake* (1995)> organized as (1) "Hon Shoshi Kanko no Kei to Kokunai deno Sakusei Sagyo [Why and How the Bibliography was Published and My Role in It]"; (2) "Kaigai to no Deta no yaritori [How to Exchange Data with the Authors]"; (3) "Kaku Deta no Kisai Jiko to Yoshiki [How Each Work Is Recorded]"; (4) "Honsho no Kosei to Bunken Shuroku Kijun [Organization and Principles for Including Works]"; (5) "Hairetsu [Arrangement]"; (6) "Honsho de saiyo shita Romaji hyokijo no Hoshin [The Transliteration System Adopted in the Bibliography]"; and (7) "Owari ni [Conclusion]," stressing the desirability of a network of English Blake scholars.

Aoyama, Keiko. "Nihon ni okeru William Blake Juyo no Ichi Danmen (1)—Oe Kenzaburo soshite Meiji, Taisho ki no Blake Inyu: Some Phases in the History of the Reception of Blake in Japan (1)—Kenzaburo Oe and Creative Writings in the Meiji and Taisho Era." *Gakushuin Joshi Tankidaigaku Kiyo: Bulletin of Gakushuin Women's Junior College*, No. 32 (1994), 189-209. In Japanese.

It deals with (1) Blake's influence on Kenzaburo Oe; (2) "Meiji-ki ni okeru Blake no Shi no Hoyaku [Several Blake Poems Translated into Japanese in the Meiji Era]"; (3) "Eibungakusha to Blake (Lafcadio Hearn to Natsume Soseki) [Japanese Scholars of English Literature in the Meiji Era and Blake (Lafcadio Hearn and Soseki Natsume)]"; (4) "Blake no 'Hai' [Blake's 'The Fly']" (translations of "The Fly" in Seika Mayama's novel *Hai* [The Fly] [1907] and by Ariake Kanbara as "Aobae [The Blue Fly]" [1906]); (5) "Yameru Bara [The Sick Rose]" (its relevance to Rofu Miki's poem "Yameru Bara [The Sick Rose]" [1980] and Haruo Sato's novel *Denen no Yuutsu* [Pastoral Melancholy] [1919]); (6) Conclusion.

Aparicio, George Bernabe. "Transcendental Experience in Nature and in the City: A Study of Anglo-American Romanticism's Anti-Urban Attitude." *DAI*, XLIX (1989), 3711A. Florida State Ph.D. (1988).

He examines particularly Blake and Coleridge (Chapters II-III) and Frank Norris.

Asakawa, Yaushi. "William Blake *Job-ki Sashie* no Seiritsu Katei ni tsuite [On a Process of Forming Blake's Illustrations to the *Book of Job*]." *Kashima Bijutsu Kenkyu* [Kashima Fine Arts Study], Nenpo Dai 11-go Bessatsu [Extra Issue of Annual Reports No. 11] (1994), 390-96. In Japanese.

The paper consists of: (1) "Hajimeni [Introduction]"; (2)

"Keynes no Kenkyu [Keynes' Study (of *The Book of Job*)]"; (3) "Daie Hakubutsukan to Fitzwilliam Bijutsukan no *Job-ki* [Two Sets of *The Book of Job* in the British Museum and the Fitzwilliam Museum]"; (4) "Blake Shinwa to *Job-ki* [Blake's Mythology and *The Book of Job*]"; (5) "Sinmetori no Kozo [Symmetrical Composition of the Work]"; (6) "Owari ni [Conclusion]."

Barlow, Stuart. "Mind-Wind: Poems and essays. [Original writing.]" *DAI*, LVI (1995), 1773A. State University of New York (Albany) Ph.D., 1995.

An 111-page effort in 55 poems and four essays "on contemporary visionary poetics, its theoretical and artistic roots in William Blake, and the forms it is taking in present day expression."

*Basler, Amanda, Adam Bloom, Breck Bunce, Dianna Carlin, Seth Cohen, Mary Conway, Andrew Crosby, Ben Ewy, Justin Garner, Mary Lou Griffin, Judy Rosowski, John Wright, "anon.," William Bolcom, James Fox, Brenda Foster, Christine McGinley, Leo McNamara, Michael Nowak, John Price-Wilkin, Nancy Willard, James Winn, Jonathan Wright. "Blakeclipsescapefigy:." *LSA Magazine*, XVIII, No. 2 ([University of Michigan] Spring 1995), 16-21.

A "collective essay" emanating from English 428 and other activities at the University of Michigan, apparently written in Cyber-Speak (a reproduction here of "Aged Ignorance" "clips emblem from Blake's 5/93 *Gates* re. Maternity"), the events presided over by "a life-sized effigy of William Blake in *ne plus ultra* period dress, with a cerulean blue head."

Beer, John. *Romantic Influences: Contemporary—Victorian—Modern*. (Basingstoke & London: Macmillan, 1993). Pp. 81-84 and passim.

Behrendt, Stephen C. *Reading William Blake* (1992) <BBS364>. Review

1 James O. Allsup, *Wordsworth Circle*, XXV (1994), 219-21 ("his readings of Blake [are] bold yet measured, plucky yet urbane, venturesome yet steady").

Bentley, G. E. [Jr.]. "Blake's debt to the philosophical alchemists." *Index to [British] Theses*, V (1958), 10 (#173). Oxford (Merton) B.Litt. [1954].

The correct title is "William Blake and the Alchemical Philosophers."

Bentley, G. E., Jr. "Mistakes, Mischief and Murder: Problems of Authority in Literary Texts from Magna Carta to William Blake." Pp. 95-107 of *Fakhruddin Ali Ahmed: Memorial Volume*. Ed. Nazir Ahmad & Asloob Ahmed Ansari. (New Delhi: Ghalib Institute, 1994)

The Blake examples are chiefly "The Felpham Rummer," *America* (B), and *There is No Natural Religion*, based on the work of Robert Essick and Joseph Viscomi.

Bentley, G. E., Jr. "William Blake's World in a Grain of Sand: The Scholar in the World of Books." *Descant*, XXVI, No. 4 (Winter [November] 1995), 39-51.

An autobiographical account.

Bergevin, Gerald Walter. "The Darkening Green: Irony and Revisionism in Blake's Political Prophecies." *Comprehensive Dissertation Index Five Year Cumulation 1983-1987* (Ann Arbor: UMI, 1989), XVIII, 66. Washington State Ph.D.

Bidney, Martin, *Blake and Goethe* (1988) <BBS 372>.

Review

1 Elizabeth W. Harries, *Comparative Literature*, XLIII (1991), 391-93.

Bidney, Martin. "A Song of Innocence and of Experience: Rewriting Blake in Brodkey's 'Piping Down the Valleys Wild.'" *Studies in Short Fiction*, XXXI (1994), 237-45.

Brodkey's story in his *First Love and Other Sorrows* is read here in Blakean ways.

Billigheimer, Rachel Victoria, *Wheels of Eternity* (1990) <BBS 373>.

Review

1 Jacqueline Genet, *Etudes irlandaises*, XV (1990), 239-40.

*Bindman, David. "Melbourne William Blake." *Burlington Magazine*, CXXXI (1990), 75.

The exhibition and catalogue of the National Gallery of Victoria (1989) <BBS 306-07> are "exemplary."

Birenbaum, Harvey, *Between Blake and Nietzsche* (1992) <BBS 374>.

Reviews

- 1 Peter J. Kitsch, John Whale, & Susan Matthews, *Year's Work in English Studies*, LXXIII for 1992 (1995), 361-62 ("the value of his line of approach for explicating Blake is questionable").
- 2 Stephen Clark, *Blake*, XXXIX (1995), 68-70 ("a helpful introductory commentary on the relation of Blake and Nietzsche" with "the strengths and weaknesses of its comparative format").

Blake Newsletter

Volume IV, No. 1 (1970) <BB #1217>.

Michael Phillips, "Blake's Corrections in *Poetical Sketches*." Pp. 40-47. B. Tr. Antoine Jaccottet as "Les Corrections dans les *Esquisse Poétiques*," pp. 67-72 of Phillips's *William Blake* (1995).

Blake/An Illustrated Quarterly

Volume XVI, No. 3 (1982-83) <BBS 394>.

Alicia Ostriker. "Desire Gratified and Ungratified: William Blake and Sexuality." Pp. 156-65. B. Reprinted in *Romantic Poetry: Recent Revisionary Criticism*, ed. Karl Kroeber & Gene U. Ruoff (New Brunswick: Rutgers University Press, 1993).

Blake/An Illustrated Quarterly

Volume XX, No. 1 (1986).

Christopher Heppner. "Blake's 'The New Jerusalem Descending': A Drawing (Butlin #92) Identified." Pp. 4-11 <BBS 399>. B. Revised in chapter 4 of his *Reading Blake's Designs* (1995).

Blake/An Illustrated Quarterly

Volume XXV, No. 2 (1991).

Christopher Heppner. "The Good (In Spite of What You May

Have Heard) Samaritan." Pp. 64-69 <BBS 408>. B. Revised in his *Reading Blake's Designs* (1995).

Blake/An Illustrated Quarterly

Volume XXV, No. 3 (1991-92).

*Eugenie R. Freed, "'Sun-Clad Chastity' and Blake's 'Maiden-Queens': *Comus*, *Thel* and 'The Angel.'" Pp. 104-16. B. Most of it was reprinted in her "A Portion of His Life": William Blake's Miltonic Vision of Woman [?1994].

Christopher Heppner. "The Chamber of Prophecy: Blake's 'A Vision' (Butlin # 756) Interpreted." Pp. 127-31 <BBS 408>. B. Revised in his *Reading Blake's Designs* (1995).

Blake/An Illustrated Quarterly

Volume XXVI, No. 3 (1992-93).

*D. W. Dörrecker. "Blake and His Circle: An Annotated Checklist of Recent Publications." Pp. 76-133. (For "Corrigenda," see [under Catalogues 1995], his "In ... Cambridge & in Oxford, places of Thought": Blake in British Theses, 1950-1994 [1995], 13.)

Blake/An Illustrated Quarterly

Volume XXVIII, No. 3 (1994-95 [May 1995]).

1 *Aileen Ward. "Who Was Robert Blake?" Pp. 84-89. ("When all aspects of the question are considered, the conclusion seems almost inescapable: Robert was born in June 1762, not August 1767," pace *Blake Records* [89].)

2 June Sturrock. "'What have I to do with thee?'" Pp. 89-91. (Perhaps the scene depicted in "To Tirzah" represents "Mary and Martha of Bethany supporting their brother Lazarus" [89].)

3 *Stephen C. Behrendt. "A Possible Corollary Source for *The Gates of Paradise* 10." Pp. 92-94. ("The struggling figure in Blake's 'Help! Help!' [in *Gates* pl. 10] bears striking visual resemblances" to the victim in John Singleton Copley's sensational picture of "Watson and the Shark" exhibited in 1778 [93].)

4 *Alexander S. Gourlay. "Philip D. Sherman's Blakes at Brown University." Pp. 94-99. (Untraced copies of *Europe* [c] pl. 11, 17 <BBS 104>, *Songs* [o] pl. 13, 20-21 <BBS 129-30>, a posthumous pull from Thornton's *Virgil*, *Job* [1874] pl. 15, 20, and "Chaucer's Canterbury Pilgrims" fifth state.)

5 Alexander S. Gourlay. "A New Colored Copy of *Night Thoughts* at Smith College." P. 100. (Description of copy Z <BBS 273>.)

Reviews

6 *Ronald Paulson. Review of Morris Eaves, *The Counter-Arts Conspiracy* (1992). Pp. 101-02. ("This is a fascinating study in historiography" [101].)

7 D. W. Dörrecker. Review of Robert N. Essick, *William Blake's Commercial Book Illustrations* (1991). Pp. 103-10. ("This catalogue raisonné deserves the highest possible praise for its reliability" [107]; an Appendix [108-10] contains minor corrigenda.)

8 Mark S. Lussier. Review of Charles D. Minahan, *Vortex/t: The Poetics of Turbulence* (1992). Pp. 111-14. (The "power" of the book "resides in its willingness to speculate creatively with somewhat limited evidence," but chapter 7 on Blake "adds little to our understanding of Blake" [111, 113].)

9 Alma Bennett. "Teaching Blake." P. 115. (A poem.)

Blake/An Illustrated Quarterly

Volume XXVIII, No. 4 ([September] 1995).

1 *Robert N. Essick. "Blake in the Marketplace, 1994." Pp. 120-41. (A customarily magisterial survey, with an "Appendix: New Information on Blake's Engravings," supplementing his *William Blake's Commercial Book Illustrations* [140-41].)

2 *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 1994." Pp. 142-89.

Blake/An Illustrated Quarterly

Volume XXIX, No. 1 (1995 [i.e., January 1996]).

1 Lauren Henry. "Sunshine and Shady Groves: What Blake's 'Little Black Boy' Learned from African Writers." Pp. 4-11. (She believes that "reading ['The Little Black Boy'] ... alongside [Phyllis] Wheatley's 'An Hymn to the Morning,' [1773] ... leads to a better understanding of Blake's child speaker and of the intense irony used to portray his situation" [4].)

2 *Joseph Viscomi. "William Blake's 'The Phoenix / to Mrs Butts' Redux." Pp. 12-15. (A great deal of new information about the Butts family confirms that "The Phoenix" "was written—both invented and executed on paper—by Blake" c. 1800-03 and addressed to Thomas Butts's first wife Elizabeth Cooper Butts, not to his newly-recorded second wife Elizabeth (née Davis) Delauney (or Delanney) Butts [14, 13].)

3 *G. E. Bentley, Jr. "The Physiognomy of Lavater's *Essays*: False Imprints, '1789' and '1792.'" Pp. 16-23. (For the Hunter translation of Lavater's *Physiognomy* with Blake's plates, there are "three Volume I titlepages dated 1789 (one honest, one of 1810, and one of 1817), three Volume II titlepages dated 1792 (one honest, one of 1810, and one of 1817), and three Volume III titlepages dated 1798 (honest), 1792 (i.e., 1818?), and 1810 (honest)" [23].)

4 Jacqueline E. M. Latham. "The Arlington Court Picture." P. 24. (The Arlington Court Picture [1821] may have been acquired by Colonel Chichester [d. 1823] because of the strongly radical and dissenting interests of his third wife Sophia Ford, whom he married in 1822 and disinherited next year.)

5 Warren Stevenson. Untitled. Pp. 24-25. (The "mighty Spirit ... Nam'd Newton" in *America* may be "a conflation" of Isaac Newton and John Newton the slavery abolitionist.)

Reviews

6 Stephen C. Behrendt. Review of Gerda S. Norvig, *Dark Figures in the Desired Country* (1993). Pp. 25-29 <Blake (1993), p. 26>. ("A learned and meticulous book ... a trove of valuable visual information," "an immense achievement" [25, 29].)

7 David Punter. Review of David G. Riede, *Oracles and Hierophants: Constructions of Romantic Authority* (1991) <BBS 623>. Pp. 29-31. ("This is a book of extreme meticulousness, full of detail and of close reading, but ... in the end I found it oddly unsatisfying" [29].)

8 Alexander S. Gourlay. Review of Joseph Viscomi, *Blake and the Idea of the Book* (1993) <Blake (1994)>. Pp. 31-35. ("Indispensable for everyone who writes about Blake" [31]).

Newsletter⁵⁷

9 Anon. "First Annual Vincent A. De Luca Memorial Lecture."

⁵⁷ Omitting entires unrelated to Blake.

P. 35. (Robert N. Essick, "Representation, Anxiety, and the Bibliographic Sublime," at the University of Toronto.)

10 Anon. "In ... Cambridge & in Oxford, Places of Thought." P. 35. (On how to obtain copies of Dörrebecker's list of British theses, above.)

11 Ralph Dumain. "On the Formation of a Secular Jewish Saturday School in Brooklyn." P. 35. (The curriculum "consist[ed] of the Communist Manifesto, poetry by Blake, Shelley, and Walt Whitman, some Old Testament material ... [and] Henry Morgan's anthropology.")

12 Anon. "The Blake Society at St. James's Picadilly: Events in 1995." P. 35.

13 Anon. "New Blake Journal." P. 35. (*The Journal of The Blake Society at St. James's*.)

14 Anon. "Urthona." P. 35. ("A new arts magazine that 'takes Blake as its guiding spirit.'")

15 Anon. "Blake Opera." P. 35. (Part 1 of Dana Harden's "new opera based on William Blake's *Milton*" will be performed in 1995, but "Funding is needed" to produce part 2, with "Virtual Sets.")

Blake/An Illustrated Quarterly

Volume XXIX, No. 2 (1995 [i.e., February 1996])

1 Joseph Viscomi. "Blake in the Marketplace 1852: Thomas Butts, Jr. and Other Unknown Nineteenth-Century Blake Collectors." Pp. 40-68. (A minutely-detailed account of the nineteenth-century ownership of Blake designs.)

Review

2 Stephen Clark. Review of Harvey Birenbaum, *Between Blake and Nietzsche* (1992). Pp. 68-70. (It is "a helpful introductory commentary on the relation of Blake and Nietzsche" with "the strengths and weaknesses of its comparative format.")

Newsletter

3 Michael LaPlace-Sinatra. "Romanticism on the Net." P. 71. (Announcement of "a new electronic journal" beginning in January 1996.)

4 Anon. "Blake's Web Page." P. 71. (*Blake* will have an electronic address; "Stay tuned for further developments.")

5 Anon. "To Bring Them to Perfection Has Caused This Delay (E 745)." P. 71. (On the reasons for delays in the publication of *Blake*.)

*Blansfield, Karen C. "Tyger, tyger, byte by byte: A UNC-CH professor is helping a hypertext database that will make the art and poetry of William Blake accessible as never before." *OIT Review*: Office of Information Technology University of North Carolina at Chapel Hill, (Spring-Summer 1995), 12-14.

On the Viscomi-Essick-Eaves hypertext project.

*Bowden, Betsy. "Reading/Riding between the Lines: Mortimer, Stothard, and Blake." Pp. 193-200 of "Visual Portraits of the Canterbury Pilgrims 1484(?) - 1809." Pp. 171-204 of *The Ellesmere Chaucer: Essays in Interpretation*. Ed. Martin Stevens & Daniel Woodward. (San Marino: Huntington Library; Tokyo: Yushodo Co., Ltd, 1995).

About their illustrations of Chaucer.

*Bowen, John. "Practical Criticism: 'THE LITTLE BLACK BOY'"

by William Blake." *English Review*, III, No. 4 (April 1993), 33-35.

"Blake wants to leave us with a vision of the difference between black and white finally abolished."

Bracket, G. L. "William Blake's response to John Milton." *Index to [British] Theses*, XLIII (1993) (#43-8107). Oxford D.Phil., 1993.

Concerns "the way in which Blake's poetry revises Milton's theology and politics."

§Brewster, Glen E. "'Out of Nature': Blake and the French Revolution Debate." *South Atlantic Review*, LVI (1991), 7-22.

Brewster, Glen Edward. "'Severe Contentions of Friendship': Gender Roles and Re-Figurations in the Poetry of William Blake." *DAI*, LV (1994), 572A. Duke Ph.D. (1994).

It "focuses on the ways in which Blake's work both reflects and contributes to the debates on gender and power in British society" in his time.

§Brogaard, Jens Johan. *Urizenskikkelsen i Blakes Mytologi*. (København, 1973). In Danish.

Bulletin of Research in the Humanities, LXXXV (1981).

Christopher Heppner. "Reading Blake's Designs: *Pity and Hecate*," pp. 337-61 <BBS 428>. B. Revised in chapter 5 of his *Reading Blake's Designs* (1995).

Burgess, Joanne Harris. "A Methodist Imagination: The Redemptive Vision of Northrop Frye." *DAI*, LIV (1994), 3480A. Concordia University Ph.D. (1991).

"Two major influences, Methodism and the theories of the creative imagination of William Blake, come together in the work of Northrop Frye to create a 'redemptive vision.'"

Burgham, R. I. T. "William Blake, traditionalist: a reassessment of Blake's theory of imagination." *Index to [British] Theses*, XXX (1982), 189 (#4484). Edinburgh M.Litt., 1980.

*Buryn, Ed. *The William Blake Tarot of the Creative Imagination*. Created by Ed. Buryn. Based on the Works of William Blake. Ed. Mary K. Greer. (Hammersmith [London] & San Francisco: Thorsons, 1995) 8", 166 pp., ISBN: 1-85538-330-6.

"A practical and inspirational tool for personal creativity that features the art and ideas of William Blake" (1). The book is accompanied by a box with a Tarot deck about twice the size of ordinary playing cards with designs mostly related to Blake, in four series: (1) Numbered 00-0-I-XXI (but different in size, design, number, and color from the 1991 set of Tarot cards by Buryn), (2-5) 14 each on Painting, Science, Music, and Poetry, each numbered "Ace of Painting" (&c), 2-10, plus "Angel," "Child," "Man," and "Woman of Painting" (&c).

*His *William Blake Tarot Triumphs*: Interpretive Book (Nevada City, California: T.A.R.O.T.: Tools And Rites of Transformation, December 1991) Large 8", 16 pp., ISBN: 0-91680-04-6 <BBS 427-28>, has a playing-card-sized deck of 22 cards with different designs.

Cantor, Paul A. "Blake and the Archaeology of Eden." Pp. 229-43 of *A Walk in the Garden: Biblical, Iconographical and Liturgical Images of Eden*. Ed. Paul Morris & Deborah Sawyer. (Sheffield: JSOT Press, 1992) *Journal for the Study of the Old Testament Supplement Series* 136.

"The theories of mythology Blake inherited [from Jacob Bryant and the speculative mythologists] made Eden come alive for him" (240).

Carner, Frank K[enneth]. "Four Contexts for the Study of the Relationship of Text and Design in the Illuminated Books of William Blake." Toronto Ph.D., 1976. See *DAI*, XXXVIII (1978), 6138-9A.

It includes a "close reading of *Milton*."

Carroll, Robert P. "Revisionings: Echoes and Traces of Isaiah in the Poetry of William Blake." Pp. 226-41 of *Words Remembered, Texts Renewed: Essays in Honour of John F. A. Sawyer*. Ed. Jon Davies, Graham Harvey, and Wilfred G. E. Watson. (Sheffield: Sheffield Academic Press Ltd, 1995) *Journal for the Study of the Old Testament Supplement Series* 1995.

It is "a simple meditation on aspects of the Bible and aspects of Blake" (239).

Chambers, Leslie. "The Swedenborgian influence on William Blake." *DAI*, LVI (1995), 3156C. Open University (United Kingdom) Ph.D., 1993.

Deals especially with the *Marriage and Songs*.

Chapman, Gerald Wester, Jr. "Anxious Appropriations: Feminism and Male Identity in the Writings of Blake, Joyce, and Pynchon." *DAI*, LIII (1993), 2822A. Cornell Ph.D. (1992).

"In Chapter One, 'Blake's visions and Revisions of a Daughter of Albion,' I argue that contradictions in the character of Oothoon ... [in *Visions*] reflect the contradictory investments Blake had in the feminism of Mary Wollstonecraft, whose philosophical underpinnings Blake rejected but whose new vision of women Blake's own political project required."

*Chauvin, Danièle. *L'oeuvre de William Blake: Apocalypse et transfiguration*. (Grenoble: Ellug, 1992) 8", 286 pp., 38 plates, ISBN: 2-902709-77-3.

Gilbert Durand, "Preface" (9-14). This is a "mythocritique" study of images and structures.

*Chayes, Irene. "Night Thoughts 273 and 'Mercury at the Crossroads': Constructing Blake's Quarrels with Young." *Colby Quarterly*, XXXI (1995), 123-41.

In his illustration, the "substitution of Blake's own demon Death [a false guide] for the Mercury statue" (representing a roadside finger-post) of Young's poem is said to constitute "a critique and correction of what Young is saying" (131, 135).

*Clark, David L. "Against Theological Technology: Blake's Equivocal Worlds." Pp. 164-222 of *New Romanticisms: Theory and Critical Practice*. Ed. David L. Clark & Donald G. Goellnicht. (Toronto, Buffalo, London: University of Toronto Press, 1994).

Clark, Lorraine. *Blake, Kierkegaard and the Spectre of Dialectic* (1991) <BBS 438>.

Review

1 Anon., *Virginia Quarterly Review*, LXIX (1992), 12 ("succeeds brilliantly and in unexpected ways").

2 Stephen Clarke, *BARS Bulletin & Review*, No. 2 (Feb 1992), 9-10 (it is "problematic in several major respects").

Clark, S. H. "Blake and Female Reason." Chapter 5 (138-87) of his *Sordid Images: The Poetry of Masculine Desire*. (London & N.Y.: Routledge, 1994).

It concerns Rousseau's *Emile*, Mary Wollstonecraft's response to it, and especially *Visions* and *Jerusalem*; "Blake's work cannot be reduced to a simplistic opposition between masculine activity and feminine passivity."

Clark, Stephen, & David Worrall, ed., *Historicizing Blake* (1994) <Blake (1995)>.

Review

1 Michael Grenfell, *Journal of the Blake Society at St James'*, I (1995), 42-43 ("What comes through, loud and clear, is the atmosphere of Blake's world For this, I have not come across a better book").

Cooper, H. F. "The relationship between the texts and the designs of William Blake's *Songs of Innocence and of Experience*." *Index to [British] Theses*, XXV (1977), 7 (#5468). Southampton M.Phil.

Copley, Barbara A. "Imagination Is Existence": The Psychology of William Blake." *Comprehensive Dissertation Abstracts Ten Year Cumulation 1973-1982* (Ann Arbor: University Microfilms International, 1984), XXXV, 71. State University of New York (Buffalo) Ph.D., 1980.

Not in DAI.

*Coren, Giles. "To the rescue of a cockney prophet: Peter Ackroyd tells Giles Coren why William Blake is unjustly neglected." *Times*, 11 Sept 1995.

Ackroyd says that "in fiction you have to tell the truth. In biography you can make things up."

Cox, Stephen. *Love and Logic* (1992) <BBS 444>.

Review

1 Peter J. Kitsch, John Whale, & Susan Matthews, *Year's Work in English Studies*, LXXIII for 1992 (1995), 362 ("the major book on Blake this year").

Cunningham, Peter, ed., *Poems and Songs by Allan Cunningham* (London: John Murray, 1847).

Peter Cunningham's father hoped that his *Lives* <BB #1433> would be remembered "by all who felt an interest in the wild but noble imagination of Blake, the classic conceptions of Flaxman, or the all-ennobling poetry of Robert Burns" (ix-x).

De Luca, Vincent Arthur, *Words of Eternity: Blake and the Poetics of the Sublime* [1991] <BBS 450>.

Chapter 1, "Blake's Concept of the Sublime" (15-52), is reprinted in Duncan Wu, ed. *Romanticism: A Critical Reader*. (Oxford & Cambridge [England]: Blackwell, 1995), 17-54.

Review

1 Michael Lackey, *ANQ*, V, #1 (1992), 34-36.

2 Barbara S. Worden in *Christianity and Literature*, XLI (1992), 357-58.

Doskow, Minna. "William Blake and the Wheels of Compulsion." Pp. 53-72 of *History & Myth: Essays on English Romantic Literature*. Ed. Stephen C. Behrendt. (Detroit: Wayne State University Press, 1990)

About "Blake's relation to the history of ideas" (53).

Eaves, Morris, *The Counter-Arts Conspiracy* (1992) <BBS 458-59>.

Reviews

1 Ronald Paulson, *Blake*, XXVIII, 3 (Winter 1994-95), 101-02 ("This is a fascinating study in historiography" [101]).

2 David Worrall, "Art and Industry in the Age of Blake," *Print Quarterly*, XII (1995), 195-97 (it is "a major contribution to Blake studies").

*Endo, Toru. "Europe Shiron—Hifu to Rinkaku [An Essay on Europe—Skin as the External Covering and Outline]." *Waseda Daigaku Daigakuin Kyoikugaku Kenkyuka Kiyō* [Bulletin of Graduate School of Education, Waseda University], Bessatsu [Extra Issue], No. 1 (1993), 15-30. In Japanese.

Endo, Toru. "Fudoten to shite no Jerusalem [Jerusalem as a Fixed Point]." *Fochun*, Shinsei Gengo Bunka Kenkyukai [Fortune, New Study Group of Language and Culture], No. 6 (1994), 57-68. In Japanese.

Jerusalem as a city and a woman in *Jerusalem* is said to be like "a fixed point" in mathematics.

Endo, Toru. "Kyomu' to 'Eien'—kukyo na Mugen to chumitsu na Mugen ['Void' and 'Eternity'—Vacuous Infinity and Filled Infinity]." *Horaizun*, Eibungaku Kenkyu to Hiho [Horizon, Study and Criticism of English Literature], Waseda Daigaku Eibungaku Kenkyukai [The Society of English and American Literature in Waseda University], No. 27 (1995), 25-36. In Japanese.

In Blake, there are two contrary concepts of "Infinity." One is "Eternity," and the other is a negative concept expressed by such terms as "void," "vacuum," "non-entity," "eternal death," and "annihilation." "Void" is directly connected with Newtonian "absolute space and absolute time" and is outside "the human existence." In Blake's text, on the contrary, there is "Infinite Space" which is filled with human forms, so that each moment becomes equal to "eternal."

Endo, Toru. "Sora o tobu fukashi no Mushi (worm)—William Blake no Eikibyokan [An Invisible Worm Flying in the Sky—On William Blake's View of Pestilence]." *Eigo Eibungaku Soshi* [Collected Essays on English Language and English Literature], Waseda Daigaku Eigo Eibungakkai [The Society of English and American Literature, Waseda University], No. 24 (1994), 30-38. In Japanese.

§Epstein, Daniel Mark. "The Two William Blakes." *New Criterion*, XIII, No. 2 (Oct 1994), 10-22.

*Essick, Robert N. "Visual/Verbal Relationships in Book Illustration." Pp. 169-204 of *British Art 1740-1820: Essays in Honor of Robert Wark*. Ed. Guillard Sutherland. (San Marino: Huntington Library, 1992).

It concentrates on Blake's frontispieces as epitomes; "Blake's development of his illustrative technique is an exploitation of conventions he shared with his contemporaries more than a revolt against them" (185).

For an essay by Butlin in the same volume, see *Blake* (1994).

Esterhammer, Angela, *Creating States* (1994) <*Blake* (1995)>. Review

1 Stephen C. Behrendt, *Wordsworth Circle*, XXVI (1995), 201-03 (with Jeanne Moskal, *Blake, Ethics and Forgiveness* [1994]) (an "insightful book" which "at least significantly replots some venerable literary-critical fields").

*Fahrner, Barbara. *Blake—notizbuch* begonnen 13. July 1990 in Frankfurt ... beendet Anfang August 90 in Browborough (Surrey). ([No city: The Artist], 1990).

24 pages of doodles, Blake poems, imitations.

Fauvet, P. "Blake, Wordsworth and late eighteenth century radicalism." *Index to [British] Theses*, XXX (1982), 189 (#4491). Keele Ph.D., 1979 <BBS 469 under \$Faucet>.

Ferber, Michael. "Blake's *America* and the Birth of Revolution." Pp. 73-99 of *History & Myth: Essays on English Romantic Literature*. Ed. Stephen C. Behrendt. (Detroit: Wayne State University Press, 1990).

About "Blake's [early] idea, or ideal, of social revolution," particularly in the Preludium to *America* (74).

Ferguson, J. B. "A study of William Blake's *Jerusalem*, with special reference to the Book of Ezekiel." *Index to [British] Theses*, XXVI (1977), 7 (#344). Edinburgh Ph.D., 1975.

Finkelman, Louis. "The Romantic Vindication of Cain: A Study of Sympathetic Presentations of Cain by Seven Major Romantic Poets in England and France (Volumes I and II)." *DAI*, LIII (1992), 1151A. City University of New York Ph.D. (1992).

"Portraits of Cain" by Byron, Coleridge, Blake (*The Ghost of Abel*), Gerard de Nerval, Victor Hugo, Charles Baudelaire, and Charles-René Marie Leconte de Lisle are traced "back to their sources in the text of the Hebrew Bible"

*Freed, Eugenie R. "A Portion of His Life": William Blake's Miltonic Vision of Woman. (Lewisburg: Bucknell University Press; London & Toronto: Associated University Presses, [1994]) 4°, 159 pp., 85 plates, ISBN: 0-8387-5265-9.

"Blake's treatment of femininity and of females ... has, on the whole, displeased feminist critics," but he "transcends the images he received from the 'Milton tradition'" and creates "a concept of gender that was remarkable for its time in its sensitivity to female sexuality, and its breaking down of sexual stereotypes" (122, 126, 125).

Most of chapter 2, "Thel," originally appeared as part of "'Sun-Clad Chastity' and Blake's 'Maiden-Queens': *Comus*, *Thel* and 'The Angel,'" *Blake* (1991-92) <BBS 408>.

Freund, Peter Jules. "Literary Studies, Mystification, and the Image of the Word." *DAI*, LIV (1994), 4080A. State University of New York (Buffalo) Ph.D. (1993).

"The project closely examines specific works of William Blake and Samuel Beckett which problematize the isolation of a text from its concrete nonverbal presentation."

\$Gamer, Michael. "Blake, Mythologising, and Mysogyny." *Michigan Feminist Studies*, VII (1992-93), 123-52.

Gibberd, Graham. "William Blake." Pp. 153-55 of his *On Lambeth Marsh: The South Bank and Waterloo* (London: Jane Gibberd, 1992).

The Blake section of this directory of the South Bank consists mostly of quotations from Blake's poetry.

*Gilson, Ambrose. "Blake and the Elemental." *Urthona*, No. 3 (Spring 1995), 36-40.

"In comparing Blake's response to nature with that of Wordsworth I am indebted to Kathleen Raine's essay on Blake, Wordsworth and nature" in her *Blake and the New Age* (1979) (36, 40).

\$Glausser, Wayne. "Atomistic Simulacra in the Enlightenment and in Blake's Post-Enlightenment." *Eighteenth-Century: Theory and Interpretation*, XXXII (1991), 73-88.

Glen, Heather. *Vision and Disenchantment* (1983) <BBS 490>.

Pp. 88-101 are reprinted in *Romantic Poetry: Recent Revisionary Criticism*, ed. Karl Kroeber & Gene U. Ruoff (New Brunswick: Rutgers University Press, 1993).

Goldweber, Dave. "The Style and Structure of William Blake's 'Bible of Hell.'" *ELN* XXXII, No. 4 (June 1995), 51-68.

In this "reader-response [or rhetorical] study of Blake's Bible," "comprising *The (First) Book of Urizen*, *The Book of Ahania*, and *The Book of Los*," "I examine rhythm, tone, syntax and tauology in terms of the syntax they render" (64, 51).

Gorton, John. "Blake (William)." *A General Biographical Dictionary*, 3 vols. (London: Whittaker & Co., 1835) III, E1' (an Appendix ... with Additions and Corrections). B. \$Revised Edition, 3 vols. (1841) C. \$(1847) D. A New Edition. To which is added a supplementary volume completing the work to the present time. In Four Volumes. (London: Henry G. Bohn, 1851) Vol. IV [containing the Supplement], p. 74.

An account of "an ingenious but eccentric artist" derived from the obituary in the *Annual Register* (1828) <BB #915>, which is in turn silently derived from that in the *Gentleman's Magazine* (1827) <BB #989>.

Blake does not appear in the editions of \$1828 and \$1830.

Goyder, George. "Geoffrey Keynes & William Blake." Chapter XXI (84-86) of his *Signs of Grace with Additional Chapters by Rosemary Goyder*. (London: The Cygnet Press, [1993])

Autobiographical account of Sir Geoffrey Keynes, who "took me in hand and taught me all I know about Blake" (85), and of the Blake Trust.

Goyder, George. "The Great Blake Sale—22 July 1949." Chapter XXII (87-88) of his *Signs of Grace with Additional Chapters* by Rosemary Goyder. (London: The Cygnet Press, [1993])

An account of the secret manoeuvres by which the Blake Trust secured 20 pictures at Graham Robertson's sale at Christie's for English institutions.

§Gramaglio, Pier Angelo. "Il perdono come paradigma escatologico nelle 'visioni' et nei 'libri profetici' di William Blake." In *Interpretazione e perdono: Atti del Dodicesimo Colloquio sulla interpretazioni*, Macerata, 18-19 marzo 1991. (Genova: Marietti, 1992) Pubblicazioni della Facoltà di lettere e Filosofia (Università di Macerata), Atti di convegni, 17.

About forgiveness in Blake.

§Greenberg, Mark L. "Romantic Technology: Books, Printing, and Blake's *Marriage of Heaven and Hell*." Pp. 154-76 of *Literature and Technology*. Ed. Mark Greenberg & Lance Schachterle. (Bethlehem: Lehigh University Press; London: Associated University Presses, 1992) Research in Technology Studies 5.

*Gross, Kenneth. *The Dream of the Moving Statue*. (Ithaca & London: Cornell University Press, 1992) Pp. 61-68.

Concerns Milton and "the fantasia of the living statue" (62).

Haffar, D. K. "The women in Blake's early writings and the females of the prophecies." *Index to [British] Theses*, XXXIII (1986), 144 (#3254). Oxford M.Litt., 1984.

Hart, Jonathan Locke. "The Mystical-Visionary Criticism of Northrop Frye." *Christianity and Literature*, XLI (1992), 277-98.

"Frye's criticism and Blake's poetry attempt to recover or recreate the mythological universe" (287).

Heppner, Christopher. "Blake as Humpty-Dumpty: The Verbal Specification of Visual Meaning." *Word and Visual Imagination*, ed. K. J. Höltgen, P. M. Daly, & W. Lottes (1988) <BBS 505>. B. Revised in chapter 3: "Humpty Dumpty Blake," of his *Reading Blake's Designs* (1995).

*Heppner, Christopher. *Reading Blake's Designs*. (Cambridge: Cambridge University Press, 1995) 4°, xvii, 302 pp., 86 reproductions; ISBN: 0521-47381-0.

A rewarding examination of Blake's work as a History Painter, with separate chapters on the Twelve Large Color Prints, the *Night Thoughts* designs, "Blake's Bible" watercolors, and the work called "The Sea of Time and Space" or the Arlington Court Picture.

It includes "revised versions" of his (1) "Reading Blake's Designs: *Pity and Hecate*," *Bulletin of Research in the Humanities*, LXXXIV (1981) <BBS 428> in chapter 5; (2) "Blake as Humpty-Dumpty: The Verbal Specification of Visual Meaning," *Word and Visual Imagination*, ed. K. J. Höltgen, P. M. Daly, & W. Lottes (1988) <BBS 505> in chapter 3: "Humpty Dumpty Blake"; (3) "Blake's 'The New Jerusalem Descending': A Drawing (Butlin #92) Identified," *Blake*, XX (1986) <BBS 399> in chapter 4; (4) "The New Jerusalem Defended," *Blake*, XXI (1986-87) <BBS 400> in chapter 4; (5) "The Good (In Spite of What You May

Have Heard) Samaritan," *Blake*, XXV (1991) <BBS 408>; and (6) "The Chamber of Prophecy: Blake's 'A Vision' (Butlin # 756) Interpreted," *Blake*, XXV (1991-92) <BBS 408>.

Herman, Barbara Brown. "Pleasures of Heaven, Pains of Hell, Intimations of Immortality: Remembrance, Repression and Reconciliation in Wordsworth and Whitman." *DAI*, LII (1991), 1330A. Texas Christian Ph.D.

"The purpose of Chapter II is to apply William Blake's mythic scheme of Innocence, Experience and Higher Innocence to the poetic journeys of Wordsworth and Whitman."

Hilton, Nelson. "Blakean Zen." *Studies in Romanticism*, XXIV (1985), 183-200 <BBS 507>. B. Reprinted in *Romanticism: A Critical Reader*. Ed. Duncan Wu. (Oxford & Cambridge [England]: Blackwell, 1995)

§Hiroiwa, Keitaro. "Jigoku no Kakugen: Blake's Proverbs of Hell." *Eigo Kenkyu: The Study of English*, XXXVIII, No. 6 (1949), 30-32. In Japanese.

Hiroiwa, Keitaro. "Tengoku to Jigoku tono Kekkon—William Blake Kenkyu no Dansho (1) [*The Marriage of Heaven and Hell*—A Literary Fragment on William Blake (1).]" *Eigo Kenkyu: The Study of English*, XXXVIII, No. 5 (1949), 36-39. In Japanese.

Hobson, Christopher Z. "'The Chained Boy': Orc and Blake's idea of revolution." *DAI*, LVI (1995), 1367A. City University of New York Ph.D., 1995.

Holley, Michael. "Blake's Atlantis." *Colby Quarterly*, XXX (1994), 109-18.

Huntington Library Quarterly, LII (1989):

3 D. W. Dörrbecker. "The Song of Los: The Munich Copy and a New Attempt to Understand Blake's Images," 43-73 <BBS 518>. B. "Substantial portions have been adapted and revised" in *The Continental Prophecies* (1995).

Inoue, Masae; see also her married name, Masae Kawatsu.

Jones, John H. "William Blake's dialogic poetics: 'Inspired' discourse and the annihilation of authorial selfhood." *DAI*, LVI (1995), 1793A. Fordham Ph.D., 1995.

He "examines Blake's attack on the monologic discourses of the enlightenment."

**Journal of the Blake Society at St James*, [1] (London: House of William Blake, Design & Advertising, 17 South Molton Street, W1Y 1DE, Spring [April] 1995)

1 Peter Cadogan. "The Birth of the Journal." Pp. 2-5. (They decided to "start with an annual production and take it from there" [5].)

2 Kathleen Raine. "Learning from Blake." Pp. 6-8. (Mostly a rehearsal of her work on Blake; "Finding myself unawares on that [academic] battlefield I have since had no wish to be anywhere else in the world" [8].)

3 Peter Parker. "Blake—and Management." Pp. 8-10. (Blake "has

proved to be, for me [as an industrialist], the revelation of revelations Management, at its best, is Imagination" [9].)

4 *Keri Davies. "All pleasant prospect at North End: William Blake and Hampstead." Pp. 10-22. (A useful factual account, with maps, on the occasion of the Blake Society's visit to Collins Farm in June 1993.)

5 Robin Hamlyn. "William Blake at the Huntington." Pp. 22-26. (A review of the "important" Blake exhibition of 1994; Essick's *William Blake at the Huntington*, written "in his customary scholarly, crystal-clear and accessible style, ... is both an invaluable guide to the Huntington Blake holdings and an important addition to the Blake literature" [25].)

6 Marcia Baker. "If Only You Imagine! The Wondrous World of William Blake." Pp. 26-30. (This "children's story" summarizing his life and ideas shows that "He was a very special and unusual person" [26]; "A longer version ... will be published by Minerva Press in 1996.")

7 Monica Hoyer. "2 poems." P. 30. ("To Blake on our Birthday" and "A Devil Might Care.")

8 George Goyder. "The William Blake Trust & The Blake Society." P. 31. ("I hope that the Trust, or the Blake Society, will make facsimiles" of "Blake's illustrations of The Book of Job, Dante, and the works of Milton and Bunyan.")

9 [Chris Rubinstein.] "Test your knowledge of Blake!" P. 32. (And win a prize from the society.)

10 Jim Dewhurst. "Is The Tyger All About IT?" Pp. 33-36. ("Is therefore *The Tyger*, at the most basic level of all, about sex in the middle of the night?" [35].)

11 [Chris Rubinstein.] "News Flash from Eternity." P. 36. (The Society sometimes meets on land that once belonged to Gibbon, and next door to Swinburne's house.)

12 Steve Clark & David Worrall. "William Blake 1794/1994: a conference 13-15 July 1994 at St Mary's University College." Pp. 36-39. (A summary, with a list of 35 "Speakers & Subjects.")

13 [Tim (Heath) & Meredith (Davies).] "Tyger! Tyger! An Interior for William Blake." Pp. 40-41. (An account of the two exhibitions at The House of William Blake, on house-furnishings [Aug 1994] and on The Genitals are Beauty, including statistics for the latter, e.g., "Visitors who were hugely embarrassed 9.")

Reviews

14 Michael Grenfell. Review of Steve Clark & David Worrall, ed., *Historicizing Blake* (1994). Pp. 42-43. ("What comes through, loud and clear, is the atmosphere of Blake's world For this, I have not come across a better book.")

15 Peter Cadogan. Review of E. P. Thompson, *Witness Against the Beast* (1993). Pp. 43-44. ("Witness Against the Beast, clear-eyed and apocalyptic, will be read a hundred years from now, while others remain on the shelf.")

Correspondence

16 Suno Vagabond [the stage name of Andrew Vernede]. Pp. 45-46. (A letter asking for assistance for The Hammer of Los group to "mount a trilogy Willy-Nilly" consisting of *If Men and Mountains Meet* about "Willy Brandt, William Blake and Kotama Okada", *At the End of the Day*, and *All-Round Heart*, "making use of" German, Japanese, Italian, Irish, Scots, Gaelic, Welsh, Hebrew, Arabic, Sanskrit, and Chinese "on top of English.")

17 Marcia Baker. P. 46. (A letter asking the location of Blake's drawing of "The Fairy Funeral.")

18 Anon. "Information." Pp. 46-47. (About the Society and its *Journal*.)

19 Anon. "Urthona." P. 47. (A new arts magazine called *Urthona* "takes Blake as its guiding spirit.")

For a comment on this first issue of the *Journal of the Blake Society*, see S., D. "NB." *TLS*, 23 June 1995, p. 16.

*Jugaku, Bunsho. "Hon to William Blake [Books and William Blake]." *Hon no Techo: Cahier des Livres*, I, No. 10 (Dec 1961), 444-49. In Japanese.

On the significance of Blake's method of Illuminated Printing.

Kamijima, Kenkichi, ed. *Centre and Circumference: Essays in English Romanticism* [by members of the] Association of English Romanticism in Japan. (Tokyo: Kiriha Shoten, 1995) 8°, xviii, 699 pp., ISBN: 4-342-75700-1.

The essays include:

1 Naoki Ishihara. "Songs of Innocence and of Experience as an Innovative Conduct Book." Pp. 33-50. (Concerned with ideas of childhood in eighteenth-century England.)

2 Mikihiro Ikeshita. "A Phoneme-Conscious Reading of Blake's 'The Little Black Boy.'" Pp. 51-66. (An attempt "to clarify ... the unseen structure of the poem" [52].)

3 Akinobu Okuma. "Beyond 'Spiritual Sensation': Reconstructing Blake's Concept of the Soul." Pp. 67-82.

4 Shigeru Taniguchi. "The Vicissitudes of Spectres and the Development of Blake's Myth." Pp. 83-95. ("The features, functions and roles of the spectres in *The Four Zoas* and *Milton* have thus changed in a dramatic way complying with the development of Blake's myth itself" [94]; "This is a revised and translated version" of "'The Four Zoas' to 'Milton' ni okeru Spectres no ichi kosatsu: Counterpart to Negation no mondai [A Study of 'Spectres' in *The Four Zoas* and *Milton*: The Problem of 'Counterpart' and 'Negation']," *Reitaku Daigaku Kiyo: Bulletin of Reitaku University*, XII [1971], 140-58 <BBS 656>).
5 Noriko Kawasaki. "Form and Worm in William Blake." Pp. 96-113. ("The co-relation of these two terms gives us some crucial clues by which to clarify the seeming ambiguity of 'Form' and even to clarify Blake's symbolic world as a whole" [96].)
6 Eiko Ando. "The Four Zoas: Blake's Jesus." Pp. 114-26. ("Blake uses the word 'Saviour' 50 times, while 'Redeemer' is used only 3 times. This shows that Blake seems not to accept Atonement" [123].)

7 Hatsuko Niimi. "The Use of Aphorism in Blake's *Jerusalem*." Pp. 127-44. (The paper explores "only the aphorisms uttered by Blake himself and ... Los, ... divided into ... [1] a defence of imagination ... [2] the necessity of the forgiveness of sin; [and 3] ... general maxims which vindicate art and individuality" [130]; it is "a revision of my thesis" in "'Jerusalem' ni okeru kakugenteki hyogen ni tsuite: Proverbial Language in Blake's *Jerusalem*," *Nihon Joshi Daigaku Kiyo: Journal: Faculty of Humanities: Japan Women's Institute*, No. 40 (1990), 21-26 <BBS 587>.)

*Kaplan, Marc. "Blake's *Milton*: The Metaphysics of Gender." *Nineteenth-Century Contexts*, XIX (1995), 151-78.

"The poet's mythic cosmos is not only gendered, but hierarchical and masculinist in character" (151).

Kaplan, Marc. "Weeping woman/weaving woman: Gender roles in Blake's mythology." *DAI*, LVI (1995), 942A. California (Los Angeles) Ph.D., 1993.

In his poetry and art, "sexism is not incidental to Blake's system, but fundamental."

Katayama, Toshihiko. "Blake no Vijon ni tsuite [On Blake's Vision]." *Kokoro [Mind]*: *Kokoro*, XIV, No. 4 (1961), 65-73. In Japanese.

Kawatsu, Masae. "Blake no 'Otoko' to 'Onna' [Blake's 'Male' and 'Female']." *Chubu Eibungaku, Nihon Eibungakkai Chubu Shibu [Central Japan English Studies, The English Literary Society of Japan, Chubu]*, No. 9 (1989), 19-33. In Japanese.

Kawatsu, Masae. "Hebishenden no Syochoteki-imi: Jerusalem pureto 100 Kaidoku no Tameni [The Symbolic Meanings of Serpent Temples in Blake]." *Horizon, Eibungaku Kenkyu to Hihyo [Horizon, Study and Criticism of English Literature (of Waseda University)]*, No. 17 (1985), 16-27. In Japanese.

Kawatsu, Masae. "Michi ni Hagureta 'Kokoro no Tabibito' ['Mental Traveller' Lost]." *Horizon, Eibungaku Kenkyu to Hihyo [Horizon, Study and Criticism of English Literature (of Waseda University)]*, No. 18 (1986), 10-19. In Japanese.

See also (in earlier lists) her maiden name, Masae Inoue.

§Kim, Young Shik. "William Blake yi si yeongu: sarl yi wonri roseo yi sangsangryeok [William Blake's Idea of Imagination as a Principle of Authentic Life]." Korea University (Seoul) Ph.D., 1991. In Korean.

King, James. *William Blake: His Life* (1991) <BBS 535-36>.

Review

1 Susan Matthews, *BARS Bulletin & Review*, No. 2 (Feb 1992), 6-7 ("A magisterial biography would be most welcome," but "this is not it, although it does have some virtues").

2 §Kevin Lewis, *Religious Studies Review*, XX (1994), 46.

3 Hatsuko Niimi. *Studies in English Literature* [English Literary Society of Japan], English Number 1994 (1994), 99-105 (its psychological dogmatism "does not inspire much confidence" [104]).

King-Hele, Desmond. "Disenchanted Darwinians: Wordsworth, Coleridge, Blake." *Wordsworth Circle*, XXV (1994), 114-18.

There are "clear parallels with *The Botanic Garden*" and "The Tyger" (for which some evidence is offered), "The Sick Rose," "Ah! Sun-Flower," "A Poison Tree," and "The Human Abstract" but later Blake "developed ... a distaste" for Darwin, though no evidence is offered.

*Kono, Rikyu. "Blake no *Job-ki* Kaishaku—Ningen Sonzai no Kongen ni aru mono [An Interpretation of Blake's *Book of Job*—What Is at the Root of Human Existence]." Chapter IV (288-304) of Part IV ("Shukyo to Bungaku [Religion and Literature]") in his *Hikaku Bunka Nyumon: Ishokuju kara Shukyo made [Introduction to the Comparative Study of Some Cultures: From Food, Clothing, and Housing to Religion]*. (Tokyo:

Hokuseido Shoten, 1995) In Japanese.

It is organized as (1) "E Monogatari to shite no Blake no *Job-ki* [Blake's *Book of Job* as a Pictorial Narrative]" (288); (2) *"*Job ga Kami o osoreru Riyu* [The Reason Why Job Fears God]" (289-94); (3) "*Job no Kuno* [Job's Sufferings]" (294-97); (4) "*Zenitsu naru mono to shite ikarsarete iru Jibun* [I Who Am Permits One Man the Whole to Live]" (297-300); (5) "*Kirisutokyoto wa Geijutsuka ni hoka nara nai* [A Christian Is Nothing But an Artist]" (300-02); (6) "*Moji ni tsukauru mono tarazu Rei ni tsukauru mono tare* [Be a Follower Not of the Letter But of the Spirit]" (302-04).

*Kono, Rikyu. "Blake no Kirisutokyoto *Bhagavad Gita* ni tsuite [On Blake's Christianity and the *Bhagavad Gita*]." Chapter 2 (213-44) of Part IV ("Shukyo to Bungaku [Religion and Literature]") in his *Hikaku Bunka Nyumon: Ishokuju kara Shukyo made [Introduction to the Comparative Study of Some Cultures: From Food, Clothing, and Housing to Religion]*. (Tokyo: Hokuseido Shoten, 1995) In Japanese.

It is divided into (1) "Blake to Indo Geijutsu [Blake and the Arts of India]" (213-19); (2) "*Bhagavad Gita to Tengoku to Jigoku no Kekkon* [*Bhagavad Gita* and *The Marriage of Heaven and Hell*]" (219-23); (3) "Swedenborg to [and] Blake" (223-28); (4) "Buddi Yoga (Buddhi-yoga) ni tsuite [On Buddhi-yoga]" (229-35); (5) "Zettaisha to shite no Kami [God as the Absolute]" (235-40); (6) "Musubi [Conclusion]" (241-44).

*Kono, Rikyu. "R. Blair no Shi *Haka* to sore ni sonyu saretu Blake no E—Blair no Shiseikan to Blake no Shiseikan to no Hikaku [R. Blair's Poem *The Grave* and Blake's Illustrations to It—A Comparative Study of Blair's View of Life and Death and Blake's]." Chapter 3 (245-87) of Part IV ("Shukyo to Bungaku [Religion and Literature]") in his *Hikaku Bunka Nyumon: Ishokuju kara Shukyo made [Introduction to the Comparative Study of Some Cultures: From Food, Clothing, and Housing to Religion]*. (Tokyo: Hokuseido Shoten, 1995) In Japanese.

It consists of (1) "Han o kasaneta Blair no Shi *Haka* [Blair's Poem *The Grave* Which Went into Many Editions]" (245-46); (2) "Cromek no Kikaku ni yoru Blair no Shi *Haka* [Blair's Poem *The Grave* Planned by Cromek]" (246-48); (3) *"*Blair no Shi to Blake no Sashie* [Blair's Poem and Blake's Illustrations]" (249-50); (4) "Blair no egaku *Haka* no Kyogu to Blake E ni yoru Hihan [The Dread and Horrible Grave Presented by Blair and Blake's Criticism of It in His Designs]" (251-58); (5) *"*Kyojin naru Otoko no Shi* to 'Zenryo naru Rojin no Shi' ['Death of the Strong Wicked Man' and 'The Good Old Man Dying']" (258-65); (6) *"*Masani shinan to suru Kyojin na Otoko* no E no oshieru mono [What the Picture of 'The Strong and Wicked Man Dying' Teaches Us]" (266-68); (7) *"*Masani shinan to suru Zenryo naru Rojin* no E no oshieru mono [What the Picture of 'The Good Old Man Dying' Teaches Us]" (269-73); (8) *"*Saigo no Shinpan ni tsuite* [On the Last Judgement]" (273-81); (9) *"*Shi no Tobira* (Death's Door) no E ni tsuite [On the Picture of 'Death's Door']" (281-83); (10) "Musubi [Conclusion]" (283-87).

Kroeber, Karl, & Gene U. Ruoff, ed. *Romantic Poetry: Recent Revisionary Criticism*. (New Brunswick: Rutgers University Press, 1993).

It includes:

1 Joseph Viscomi. "William Blake, Illuminated Books, and the Concept of Difference." Pp. 63-87. (Reprinted from pp. 32-44, 163-76 of his *Blake and the Idea of the Book* [1993] <Blake [1994]>.)

2 Heather Glen. "Blake's 'London.'" (Reprinted from pp. 88-101 of her *Vision and Disenchantment* [1983] <BBS 490>.)

3 Alicia Ostriker. "Desire Gratified and Ungratified: William Blake and Sexuality." Pp. 102-20. (Reprinted from *Blake*, XVI, No. 3 [Winter 1982-83].)

§Kudo, Yoshiyuki. "Blake no E to Shi yori manabu mono [What We Are Taught from Blake's Paintings and Poems]." *Rikkyo Daigaku Eibeibungakkai Kaiho* [Study Reports of the Society of English and American Literature in Rikkyo University], No. 7 (1950), 14-15. In Japanese.

Lambert, Stephen T. "Blake's LONDON." *Explicator*, LIII (1995), 141-43.

The "black'ning Church" is "a cleverly duplicitous description."

§Lambo, John. "The Imagination as Unifying Principle in the Works of Blake and Wordsworth." *Diogenes*, XLI, No. 4 (1993), 59-72.

Lawson, David. "William Blake." *Humanist*, LIII, No. 5 (Sept-Oct 1993), 36-37 <Blake, 1994§>.

On Blake as a humanist.

Lee, Hyun-soon. "William Bolcom's Piano Concerto (1975-1976)." *DAI*, LIV (1993), 1144A. Wisconsin DMA (1992).

"The connection between Bolcom and English poet William Blake is especially significant."

§Lernout, Gert, & Vincent Deane. "Two VI. B. 13 Indexes: Index Two: *The Paintings of William Blake*." *A Finnegans Wake Circular*, IV (Winter 1995), 26-31.

James Joyce took extensive notes from the book by Figgis <BB #408> for *Finnegans Wake* but in the end did not use them.

Lincoln, A.W.J. "A history of the composition of William Blake's *Vala* or *The Four Zoas* as revealed by a study of the surviving manuscript." *Index to [British] Theses*, XXV (1977), 7 (#5470). Wales (Bangor) Ph.D.

*Lundeen, Kathleen. "Words on wings: Blake's textual spiritualism." *Word and Image*, X (1994), 343-65.

The relationship of text and design in Blake operates in "three distinct modes" (344).

§Lussier, Mark. "Blake's Vortex: The Quantum Tunnel." *Nineteenth-Century Contexts*, XVIII (1994), 263-91.

§MacCormack, Carol. "William Blake: A Vision of the Numinous for Our Time?" *Friends Quarterly*, XXVII, #1 (1992), 41-47.

Maeda, Yoshihiko. "Blake no 'Shi, Kaiga soshite Ongaku': William Blake's 'Poetry, Painting and Music.'" *Rikkyo Daigaku*

Kenkyu Hokoku, Jinbun Kagaku, Rikkyo Daigaku Ippan Kyoikubu: St. Paul's Review, Arts and Letters, Faculty of General Education, Rikkyo University, No. 53 (1994), 1-16. In Japanese.

In Blake's view of art, music as well as painting and poetry play a very important role.

*Malmberg, Carl-Johan. "Blake—från dunkel till klarhet [Blake—from Darkness to Light]." *Svenska Dagbladet*, 16 Sept 1995.

A general essay stimulated by the recent Blake Trust volumes.

*Malmberg, Carl-Johan. "William Blakes poesi en fröjd för ögat [William Blake's Poetry a Pleasure for the Sight]." *Svenska Dagbladet*, 17 Sept 1995.

A general essay stimulated by the recent Blake Trust volumes.

§Marcas, Haghe, ed. *Romantik: Rousseau, Herder, Blake, Kleist*. (København, 1957) Vol. VIII of *Liusankuelse gennem tiderne*. In Danish.

Marsh, N. E. J. "Blake's *Milton* considered as a poem." *Index to [British] Theses*, XXV (1976), 6 (#322). London (Birkbeck College) M.Phil.

Martinez, Nancy C., Joseph G. Martinez, & Erland Anderson. "Blake, William." Pp. 4-72 of *Guide to British Poetry Explication Volume 3: Restoration-Romantic* (N.Y.: G. K. Hall, &c., 1993)

Mayer, P. A. "William Blake, critic of art and literature." *Index to [British] Theses*, XV (1967), 16 (#318). Norfolk Ph.D.

McGann, Jerome J. "Did Blake betray the French Revolution? A dialogue of the mind with itself: Interlocutors: Anne Mack and J. J. Rome." Chapter 6 (117-37) of *Presenting Poetry, Composition, Publication, Reception*, ed. Howard Erskine-Hill & Richard A. McCabe (Cambridge: University Press, 1995).

An occasionally "heated and *ad hominem*" debate, which "ends, as it had begun, *in mediis rebus*," between the positions that "Blake was not a political apostate" (Mack) and that Blake was driven to "political quietism and acquiescence in the status quo" (127, 137, 118, 119).

McLaughlin, Thomas. "Figurative Language." Chapter 6 of *Critical Terms for Literary Study*. Ed. Frank Lentricchia & Thomas McLaughlin. (Chicago: University of Chicago Press, 1990) B. "Hiyu Gengo [Figurative Language]." Tr. Hisao Ishizuka into Japanese in chapter 6 (181-212) of *Gendai Hiho Riron: 22 no Kihon Gainen* [Modern Literary Theory: 22 Basic Terms]. Tr. Yoichi Ohashi et al. (Tokyo: Heibonsha, 1994).

A reading of Blake's "The Lamb" is on pp. 181-92 of the Japanese version.

Mee, Jon. *Dangerous Enthusiasm* (1992) <BBS 571>.

Reviews

1 Susan Matthews, *BARS Bulletin & Review*, No. 5 (Nov 1993), 16-17 ("an impressive work").

2 Peter J. Kitsch, John Whale, & Susan Matthews, *Year's Work in English Studies*, LXXIII for 1992 (1995), 343-44 ("an impressive performance").

§Meller, Horst. "Lucifer Rearing from off the Pool: Revolutionary Romantics and the Evolution of Satan." Pp. 9-38 of *Romantic Continuities: Papers Delivered at the Symposium of the Gesellschaft für englische Romantik*, held at the Catholic University of Eichstätt, October 1990. Ed. Günther Blaicher & Michael Gassenmeier. (Essen: Blaue Eule, 1990) Studien zur englischen Romantik 4.

Mills, A. C. "William Blake's illustrations to *Jerusalem*." *Index to [British] Theses*, XXV (1976), 6 (#292). Cambridge M.Phil.

Minahen, Charles D. "... That Every Thing Has Its Own Vortex ...": Dialectics of Vortical Symbolism in Blake." Chapter 7 (85-97) of his *Vortex/t: The Poetics of Turbulence*. (University Park, Pennsylvania: The Pennsylvania State University Press, 1992).

"Descartes' vertiginous enthusiasm seems uncannily to anticipate" "Blake's epiphinal vortex of transcendent poetic imagination" (96-97).

Review

1 Mark S. Lussier, *Blake*, XXVIII (1994-95), 110-14 (the "power" of the book "resides in its willingness to speculate creatively with somewhat limited evidence," but chapter 7 on Blake "adds little to our understanding of Blake" [111, 113].)

Miyamachi, Seiichi. "E. P. Thompson to Blake Kenkyu [E.P. Thompson and Blake Studies]." *Sapporo Gakuin Daigaku Jinbungakkai Kiyo* [*Bulletin of the Society of Humanities, Sapporo Gakuin University*], No. 5 (1994), 89-99. In Japanese.

A review essay consisting of (1) "Hajime ni [Introduction]," (2) "Tekusuto no Kakuritsu to Blake Kenkyu [Works for Establishing Blake's Texts and Blake Studies]," (3) "Guraffikku Tekusuto to Blake Kenkyu [Blake's Graphic Texts and Blake Studies]," (4) "Rekishi Gakusha ni yoru Blake Kenkyu [Historical Studies of Blake]," (5) "Beula to Serpent no Kaishakuron o megutte [Some Interpretations of Beulah and Serpent]," and (6) "Ketsuron [Conclusion (concerning E. P. Thomson's book)]."

Jeanne Moskal, *Blake, Ethics, and Forgiveness* (1994) <*Blake* (1995)>.

Reviews

1 §Choice, XXXII (1995), 601.

2 §Academic Library Book Review, X (1995), 19.

3 Stephen C. Behrendt, *Wordsworth Circle*, XXVI (1995), 201-03 (with Angela Esterhammer, *Creating States* (1994) <*Blake* (1995)>).

§Muhlestein, Daniel K. "(Re)Reading 'The Chimney Sweeper': Western Manners, Christian Faith, and a Negative Hermeneutics of Critical Demystification." *Literature and Belief* (1993), 69-94.

§Nelson, Ray Faraday. *Timequest*. B. Tr. Testu Yano into Japanese as *Blake no Hisho* [*Blake's Flying*]. (Tokyo: Hayakawa Shobo, 1995). 539 pp.

William and Catherine Blake, Joseph Johnson, William Godwin, Mary Wollstonecraft, Thomas Paine, Thomas Butts, as well as Urizen, Tharmas, Luvah, and Vala appear as characters in *Timequest*, which may be the same as Nelson's *Blake's Progress* (1975) <*BBS* 585>, a science fiction novel in which

the Blakes journey through time.

Gene Van Troyer, "Blake no Hisho: Hitotsu no ravu sutori [Blake's Flying—A Love Story]" (531-37) is a commentary on Nelson's story.

Niimi, Hatsuko. "'Jerusalem' ni okeru kakugenteki hyogen ni tsuite: Proverbial Language in Blake's *Jerusalem*." *Nihon Joshi Daigaku Kiyo: Journal: Faculty of Humanities: Japan Women's Institute*, No. 40 (1990), 21-26 <*BBS* 587>. B. "The Use of Aphorism in Blake's *Jerusalem*." Pp. 127-44 of *Centre and Circumference: Essays in English Romanticism* [by members of the] Association of English Romanticism in Japan. Ed. Kenkichi Kamijima [q.v.]. (Tokyo: Kiriara Shoten, 1995)

B is "a revision of my thesis The main theme of the argument has been for the most part retained except for a change in the terminology" (142).

§Niimi, Hatsuko. "Toi tsuzukeru Katarite—Blake 'Tora' no Ichikosatsu [A Speaker Who Keeps On Asking—An Essay on Blake's 'The Tyger']." *Nihon Joshi Daigaku Eibeibungaku Kenkyu: Studies in English and American Literature, The English Literary Society of Japan Women's University*, No. 29 (1994), 27-40. In Japanese.

Norvig, Gerda S., *Dark Figures in the Desired Country* (1993) <*Blake* (1993), p. 26.)

Review

1 Stephen C. Behrendt, *Blake*, XXIX, 1 (Summer 1995), 26 ("a learned and meticulous book ... a trove of valuable visual information," "an immense achievement" [25, 29]).

Norvig, Gerda S. "Female Subjectivity and the Desire of Reading In(to) Blake's *Book of Thel*." *Studies in Romanticism*, XXXIV (1995), 255-71.

Thel "comes to stand *for*, and stand *in*, a liminal position between theory and resistance to theory ... a position that the text portrays as radically gendered" (255).

O., N.; see Owens, Norah.

O'Gorman, Francis. "A Blakean Allusion in Ruskin's *Fors Clavigera*." *N&Q*, CCXL [N.S., XLII] (1995), 175-76.

A reference to "houses of brick ... full of monkeys" is alleged to be a covert allusion to *The Marriage*.

§Omer, M[ordecai]. "The Iconography of the Deluge in English Romantic Art, with Special Reference to William Blake and J.M.W. Turner." *Index to [British] Theses*, XXVI (1977), #178. East Anglia Ph.D., 1976.

Otto, Peter. *Constructive Vision and Visionary Deconstruction* (1991) <*BBS* 596>.

Reviews

1 Phillip Cox, *BARS Bulletin & Review*, No. 3 (Oct 1992), 13-14 ("a useful contribution to Blake studies").

2 §Andrew Lincoln, in *Literature and Theology*, XVII (Dec 1993), 408-09.

3 Edward Larissy, in *N&Q*, CCXXXIX [N.S., IV] (1994), 404-05 (with *Blake: The Complete Poems*, ed. W. H. Stevenson [1989]) (Otto's book "is narrow, and even slightly naive").

O[wens], N[orah]. "William Blake and DIY." *Bognor Regis Lo-*

cal History Society Newsletter, No. 33 (Aug 1995), 13-14.

"William Blake was the arch-practitioner of DIY [*Do It Yourself*]. He wrote poems, illustrated them himself, engraved them ..., and printed them."

*Owens, Norah. *William Blake and Felpham 1800-1803*. (Bognor Regis, West Sussex: Bognor Regis Local History Society, 1986) 8°, ISBN: 0-9507455-1-0 <BBS 597>. B. *(1987)

*Owens, Norah. "William Blake at Felpham—1800-1803 Part 1 [-2]." *Bognor Regis Local History Society Newsletter* (July 1983), 4-9; *(Jan 1984), 14-19.

A biographical summary, distinct from her *William Blake and Felpham 1800-1803* (1986) <BBS 597>.

Paley, Morton D., & Michael Phillips, ed. *William Blake: Essays in honour of Sir Geoffrey Keynes*, (1973) <BB #A2350 1>.

I Michael Phillips, "Blake's Early Poetry," pp. 1-28. B. Tr. Antoine Jaccottet as "Les Premiers Poèmes de Blake," pp. 19-50 of Phillips's *William Blake* (1995).

§Parisi, F. M. "William Blake and the Emblem Tradition: *The Gates of Paradise*." *Index to [British] Theses*, XXVI (1977), #181. Edinburgh Ph.D., 1975.

Presumably this is the basis of his "Emblems of Morality: *For Children: The Gates of Paradise*," pp. 70-110 of *Interpreting Blake: Essays Selected*, ed. Michael Phillips (1978) <BBS 603-04>.

*Paulson, Ronald. "Burke's Sublime and the [Pictorial] Representation of Revolution." Chapter IX (241-70) of *Culture and Politics from Puritanism to the Enlightenment*. Ed. Perez Zagorin. (Berkeley, Los Angeles, London: University of California Press, 1980).

"Blake's plot resembles Burke's, seen of course from the other side" (255).

§Percival [sic]. Artaud, Beckett, *Blake: essai et tolkningar*. (Stockholm: Carlsson, 1992).

Peterfreund, Stuart. "Blake and the Theology of the Natural." *Eighteenth Century Life*, N.S., XVIII, No. 1 (Feb 1994), 92-119.

"Embodied humanity does not live by matter alone; spirit, not matter at all" (114).

*Phillips, Michael. "Printing Blake's *Songs*." *Library*, 6 S., XIII (1991), 205-37 <BBS 604>. B. Translated by Antoine Jaccottet as "Une Méthode d'Impression qui Allie le Peintre et le Poète," pp. 137-66 of Phillips's *William Blake* (1995).

Phillips, Michael. "The Reputation of Blake's *Poetical Sketches* 1783-1863." *Review of English Studies*, N.S., XXVI (1975), 19-33 <BBS 604>. B. Translated by Antoine Jaccottet as "La Réputation des *Esquisses Poétiques* 1783-1863," pp. 73-92 of Phillips's *William Blake* (1995).

Phillips, Michael. "William Blake and the 'Unincreasable Club': The Printing of *Poetical Sketches*," *Bulletin of the New York Public Library*, LXXX (1976), 6-18 <BBS 604>. B. Translated by

Antoine Jaccottet as "L'Impression des *Esquisses Poétiques*," pp. 51-65 of his *William Blake* (1995).

*Phillips, Michael. *William Blake: Recherches pour une Biographie: Six Etudes*. Preface d'Yves Bonnefoy. Tr. Antoine Jaccottet. (Paris: Diffusion les Belles Lettres, 1995) Documents et Inédit du Collège de France. 8°, 171 pp., 27 reproductions, ISBN: 2-7226-0024-2.

Yves Bonnefoy, "Préface" (11-12) is about Phillips's "vaste enquête" for "une grande biographie du poète."

Michael Phillips, "Introduction" (pp.13-16), says that each section deals with an "aspect du processus créateur de Blake."

The six studies consist of translations of his previously-published essays, all but the last revised:

I "Les Premiers Poèmes de Blake." Pp.19-50. (Translated from "Blake's Early Poetry," pp. 1-28 of *William Blake: Essays in honour of Sir Geoffrey Keynes*, ed. Morton D. Paley & Michael Phillips [1973] <BB #A2350 1>.)

II "L'Impression des *Esquisses Poétiques*." Pp. 51-65. (Translated from "William Blake and the 'Unincreasable Club': The Printing of *Poetical Sketches*," *Bulletin of the New York Public Library*, LXXX [1976], 6-18 <BBS 604>.)

III "Les Corrections dans les *Esquisses Poétiques*." Pp. 67-72. (Translated from "Blake's Corrections in *Poetical Sketches*," *Blake Newsletter*, IV, No. 1 [Autumn 1970], 40-47 <BB #1217 64; see also # ... 78>.)

IV "La Réputation des *Esquisses Poétiques* 1783-1863." Pp. 73-92. (Translated from "Blake's Corrections in *Poetical Sketches*," *Review of English Studies*, N.S., XXVI [1975], 19-33 <BBS 604>.)

V "La Création des *Chants*." Pp. 95-136. (Translated from "William Blake's *Songs of Innocence* and *Songs of Experience* from Manuscript Draft to Illuminated Plate," *Book Collector*, XXVIII [1979], 17-59 <BBS 422>.)

VI "Une Méthode d'Impression qui Allie le Peintre et le Poète." Pp. 137-66. (Translated from "Printing Blake's *Songs*," *Library*, "vol. B," 6 S., XIII [1991], 205-37 <BBS 604>.)

*Phillips, Michael. "William Blake's *Songs of Innocence* and *Songs of Experience* from Manuscript Draft to Illuminated Plate." *Book Collector*, XXVIII (1979), 17-59 <BBS 422>. B. Translated by Antoine Jaccottet as "La Création des *Chants*," pp. 95-136 of his *William Blake* (1995).

§Piquet, François. "Entre chiasme et épiphanie: Blake et l'espérance millénariste." Pp. 143-54 of *Evolution et Révolution(s) dans la Grande-Bretagne du XVIII^e siècle*. Ed. Paul Gabriel Boucé. (Paris: Publications de la Sorbonne, 1993). Langues et Languages 24.

*Pite, Ralph. *The Circle of Our Vision: Dante's Presence in English Romantic Poetry*. (Oxford: Clarendon Press, 1994). Pp. 58-69 in Chapter 2: "Illustrating Dante."

Postlethwaite, Sara Sue. "William Blake's textual gnosis." *DAI*, LVI (1995), 1796A. Pennsylvania State Ph.D., 1995.

In Blake's Prophecies, "deconstructive gnosis disguises itself as fragmented narratives."

§Prickett, Stephen. "Swedenborg, Blake, Joachim and the Idea of a New Era." *Studia Swedenborgiana*, VII, No. 4 (June 1992), 1-30.

§Raine, Kathleen. "C. G. Jung: A Debt Acknowledged." Pp. 167-76 of *Jungian Literary Criticism*. Ed. Richard Sugg. (Evanston: Northwestern University Press, 1992).

Blake's influence on Jung.

Raine, Kathleen. *Golgonooza City of Imagination* (1991) <BBS 614>.

"Blake, Swedenborg, and the Divine Human." Pp. 74-99. (This is apparently the same as her §"L'apocalypse selon William Blake." Tr. J. Genet & J. Chevalier. Pp. 57-87 of *Apocalypse et sens de l'histoire*. Ed. Jean-Louis Vieillard-Baron, Armand Abcassis, R. Raine et al. (Paris: Bern International, 1983). Cahiers de l'Université de Saint Jean de Jerusalem, No. 9.)

Review

1 Susan Matthews, *BARS Bulletin & Review*, No. 1 (Oct 1991), 8-9.

Rajan, Tilotoma. "The other reading: transactional epic in Milton, Blake, and Wordsworth." Chapter 1 (20-46) of *Milton, the metaphysicals, and romanticism*. Ed. Lisa Low & Anthony Harding. (Cambridge: Cambridge University Press, 1994)

"The inclusion of the reading-function within the text results in a discursive function that is characteristically romantic" (25).

Rawlinson, N. "William Blake: the comic aspects of vision: Poetical Sketches to Songs of Innocence and of Experience." *Index to [British] Theses*, XLII (1993), 950 (#42.5196). Oxford M.Litt., 1991.

"I use the term 'comic' to encompass the social, poetical and philosophical implications of laughter."

Reimer, Margaret Lowen. "Hebraism in English Literature: A Study of Matthew Arnold and George Eliot." *DAI*, IV (1994), 3450A. Toronto Ph.D., 1993.

"As a background to ... Arnold's *Literature and Dogma*, and George Eliot's ... *Daniel Deronda*," "The study focuses particularly on ... the seventeenth century, illustrated by the works of John Milton and John Bunyan, and the nineteenth century, ushered in by the contrasting 'Hebraic' expressions of William Blake and William Wordsworth."

Riede, David, *Oracles and Hierophants* (1991) <BBS 623>.

Review

1 David Punter, *Blake*, XXIX, 1 (Summer 1995), 29-31 ("This is a book of extreme meticulousness, full of detail and of close reading, but ... in the end I found it oddly unsatisfying" [29]).

§Ries, Frank W. D. "Sir Geoffrey Keynes and the Ballet Job." *Dance Research*, II, No. 1 (Spring 1984), 19-34.

About the ballet based on Blake's designs <BB #2049>.

§Ronald, Samuel J. "Blake's 'And did those feet' As Congregational Hymn." *Hymn*, XLIV (July 1993), 22-25.

Rosso, George Anthony, Jr. "Newton's pantocrator and Blake's recovery of Miltonic prophecy." Chapter 2 (47-64) of *Milton, the metaphysicals, and romanticism*. Ed. Lisa Low & Anthony Harding. (Cambridge: Cambridge University Press, 1994).

Concerns the development of the concept of prophecy. S., D. "NB." *TLS*, 23 June 1995, p. 16.

An account of the first issue of the *Journal of the Blake Society* notes that the Chairman of British Rail was a passionate admirer of Blake, "So, in the late 1970s and early 80s, British Rail was effectively run by William Blake? This surely explains a lot."

*Sangharakshita, Ven. *Buddhism and William Blake*. ([London, ?1978]) <BBS 631>. B. "Buddhism and William Blake." Pp. 185-97 of his *Alternative Traditions*. (Glasgow: Windhorse Publications, 1986).

A The earlier publication is a modest, well-presented 8-page flyer by the founder of the Friends of the Western Buddhist Order attempting to bring "Buddhism into contact" with the West; "A whole century before Buddhism was really known in the West Blake offers us ... something of the spirit of Buddhism in the language of Western culture."

B The 1986 essay silently reprints the earlier pamphlet, omitting the illustrations.

*Saurat, Denis. *Blake & Modern Thought*. (London, 1929) <BB #2654A>. B. (N.Y.: The Dial Press, 1929). C. (N.Y., 1964) <BB #2654B>.

§Sayers, Lesley-Ann. "An Enigma More than a Landmark." *Dance Now*, II, No. 3 (Autumn 1993), 40-49.

About the Birmingham Royal Ballet revival of Ninette de Valois's *Job* ballet based on Blake's designs <BB #2049>.

Schuchard, Marsha Keith. "William Blake and the Promiscuous Baboons: A Cagliostroan Séance Gone Awry." *British Journal for Eighteenth-Century Studies*, XVIII (1995), 185-200.

An attempt at "documenting Blake's Masonic experience and deciphering his Masonic allusions" (185).

Shirey, David L. "Pierpont Display Shows Blake as a Visual Artist." *New York Times*, 27 Nov 1971.

A review of the exhibition of Mrs. Landon K. Thorne's Blakes at the Pierpont Morgan Library <BB #706>: Blake "did not have the technical wherewithal to realize his vision."

Simmons, Robert E. "A Way of Teaching Job." Pp. 124-26 of *Approaches to Teaching the Hebrew Bible as Literature in Translation*. Ed. Barry N. Olshen & Yael S. Feldman. (N.Y.: Modern Language Association, 1989)

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

§Simpson, Matt. "Blake's *Songs of Innocence and [of] Experience*." *Critical Survey*, IV, #1 (1992), 40-51.

*Sørensen, Hans, & Carl Stieff. "Blake—Romantikerens, Mystikerens, Profeten." Pp. 125-32 of *Følsonhedens Tid 1750-1800*. (København: Politikens Forlag, 1972), which is Bind 6 of *Verdens Litteratur Historie*. Ed. F. J. Billeskov Jansen, Hakon Stangerup, & P.H. Transtedt. In Danish.

§Sorensen, Peter J. "Blake's Gnostic 'Eternals.'" *Journal of Reli-*

gious Studies, XVII, No. 1-2 (1991), 67-81.

On characteristics of the hypostatic generation of gods.

Sorensen, Peter J. *William Blake's Recreation of Gnostic Myth: Resolving the Apparent Incongruities*. (Lewiston [N.Y.] & Salzburg: Edwin Mellen Press, 1995) Salzburg University Studies. 8°, ix, 155 pp., ISBN: 07734-4188-3.

§Spector, Sheila A. "Blake's Milton as Kabbalistic Vision." *Religion and Literature*, XXV (Spring 1993), 19-33.

Standish, Marc. "The English roots of William Blake's radical vision." *DAI*, LVI (1995), 205-6A. Michigan Ph.D., 1994.

About Blake as a "religious enthusiast."

Steiner, Annie Delores. "Reading Blake, reading Morrison: A Blakean reading of Toni Morrison." *DAI*, LVI (1995), 195A. Miami Ph.D., 1994.

"A phenomenological reading ... from Blake's perspective" shows that he and Toni Morrison share "a continuum of thought."

Stewart, D. "Blake, Boehme and the human or prophetic character." *Index to [British] Theses*, XLI (1992), 1436-1437 (#41-6780). Oxford D.Phil., 1990.

"The purpose of this thesis is to demonstrate the relevance of Boehme's theosophy to Blake's poetry up to and including *The Four Zoas*."

Suzuki, Masashi. *Genso no Shigaku: William Blake Kenkyu: Visionary Poetics: A Study of William Blake*. (Kyoto: Aporonsha, 1994) <Blake (1995), 181>.

Reviews

1 Akinobu Okuma. *Eibungaku Kenkyu, Nihon Eibungakkai: Studies in English Literature, The English Literary Society of Japan*, LXXII, No. 1 (1995), 129-33. In Japanese.

2 Shoichi Matsushima. *Eigo Seinen: The Rising Generation*, CXL (1995), 538-39. In Japanese.

*Suzuki, Masashi. "Origins and Burial in America." *Studies in English Literature*, The English Literary Society of Japan, English Number (1995), 15-32.

Blake "offers ... an origin/rise and no progress as an alternative to the origin/rise and progress" (29).

§Swann, Joseph. "The Breaking of Language: Blake and the Development of Yeats's Imagery." Pp. 217-31 of *The Internationalism of Ireland's Literature and Drama*. Ed. Joseph McMinn, Anne McMaster, & Angela Welch. (Gerrards Cross: Smythe, 1992) *Irish Literary Studies*, 41: Proceedings of the 7th Triennial Conference of the International Association for the Study of Anglo-Irish Literature, Coleraine, 25-29 July 1988.

Taniguchi, Shigeru. "'The Four Zoas' to 'Milton' ni okeru Spectres no ichi kosatsu: Counterpart to Negation no mondai [A Study of 'Spectres' in *The Four Zoas* and *Milton*: The Problem of 'Counterpart' and 'Negation']." *Reitaku Daigaku Kiyo: Bulletin of Reitaku University*, XII (1971), 140-58. In Japanese <BBS 656>. B. Translated and revised by Taniguchi as "The Vicissitudes of Spectres and the Development of Blake's Myth," pp.

83-95 of *Centre and Circumference*, ed. Kenkichi Kamaijima (1995), q.v.

Thompson, E. P., *Witness Against the Beast* (1993) <Blake (1994) 29>. B. 1993. C. 1994. D. 1994 [paperback].

Reviews

1 Shoichi Matsushima, *Gakuto: Gakuto [Lamplight of Learning]*, XCI, No. 8 (1994), 64-65. In Japanese. ("Was Blake a Muggletonian? Was he a Ranter? Or did he have nothing to do with both sects? In any case, it is certain that Blake as an artisan was deeply related to the tradition of British popular culture.")

2 Jason Whitaker, *BARS Bulletin & Review*, No. 8 (March 1995), 11-12 ("the over all feeling is that Blake's work eludes him" [12]).

3 Dharmachari Vishvapani, "A Way of Breaking Free," *Urthona*, No. 3 (Spring 1995), 12-14 ("Thompson's achievement is to ground Blake in a cultural milieu ... because this Blake is more credible, he is also more accessible" [14]).

4 *Lars Bergquist, "Med visionen för en bättre värld [With a Vision of a Better World]," *Svenska Dagbladet*, 21 Nov 1995 (Ackroyd's biography is a virtuoso performance which yet has not gone sufficiently into Swedenborg's thought).

5 Peter Cadogan, *Journal of the Blake Society at St James*, I (1995), 43-44 ("Witness Against the Beast, clear-eyed and apocalyptic, will be read a hundred years from now, while others remain on the shelf").

6 Dan Latimer, *Philosophy and Literature*, XIX (1995), 412-12 (a summary of the argument of Muggletonian antinomianism).

7 David Fuller, *British Journal for Eighteenth-Century Studies*, XVIII (1995), 217-18 ("The book is full of interesting material and ideas, and is beautifully written").

T[hornbury], W[alter]. "Blake, William" Vol. I, pp. 611-12 of *The Imperial Dictionary of Universal Biography: A Series of Original Memoirs of Distinguished Men, of All Ages and All Nations*. Conducted by John Eadie, J.P. Nichol, John Francis Waller, Edwin Lankester, Francis Bowen, P.E. Dove (General Editor), & J. Brown. (London, Glasgow, Edinburgh, Liverpool, Leeds, Aberdeen, Newcastle, Bristol, "Boston, U.S.," N.Y.: William Mackenzie, [?1863]).

Blake was "a genius, if ever one lived"; though the Job illustrations are "tame, insipid, and quaint" and "His visions grew more and more incoherent; his verse (a bad sign) rhymeless," "A selection of his poems would certainly become classical, so burning are his words, and so tender is sometimes their harmony," as exemplified by "The Tyger" which is quoted, with some curious adjustments.

Toner, M. N. "William Blake and the veil of writing: an examination of symbol and representation." *Index to [British] Theses*, XLIII (1993), 853 (#43-5263). Manchester Ph.D., 1991.

Concerns "the symbol of the veil."

Traylen, M. "'Sol' and 'Luna,' 'Burn in water and wash in fire'; some instances of contraries at work in Blake's 'Four Zoas,' 'Milton' and 'Jerusalem' in the light of Jung's thought and his alchemical understanding in 'Mysterious Conjunctions.'" *Index to [British] Theses*, XLI (1992), 460 (#41-2261). Swansea Ph.D., 1991.

"William Blake and C. G. Jung are linked ... by Contraries."

Urthona

No. 2 (Spring 1994)

"William Blake" (40-55):

1 Steve Leckie. "Heaven and Hell in a Proverb." P. 40. (On "Sooner murder an infant in its cradle than nurse unacted desires"; "As an introduction to Blake's whole work, we could do worse than to turn this proverb over in our minds until we think we understand it, and then start again.")

2 *Dharmachari Prakasha. "A Memorable Fancy." P. 41. (After reading the *Songs* on retreat, "Whilst I was reciting the Puja before the shrine I saw a vision of William Blake," which he describes.)

3 *Dharmachari Ananda. "William Blake: the revolutionary spirit." Pp. 42-55. (About the nature of poetry and of *The Four Zoas*.)

"Blake is, as it were, the guiding spirit of Urthona," which in turn "is associated with The Friends of The Western Buddhist Order" (5, 3).

van Lieshout, Jules. *Within and Without Eternity: The Dynamics of Interaction in William Blake's Myth and Poetry*. (Amsterdam-Atlanta, GA: Rodopi, 1994) Costerus New Series 92. 8°, [vi], 207 pp. ISBN: 90-5183-681-3.

In the *Marriage, Urizen, Vala, Milton, and Jerusalem*, "Such a finely tuned complex system hovers in a state of criticality" (187).

The book is clearly derived from his dissertation of the same title (1991) <BBS 667>.

Vicary, J. D. "A study of the development of Blake's Christianity in terms of the relationship between art and religion in his poetry." *Index to [British] Theses*, XXX (1982), 9 (#267). Oxford D.Phil., 1980.

*Viebrock, Helmut. *Die Geburt des Mythes aus dem Geiste der Rebellion: William Blakes Visionäre Dichtung "Europe. A Prophecy" (1794)*. (Stuttgart: Franz Steiner Verlag, 1994) Sitzungsberichte der Wissenschaftlichen Gesellschaft an der Johann Wolfgang Goethe-Universität Frankfurt am Main Band XXXII, Nr.5. Pp. 5-38.

Vine, Steven. *Blake's Poetry* (1993) <Blake [1993]>.

Review

1 Peter J. Kitsch, John Whale, & Susan Matthews. *Year's Work in English Studies*. LXXIII for 1992 (1995), 363-64.

Viscomi, Joseph. *Blake and the Idea of the Book* (1993) <Blake (1993)>.

Pp. 32-44, 163-76 are reprinted in *Romantic Poetry: Recent Revisionary Criticism*, ed. Karl Kroeber & Gene U. Ruoff (New Brunswick: Rutgers University Press, 1993).

Reviews

1 Morton D. Paley, *Wordsworth Circle*, XXV (1994), 198-99 (A "brilliant, fascinating" "revolutionary book" which "provides indispensable materials for any future study of Blake's aesthetics").

2 David Fuller, "Blake and the Illuminated Book," *Print Quarterly*, XII (1995), 197-98 (It "overturn[s] basic understandings of its subjects").

3 Martin Butlin, *Burlington Magazine*, CXXXVII (Feb 1995),

123 ("Viscomi's radical new ideas ... supported by the most thorough scholarship" "completely revolutionise ... the way in which one must look at Blake's illuminated books").

4 M. L. Twyman, *N&Q*, CCXL [N.S., XLII] (1995), 503 ("a major work," "essential for the Blake specialist").

5 Alexander S. Gourlay, *Blake*, XXIX, 1 (Summer 1995), 31-35 ("indispensable for everyone who writes about Blake" [31]).

6 George Mackie, *Book Collector*, XLIII (1994), 590-92 ("Few scholarly books can have had such an immediate endorsement of their authority" [590]).

7 *Nineteenth-Century Literature*, XLIX (1995), 534.

8 C. S. Matheson, *Library*, 6 S., XVII (1995), 370-72 ("Viscomi's work has enormous implications for the direction of Blake studies and the reproduction of Blake materials in the near future").

Vogler, Thomas A. "The Allegory of Allegory: Unlocking Blake's 'Crystal Cabinet.'" Pp. 75-129 of *Enlightenment Allegory: Theory, Practice, and Context of Allegory in the Late Seventeenth and Eighteenth Centuries*. Ed. Kevin L. Cope. (N.Y.: AMS, 1993)

On the use of John Locke's ideas.

Ward, Aileen. "William Blake and the Hagiographers." Pp. 1-24 of *Biography and Source Studies*. Ed. Frederick R. Karl. (N.Y.: AMS Press, 1994) 8°, ISBN: 1075-3451.

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

*Ward, Theodore. *Men & Angels*. (New York: Viking, 1969) Pp. 165-75 and passim.

Ware, G. "A vision of the last judgement: Marxist aesthetics and Blake's minor prophecies." *Index to [British] Theses*, XLI (1992) (#41-6671). Oxford D.Phil., 1991.

White, S. M. "Thieves of time in the poetry of Blake, Shelley, Byron, and Keats." *Index to [British] Theses*, XXXIII (1985), 108 (#2309). Reading M.Phil., 1982.

*Wilson, William. "A Date With William Blake in San Marino." *Los Angeles Times*, 21 Nov 1965, pp. 42-43.

A review of the Huntington exhibition <BB #691>: If one lunched with Blake at the Huntington, "he would probably expound a doctrine of free love, pause to wave at an angel who had appeared to him in a bush, then inform us darkly that the President was the anti-Christ."

Woodcock, Bruce. "Reason and Prophecy—Paine, Blake and the Dialectic of Revolution." Pp. 99-117 of Bruce Woodcock & John Coates, *Combative Styles: Romantic Writing and Ideology: Two Contrasting Interpretations*. ([Hull:] The University of Hull Press, [1995]).

The "complementarity between them becomes most telling" in the "dialectic between the social and the psychological" (106).

See also "Tom Paine and William Blake—Lives and Background" and "Burke, Paine, Blake and the Revolution—Some Dates" in Coates & Woodcock's "Introduction" (Part III, 18-

32, and Part IV, 38-42): Blake, who "was probably a member" of the Society for Constitutional Information, "remains the foremost visionary radical poet in the English tradition" (26, 30).

§Woodman, Ross. "Blake as Milton's Pastoral Counselor." *Journal of Pastoral Counseling*, XXVI (1991), 29-45.

§Worden, Barbara S. "The Emotional Evangelical: Blake and Wesley." *Wesleyan Theological Journal*, XXVIII (Fall 1983), 67-79.

Worrall, D. "Varieties of influence in William Blake." *Index to [British] Theses*, XXVII (1980), 12 (#393). Wales (Lampeter) Ph.D., 1978.

Wright, Julia Margaret. "The politics of defamiliarization in Blake's printed works." *DAI*, LVI 1995), 207A. Western Ontario Ph.D.

Wu, Duncan, ed. *Romanticism: A Critical Reader*. (Oxford & Cambridge [England]: Blackwell, 1995).

An anthology of criticism 1981-1993, including
1 Nelson Hilton. "Blakean Zen." Pp. 1-16. (Reprinted from *Studies in Romanticism*, XXIV [1985], 183-200 <BBS 507>.)
2 Vincent Arthur De Luca. "Blake's Concept of the Sublime." Pp. 17-54. (Reprinted from his *Words of Eternity: Blake and the Poetics of the Sublime* [1991], 15-52 <BBS 450>.)

Wyler, S. "William Blake and the prophetic tradition." *Index to [British] Theses*, XXXV (1986), 50 (#35-0252). Oxford D.Phil., 1985.

Youngquist, Howard T. *Madness & Blake's Myth* (1989) <BBS 694>.

Review

1 §Brian Wilkie, *Yearbook of English Studies*, XXII (1992), 316-17.

§Zamir, Shamoan. "The Artist as Prophet, Priest and Gunslinger: Ismael Reed's *Cowboy in the Boat of Ra*." *Callaloo*, XVII (1994), 1205-35.

Compared to Blake and Yeats.

§Zgorzelski, Andrzej. *Konstrukcja i sens szkice o angrejskich tekstach poetickich* [Construction and Sense: Studies in English Poetic Texts]. (Gdansk: Gdansk University Press, 1990) 167 pp. In Polish.

It is said to deal with Blake.

Division II: Blake's Circle Catalogues

Frühjahr 1995

Katalog Drei of Moirandat Company AG of Basel
For its offer of a letter from Flaxman to Hayley of 19 March 1802 mentioning Blake, see Robert N. Essick, "Blake in the Marketplace, 1995."

17-27 July 1995

Paul F. Betz. *Romantic Archaeologies: Comprehending Some Images of the Age and Selected Women Writers*. [An exhibition 17-27 July 1995 at the] Albin O. Kuhn Library & Gallery, The University of Maryland Baltimore County, 1995.

Catalogue by Betz of works from his collection, including as Lots 7-10 three prints by Blake and a copy by W. B. Scott of Blake's "St. Matthew."

11 August 1995-18 February 1996

Stephen Lloyd. *Richard & Maria Cosway: Regency Artists of Taste and Fashion*. [Catalogue of an exhibition held at the Scottish National Portrait Gallery, Edinburgh from 11 August to 22 October 1995 and at the National Portrait Gallery, London from 17 November 1995 to 18 February 1996]. With Essays by Roy Porter & Aileen Ribeiro. (Edinburgh: Scottish National Portrait Gallery, 1995) 4°, 144 pp., 135 reproductions; ISBN: 0-903598-53-1.

An impressive catalogue of the 263 exhibits plus a detailed life of the Cosways's careers.

Books and Essays

Thomas Butts (1757-1845)

Bureaucrat, Patron, and Friend of Blake

See above (under Blake) Joseph Viscomi, "William Blake's 'The Phoenix' / to Mrs Butts' Redux" and the Tate exhibition of Blake of 11 July-15 October 1995

Maria Cosway (1760-1838)

Painter

Richard Cosway (1740-1821)

Miniaturist, Acquaintance of Blake

Gerald Barnett. *Richard and Maria Cosway: A Biography*. With a Foreword by Daphne Foskett. (Tiverton, Devon: West Country Books, 1995) 8°, 288 pp., ISBN: 0-71882-94-1.

See 11 August 1995-8 February 1996

John Flaxman (1756-1826)

Sculptor, Friend of Blake

For a letter from Flaxman to Hayley of 19 March 1802 in which Flaxman says that "to M: Blake I have been indebted for hints & criticisms which I found it my interest to adopt," see Robert N. Essick, "Blake in the Marketplace, 1995."

William Hayley (1745-1820)

Poet, Biographer, Patron of Blake

For a letter from Flaxman to Hayley of 19 March 1802 in which Blake is mentioned, see Robert N. Essick, "Blake in the Marketplace, 1995."

Samuel Palmer (1805-81)

Painter and Friend of Blake

Griselda Barton, with Michael Tong. *Underriver: Samuel Palmer's Golden Valley: Samuel Palmer was one of England's greatest 19th Century landscape painters who came from London to live and work in the Kentish village of Shoreham, below the verdant chalk hills of the North Downs. Through his artistic perception Shoreham was to have immortality bestowed upon it as "The Valley of Vision." Palmer often walked at night*

to the distant hills where he could see the sun rise over "the flower of Kentish scenery." Below the hills was his "Golden Valley"—the hamlet of Underriver. Foreword by Raymond Lister. (Brasted Chart, Westerham, Kent: Froglet Publications Ltd, August 1995) Oblong 8°, 32 pp., ISBN: 1-872337-45-7, £9.95.

A survey of Palmer's association with Underriver, with reproductions of scenes he painted there, some of them wonderful.

John Varley (1778-1842)

Painter, Astrologer, Friend of Blake

Curry, Patrick. "John Varley, Magus." Chapter 1 (18-45) of his *A Confusion of Prophets: Victorian and Edwardian Prophecy*. (London: Collins & Brown, 1992).

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NEWSLETTER

WORDSWORTH SUMMER CONFERENCE AT DOVE COTTAGE

The 26th annual Wordsworth Summer Conference will take place from 27 July to 10 August 1996 in Grasmere, Cumbria. The theme is romanticism, British and Continental, the literature, culture, lives and times of the writers, thinkers, and the tradition of literary studies that has grown up around them.

Twenty-minute research papers are invited on any aspect of romanticism. Papers should be no more than 10 pages of type-script. Send papers to Jonathan Wordsworth, care of Dove Cottage.

For information about the 1996 conference, the speakers, special events, accommodations, prices, write Sylvia Wordsworth at Dove Cottage, Grasmere, Cumbria LA22 9SH, UK (tel. 015394 35651) or Marilyn Gaull, Department of English, New York University, 19 University Place, Room 212, New York, NY 10003.

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WILLIAM BLAKE COLLECTION MOVES HOME

A collection of over 700 books and other material on William Blake has recently been moved to the new purpose-built City of Westminster Archives Centre. The collection is known as the Preston Blake Library and is on view to the public. It was given to the City of Westminster in 1967 by the collector Kerrison Preston, and was originally housed at Westminster Reference Library. An official relaunch of the collection by the Lord Mayor of Westminster, with a lecture from Blake biographer Peter Ackroyd, is planned for June 1996. For further information on the collection, contact John Sargeant, City of Westminster Archives Centre at 0171 798 2180.

BLAKEAN ART NEWS: MILTON

Two performances of the opera *Milton* will be staged in Boulder, CO, in November 1996. The libretto corresponds to the portion of Blake's story called, "The Bards Song." It will be performed by acoustic and synthesized orchestral instruments to accompany a cast of vocalists. They will be visually surrounded by a virtual universe based on Blake's artwork. Blake's language of gestures will be incorporated into the choreography. The work has been in progress for two years and has a core staff of 13 members.

Funding is needed to further stage this production and the rest of *Milton* in the following years. This will include developing "Virtual Sets" based on Blake's artwork and to finish scoring and staging the libretto. If you have any suggestions, and/or want more information, please contact Dana Harden, Golgonooza Productions, P.O. Box 19614, Boulder CO, 80308-2614, (tel) 303-530-7617.
 email: Golgonooz@aol.com.