William Blake and His Circle: A Checklist of Publications and Discoveries in 2002

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ARTICLE

William Blake and His Circle: A Checklist of Publications and Discoveries in 2002

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WITH THE ASSISTANCE OF DR. HIKARI SATO
FOR JAPANESE PUBLICATIONS

The annual checklist of scholarship and discoveries concerning William Blake and his circle records publications and discoveries for the current year (say, 2002) and those for previous years which are not recorded in Blake Books (1977), Blake Books Supplement (1995), and "William Blake and His Circle" (1994-2002). The organization of the checklist is as in Blake Books (1977):

Division I: William Blake

Part I: Editions, Translations, and Facsimiles of Blake's Writings
Section A: Original Editions, Facsimiles, and Reprints
Section B: Collections and Selections

Part II: Reproductions of his Art

Part III: Commercial Book Engravings

Part IV: Catalogues and Bibliographies

Part V: Books Owned by William Blake the Poet
Appendix: Books Owned by the Wrong William Blake

Part VI: Criticism, Biography, and Scholarly Studies

Note: Collections of essays on Blake and issues of periodicals devoted entirely to him are listed in one place; their authors may be recovered from the index.

Division II: Blake's Circle

This division is organized by individual (say, William Hayley or John Flaxman), with works by and about Blake's friends and patrons, living individuals with whom he had significant direct and demonstrable contact. It includes Thomas Butts and his family, Robert Hartley Crome, George Cumberland, John Flaxman and his family, Henry Fuseli, Thomas and William Hayley, John Linnell and his family, Samuel Palmer, James Parker, George Richmond, and Henry Crabb Robinson, Thomas Stothard, John Varley, and Thomas Griffiths Wainewright. 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 under the book reviewed, are only for works which are substantially about Blake, not for those with only, say, a chapter on Blake. The authors of the reviews may be recovered from the index.

I take Blake Books (1977) and Blake Books Supplement (1995), faute de mieux, to be the standard bibliographical books on Blake and have noted significant differences from them.

I have made no systematic attempt to record manuscripts and typescripts, audio books and magazines, CD-ROMs, chinaware, comic books, computer printouts, radio or television broadcasts, calendars, exhibitions without catalogues, festivals and lecture series, furniture with inscriptions, microforms, music, music, poems, postage stamps, posters, published scores, recorded readings and singings, rubber stamps, T-shirts, tattoos (temporary or permanent), video recordings, or e-mail related to Blake.

The status of electronic "publications" becomes increasingly vexing. Some such works seem to be merely electronic versions of physically stable works, and some suggest no more knowledge than how to operate a computer, such as reviews invited for the listings of the book-sale firm of Amazon.com, which are divided into those by (1) the author, (2) the publisher, and (3) other, perhaps disinterested, remarkers. For instance, Google, the largest electronic scrap heap known to me, had (on 20 February 2003)

4. For instance, a mug with a color reproduction of The Ancient of Days, marked "Bone China" (London: British Museum [2002]).
5. For instance, Stan Lee presents Wolverine in Origin, Part V of VI: Revelation; Paul Jenkins, Bill Jemas and JoeQuesada, plot; Paul Jenkins, script; Andy Kubert, pencils; Richard Isanove, original painting; JG and Comcraft's WesAbbott and Saida Temofonte, lettering, ... (New York: Marvel Comics, May 2002)—a well made comic strip which begins (the first 18 panels) with a recitation of "The Tiger."
6. A black-and-white 40 kopeck postage stamp of the U.S.S.R. (1958) representing the Phillips-Schionivnetti portrait of Blake, somewhat adjusted, acquired by R. N. Essick, is described and reproduced by him in Blake 35 (2002): 120. The only other Blake stamp recorded (Blake 26 [1993]: 149) was issued in Romania in 1957.
2,340,000 apparently unsorted entries for Blake, 625,000 for William Blake, and even 488 for Gerald Eades Bentley, including Gerald Eades Bentley, [Sr.], author of The Jacobean and Caroline Stage, Gerald Eades Bentley, Jr., author of The Stranger from Paradise, and the 1919 University of Michigan football team. I have not searched for electronic publications, and I report here only those I have happened upon which appear to bear some authority.\textsuperscript{a}


I am indebted for help of many kinds to the editors of AnaChronis\textsuperscript{T}, A. A. Ansari, Dr. E. B. Bentley, Subir Dhar, Detlef Dörrebecker, Morris Eaves, Robert N. Essick, Francisco Gimeno (for prolific assistance with Spanish publications), Alexander Gourlay, Andrew Greg (for heroic lists of locations of Lavater's Physiognomy), Amir Hussein (my authority on, inter alia, comic books and film), Mary Lynn Johnson (for extensive locations of Lavater's Physiognomy [1789-98]), Jeff Mertz (our man at the Library of Congress), Morton D. Paley, Hikari Sato, the Rev. Mr. Craig Swanson, and Joseph Viscomi.

I should be most grateful to anyone who can help me to better information about the unseen (§) or unreported items, and I undertake to thank them prettily in person and in print.

Research for "William Blake and His Circle, 2002" was carried out in the Bibliotheca La Solana, Huntington Library, University of Miami Library, University of Toronto Library, and the Toronto Public Library.

Symbols

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\textsuperscript{a} 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 his illustrations to L'Allegro, the work is identified.

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

8. For electronic publications, see entries for the William Blake Archive; Blake/An Illustrated Quarterly; G. E. Bentley, Jr., Stranger from Paradise (reviews); Mark Ferrara; Edward Robert Friedlander; Matthew Green; Karl Joseph Holten; Patrick Mooney; Keith Sagar; Michael Phillips, William Blake: The Creation of the Songs (Windle review).

\textbf{Abbreviations}

\begin{tabular}{ll}
BB & G. E. Bentley, Jr., Blake Books (1977) \\
Blake & Blake/An Illustrated Quarterly \\
Butlin & Martin Butlin, The Paintings and Drawings of William Blake (1981) \\
\end{tabular}

\textbf{Blake Publications and Discoveries in 2002}

Blake studies are impressively and increasingly international and polyglot. Publications recorded here are in Catalan, Dutch, English, Finnish (2), French (10), German (4), Italian (7), Japanese (20), Portuguese, Spanish (29), and Swedish. The most extraordinary new fecundity is in Spain, where during the last decade Blake has probably been the most widely published English Romantic poet, though accounts of him are mostly limited to introductions.\textsuperscript{b} And besides these publications in non-English languages, there are English essays in the Hungarian AnaChronis\textsuperscript{T} (3) and the Hungarian Journal of English and American Studies, in the Indian Aligarh Journal of English Studies (2), Dibrugarh Journal of English Studies, and Rabindra Bharati University Journal of the Department of English, plus a book by A. A. Ansari who founded the Aligarh journal. Essays in English by Minton, Sato, Suzuki, Toyoda, and Yamauchi appeared in Japanese periodicals, and Kenzaburo Oe's extraordinary Blake-themed novel Rouse Up O Young Men of the New Age! has at last been translated from Japanese into English. Blake scholars and lovers are rousing up right round the world.

\textbf{Blake's Writings}

The only work in Illuminated Printing known to have changed hands\textsuperscript{e} is the fragmentary For the Sexes (N), which is now in the custody of a mysterious private foundation in New York.

There are newly recorded reproductions of The First Book of Urizen (A, G, F), Jerusalem (E), Marriage (H), and Visions of the Daughters of Albion (E), but only the last two

9. This publishing vigor is not the result of the enthusiasm of just one publisher or city, for the Spanish works were published in Barcelona (4), Buenos Aires, Madrid (8), Mexico City, San Sebastián, and Sevilla. Almost all this new information about Spanish publications derives from the extraordinary generosity of my friend Francisco Gimeno Suances.

10. Not counting the manuscript of Blake's Descriptive Catalogue, colored copies of The Marriage of Heaven and Hell and Jerusalem and other Blake treasures not otherwise known which were claimed by R. C. Jackson (see "Richard C. Jackson, Collector of Treasures and Wishes," Blake 36 [2002-03]: 92-105).
are in hard copies. The handmade facsimile of *Songs of Innocence and of Experience* (P) called Beta has changed hands, and a newly discovered nineteenth-century (?) facsimile of the *Experience* portion of *Songs* (T) has here been ingeniously denominated Gamma.


Blake's Art

The sparse reproductions of Blake's art include reprints of the fine edition of Blake's *Dante* drawings by David Bindman and of Morton Paley's selection of his visual works. More remarkable, or at least more novel, is the Spanish picture book (2001) published in the series of Grandes Maestros de la Pintura, accompanied by fairly learned essays. It is not only Blake's poetry which is rousing interest in Spain.

The drama of the nineteen rediscovered but not-yet-publicly-seen drawings for Blair's *Grave* continues, but, as no fresh news of their sale or destination reached print in 2002, there is nothing to be said about them here.

Blake's Commercial Engravings

New information about Blake's commercial engravings is remarkably sparse: a previously unrecorded proof for the frontispiece to Blair's *Grave* (1808), a new location for Hayley's *Cowper* (1803-04), new sketches for Hayley's *Designs to a Series of Ballads* (1802), and scores of new locations for Lavater's *Physiognomy*.

Blake Catalogues

The record of exhibition catalogues is similarly spare. Camden Hotten reproductions of Blake were exhibited as if they were Blake's originals in 1892; a significant Blake exhibition was held in Helsinki in 2000; and a very minor Blake exhibition was shown at the University of Virginia Art Museum in 2002. The last is chiefly remarkable for its record of the Blake holdings of a previously unknown private foundation in New York.

Books Owned by Blake the Poet

No new book which belonged to William Blake the poet has been identified (though R. C. Jackson claimed to own unidentified scores), but the poet's connection with a copy of Bentley's edition of Milton (1732) has been convincingly dismissed by Alexander Gourlay. It rested almost exclusively on the fragile evidence of a "W.B." whose author may not have been named "William" or even "Blake." He might have been any of the 164 men with the initials "W.B." listed in the *Dictionary of National Biography* (to 1900) who were born before 1810 and died after 1770, including painters such as William Beechey (1753-1839), engravers such as William Bromley (1769-1842), printers such as William Bulmer (1757-1830), and authors such as William Beckford (1759-1844). And this is not to mention the 190 men named "William Blake" who flourished in London between 1740 and 1830.

Scholarship and Criticism

Books


12. See "'My name is Legion: for we are many': William Blake' in London 1740-1830," BR (2) 829-46.

13. Doctoral dissertations in progress are now listed on the web site of *Blake/An Illustrated Quarterly*.

14. Tristanne Connolly reports evidence that Catherine Blake, perhaps the poet's wife, may have had a miscarriage in 1796.
The most remarkable book detailed below is neither critical nor scholarly; indeed, it is scarcely a book about Blake at all. It is a work of fiction, in which the frame, words, and genius throughout are those of William Blake crafted with extraordinary deftness and moving eloquence into autobiography. *Rouse Up O Young Men of the New Age!* by the Nobel laureate Kenzaburo Oe has at last, after sixteen years, been translated from Japanese into English.

The novel tells of the maturing, discontinuous relationship between the narrator-author and his severely dysfunctional son Hikari, here called "Eeyore." The narrator has "come upon any number of passages [in Blake] that somehow accord with the details of my life with my son" (121). He tries to explain the world to his son, to show him the reasons for actions and events, but Eeyore lacks almost entirely the faculty of reason. Instead he has a powerful sympathetic imagination; "the powers of his soul had not been corrupted by Experience: in Eeyore, the power of innocence had been preserved" (246). The father learns to cope with his son, and teaches his son to cope with the world, through Blake, eventually learning that, while he thought he was succouring his son, his son was also succouring him through his imaginative faculty. One of the nicer touches is that when the author has gout, Eeyore caresses his foot and calls it an excellent foot. When the author and Eeyore write a play for the handicapped children in Eeyore's school, it is an adaptation of Part 1 of *Gulliver's Travels*, and the giant Gulliver is represented on stage only by a giant foot, in which Eeyore as prompter is hidden. The titles of the book of and each chapter are from Blake, and "perhaps everything I have felt and thought in my life, including areas close to my subconscious, was foretold by Blake" (223).

**Essays: The Tools of Scholarship**


The liveliest debate has been concerned with, in effect, nothing. Pinholes debated. Songs of Innocence and of Experience were used to buttress an argument by Michael Phillips that Blake created his color prints by pulling them through the press twice, the first time with the etched outlines in monochrome and the second time with colors added to the copperplate. This was challenged by R. N. Essick and Joseph Viscomi in *Blake* 35 (2002): 74-103. A reply by Michael Phillips admitted that some of his most persuasive evidence, the pinholes, simply did not exist, and Martin Butlin asked for consideration of the issue in a wider context than pinholes, extant or not. A rejoinder by Essick and Viscomi reaffirms the evidence for single printing rather than double printing for Blake's color prints with a massive display of scholarship which makes one think of breaking a butterfly on a wheel—or terriers chasing a non-existent fox down a non-existent pinhole.

**Critical Essays: The Plums in the Pudding**

Seventeen original essays appeared in *Blake/An Illustrated Quarterly*, fourteen in *The Blake Journal*, seventeen in *Alexander Gourlay's affectionate festschrift* for Jack Grant, six in *Studies in Romanticism*—and of course scores elsewhere. Among the more remarkable of them are:

Mark Evans, "Blake, Calvert—and Palmer? The Album of Alexander Constantine Ionides," *Burlington Magazine* 144 (2002): 539-49. It describes an album, recently acquired by the Victoria & Albert Museum, which had apparently been compiled by a prosperous Greek student and friend of Edward Calvert, including important prints by Blake and the Ancients, some of them by an anonymous Ancient previously unknown.

17. The single pin which made the hole at the top corner of the print was oddly supposed to fix the leaf immovably in place so that the second pull would align with the first as well as possible.
18. Michael Phillips, "Color-Printing Songs of Experience and Blake's Method of Registration: A Correction," *Blake* 36 (2002): 44-45. All who have examined the suspect leaves of Songs (T) for the purpose—R. N. Essick, Joseph Viscomi, Michael Phillips, Dr. E. B. Bentley, G. E. Bentley, Jr., and the print curator at the National Gallery of Canada—agree that there is no pinhole in them, no piercing at all, though there are ink blobs which in a photograph could be taken to be pinholes. See also Alexander S. Gourlay's review of Phillips's book in *Blake* 36 (2002): 66-71.
Kathryn Sullivan Kruger, “The Loom of Language and the Garment of Words in William Blake’s The Four Zoas,” in her Weaving the Word (2001), points out that in Blake’s time weaving was a male occupation, jealously guarded—in her important in Blake.


Morton Paley’s essay on the so-called “Laocoön” (see Studies in Romanticism) gives fascinating background on Blake’s print.

Four essays in Prophetic Character: Essays on William Blake in Honor of John E. Grant, ed. Alexander S. Gourlay (2002) seem to me particularly rewarding. (1) Michael Ferber, “In Defense of Clods” (51-66) argues most persuasively for Blake’s intention to support the point of view of the Clod in “The Clod and the Pebble.” (2) Everett C. Frost, “The Education of the Prophetic Character: Blake’s The Marriage of Heaven and Hell as a Primer in Visionary Autography” (67-95) analyzes Marriage very successfully. (3) Jon Mee, “As portentous as the written wall”: Blake’s Illustrations to Night Thoughts” (171-203) argues that Blake’s understanding of Young appears to be at odds with that of his publisher and that Blake went out of his way to find references to the apocalyptic books of the Bible in Night Thoughts. (4) G. A. Rosso, “The Religion of Empire: Blake’s Rahab in its Biblical Contexts” (287-326) elucidates the contradictory biblical references to Rahab and her meaning in Blake in an extraordinarily learned and illuminating essay.

Roads Not Taken: The Nuts in the Fruitcake

In “Welcome to My Garden,” Linda Landers has produced a lino-cut “inspired by the stories [plural] of William Blake and his wife in the tree of their garden.” The singular story, first printed in 1865, thirty-six years after Blake’s death, tells how his patron Thomas Butts dropped in on the.Blakes at their house in Lambeth and found them sitting naked in the garden reading Paradise Lost. Previous embroideries of the tale, often by journalists, have represented Blake praying naked in his garden, or even the Blakes dancing naked in their garden—but no one previously has driven them naked up a tree in the garden.

In any case, the story is demonstrably false.

23. See “Seven Red Herrings,” BR (2) xxv-xxvi.

"William Blake" (65-69), text of *Marriage* (71-84), lacking "A Song of Liberty."


Teresita Arriandiaga y Fernando Castanedo, "Introducción," 7-46, divided into "Vida de William Blake" (9-26) and "El Matrimonio del Cielo y el Infierno" (26-46); "Esta Edición" (47-48); "Bibliografía" (49-54); color reproduction of *Marriage* (55-81) followed by English and Spanish texts on facing pages (84-145). The edition is based upon the best and most recent Blake scholarship.

Review


**Milton (1804[-11])**

Edition


"Introducción" (11-106), *Milton in English facing Spanish* (107-257), "Notas y Comentarios" (259-387), "Bibliografía (de los libros citados)" (390-92). This is a reliable translation and an up-to-date introduction which is especially remarkable (in Spain) for its study of Blake's polysemic language and dialectical narrative.

Reviews


3. Jordi Doce, "Fábula de una posesión," *Letras Libres* [Madrid] Año 1, No. 12 (Septiembre 2002): 79-81. In Spanish (the introduction and translation by Bel Atreides "nos ofrece, no sólo un estudio soberbio, sino una traducción fluida y rigurosa" [81]).


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

*Contemporary Facsimiles*

Copy Beta <BBS pp. 133-34>

History: ... (4) Acquired from Colin Franklin by R. H. and J. E. Schaffner.

Newly Recorded Copy

Copy Gamma

A previously unrecorded skillfully hand-colored—and hand-drawn—facsimile was made apparently in the late nineteenth or early twentieth century. It consists of the *Experience* plates (pl. 18-54) from *Songs* (T, in the British Museum Print Room) plus the rare pl. b ("A Divine Image" [7 copies known], perhaps from *Songs* [b] in the BMPR) and a list of the poems included, encased in blue paper wrappers similar to those in William Muir's facsimiles (*Innocence* [D, 1884; A, 1927], *Songs* [U, 1885], *Experience* [A, T, 1927]).


Edition


"Introducción: William Blake: La visión es la misión" (3-30; discusses Allen Ginsberg and psychedelia and says Blake was like a hippy); 8 color "Ilustraciones de William Blake por Cantares de Inocencia y Cantares de Experiencia" (31-47).

**Visions of the Daughters of Albion (1793[-1818])**

Editions


Facsimile of copy E ([viii-xviii]), transcription of copy E (3-14), "The Huntington Copy: Bibliographic and Textual Notes" (15-16), "List of Illustrations from Blake's Notebook" (19-20), Commentary (21-69), and "Bibliography: Studies of Visions of the Daughters of Albion" (75-78).
La boda del Cielo y el Infierno. (Primeros libros proféticos)
Versión castellana con introducción y notas por Edmund González-Blanco. (Madrid: Editorial Mundo Latino, 1928)
In Spanish. <BB #113>

"Introducción del Traductor" (5-82). The prose translations are organized into "Dogmas y Principios": Marriage, All Religions are One, and There is No Natural Religion; "LEYENDAS SIMBÓLICAS": Tiriel, Thel, and "Vision of the Last Judgment"; "Los Acontecimientos Contemporáneos": "A Song of Liberty" [from Marriage] and The French Revolution; "Las Cosmogonías y los Grandes Simbolos": Urizen, Ahania, The Book of Los, The Song of Los, and Europe.

There is no explicit connection between this volume of "Primeros libros proféticos" (1928) and Premiers livres prophétiques, tr. Pierre Berger (1927) <BB #307>.

The Spanish translation of Urizen by N.N. (1947) seems to be adapted from this translation.

BB #113 did not notice that the volume includes Blake texts besides the Marriage of the title page.

§* **Boda del cielo y el infierno; El libro de Thel; Tiriel; Visiones de las Hijas de Albión.** Versión y diseño de Sergio Santiago. (México [City]: Letras Vivas, 2000) 21 cm., 127 pp. In Spanish and English.

The Complete Writings of William Blake with All the Variant Readings. Ed. Geoffrey Keynes. (1957) <BB #370B under The Writings of William Blake>

Review


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The correct order of titles of the Spanish translations of Blake by Pablo Mañé Garzón seems to be:


Pablo Mañé Garzón, "Prólogo" (7-15); English and Spanish texts of Poetical Sketches, Notebook poems, Island, Thel, Tiriel, and Songs (Vol. I); Notebook poems, French Revolution, Marriage (I), and Visions (Vol. II) on facing pages, with prefatory notes to each work and a few footnotes. <BBS p. 159>

25. Here and below I ignore most mere reprints.

None of Mañé's translations of Blake's *Poesía Completa* includes any poem printed after 1794, from *The Song of Los* (1795) and *Milton a Poem* (1804-]11) to "To The Accuser" in *For the Sexes* (?1825).


"Prólogo" (7-15); "Introducción" (I-XVII).

The other titles below are in Spanish only.


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Poemas proféticos y prosas: Versión y prólogo de Cristóbal Serra. (Barcelona: Barral Editores, 1971) <BB #A282§, erroneously giving "Christobal" and 1941>


In 1943, the Introduction is 9-92. The selections, facing each other in English and French, include Songs, Thel, Urizen, "The Everlasting Gospel," and extracts from Marriage and Milton; in 1968 the poems are on facing pages.

In the 2002 edition, Paulin's introduction is xi-xvii.


"Prólogo" (7-14) and "Bibliografía" (181-83). The Blake texts are *All Religions are One, There is No Natural Religion, Marriage, Descriptive Catalogue, *"Vision of the Last Judgment," "Prólogos en prosa de Jerusalem," and "Cartas" (some letters of 1799-1805).

Reviews


Summer 2003

§Tükeri (The Tyger). ([Helsinki?], 2002) In Finnish.

A pamphlet with translations of "The Tyger" for use in school discussions of problems in translating poetry.

The Tyger. (2002)

A folded envelope held by a Japanese bone fastener with, pasted inside, a fold-out leaf with Blake's poem and new designs, inscribed "2002" and "Linda Anne Landers."


The William Blake Archive: www.blakearchive.org


Review

1. Stuart Curran, "The Blake Archive," Text 12 (1999): 216-19 (while it has a "sleek and copious search engine" and "the Blake world is indeed fortunate to have its three most illustrious scholars pool their knowledge" thus [217, 218], Curran has some caveats about the "Welcome Page").

**Part II: Reproductions of Drawings and Paintings**

**Section A: Illustrations of Individual Authors**

Dante Alighieri

Section B: Collections and Selections


A picture book with text consisting of: “Introducción” (1); “Vida y época” (2-7); “Trayectoria creativa” (8-15); “Estilo y técnica” (16-21); “La obra maestra [Satanás castiga a Job con llagas purulentas (1826)]” (22-27); “Las [5] grandes obras” (28-37); “Museos y Galerías” (the Fitzwilliam Museum) (38-40).


Part III: Commercial Book Engravings


Proof: A proof of the frontispiece lacking the imprint but with the other lettering was offered on the eBay electronic auction of April 2002, according to R. N. Essick, “Blake in the Marketplace, 2002,” Blake 36 (2003).

Bryant, Jacob, An Analysis... of Ancient Mythology (1774-76) <BB #439> 1774, 1776 New Location: Art Institute (Chicago).

Dante, Blake’s Illustrations of Dante (1838) <BB #448>


Hayley, William, Designs to a Series of Ballads (1802) <BB #466>

The newly rediscovered drawing of “The Resurrection” (mid-1780s) (Butlin #610, untraced since 1863) has on the verso pencil “studies of eyes, the head of an eagle, a human face, and a lion,” some of which “are related to Blake’s 1802 Designs to a Series of Ballads,” according to R. N. Essick, “Blake in the Marketplace, 2002,” Blake 36 (2003); both recto and verso are reproduced in the Sotheby catalogue of 5 July 2002, Lot 183.

Hayley, William, Life... of William Cowper, 3 vols. (1803-04) <BB #468>

New Locations: Buckinghamshire County Record Office; Cowper and Newton Museum (Oundle, Buckinghamshire).

Lavater, John Caspar, Essays on Physiognomy (1789, 1792, 1798; 1810; 1792 [i.e., ?1817]) <BB #481> 1789-92-98 New Locations: Aberdeen; Adelphi College; Arents Collection (New York Public Library, in fascicules); Arizona; Art Institute (Chicago); Atlantic School of Theology (Halifax, Nova Scotia); Badische Landesbibliothek (Karlsruhe, Germany); Belfast Central Library; Biblioteca Universytecka (Warsaw); Bibliothèque Forney (Paris); Bibliothèque Nationale (Paris) (Vol. III incomplete); Birkenhead Central Library; Birmingham; Boston College; Brigham Young; British Columbia (2: BF843.L3 1789 A and B; BBS gives 1); British Library (3: L.R.255.d.10; 30.g.1-3; C.156.h.12; BBS gives 1); California (Los Angeles—Biomedical; Santa Barbara [2: BF843.L3 1789 A and B]; Southern Regional Library (2 sets, Facility A and B); San Diego; Canterbury (New Zealand); Cape Town; Chetham’s Library (Manchester, England); Cincinnati and Hamilton County Public Library; Cleveland Museum of Art; Colorado State; Columbia (2 sets: Kent BF843.L3 189 and B128 422) <BBS gives 1 set>; Connecticut College; Dallas Public Library; Dreux; Durham Cathedral; Edinburgh; Essex; Fordham; Free Library of Philadelphia; Harvard (3: Typ 705.89. 513(A)F; Typ 705.89.513(B)F; Phil 6012.2; BBS gives 1); Herzog Anna Amalia Bibliothek (Weimar, Germany); Hofstra; Hollins; Humboldt Universität (Berlin); Indiana; Indiana State; Johns Hopkins (2: Eisenhower BF 847 and Welch Inst. Hist. Med. L397 P1798); Library Company of Philadelphia (2 sets, each Lava 7579F—the Wolf set lacks Vol.V); Library of Congress; London (University of); Massachusetts Historical Society; Massachusetts Institute of Technology; McGill; Metropolitan Museum (NY); Miami University School of Medicine (Vol. III only); Michigan (2: RBR BF843,L393 [RBR and Taubman Medical Library]); Michigan State; Minneapolis Public Library; Minnesota; Monmouth University (West Long Branch, New Jersey); Multnomah County Library (Portland, Oregon); National Library of Australia; National Library of South Africa; National Library of Switzerland; National Library of Wales; National Portrait Gallery (Washington, D.C.); New York Academy of Medicine; New York Public Library; Northern Colorado; Pennsylvania State; Pittsburgh University (History of Medicine); Princeton (2 sets: CLL 97833 [Firestone and Oversize 6453.5 6874 gl extra] <BBS reports 1 set>); Queen’s College (Oxford); Rhode Island; Rochester (2: BF843.L3 1789 and L397 1789-98); Royal College of Physicians (Dublin); St. Andrews; Sheffield Central Library; Smith College; Smithsonian Institution (2 sets, 1 defective); South Australian Parliamentary Museum (Adelaide); South Carolina; Southern California; Staatsbibliothek Berlin (2:
Part IV: Catalogues and Bibliographies

1892


The forty Blake drawings (#74-124) lent by Charles E. West, Esq., LL.D., of Brooklyn, had previously been exhibited at the Museum of Fine Arts, Boston (1891); they do not appear in Butlin, perhaps because they were thought to be Camden Hotten reproductions.

1983


12 March-5 May 1985


David Blaney Brown, "The Romantic Tradition: William Blake to Robin Tanner" (40-43). The collection is that of Robert Loder, formed "within the last decade" (3); it includes Flaxman's *Iliad* (1805), *Odyssey* (1805), Hesiod (1817), Blair's *Grave* (1813), Virgil (1821), Job (1826), and Dante (1838) (all 7 plates reproduced).

1991


11 April-25 June 2000


1. Tuula Karjalainen, "Sipuhe" (6).
2. David Bindman, "Foretal" (7).
5. "Blaken Elämä ja Aikakausi" (126-29).
6. "Inledning" (132-34).
8. "Blake och Hans Tid" (outline of his life) (184-87).

The exhibition went subsequently to Prague.
Review

9 November 2000-24 June 2001

Reviews

26 January-31 March 2002

Jill Hartz (Director), "Foreword" (3); Stephen Margulies (Curator), "Prints by William Blake: 'Portions of the Eternal World'" (4-13); Anon., "Checklist" of 12 black-and-white etched or engraved works (14-15) from "the Collection of a Private Foundation" (Young's *Night Thoughts* [1797], *Job* [1826], Dante [1838], and *For the Sexes* pl. 1-6, 11-13, 15 [i.e., pl. 3-8, 13-15, 17]) and from the Albert H. Small Special Collections Library, University of Virginia.

Advertisements, Notices, etc.

24 June-18 July 2002

The Rinder Virgil proofs are offered at £22,000. The sale also includes George Richmond, Edward Calvert, and Samuel Palmer.

Part V: Books Owned by William Blake of London (1757-1827)

Appendix: Books Owned by the Wrong William Blake in the Years 1770-1827

John Milton

**Paradise Lost.** A New Edition, By Richard Bentley, D.D. | Ornamenl | London: | Printed for Jacob Tonson; and for John Poulson; and for J. Darby, A. Bettesworth, and E. Clay, in Trust for | Richard, James, and Bethel Wellington, | MDCCXXXII (1732), <BBS p. 322>

Collection: Dr. Michael Phillips.

It has two annotations and a "W B"; in *BBS* p. 322 the initials are taken to be "persuasively signed . . . probably by the poet," but Alexander Gourlay denies convincingly (in an appendix to his review of Phillips's *William Blake: The Creation of the Songs in Blake* 36 [2002]: 70-71), on the basis of the unblakean handwriting and sentiments, "that the poet William Blake had anything to do with this book"; indeed, there is no good reason to believe that the WB initials belong to anyone named Blake.

Part VI: Criticism, Biography, and Scholarly Studies


The German edition apparently contains no new matter.


On translations of Blake into Portuguese.

*Anon. Article on Blake. Australasian 23 March 1918. The Blake works bought at the 1918 Linnell sale through the Felton Bequest should make an interesting addition to the collection at the National Gallery of Victoria.*


*Anon. Article on Blake. Argus [Melbourne] 11 Aug. 1920. Blake's 32 drawings for Dante exhibited at the National Gallery "artistically considered are grotesque in the extreme," and the £4,000 paid for them "seems to be very much in excess of their value."
ample s of it
and th e Nationa l Galler y of Victori a ha s som e hideou s ex-

Ansari , A. A.
be laughe d at . I t is the nam e tha t i s bought , no t th e art. "

Victoria.
be viewed by sensitiv e children. "

§Anon . "Rar e Book s Purchased. "
§Anon . "£vangileevangile;compterendu. "
A sequel is in Allan Allport an d Herber t Jenkins, "William Blake's Grave," Daily Chronicle 1 July 1911. <BBS p. 335>


On the Dante designs at the 1918 Linnell sale.

"His best work is very good indeed. But his worst work—and the National Gallery of Victoria has some hideous examples of it [Dante drawings]—was very bad."


This is a ghost; the author's family name is Miguel, and the entry is correctly given on BBS p. 573.


In Milton, "For Blake epiphany seems to indicate a moment of precarious fleeting consonance with the world" (84).

Though "Blake and Kant had little or no knowledge of each other's work, there is much to be gained from a comparison of their thought" (204).

Especially about Blake, Coleridge, and Wordsworth.

She describes Blake "constructing the body as the landscape to be traversed" (455), focusing on Milton pl. 32.

The "Famous Poets" begin with Mother Goose. The Blake section quotes "Reeds of Innocence" and "The Lamb."


"I am primarily concerned to identify the three books in which most of his Visionary Heads appear, including "surviving leaves that have been removed from them" and "scores of Visionary Heads that have disappeared" (186).

The substance of this essay is used in BR (2).


Reviews
13. Scott Hightower, Library Journal (July 2001) ("academic and thorough ... With lovely illustrations").
20. Robert A. Weiler, Bettendorf Public Library Information Center online, 2001 ("the definitive account" with "stunning color plates").
21. Anon., First Things (Feb. 2002): 71. ("The Stranger from Paradise is a splendid account and a fitting capstone to Bentley's lifetime of Blake scholarship.")
22. Mark S. Lussier, Wordsworth Circle 32 (2001 [i.e., April 2002]): 182-83. ("Bentley has performed the highest service imaginable" for Blake scholars in "this impressive and summative master work" which evokes "continual excitement and perpetual discovery"; "One cannot ask more of a biography or more from a biographer.")
23. Keri Davies, Blake Journal No. 7 (2002): 62-70. ("Despite my caveats ... Bentley's book accumulates into an impressive self-portrait of Blake ... thorough, usually reliable, fully documented and closely detailed" [69].)


Blake/An Illustrated Quarterly Volume 35, No. 1 (Summer 2001)

1. "Martin Butlin. "New Risen from the Grave: Nineteen Unknown Watercolors by William Blake." 68-73. (These 19 designs for Blair's Grave [1805] constitute "arguably the most important" Blake discovery since 1863; 4 of the previously unknown designs are reproduced.)
2. Robert N. Essick and Joseph Viscomi. "An Inquiry into William Blake's Method of Color Printing." 74-103, with 36 monochrome reproductions, mostly of plate fragments. (The chief evidence used by Michael Phillips in William Blake: The Creation of the Songs From Manuscript to Illuminated Printing [2000] and in the catalogue of the Tate exhibition [2000]—pinholes in Songs (E) and printing of ink text before colored design in one plate of Songs (E)—does not exist. "Either Blake used two-pull printing or he did not. All the material evidence indicates that he did not, with the single ... exception" of "Nurses Song" in Songs (E). "An online version of this article, with 81 color illustrations, is ... at http://www.blakequarterly.org")

Blake/An Illustrated Quarterly Volume 35, No. 4 (Spring [May] 2002)

Reviews
2. "G. E. Bentley [ed. M. D. P(aley)]. "The Night of Enitharmon's Joy: Catalogue Entry." 38-39. (The color printed drawing formerly known as Hecate" should rather be identified as "The Night of Enitharmon's Joy" [Europe, pl. 8]; the entry was translated into Japanese for the catalogue of the Blake exhibition at the National Museum of Western Art, Tokyo "of which Dr. Schiff was Commissioner" [BBS pp. 308-09].)

2. "G. E. Bentley [ed. M. D. P(aley)]. "The Night of Enitharmon's Joy: Catalogue Entry." 38-39. (The color printed drawing formerly known as Hecate" should rather be identified as "The Night of Enitharmon's Joy" [Europe, pl. 8]; the entry was translated into Japanese for the catalogue of the Blake exhibition at the National Museum of Western Art, Tokyo "of which Dr. Schiff was Commissioner" [BBS pp. 308-09].)
5. Andrew Solomon. "Romney’s Drawings: Their Influence on Blake," 18-23. (The one page of text suggests that “we may particularly associate with Blake” the “Neo-classical” style of Romney’s drawings.)

6. G. E. Bentley, Jr. “My name is Legion: for we are many”: William Blake in London 1740-1830,” 24-32. (“Legions of William Blake’s... seemed to swarm in every profession and neighbourhood of London” [32]. The “voluminous notes and appendices with detailed information on individuals and sources... [omitted here] can be obtained from Andrew Solomon” [and from BR [2] 829-46].)


8. Andrew Solomon. “Blake and Music,” 46-49. (British subscribers received “a ‘home recording’ of some songs from Blake’s time and late nineteenth-century settings of his poems.”)


Reviews


“This book is a continuous protest against historicizing and contextualizing the imagination of genius.” “My reverence for Blake goes back sixty years” (696).

Bokushin: Bungaku Kikan: Faunus [The Quarterly of Literature]


Review

5. Jason Whittaker, Romanticism 7.1 (2001): 96-99. (Bruder’s “readings... are polemical, provocative, and stimulating” [95].)


“Insofar as Blake saw himself as a fount of divine wisdom, word and image—God’s word—have become God” (214).


About “Thou shalt not.”


About the rediscovery of Blake’s watercolors for Blair’s *Grave*.


“Portions of Chapter 4 [‘Embodiment: Reuben’ (95-124)]” in her *William Blake and the Body* (2002) were first published in it.


Her most original piece of information is that “Catharine Blake” (who may or may not be the poet’s wife—no other detail is given) is listed as a patient in the minutes of the weekly Board of the British Lying-In Hospital, Endel Street, Holborn on 26 Aug. 1796 (108), perhaps indicating that she had had a miscarriage.


On mysticism.


Comares Blake with Hume’s “Of the Passions.”


An “essentially psychological” argument based on “[Lipót] Szondi’s fate analysis (commonly known as Schicksal analysis)” (162, 173).


“Once we accept McGann’s contentions, all the formal problems discussed so far seem to be resolved, the diagrammatic design of The Four Zoas becomes deliberate architecture” (36).


“Throughout this book, we have tried to show how Blake’s
art has inspired and motivated artists, poets, novelists, filmmakers, composers and political activists” (197).


An analysis of Blake's poems in terms of “Blake’s ideas about reason and imagination,” tracing “an initial stage of unbridled enthusiasm for the imagination [to 1794] ... a darker, pessimistic interregnum during which the imagination was regarded as fallen [1794-97]; and a final stage of a realization of both reason and imagination as redemptive potential [1797-1827]” (10, 15). “This book started out as a doctoral dissertation” ([5]).


It is largely about editing Blake, especially in “Blake’s Miscalculation and Victorian Attitudes” (105-08), “Bringing Up Blake” (108-12), “Dead Man, Walking” (112-14), and “The Imagination Which Liveth Forever” (114-16, about Ackroyd’s biography).


It is “an outline [of] the discoveries we have made and the new things that are now possible” (224).


She”juxtaposes scientific texts with the work of Heinrich von Kleist, William Blake, and E. T. A. Hoffmann”; chapter I is on Blake, obstetrics, and regeneration.


An exploration of the concepts of “the act of utterance, dialogic interaction or address, and the creation of places —with the goal of identifying some distinctively Romantic ways in which ... utterance itself takes, and makes, place”; the titles of Jerusalem and Patmos “must finally be read as a reference to the speech act that is the poem, but simultaneously reliteralized as the name of a place” (178, 180).


The album contains 17 of Blake’s Virgil woodcuts (probably those printed by Calvert in 1830), 11 of 15 known Calvert prints, and “previously unknown wood engravings by an unidentified member of ‘The Ancients’” (perhaps Samuel Palmer) (541) which were probably acquired by Ionides from his art-instructor and friend Edward Calvert; the album was bought by the Victoria & Albert Museum in 2000.


In the edition of Blake for children which they commissioned, a publisher (who is never named, alas!) would not allow “London” (because of the word “harlot”) or “The Little Black Boy” (because he’s the wrong color) or “The Divine Image” (because it’s too religious) or “The Little Vagabond” (because it names “beer”). The subject is the same as in his “Blake for Children,” *Blake* 35 (2001): 22-24, though it is not referred to in Academe.


In *Visions,* “Oothoon voices the right not only of woman, but of every human being, both to personal autonomy and to an imaginative freedom, in life, in love and in thought. This is Blake’s vision of emancipation”; “Mary Wollstonecraft’s denigration especially of physical sensation and emotion, in order to uphold the primacy of the Reason, was completely unac-
ceptable to him, "though he was sympathetic to her feminism, and admired her courage" (113, 122, 121).


John Skelton (?1460-1529) mistranslated the Greek text of Diodorus Siculus, The Bibliotheca Historica, to create a flying island of Hyperboreans who worship Apollo, but Blake cannot have used the translation for his Island in the Moon as it was not printed until 1957.


Especially on Ololon in Milton and Enitharmon, Vara, and Jerusalem in Jerusalem.


She focuses on Blake's works of the 1790s.


It consists of
1. [Alexander Gourlay], "Foreword" (xiii-xviii) (about Jack's career).

Summer 2003

Green, Matthew. "Disruptions of Identity: Points of Intersection between Blake's Urian Books and Cognitive Sci-

Gives a history of Arnold Fawcus (its maker), his Trianon Press, and the Gray volume (1972), which is "ranked with the finest printed books of the twentieth century" (19). There were up to 40 stencils for each of its drawings, with perhaps a million applications of color for the 400 copies manufactured.


"Joyce appears to have been greatly influenced by Blake’s aesthetic vision... throughout his career" (890).


Reviews

1. Jacqueline DiSalvo, *Studies in Romanticism* 40 (Fall 2001 [Feb. 2002]): 462-65 ("one cannot help but be challenged by the intellectual power, lucid writing and passionate engagement of the book" (465)).


It grew into his *Imagining Nature: Blake’s Environmental Poetics* (2002).


Reviews


Sources for the idea from Lucretius and Cicero.

*Jones, John H. “Printed Performances and Reading The Book[s] of Urizen: Blake’s Bookmaking Process and the

"urizen can be seen not only as a critique of the 'standard' presentation of the bible... but also as a critique of the potential for authorial power that print technology can foster through its ability to mass-produce exact copies of a text" (74).

junionus. "on splendour of colours, &c." repository of arts, literature, commerce, manufactures, fashions, and politics ii (june 1810, supplement) 404-09 <bb>A1980>; iv (sept. 1810) 130-31. <bb>pp. 529</bb>

the series "on splendour of colours" begins each issue "of the repository of arts from 1809 through 1815," and "the mysterious junionus showed surprisingly intimate knowledge of blake" (blake records supplement [1988] 62). a series so prominently displayed in some eighty issues is likely to have been written by the editor, who for march 1809 through december 1828 was frederick shoberl (1775-1853). he was an industrious man of letters, a founder of the new monthly magazine (1814), editor of ackermann's forget me not (1822-34) and juvenile forget me not (1828-32), and anonymous compiler, with john watkins, of the biographical dictionary of living authors (1816), in which the blake entry <bb>B2929</bb> is strikingly well informed.


keir, john. "the grasshopper and the ant in blake's 'the fly'." eln 38.3 (march 2001): 56-68.

the poem has two perspectives.


blake "is compelled" to push "poetry beyond the limits of his predecessors" because of "his urge to divorce imagination from memory" (118).

kono, rikyu. "william blake to shinran 'kyosei' ni tsuite no hidaku sisou no tachibana kara no kosatsu [william blake and shinran: on 'coexistence' from the viewpoint of comparative philosophy]." indo tetsugaku bukkkyogaku [hokkaido journal of indological and buddhist studies] no. 16 (2001): 244-61. in japanese.

kruger, kathryn sullivan. "the loom of language and the garment of words in william blake's the four zoas." chapter 4 (87-107, 158-64) of her weaving the world: the metaphors of weaving and female textual production. (sELING grove: susquehanna university press; london: associated university presses, 2001)

"in the four zoas... blake stumbles onto the powerful metaphor of weaving which has buried in its history the privilege of female divinity" (107).


"i read the stedman plates as being primarily a statement of blake's artistic purpose" (96); his monkey plates are "suggestively ironic" or "mock-mimicry," according to professor lee.

it is excerpted as "johnson, stedman, blake and the monkeys," wordsworth circle 33 (2002): 116-19 (see joseph johnson below).


chapter 4 is on blake's job.

lundeen, kathleen. knight of the living dead: william blake and the problem of ontology. (sELING grove: susquehanna university press; london: associated university presses, 2000) <blake>2002</blake>

Summer 2003

An interview about Blake's place in cultural history, stressing Christian fundamentalism.


“The Dante illustrations were equally significant in Blake’s and Rossetti’s careers” (123).


In the 1992 publication, in an essay entitled “Lírica Popular Española Conferencia Dada en la Asociación Anglo-Espanola de Londres,” is a section (133-40) comparing the lyrics of Blake, a “gran figura de la poesía Inglesa” (133), with Spanish popular poetry, including translations of a few of Blake’s lyrics. The Spanish translation (1922) is slightly reduced from that in English.

Madariaga was influential in spreading the reputation of Blake in Spain.


A guide for students (“Your first job is to study the text” [241]), with poem by poem analyses of *Songs* (3-177) plus bits from *Thel, Urizen*, and *Milton* (178-93), with snippets on “Blake’s Life and Work” (197-219) and “A Sample of Critical Views” of Frye, Erdman, Middleton Murry, Nelson Hilton, and Camille Paglia(!) (220-40).


About *Songs of Innocence* (Section 1: “From Piping to Printing: Blake’s Allegory of Poetic Meditation”[427-32]), *Child Harold*, and *Lyrical Ballads*.


On Blake's Dante drawings from the National Gallery of Victoria exhibited in the State Gallery of New South Wales (Sydney).


Only Joanna Southcott, Mary Wollstonecraft Shelley, *The Last Man* (1826), and Mary Ann Browne, “A World without Water” (1832) “among the many women writers I have been reading from the Romantic period engaged in such apocalyptic thinking” (140). The essay is scarcely related to Blake.


Ostensibly concerned with chimney sweeps with “some social accounts of sweeps alongside” Blake's “Chimney Sweeper” from *Songs of Innocence* (1787) (115), but in fact about pictures of children, with little on sweeps or Blake.


See also “An Interview with Orrin N. C. Wang,” 22 paragraphs.


On family relationships via Freud in Blake’s Songs.


An examination of “a pivotal group of Blake’s designs” in Young’s Night Thoughts “placing them in context and examining some of the ways in which Blake used them as a kind of private notebook” (5, 3), particularly with repeated representations of George III and Napoleon.


“For Blake, the ‘what’ of history has less to do with ‘wars of sword and fire’ than with the mental fight over the limits of its own understanding” (394).


Blake’s language “sustituye su organización natural por otra espiritual” (81).


Review


An autobiographical novel about the fictional author’s changing relationship with his severely handicapped son called Eeyore who is not “corrupted by Experience: in Eeyore, the power of innocence had been preserved” (246).

Blake’s influence is pervasive and fundamental. The book and chapter titles are from Blake, and the fictional author says: “I have braided my life with my handicapped son and my thoughts occasioned by reading William Blake”; it is a “chronicle of William Blake superimposed on my life with my son” (203, 210).

The novel by the Nobel laureate was first published in Japanese in 1986.


“The discourse of sacrifice forms an absolutely necessary subtext to Blake’s treatment of gender” (53).
For another correction, see his "Color-Printing Songs of Experience and Blake's Method of Registration: A Correction," Blake 36 (2002): 44-45 (the "error in my book" is the statement that there are "pinholes" in the Experience prints in the National Gallery of Canada; there is no pinhole there, but, according to Phillips, this does not invalidate his theory of two-stage printing of color prints).


Reviews
4. Suzanne Araas Vesely, *Library* 75, 3 (2002): 219-21. ("A major contribution," especially for its "convincing, compact defence of . . . [the] view that many of Blake's colour-printed works were printed twice" based on "pinholes and other tell-tale features.")
5. Alexander S. Gourlay, *Blake* 36 (2002): 66-71. ("A significant, albeit significantly flawed" book, in which some of the evidence is "grievously misinterpreted," "marred throughout by major and minor errors in interpreting the complex evidence," so that "important aspects of its most prominent arguments are simply wrong" [70, 68, 66, 70]. In an "Appendix: Phillips' Annotated Edition of Paradise Lost [ed. Richard Bentley (1732)]," 70-71, he denies convincingly on the basis of the unblaked handwriting and sentiments "that the poet William Blake had anything to do with this book" [71].)


The essay is about the film called Dead Man (Miramax Films, 1995), written and directed by Jim Jarmusch, the central character in which is an accountant from Cleveland named William Blake in the Wild West of the nineteenth century, his fatal encounter with Thel, and a truculent Indian named Nobody who quotes the poetry of the accountant's namesake previously unknown to him.


"The Pilgrim's Progress is one of the satirical targets in The Marriage"; "The man called 'Christian' in The Pilgrim's Progress is, therefore, not a Christian in Blake's sense but 'the sneaking serpent' which drives 'The just man into barren climes' and walks 'In mild humility'" (123, 133-34); the essay is derived from his Kyoto Ph.D. dissertation.


For an essay derived from it, see his "The Devil's Progress: Blake, Bunyan, and The Marriage of Heaven and Hell," above.


Why didn't Jacobson compare Blake's text with his design (208)?


His extra-illustrated copy of his book, described in his letter of November 1828 (BR [2] 492), has not been traced.


"Practices central to Blake's poetry such as 'eternal' and 'Albian' are compared to Heidegger's concepts of Dasein.

Studies in Romanticism
Volume 41, No. 2 (Summer [December] 2002):


2. Morton D. Paley. "71 & his two Sons Satan & Adam." 201-35. ("We must bring to it [Blake's so-called 'Laocoon'] an understanding of the cultural history both of antiquity and of his own time" (235), especially its theft by Napoleon in 1798 and its return to the Vatican in 1816.)


Review

7. Morton D. Paley. Review of Robin Hamlyn and Michael Phillips, ed., William Blake (2000) [the Tate exhibition], 349-51. (Among many virtues, the organization of the exhibition is "quirky" and "arbitrary.")


There are a great many classical sources.


Reviews


4. G. E. Bentley, Jr., English Studies in Canada 28 (2002): 124-27 (this digest of several hundred critical works on Blake published in English in 1910-1984 is "an immense labour responsibly carried out").


The doctorate was awarded for his collection of essays (1994) <Blake (1995)> with the same title.


"Meaning is the litoral boundary, or Red Sea shore, in Milton" (81).

*Vaughan, William. "Blake the rebel" (131-33) and "Prophecy" (134-39) in his British Painting: The Golden Age from

A standard summary; Blake was "a great enough visual artist to know that he must strike by effect, by design and colour" (136).


"The Archive's exceptionally high standards of site construction, digital reproduction, and electronic editing have made possible reproductions that are more accurate in color, detail, and scale than the finest commercially published reproductions and facsimiles, and texts that are more faithful to Blake's own than any collected edition has provided" (47).


Review


Review


She wishes to "explore Blake's use of Milton ... as an emblem for cultural complicity in and corruption by the imperial project for which the classical nations provide the type" (258).


Division II: Blake's Circle

Butts, Thomas Jr. (1788-1862)
Blake's Student, Son of his Patron

This is probably the first effort of Tommy Butts as Blake's pupil; Blake's first receipt, for £25.5.0, for tutoring him is dated 25 December 1805 (BR [2] 768).


Calvert, Edward (1799-1883)
Artist and Disciple
See Mark Evans, above.

Fuseli, John Henry (1741-1825)
Swiss Painter, Intimate Friend of Blake


Johnson, Joseph (1738-1809)
Bookseller, Employer of Blake

About Johnson's publishing eclecticism, though in terms of facts "I have nothing new to offer" (265).

Wordsworth Circle
Volume 33, No. 3 (Summer [Dec.] 2002)
The essays include:
2. Leslie F. Chard, II. "Joseph Johnson in the 1790s." 95-100. (A dense and valuable essay, with a table of Johnson publications 1790-1800 taken from his "unpublished book-length study of Johnson's entire publishing career.")
4. Beth Lau. "William Godwin and the Joseph Johnson Circle: The Evidence of the Diaries." 104-08. (Fuseli is listed at Johnson's dinners on 122 occasions [105].)

Linnell, John (1792-1882)
Painter, Engraver, Patron of Blake
17 July-4 November 2001
§[Exhibition of works from the Ivmey MSS and of Linnell's art from members of the Linnell family at the Fitzwilliam Museum, 17 July-4 November 2001.]
The works exhibited were described in an online catalogue <http://www.fitzmuseum.cam.ac.uk/msspb/exhibit/Linnell/index.htm>.

Palmer, Samuel (1805-1881)
Artist and Disciple
See Mark Evans, above.

Index

Editors' note: The index below includes authors of reviews, listed in the text under work reviewed, and authors from collections of essays and periodicals. Authors in Part VI: Criticism, Biography, and Scholarly Studies are listed alphabetically on pages 14-29 and as such are not included in the index.

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