William Blake and His Circle: A Checklist of Publications and Discoveries in 2003

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ARTICLES

William Blake and His Circle: A Checklist of Publications and Discoveries in 2003

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WITH THE ASSISTANCE OF HIKARI SATO FOR PUBLICATIONS IN JAPAN AND OF CHING-ERH CHANG FOR PUBLICATIONS IN TAIWAN

The annual checklist of scholarship and discoveries concerning William Blake and his circle records publications and discoveries for the year (say, 2003) and those for previous years which are not recorded in Blake Books (1977), Blake Books Supplement (1995), and "William Blake and His Circle" (1994-2003). The organization of Division I 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, Reprints, and Translations
   Section B: Collections and Selections

Part II: Reproductions of his Art
   Section A: Illustrations of Individual Authors
   Section B: Collections and Selections

Part III: Commercial Book Engravings

Part IV: Catalogues and Bibliographies

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

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

Division II 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 Cromek, George Cumberland,

1. There is nothing in Blake Books (1977) and Blake Books Supplement (1995) corresponding to Division II: Blake's Circle.


3. E.g., the decorated ceramic bowl by Bernard Leach with verses from Blake round the rim (reproduced in the Kyoto Blake exhibition catalogue [2003] fig. 14).


5. See for instance entries for 2002 Northwestern exhibition (review); Bentley, Stranger from Paradise (review); Butlin; Connolly; Essick and Viscomi; Friedlander; Goldberg; Howie; Kraemer; Lussier; Prickett; Rix.

John Flaxman and his family, Henry Fuseli, Thomas and William Hayley, John Linnell and his family, Samuel Palmer, James Parker, George Richmond, 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, broadcasts on radio or television, calendars, CD-ROMs, chintzware, comic books, computer printouts, exhibitions without catalogues, festivals and lecture series, furniture with inscriptions, lipstick, microforms, music, pillows, poems, postage stamps, posters, published scores, recorded readings and singings, rubber stamps, T-shirts, tattoos, 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. In my experience, they rarely provide more than fool's gold. For instance, on 3 March 2004 "Bentley, Stranger from Paradise" (without quotation marks in the search) had 772 Google entries, which included catalogues (e.g., Tuscaloosa Public Library), academic course prospectuses, curricula vitae, Town & Country Toy Dog Club of Greater Andover, Karaoke WOW!, and endless offers for sale, while "Stranger from Paradise" had 2920 entries. I have not searched for electronic publications, and I report here only those I have happened upon which appear to bear some authority.

4 Blake/An Illustrated Quarterly

Summer 2004

I am indebted for help of many kinds to Bel Atreides, Dr. E. B. Bentley, Mr. Martin Butlin, Professor Ching-erh Chang, the Davies Group Publishers, Dr. D. W. Dörrecker, Professor Robert N. Essick, Professor Jean Freed, Professor David Fuller, Ms. Yumiko Goto, Professor Alexander Gourlay, Dr. Francisco Gimeno Suances, Mr. Ron Heisler, International Specialized Book Services, Ms. Sarah Jones at Blake, Professor Suzanne Matheson, Mr. Jeff Mertz (our man at the Library of Congress) for xeroxes, Mr. Paul Miner, Professor Morton D. Paley, the Plough Publishing House, Professor Dennis Read, Professor Hikari Sato, Mr. James Shaffner, Professor Sheila Spector (for Hebrew works), Professor Warren Stevenson, and Professor Masashi Suzuki.

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

Research for "William Blake and His Circle, 2003" was carried out in the Bibliotheca La Solana, Huntington Library, University of Miami Library, University of Toronto Library, and the Toronto Public Library.

Symbols

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

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

Abbreviations

**BB** G. E. Bentley, Jr., Blake Books (1977)
**Blake** Blake/An Illustrated Quarterly
**Butlin** Martin Butlin, The Paintings and Drawings of William Blake (1981)

Blake Publications and Discoveries in 2003

Blake studies are alive and well in 2003. This checklist records 50 books, 205 essays, and 47 reviews, and certainly there are some which have been overlooked, particularly reviews. The books include 17 editions of Blake's writings and art, 8 exhibition catalogues of 1919, 2001, 2002, and 2003, and 5 dissertations, from Florida, Hungary, Iowa, Southampton, and Texas.

The works recorded here come from around the world, not only from English-speaking countries such as Australia, Britain, Canada, India, and the United States, but from xenophonc countries as well. There are works in Chinese (15), French (3), German (2), Hebrew (4), Hungarian (2), Italian (3), Japanese (34), Korean (4), Russian (4), and Spanish (8). The works in Hungarian are supplemented by an English essay in a Hungarian journal and a book in English which was a Hungarian doctoral dissertation, and there are English essays in journals in Japan and Taiwan (6).

The most striking innovation here is in the number of works about Blake from Taiwan. When my wife and I went to Taiwan in 1970 to work in the National Library for a week, we found, as I recall, no Chinese work by or about Blake, though my wife, playing hooky, found one work by my mother and several by my father—more, to her disrespectful delight, than by me. Consequently we spent a wonderful week at the National Palace Museum.

Thirty-four years later, Professor Ching-erh Chang of the National Taiwan University compiled "William Blake in Taiwan: A Bibliography," of which he very generously sent me a copy. This includes a poem by Blake translated in 1960 (omitted below), a translation of Blake in 1966, and 20 publications about Blake in Taiwan—plus 6 M.A. theses dealing with Blake.^[6. Because of Senator McCarthy and his ilk, it was not convenient to go to China in 1970.]

A problem arises with the transliterations of works from Taiwan. Recently the Pinyin system of transliteration, adopted in China in 1949, was introduced in Taiwan. However, it is still customary to give proper names of Taiwanese authors in the older Wade-Giles system. The same Chinese character for a proper name may therefore be transliterated differently in Taiwan, in China, and in Japan. This is particularly trying with family names, which may appear in different places in an alphabetical list according to the system of transliteration used.

Other evidence of Blake’s international and polyglottal appeal is the record of Mr. Taro Nagasaki’s Blake collection, now partly in Kyoto City University of Arts. The collection, formed early in the twentieth century, consists of 52 books, including a number with Blake’s commercial book illustrations. At the time it was formed, it was probably the largest collection of Blake’s commercial book illustrations in Japan—and perhaps it remains so today.

Blake’s Writings

There are relatively few significant discoveries or publications concerning Blake’s writings.

Original Works

Newly uncovered sketches for The Book of Thel and Europe are reported by Robert N. Essick and Rosamund Paice, and a few more details of Songs of Innocence and of Experience contemporary facsimile (Beta) are recorded by courtesy of its Toronto owner.

A couple of well-known works have changed hands. Blake’s letter of 18 January 1808 (A) has been sold to yet another anonymous collector for a huge price ($40,000), and, on the death of Sir Paul Getty in 2003, Songs of Innocence and of Experience (P) passed, perhaps permanently, to the Wormsley Foundation.

A previously unrecorded copy of For the Sexes: The Gates of Paradise pl. 2 has surfaced in the collection of Professor Harold Bloom.

Most excitingly and tantalizingly, Robert N. Essick reports rumors of an unknown copy of Poetical Sketches. What other treasures remain to be discovered? The copy of Oathoun offered for sale about 1828 by Catherine Blake found in a cottage in County Durham? The huge “Ancient Britons,” lost since 1809, in a loft in rural Wales?

Reprints and Translations


Collections and Selections


The William Blake Archive (www.blakearchive.org) continues to expand its resources, with reproductions of Urizen (B), the engraved designs for Blair’s Grave, Blake’s watercolors for “On the Morning of Christ’s Nativity” and Paradise Regained, a biography, a glossary, and a chronology.

Blake’s Art

A handsome new edition of Paradise Lost with Blake’s drawings is an agreeable work to handle and own but offers nothing new to the scholar.

Blake’s Commercial Engravings

A textless and one might almost say pointless new edition of the engravings for Blair’s Grave (1808) appeared.

Trifling Blake sketches for Darwin’s Botanic Garden (1791) and Hayley’s Designs to a Series of Ballads (1802) have been newly uncovered.

A new copy of Blake’s elusive print for The Ladies New and Polite Pocket Memorandum-Book (1782) was discovered by David Bindman in an album of fashion plates and has now


8. “Blake’s Art” here includes only unengraved series of illustrations of the works of others, such as Milton or Gray. For his drawings for his own works in illuminated printing, see Part I: “Blake’s Writings”; for his drawings for commercial book illustrations, see Part III.

6 Blake/An Illustrated Quarterly

Summer 2004
passed, like so many other fascinating Blake disjecta membra, into the collection of Robert N. Essick at the Bibliotheca La Solana. No copy of the book itself has yet been discovered.

The history of Blake’s nineteen watercolors (1805) for Blair’s Grave (1808) rediscovered in 2001 becomes yet more bizarre. From about 1836 to 2001 they were in the collection of the Stannard family, whose latest heirs in Glasgow lost sight of their significance. They went for a risible sum as part of a small family library to a Glasgow general second-hand bookstore called Caledonia Books, where they were apparently taken to be colored engravings—though no engraving for Blair’s Grave colored by Blake is known.9 From Caledonia Books they were acquired, perhaps on approval, for £1,000 by a Yorkshire bookseller named Paul Williams. All this was discovered by a brilliant journalist named Martin Bailey who succeeded where all the warranted Blake scholars who had seen the watercolors10 and tried to trace their history had failed.

But the drama does not end there. The Tate, doubtless the most appropriate home for the Blair watercolors, was given an option to buy the drawings at £2,000,000 (or about $100,000 each), later raised to £4,200,000 plus £700,000 tax, and started scampering about to raise such a huge sum. At this point, the sale hung fire while a legal sideshow determined who really owned the designs and on what terms they had or should have changed hands. When this issue was resolved, the Tate heaved an institutional sigh of relief and doubtless prepared publicity about acquiring the most sensational Blake find for a century—when they discovered that the Blair watercolors had been abruptly acquired at a yet lower price by the London dealer Libby Howie, ostensibly for an unnamed American collector. The latest information is that they are languishing in a London bank vault, perhaps waiting for a better offer or for permission to export them, a permission which is unlikely to be granted them without a struggle. In sum, the Blair watercolors have returned almost to the status quo ante; the existence of the drawings is known, their authenticity (unlike their price) is unquestioned, and a few have been reproduced, but they are as inaccessible as ever. At least one Blake scholar’s request to see them has been politely put off sine die.

It seems that the more expensive Blake’s works become, the less visible they are likely to be serious Blake scholars. Fortunately there are many exceptions to this gloomy rule. Long life to the generous!

Blake Catalogues and Exhibitions

The Huntington held an exhibition of its Blake holdings, with some of its gaps filled in from the extraordinary collection of Robert N. Essick, who also prepared the exhibition, though—alas!—there was no catalogue worthy of the institution or the curator.

The exhibition in Kyoto was short on original works by William Blake, even books with his commercial engravings, but the catalogue and exhibition were very rich in the history of Blake enthusiasm in Japan. In this area the catalogue is a major contribution to scholarship, going far beyond Blake Studies in Japan (1995) and all other works on the subject known to me.

John Windle produced a catalogue of Blakes with something for every taste and pocketbook, from obscure reprints to the finest tempera still in private hands, from $3.95 to a price so high it would be embarrassing to print it (“Price on Request”).

In 2002 Northwestern University Library held a modest exhibition of books with Blake’s commercial engravings.

The Albright-Knox Gallery in Buffalo held a little exhibition of Blake, chiefly Job and Dante prints, but there was no catalogue.

Books Owned by William Blake the Poet

The name of William Blake Esq. appears as a subscriber not only in Joseph Thomas’s Religious Emblems (1809), but also in a newly discovered prospectus for the work, indicating that William Blake Esq. had been among the first to subscribe to the book, probably as a result of a private solicitation among the author’s friends—the poet was certainly a protégé of Joseph Thomas. And the fact that Thomas’s designer J. Thursto is also dignified by the otherwise unwarranted “Esq.” suggests that it is the poet-artist William Blake who subscribed to Thomas’s book and not one of the legions of other William Blakes who lived in London at the time.11

Scholarship and Criticism

Books

No book recorded here compares in novelty or lasting significance to Joseph Viscomi’s Blake and the Idea of the Book or E. P. Thompson’s Witness against the Beast, both of 1993—but then, these are monuments of Blake scholarship, and one should not expect their ilk annually.


9. A copy of the quarto Blair’s Grave (1808) in the Huntington is skillfully hand colored, but not by Blake.

10. Dr. E. B. Bentley, G. E. Bentley, Jr., Professor David Bindman, Mr. Martin Butlin, Professor Robert N. Essick, Dr. Robin Hamlyn, Dr. Rosamund Paice, Professor Morton D. Paley.

11. See “My Name is Legion: for we are many; ‘William Blake’ in London 1740-1830,” Appendix VI (829-46) of BR (2).
Derek Pearsall, William Langland, William Blake, and the Poetry of Hope (2003), though separately published, is merely the text of a lecture, perhaps chiefly valuable to students of the Poetry of Hope.

Dóra Janzer Csikós, "Four Mighty Ones Are in Every Man": The Development of the Fourfold in Blake (2003) is a Hungarian doctoral dissertation concerned with "personality typology" based on physiognomy in The Four Zoas which may seem exotic to those unfamiliar with the Szondi test or "system of drives."

Saree Makdisi, William Blake and the Impossible History of the 1790s (2003) carefully uses the "varieties of radical ideology" among Blake's contemporaries (26) to illuminate with admirable sensitivity Blake's works of the 1790s, especially America.

John Pierce, The Wondrous Art: William Blake and Writing (2003) is concerned with "the way in which the graphic and the oral are used as conceptual fields in Blake's works" (27). It is not significantly related to calligraphy or handwriting.

Nick Rawlinson, William Blake's Comic Vision (2003) makes a surprisingly strong case that "Blake was a subtle, profound and skilled comic writer" whose "work seems to pulse with comic energy." His definition of "comic" focuses upon joy, which gives him surprisingly wide scope.


Frederick Sontag, Truth and Imagination: The Universes Within (1998) is a "quest for the new vision in which Blake specializes," especially in Chapter 1, "Exploring the Worlds within the Mind."

Janet Warner, Other Sorrows, Other Joys: The Marriage of Catherine Sophia Boucher and William Blake (2003) is a cheerful "tapestry of fact and fiction" in which the facts are carefully reported from the poet's life and writings and the fiction imports graphic sex, genteel or at least artistic crime, secret societies, and drugs, with a plausible stress upon barrenity in Catherine. An example (264-65) derives from Blake's letter to Thomas Butts of 2 October 1800:

William was sitting on the Sea Shore yesterday and had a wonderful Vision. He said that the Light was reflecting off the Sands, and each particle of light was a Man, and every stone and herb and tree that he saw was in Human Form, and that finally all Human Forms became One, and he was part of it, and so was I and [his sister] Cathy, and Mr. Hayley, and Mr. and Mrs. Butts also.

I am now baking bread.

David Weir, Brahma in the West: William Blake and the Oriental Renaissance (2003) is an earnest and intelligent study of Hinduism as its theological and political contexts were perceived in London (not in England or "the West") particularly in the pages of the Analytical Review in the 1790s. The most sensational event in London then was the long drawn-out trial of Warren Hastings for, among other things, abuse of his power while Governor General of India, and Weir points out that the trial was, and was widely seen to be, a political issue including attacks on or defense of colonialism. Some readers of the book may wonder at his confidence or his evidence "that Blake read [Volney's] The Ruins" (51) or "that he would have read" [the Gita] (99), but the political and theological context of Hinduism in the 1790s in London is usefully established.


**Essays**

There are in this checklist many reprints in Bloom's anthology of fragments of Blake criticism (2003—40 excerpts) and detailed proposals for lectures at the Kyoto Blake Conference (2003-37)—though the full essays were (or doubtless will be) meritorious. There are collections of essays in Blake/An Illustrated Quarterly, ed. Morris Eaves and M. D. Paley (2003—19), The Cambridge Companion to William Blake, ed. Morris Eaves (2003—16), and Taisyo (1927—11), plus contemporary directories referring to Blake (43) and records of his father and brother voting (6) which, oddly, have never appeared in a Blake bibliography before.


**The Tools of Scholarship**

Among the most obvious tools of scholarship is finding lists of what is known about the subject. These include G. E. Bentley, Jr., with the assistance of Dr. Hikari Sato for Japanese publications, "William Blake and His Circle: A Checklist of Publications and Discoveries in 2002," Blake 37.1 (summer 2003): 4-31, which covers all newly discovered publications with Blake in the title or works about him of more than five consecutive pages, together with all briefer references to Blake published before 1863, especially those before 1831. These lists are extensive but hardly comprehensive; for instance, in the present one for 2003, there are works published in 2002 (29), in 1863-2001 (101), in 1831-63 (2), and even the most heavily mined field before 1831 (30), indicating embarrassingly how much had previously been overlooked.

A similar but much more comprehensive undertaking is in Robert N. Essick, "Blake in the Marketplace, 2002," Blake 36.4 (spring 2003): 116-37. His essay records in wonderful detail not only original works by Blake and his close friends such as George Cumberland and John Linnell, with mini-essays in the captions of works reproduced, but also curiosities and rumors of troop movements on the borders of buying and selling. He seems to know everyone worth knowing in the worlds of Blake and book-, print-, and picture-selling and to persuade them to give up their dearest secrets. And when his


In the same collection, David Bindman's essay on "Blake as a Painter," 85-109, provides a confident and comprehensive synopsis which is just what such a Companion calls for, and Jon Mee, "Blake's Politics in History," 133-49, argues once again that "Blake was always a deeply political writer.


In the exceedingly unlikely vehicle of an online undergraduate B.A. thesis (1973, revised 1986), Edward Robert Friedlander, M.D., "William Blake's *Milton*: Meaning and Madness," argues with distressing or at least surprising plausibility that "Blake's poetry and paintings present classic illustrations of the schizophrenic experience... We can look to the schizophrenic experience to understand Blake's works." Dr. Friedlander's evidence, and his training as a student of literature and of medicine, make his conclusion worth consideration.

Blake in the service of somewhat rabid anti-capitalism has been found by Ron Heisler13 from the *Christian Socialist* of 1884-85. These consist of: quotation from "Auguries of Innocence" II. 75-76, 51-52, 81-84, 79-80, 113-18 following but not visibly attached to E. L. Garbett, "Interest" (an attack on it), *Christian Socialist* (March 1884): 157; "Holy Thursday" from *Experience* following but not visibly attached to an excerpt from *Darkness and Dawn in Christian Socialist* (July 1884): 27; "Mammon" (i.e., "I rose up at the dawn of day") [Notebook, p. 89] II. 1-12, 21-22, 13-18, 25-28, *Christian Socialist* (Aug. 1884): 37, which may well have been the stimulus for the skillful anonymous poem called "Oh, Mammon, Hear Us!" (March 1885: 155) parodying a popular hymn; Anon., "In Answer to a Prayer for Light," *Christian Socialist* (March 1885):

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13. In a letter to me. These Blake entries do not appear in the checklist below because I do not report there incidental excerpts from Blake.
254-55, on “the principles of Anarchism” reprinted from Liberty (“Boston, U.S.”), concluding with a “message ... sung to us by William Blake”: “I give you the end of a golden thread [i.e., ‘string’]” [Jerusalem, pl. 77]. Perhaps they appeared on the initiative of the journal’s founding co-editor I. L. Joyce.

Roads Not Taken: The Nuts in the Fruitcake

A tiresomely perennial issue in Blake studies is the allegation of his Cockneyism. For instance, a recent critic writes of “the Cockney in which he [Blake] wrote and, no doubt, spoke,”14 and the allegation is likely to recur. Is it relevant to the author of Songs of Innocence and of Experience?

The answer may depend on which of the changing meanings of “Cockney” is being used. The term has been variously applied. Over the last half-millennium or so “Cockney” has been used to mean: an egg; a mother’s darling, a milksoop; a wanton townswoman; a person born in London within the sound of Bow bells; a class term of vilification, as in Blackwood’s dismissal of Keats and Leigh Hunt as members of “The Cockney School of Poetry”; one who loves London inordinately;15 and a Humpty Dumpty definition of what I want it to mean.

I hope we may agree that Blake is not “an egg.” Besides, “It’s very provoking,” Humpty Dumpty said after a long silence, ‘to be called an egg—very!’ Blake’s contemporaries would not have called him a “milksoop,” particularly those who had encountered him in anger. Nor is “a wanton townswoman” more relevant. Blake was certainly not “born within the sound of Bow bells,” and indeed the place of his birth near Golden Square had not long before 1757 been an area of some fashion—aristocrats and future prime ministers had been christened as he was at St. James. Piccadilly. Blake is no more a member of the Cockney School of Leigh Hunt and John Keats than he is of the Lake School of Wordsworth and Coleridge. In a more common pejorative context, he does not share the “Cockney” characteristics of gross ignorance of high-culture sophistication, he is not aspirately-challenged, omitting the “h” sound in “hope” and “how” and wantonly adding it as in “honor” and “hour”—and, besides, these cultural and linguistic characteristics of “Cockney” are largely anachronistic when applied to Blake, their widespread use being popularized by Dickens subsequent to Blake’s death.16 Blake’s attitude toward London is devastatingly demonstrated in his “London” with its universal “marks of woe,” in “the terrible desert of London” and “the manacles of Londons dungeons dark.”17 And one may speculate on the aptness of “Cockney” as applied to that great London-lover Dr. Johnson. But I am sufficient democrat to agree with Humpty Dumpty: “When I use a word, Humpty Dumpty said in a rather scornful tone, ‘it means just what I choose it to mean, neither more nor less.’” “The question is,” said Humpty Dumpty, “which is to be master—that’s all.”

Division I: William Blake

Part I: Blake’s Writings

Section A: Original Editions, Facsimiles,18 Reprints, and Translations

Watermarks: A Cumulative Table
Addendum
fleur-de-lis

“The Approach of Doom” (BMFR)

The Book of Thel (1789)

Plate 6
A new sketch on the verso of the previously known one was reported and reproduced by Robert N. Essick and Rosamund A. Paice, “Newly Uncovered Blake Drawings in the British Museum,” Blake 37.3 (winter 2003-04): 84-100.

Europe (1794)

Copy a
Previously unknown sketches on the versos of pls. 1 and 18 were reported and reproduced by Robert N. Essick and Rosamund A. Paice, “Newly Uncovered Blake Drawings in the British Museum,” Blake 37.3 (winter 2003-04): 84-100.

The First Book of Urizen (1794)

Copy B

Edition


15. Definitions 1-5 derive from the OED; 6 is a modern usage, to be found in, for instance, Ackroyd’s Blake.
16. For a summary of the scholarship here, see The Stranger from Paradise (2001) 4fn.
17. Blake’s letters of 14 and 1 September 1800.
18. 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, or centering the image on the page.
For the Sexes: The Gates of Paradise (1826)
Newly Recorded Copy

Plate 2
History: Sold, with George Richmond’s sketch of Blake on his death bed, by a London dealer in 1942 to William Inglis Morse, the son of Samuel F. B. Morse the painter and inventor, from whom they passed to Morse’s son-in-law Professor Frederick Hilles, who gave them about 1955 to Professor Harold Bloom (from whose letter to me of 22 July 2003 all this information derives).

Letters (1791-1829)
18 January 1808 to Ozias Humphry (A)
History: Offered in Roy Davids’ catalogue (March 2000) of his exhibition at the Fine Art Society (London) called “The Artist as a Portrait,” #10 (first and last pages reproduced, £40,000), and sold to an anonymous private collector, according to Robert N. Essick, “Blake in the Marketplace, 2003,” Blake 37.4 (spring 2004): 120.

Marriage of Heaven and Hell ([1790])
Editions
The Marriage of Heaven and Hell. (Maastricht, Holland, 1928) <BB #106>


The work was apparently reprinted in El Matrimonio del Cielo y del Infierno y Cantos de Incocencia y de Experiencia, tr. Soledad Capurro (Madrid, 1979). <BBS p. 158>

Poetical Sketches (1783)
Newly Recorded Copy

Copy Q?
History: A previously unknown copy, not corresponding to the only ones in private hands,9 was evaluated by Ursus Books (New York), according to Robert N. Essick, “Blake in the Marketplace, 2003,” Blake 37.4 (spring 2004): 116-17.

Songs of Experience

§Songs of Innocence

Songs of Innocence and of Experience
Copy P
History: On the death of Sir Paul Getty on 17 April 2003, the Wormsley Estate and Library passed to the Wormsley Foundation, perhaps permanently.

Contemporary Facsimile
Copy Beta
By the courtesy of its owner, a new examination was made of the watercolored thin paper guest leaves (mounted on thick paper host leaves watermarked J WHATMAN | 1821). A flashlight shining through the host and guest leaves, the latter extensively colored, revealed the following watermarks on the guest leaves:10

Blade used paper from the same papermakers for his own works,11 though the paper he used was thick and heavy, unlike the thin leaves bearing the watercolors for Songs facsimile Beta.

9. Copy E, sold from Pickering & Chatto catalogue 686 [1991], lot 164, to a private American collector, and copy M, the Buxton Forman copy, not traced since it was sold at Anderson Galleries, 15 May 1920, lot 35.

10. Pace BBS p. 132, which says that there is no watermark on the colored guest leaves.

Section B: Collections and Selections


It includes poems from Poetical Sketches (14), Songs of Innocence (17), Songs of Experience (15), and others (17).

"how do we know but ev'ry bird that cuts the airy way, / Is an immense world of delight clos'd to your senses? / From the marriage of heaven and hell." (London: Spoon Print Press, 2002).

A folded leaf in the shape of a bird with designs by Linda Anne Landers.

In England's Green and Pleasant Land. Illustrated by Julie Haigh. (No place: Bradford and Ilkley Community College, 1986) 4°. 14 loose leaves printed on one side only, in a portfolio; no ISBN.


Luis Cernuda, "William Blake" is reprinted from Pensamiento poético en la lírica inglesa (Siglo XIX) (Mexico [City]: Imprenta Universitaria, 1958).


§Mi-shire [From the Poetry of vilyam blak. Tr. Joshua Kochav. (Tel Aviv: Ofir, 1968). In Hebrew.


"William Blake, Vida y obra" (5-8), "Poesía completa" (9-278) consisting only of Poetical Sketches, Island in the Moon (poems only), Thel, Tiriel, Songs, Rossetti ms. poems, French Revolution, and Marriage of Heaven and Hell.


Songs of Innocence. (London: Arthur L. Humphreys, 1911) square 12°, with paper covers (as on the title page) folded over pasteboard. <BB #155, mistakenly listed under Songs of Innocence>

Despite the title, the text includes poems from Songs of Experience and Blake's Notebook. There are seven charming pasted-on sepia vignettes on india paper, apparently from 18th-century engravings, the initial letter to each poem is printed in red, "A Poison Tree" in Experience (56-57) is entitled "Christian Forbearance" (as in Notebook p. 114), and "A Cradle Song" (from Notebook p. 114) is inserted in Experience without Blake's authorization.


The poems are all from Songs of Experience.


Preface (7-15), chronology (367-82).


Review


Yishu tashi shij1 hu1lang is a series (100 volumes) with one volume per "Master."

Part III: Commercial Book Engravings

Robert Blair, The Grave (1808 ...)

Blair, Robert. THE GRAVE, A Poem Illustrated by twelve Etchings | Executed | BY | LOUIS SCHIAVONETTI | from the Original | Inventions | OF | WILLIAM BLAKE | 1808. D. [Ackermann imprint 1813 (i.e., Camden Hotten, 1870)].

New Locations: A or B (1808) University Art Museum (Kyoto City University of Arts); D (1870) G. E. Bentley, Jr. (portfolio of engravings only, no text, in a cover blind-stamped with designs identical to those on the GEB copy of the Hotten 1870 facsimile, the prints with the same variants of lettering [replacing the Spanish of 1826] as in 1870, e.g., "Tis" [lacking the apostrophe] in the quotation for pl. 7, "The descent of Man").

The Blair engravings (1808) and the separate print of "Death's Door" engraved by Blake were added to the William Blake Archive in 2003.

Drawings

History: Blake made "a set of 40 drawings from Blair's poem of the Grave 20 of which he [Cromek] proposes [to] have engraved by the Designer and to publish them" (according to Flaxman's letter of 18 October 1805). Cromek bought twenty drawings for £21 (according to his letter to Blake of May 1807), commissioned Louis Schiavonetti to engrave them, and published them in 1808; after Cromek's death in 1812 the drawings, copperplates, and copyright passed to his widow Elizabeth Hartley Cromek, who promptly sold the copperplates and copyright for £120 to Ackermann (who published the prints in 1813 and 1826); she vainly offered the watercolors on 3 February 1813 to William Roscoe "with other curious Drawings of his, valued at thirty Pounds and likely to sell for a great deal more if ever the man should die;" the Blair watercolors were sold at C. B. Tait's auction in Edinburgh with the property of Thomas Sivright of Meggetland, 10 February 1836, Lot 1835 ("Volume of Drawing, by Blake Illustrative of Blake's Grave, entitled 'Black Spirits and White, Blue Spirits and Grey';") for £1.5.0; acquired by John Stannard (1794-1882), watercolor artist of Bedford, from whom it passed to his son Henry John Stannard (1840-1920), watercolor artist, thence to his grandson Henry John Sylvester Stannard (1870-1951), and from him to John's great-grandson, "and then a


23. BR (2) 315.

24. This title was not with the designs when they were rediscovered in 2001.
nephew in Glasgow"; "The portfolio was finally sold [as colored prints] in 2000, as part of a small family library, to Caledonia Books, a general second-hand bookshop in Glasgow ... run by Maureen Smillie" who offered them at £1,000; in April 2001 the portfolio was acquired by Dr. Paul Williams of Fine Books, Ilkley, Yorkshire, who associated Jeffrey Bates of the Leeds bookshop of Bates & Hindmarsh with the purchase; the portfolio was offered for £2,000,000 (later raised to £4,200,000 plus £700,000 tax) to the Tate, but the sale was held up by a lawsuit initiated by Caledonia Books (claiming that the portfolio had not been purchased but simply taken on approval); the suit was resolved when Messrs. Williams and Bates agreed to share the profits with Caledonia Books, and the portfolio was abruptly sold through Libby Howie to an unidentified buyer in the United States, though in November 2003 the drawings remain in a bank vault in London.

Edition


There is no title page or text of Blair, but it includes reproductions of the engravings, "To the Queen" and "Of the Designs."

Jacob Bryant, A New System, or An Analysis of Ancient Mythology (1774-75)

Edition

§(New York: Garland, 1979)

George Cumberland, Thoughts on Outline (1796)

New Location: Bibliothèque nationale.

Erasmus Darwin, The Botanic Garden (1791) <BB #450> Plate 1, "The Fertilization of Egypt": A new sketch (of the sistrum only) on the verso of the previously known one was reported and reproduced by Robert N. Essick and Rosamund A. Paice, "Newly Uncovered Blake Drawings in the British Museum," Blake 37.3 (winter 2003-04): 84-100.

William Hayley, Designs to a Series of Ballads (1802)


25. Martin Bailey, "From £1,000 to £10 Million in Two Years for Newly Discovered Blake Watercolours," Art Newspaper, which I have seen only online at http://www.theartnewspaper.com/news/article.asp? id=11057; this is the source for all the Stannard provenance and some details of the sales in 2001-03.

See also entries for Karin Goodwin; Anon., "Lost Blake Paintings Fetch £5m . . ."; Anon., "Blake Paintings May Leave UK . . ."; Will Bennett; and Anon., "Collector Buys Lost Blake Paintings for £5 Million . . . ."

The Ladies New and Polite Pocket Memorandum-Book,

For the Year of our Lord 1783 ([1782])<BB #479, BBS pp. 232-34>

A copy of Blake's engraving of "A Lady in the full Dress & another in the most fashionable Undress now worn," [T]S del. W.B. sc, is in an oblong octavo nonce collection of 18th and early 19th-century fashion plates pasted in chronological order on both sides of stiff, unwatermarked paper acquired in 2003 by Robert N. Essick.

Edward Young, Night Thoughts (1797)

New Locations: Bibliothèque nationale; University Art Museum (Kyoto City University of Arts).

Part IV: Catalogues and Bibliographies

1919


Review


1983


9 November 2000-11 February 2001;

27 March-24 June 2001


Reviews


15 October 2001-14 January 2002


There are sections on Blake ("Blake ou le mal(e) absolu"), Fuseli, Goya, and Romney, inter alia.
March-May 2002


A fler contrasting Blake’s “remarkably unmarketable dreamworlds of his prophetic illuminated books” with the “commercial works ... after his own designs” exhibited here, including Blair’s *Grave*, Hayley’s *Ballads* (1805), Young’s *Night Thoughts* (1797), Illustrations of the Book of Job, and Blake’s separate portrait of Lavater.

Review

Wendy Leopold, “Presenting the Commercial Mr. Blake,” Northwestern University Observer online 18.5, 24 Oct. 2002 <http://www.northwestern.edu/univ-relations/observer/stories/10_24_02/blake.html> (says the exhibition was October-21 December 2002).

19 January-25 May 2003


A sampling of captions from the 198 entries [33 from the collection of Robert Essick]; there was no separate catalogue.

Notices, Reviews, etc.


There are separate sections with comments about Blake by the artists DeLoss McGraw (Blake’s “best work is embarrassing,” therefore good), Tom Knechtel (“Blake is how I think”), Nancy Jackson (“He ... went into the darkness, the unknown ... and he sent back messages that we can all learn from”), and Sharon Ellis (“It’s this clarity of vision ... that continues to stir”).


15 March 2003-25 January 2004


David Bindman, “William Blake” (338); the Blakes are #144-54, and #171-74 are Flaxman drawings for Dante, *The Odyssey*, and Aeschylus.

27 November-27 December 2003


*Anon. “The Glad Days in the Reception of Blake in Japan,” 5-6, 56. “Our Exhibition aims to show how Blake was received in the early period of his introduction into Japan, mainly through documents.”


The catalogue entries, first in English and then in Japanese, are by Kozo Shioe and Yumiko Goto. Each section begins with a short essay.


See also entry below for *The International Blake Conference* (2003).

2003


The Blakes are #1-24.

2003

*John Windle Catalogue Thirty-Six.* (San Francisco: John Windle, [October 2003] 4º, iv, 88 pp.; no ISBN.

403 Blake entries at $3.95 to $68,750 and “Price on application,” including his tempera of “The Virgin Hushing the Young John the Baptist” (1799), *Job, Blair’s Grave* (1808, 1813, 1870) (6 copies), and Stedman’s *Surinam* (1796) with contemporary coloring.
Part V: Books Owned by William Blake of London (1757-1827)

Joseph Thomas, *Religious Emblems* (1809) <BB #746> "William Blake, Esq." also appears in the prospectus for the book:

$Proposals for Publishing by Subscription a Series of Engravings on Wood, from Scriptural Subjects in the Manner of Quarles's Emblems ... after the design[s] of J. Thurston Esq. and Executed by the most eminent engravers on wood 26

Notice that the designer is identified as "J. Thurston Esq.," making it seem more likely that "William Blake, Esq." is the poet and designer, despite the unusual honorific.

Part VI: Criticism, Biography, and Scholarly Studies


Review


According to Altizer's new "Afterword" (2001-09 of the 2000 edition), the chief changes needed in the book are taking into account the "proliferating" Blake scholarship and criticism; the integral relationship of "Blake's vision and the Christian epic tradition"; and the "extraordinarily complex" nature of "Blake's relationship to Gnosticism" (201, 204).


About the Blair watercolors.


A sign-writer is on the ground floor and a "waistcoat tailor" is on the next floor up a "very narrow stairway."

Anon. "Lost Blake Paintings Fetch £5m: A clutch of William Blake watercolours which were found in a second-hand bookshop have sold for £5m." *BBC News* 19 Feb. 2003 and <http://news.bbc.co.uk/1/hi/entertainment/artsf/2781267.stm>.

About the sale of the Blair watercolors to an overseas buyer.


A reproduction of "The Ancient of Days" provided by Da Peng Kao with an essay: "She de zhan [Biography of the Snake]."


On time and eternity.


On Kathleen Raine (d. 6 July 2003), dealing largely with her work on Blake and quoting letters from her to Ansari about Blake.


"Bailey, Martin. "From £1,000 to £10 Million in Two Years for Newly Discovered Blake Watercolours: A set of 19 watercolours by William Blake was sold to a Glasgow bookshop for a pitance in 2000. It was then recognized and sold to an overseas collector. An export licence deferral is now expected and Tate would like to acquire it." *Art Newspaper* online 2003 <http://www.theartnewspaper.com/news/article.asp?idart=11037>.

An account full of original matter about the ownership and sale of Blake's watercolors for Blair's Grave.

An impressive and learned essay arguing that “Blake engages the Hebraic, Christian, and English prophetic traditions in a spectacular and highly self-conscious way” (128).


About the Blair watercolors.


The paperback is a reprint with only trifling changes, chiefly the omission of the gorgeous endpapers and the addition of information about the newly discovered Blair drawings (483).

Reviews
Paul Miner, Albion 34.4 (winter 2002): 661-63. (A “superlative work” with a “tight focus,” “lucid, highly interesting, and sometimes touching”; “No other biography on Blake stands this tall” [662, 662, 661].)

Andrew Elfenbein, “Recent Studies in the Nineteenth Century,” Studies in English Literature 1500-1900 42.4 (2002): 837-903. (“While Bentley’s book is definitive in the amount and accuracy of the information it presents, it is not easy to get from it a sense of Blake’s inner life and development”; with “136 plates of high quality,” it gives “an excellent visual summary of Blake’s art” [846].)


Anon., Independent on Sunday 13 April 2003. (A “perceptive and forceful study” which recognizes that “Blake’s genius was above all pictorial.”)

Shernaz Cana, Aligarh Critical Miscellany 12.2 (2000 [Autumn 2003]): 201-08. (“William Blake has been brought alive before us in such an inspired way that it almost seems that the biographer too has been included in Blake’s great visionary company.”)

Nelson Hilton, Blake 37.3 (winter 2003-04): 107-11. (The book is “the most useful and reliable guide to Blake’s life,” “an epitome of scholarship” exhibiting remarkable “sensitivity to tone and content,” “a glorious capstone to his [Bentley’s] labors” [108].)


Blake/An Illustrated Quarterly
Volume 36, no. 4 (Spring [April] 2003)

W. H. Stevenson. “The Sound of ‘Holy Thursday.’” 137-40. (About the music played at the ceremony in St Paul’s.)


Reviews

Eugenie R. Freed. Review of Barbara Lachman, Voices for Catherine Blake (2000). 149-51. (This “fictionalized autobiography” in a “diversity of narrative voices” is “only intermittently successful”; Lachman “should at least get the historical parameters right.”)

Newsletter
Anon. 151. (Mostly an invitation to “visit the newsletter section of our website at www.blakequarterly.org.”)

Blake/An Illustrated Quarterly
Volume 37, no. 1 (Summer [July] 2003)
reviews


Oskar Wellens. "A Dutch Bibliophile Edition of The Marriage of Heaven and Hell (1928)." 104-07. (The Marriage of Heaven and Hell <BB #106> was edited by P. N. van Eyck, printed by Joh. Enschedé with Jan van Krippen's Lutetia type, and published by Alexandre Alphonse Marius Stols at his Halcyon Press in 325 copies, "a brilliant example of their superior craftsmanship.")

Review


Newsletter

Anon. "Corrigenda." 111. (In Sheila A. Spector, Blake's Graphic Use of Hebrew, Blake 37.2 [fall 2003], the reproductions of "Laocoön" and "Job's Evil Dream" are from the Fitzwilliam Museum and the Pierpont Morgan Library, not the Library of Congress.)


"Introduction." 10-11.

"Biography of William Blake." 12-16.

"Critical Analysis of The Tyger." 17-19

"Critical Views on The Tyger" 20-22. (From "Reading Blake's Lyrics: "The Tyger, Discussions of William Blake, ed. John E. Grant [1961] 53-54. <BB #1724>)


"Stewart Crehan on 'The Tyger' as a Sign of Revolutionary Times." 32-33. (From his Blake in Context [1984] 104-106. <BBS p. 444>)


"Critical Analysis of 'London.'" 41-43.
“Critical Views on ‘London’


“Critical Views on ‘The Mental Traveller’


“Harold Bloom on ‘The Mental Traveller’ as Standing Alone.” 74-77. (From his Blake’s Apocalypse [1963] 289-92. <BB #1227>)

“Alicia Ostriker on Sound and Structure.” 77-78. (From her Vision and Verse in William Blake [1965] 94-99. <BB #2335>)


“Critical Views on ‘The Crystal Cabinet’


“Kathleen Raine on Alchemy in ‘The Crystal Cabinet.’” 99-102. (From her Blake and Tradition [1968] 274-76. <BB #2478>)

“Critical Analysis of ‘The Marriage of Heaven and Hell.’” 103-06.

“Critical Views on ‘The Marriage of Heaven and Hell’


Comparison of Blake with Jung “and his modern interpreter, James Hillman” in the context of Rousseau.


See Robert N. Essick and Joseph Viscomi, “Response.”


The second edition, ed. Maria McGarrity, is reprinted in Appendix 2 (379-422) of Chaucer Illustrated: Five Hundred Years of The Canterbury Tales in Pictures, ed. William K. Finley


Description of Blake's life, his engravings, paintings, writings, from a comparative point of view.


Discussion of the two "Chimney Sweeper"s, the two "Holy Thursday"s, "The Little Black Boy," and "London."


An account of his experience visiting exhibits of Blake's poetry and painting. For a response, see Mu Yang.


An "essentially psychological" argument focusing on The Four Zoas based on "Lipót Szondi's theory of mental functioning, more precisely the personality typology based on the Szondi test" or "system of drives" which "revives the age-old theory of physiognomy by assuming that one can determine character by facial appearance" (14, 45).


Using as her "main framework" "Lipót Szondi's theory of ... personality typology," she concludes that "Urizen has an intrinsically progressive role in The Four Zoas" (132, 150).


"Dickinson, Patri. William Blake: Three Talks: 22 September The Man and his Background; 29 September Engraver and Painter; 6 October The Poet. 3-11. ([London,11962]).

Directories27
[W]. Holden's Triennial Directory for 1802, 1803, 1804 (London, 1802) for "Blake and Son, hosiers and haberdashers, 28, Broad st. Soho"

27. All but those for The Post-Office Directory (1809), (the wrong) James Blake, William Staden Blake, Butts, and Rev. Mr. Mathew are recorded in Blake Records (second edition [2004]) 735-36.

20 Blake/An Illustrated Quarterly

Summer 2004
[P.] Boyle's City & Commercial Companion to the Court Guide for the Year 1803 (London, 1803) at Change alley, Lombard St

[W.] Holdei's Triennial Directory (1799); ... for 1802, 1803, 1804 (1802); ... for 1805, 1806, 1807 (1805); ... for 1817, 1818, 1819 (1817); ... for 1822, 1823, 1824 (1822) at 16, Change Alley, Cornhill

Kenilworth's Directory For the Year 1808 (1808); ... (1810); ... (1815); ... (1816) at 16, Change Alley, Cornhill

New Annual Directory For the Year 1801 (1801); ... (1803); ... (1806); ... (1807); ... (1808); ... (1809); ... (1810); ... (1811); ... (1812); ... (1813); ... (1814); ... (1815) "Engraver & Printer, 16, Change alley"

The Post-Office Annual Directory (1812), Engraver and Printer, 16, Change-alley (p. 34)

For Butts:

The Universal British Directory, V (1797); "Mrs Butts" in Great Marlborough Street

New Annual Directory For the Year 1806 (London, 1806), ... 1807 (London, 1807), ... 1808 (London, 1808), ... 1809 (London, 1809), ... 1810 (London, 1810), ... 1811 (London, 1811), ... 1812 (London, 1812), ... 1813 (London, 1813), ... 1814 (London, 1814), ... 1815 (London, 1815); "Butts, Thos. Commissary of Musters, office, Whitehall"; (1817) at 53, Parliament-street; (1819) at Duke-street, Westminster

For Rev. Mr. Mathew, 27 Rathbone Place

Directory to the Nobility, Gentry, and Families of Distinction, in London, Westminster, &c (London [1796])

The Universal British Directory, V (1797)


Review

R. Paul Yoder, Studies in Romanticism 42 (2003): 405-12 ("We should be grateful ... but we might also wish that he had interrogered his own argument with the same rigor he attempts to bring to Jerusalem" [412]).


The chief contents are:

Morris Eaves. "Introduction: To Paradise the Hard Way." 1-16. ("His poetry risks every kind of excess to achieve revelation" [1].)

[Part] I: Perspectives


Susan J. Wolfson. "Blake's Language in Poetic Form." 63-84. ("His poetry is unprescribed ... delivered by inspiration alone," characterized by "intensely performative antiformalism" [63, 65].)

David Bindman. "Blake as a Painter." 85-109. (An admirably comprehensive account.)


Jon Mee. "Blake's Politics in History." 133-49. (A sophisticated argument that "Blake was always a deeply political writer" [133].)


[Part] II: Blake's Works


*Andrew Lincoln. "From America to The Four Zoas." 210-30. (A useful summary.)


*Robert N. Essick. "Jerusalem and Blake's Final Works." 251-71. ("Is Jerusalem unreadable? ... Blake questions the very grounds of understanding" [251, 252].)


Alexander Gourlay. "Seeing Blake's Art in Person." 294-95. (About where Blake's originals are and why one should visit them.)

Review

T. Hoagwood, Choice 13 (2003): 337 ("Highly recommended").


29. See also Alexander S. Gourlay, glossary of Blake terms (2003) in the William Blake Archive.

Summer 2004


The political contexts of the ceremony at St. Paul’s “can illuminate our responses to Blake’s poem” (540).


An attempt to “recover the pictorialist conventions that shape both Milton’s and Blake’s expulsion scenes” (157).


“As a medical doctor” in 1986, he concludes that “Blake’s poetry and paintings present classic illustrations of the schizophrenic experience. So far as I know, these are the best, most beautiful, and most meaningful ones ever created. They are great value by themselves. ... We can look to the schizophrenic experience to understand Blake’s works.”


Impressively detailed and original.


About the views of the afterlife of Byron and Blake.


On the sale by Libby Howie of the Blair watercolors.


Review


An interesting but not persuasive argument that “Blake withdrew The French Revolution [1791] himself ... because he had decided to publish a much more seditious work,” i.e., America (1793) “primarily through the influence of, and his support for, Paine” (17).


Reviews

Margaret Storch, Blake 37.1 (summer 2003): 38-39. (“Hobson’s book opens up the important topic of Blake and homosexuality as never before [showing] Blake’s empathy with male homosexuality.”)


Hogarth, William. ANECDOTES | OF | WILLIAM HO- GARTH, | WRITTEN BY HIMSELF | WITH | ESSAYS ON HIS LIFE AND GENIUS, AND CRITICISMS ON HIS WORKS, | SELECTED FROM | WALPOLE, GILPIN, J. IRE- LAND, LAMB, PHILIPS, AND OTHERS, | TO WHICH ARE ADDED | A CATALOGUE OF HIS PRINTS; ACCOUNT OF THEIR VARIATIONS, AND PRINCIPAL COPIES; LISTS OF

For Blake's _Beggars' Opera_ plate (1774-75) it records the etched state, 29 Oct. 1788 (174) and the four states: etching, finished proof, "open letters," and letters filled up (323), apparently the first such record.


Very interesting parallels between Blake and John Hutchinson (1674-1737), whose "project was to attribute a trinitarian, Christian meaning to one of the Hebrew names for God, 'Elohim'" (note "Triple Elohim," of _Milton_ pl. 11, l. 22); "Blake's reading of the Pentateuch was undoubtedly coloured by Hutchinsonian interpretations of it" (21).


"Blake and the Emblems" (132-39), the subject of "Blake and the emblem is fascinating but elusive." (132).


A "painting" of a uniformed man chiselling a tombstone with his horse by his side is identified on the verso as by "Flaxman" and entitled "The Iliad," but Ken Matthews thinks it is by Blake.


Appreciation and analysis of "London."


The contents are proposals for papers, all save the "plenary" papers of Worrall and Shaffer being 20 minutes long:

David Worrall. " _The Book of Thel_ and The Swedemborg Project for an African Colony [Thel in Africa: Swedenborgians and the Idea of the Orient]." 8. " _The Book of Thel_ is Blake's pondering on the possibility, particularly in its inclusion of women in a passive role, for the success of such a colony."


Sibyle Erle. "William Blake and the Representation of Race in Late Eighteenth-Century England [Popular Culture]." 15."I will discuss character representations with special reference to concurrent body theories about soul-body relationships" concentrating "on the popular reception of Lavater's ideas on national physiognomies."

David Fuller. "Madness as 'Other': Blake and the Sanity of Dissidence [Madness as 'Other']." 16.

Yumiko Goto. "The _Shirakaba_ Group and the Early Reception of Blake's Art Works in Japan." 17. An examination of how their exhibitions (1915, 1919) "came to be staged and their influence on the art worlds of Tokyo and Kyoto" as well as "the image of Blake which the _Shirakaba_ group ... built up from their writings."

Thomas Grundy. "Ontological Difference and the Liberation of Representation in Blake's _America._" 18. " _America_ is as much about the liberation of America from King George's tyranny as it is about the liberation of mythology from the tyranny of the Priesthood."


Blake "took recourse to exotic imagery and mythical language in order to uncover the full scope of human emotions and states of mind."

Koaru Kobayashi. "Interpretation of Blake's Philosophy in Japan through the Changes of Translation of the Poem 'The

30. In the separate one-leaf program of the conference, some titles are different; they are identified below within square brackets. A few (not recorded below) omit subtitles; no title is given for Connolly, Phillips, Tambling, Taylor, and Turner; and Georgia Dimitrokopoulos appears on the shorter list but not on the longer one.


In his portraits of Pope and Voltaire, Blake alludes to Pope's "Elegy to the Memory of an Unfortunate Lady" and Voltaire's "Vers sur la mort de Mlle Lecouvreur, famuse actrice" based on Pope's poem (147).

Blake's Bible designs "form a lively critical commentary on the scriptures" (37).


Because "Blake wanted to communicate through the media of all the arts in a composite manner ... [he] may not be and probably cannot be hedged by the ut pictura poesi tradition or the ut musica poesition tradition or any other tradition" (45).


On Blake's creative activity as "the possibility of human salvation" and the quality of his works as "visionary and imaginative."


On Blake's world view.


"By restructuring the conventional relationship between image and word, Blake mounts a radical critique of the tradition of the sister arts" (B, 31). The 2000 publication does not seem to refer to that of 1996.


On image-text relations.


"I propose yet another reading of Urizen's name ... Ureizin" or "Rezyn" (411) with an analysis of The Book of Urizen in terms of resin, "Urizen as stop-out varnish" (422).


Review
Eugenie R. Freed, Blake 36.4 (spring 2003): 149-151 (this "fictionalized autobiography" in a "diversity of narrative voices" is "only intermittently successful"; Lachman "should at least get the historical parameters right").

A short life of Blake with brief descriptions of Poetical Sketches, Songs, Thel, Marriage, Visions, Europe, Song of Los,
“Auguries of Innocence,” *The Four Zoas*, Milton, and Jerusalem, with translations of some poems (e.g., “To Autumn”).


A comparison of the Chinese poet-painter Wang Meng (c. 1308-85) and Blake.


A critical study of the Songs.


Review

Jason Snart, *Blake* 36.4 (spring 2003): 144-48 (the book is “most valuable” for its “analysis of Blake’s use of metaphor and rhetorical devices” [146]).


About ambiguities in the aphorism on the title page of *The Four Zoas*.


A politically sensitive study, particularly of America; “In considering the 1790s, then, we need to keep sight of distinctions among varieties of radical ideology” (26).


Review


Scripts of a television series on St. Augustine, Pascal, Blake, Kierkegaard, Tolstoy, and Dietrich Bonhoeffer: “I came to see them as God’s spies” (14 [1976]).


Reviews

A summary of the poetry.


A densely factual and original reconstruction with diagrams of the rooms in which Blake’s exhibition was held and of the order and exact placement of the pictures one flight above his brother’s shop at 28 Broad Street. Doubtless more of the facts supporting his hypotheses are given in his York M.A. thesis called “Window to the World: A Study of William Blake’s 1809 One-Man Exhibition” (2001).


*Barthelemy Jobert, Revue de l'art 132 (2001): 87 (with the Tate exhibition [2001]). In French.


“This book is a study of the representation of writing in the works of William Blake,” about “the way in which the graphic and the oral are used as conceptual fields in Blake’s works” (9, 27).


Prickett, Stephen. “Swedenborg, Blake, Joachim, and the Idea of a New Era.” Studia Swedenborgiana 7-8 (June 1992) <http://www.baysideschurch.org>, <Blake (1996)> “There can be no doubt at all, I think, that what most appealed to Blake in Swedenborg’s doctrines was the notion of a new era [sic] that he valued it not because it was a startlingly original teaching but precisely because it was in keeping with a much older tradition of mystical prophecy.”


It is an attempt “to think through Blake’s Celtism,” to examine “a set of Celtic allusions in Blake’s work—almost entirely in Jerusalem” (56).


Especially about joy in Blake; “Blake was a subtle, profound and skilled comic writer” whose “work seems to pulse with comic energy” (2, 1).

Review


On epiphany.

Rix, Robert W. “Blake’s A SONG OF LIBERTY.” Explicator 60 (2002): 131-34.

The “Brothers” who are “accepted” and “free” are Freemasons.


The essay is translated in *Blake no kotoba* [Aphoristic Words from Blake], ed. Soetsu Yanagi (1921) (in Japanese).


Winstanley and Blake belong “to a long line of Christian radicals who ... [stress] the ability of all people to understand the ways of God” (149).


“A manera de prólogo” (5-6 [2000]). Alphabetic accounts of hard names.


The drawings for Blair’s Grave were “found by chance [by two book dealers] in a second-hand [Glasgow] bookshop”; “The Tate Gallery had been prepared to pay £4.9 million for them, but a dealer [Libby Howie] acting for an anonymous client” bought them for a trifle more.


Nelson Hilton, *Blake* 37.1 (summer 2003): 36-38 (“Some useful contextualization notwithstanding, this effort does not live up to its claim to offer ‘An Analysis’” [38]).


*Snart, Jason. “Recentering Blake’s Marginalia.” *Huntington Library Quarterly* 66 (2003): 134-53. Especially about the authorship and handwriting in the marginalia to Lavater’s *Aphorisms*: “What I have tried to show here is the degree to which textual and material issues pervade the marginalia” (153).


“PREFACE: Blake on the Origin of Creativity and Understanding” (ix-xiii). The book is a “quest for the new vision in which Blake specializes” (1), especially in Chapter 1: “Exploring the Worlds within the Mind” (1-45).

Spector, Sheila A. “Glorious incomprehensible”. *The Development of Blake’s Kabbalistic Language*. (2001); “Wonders Di-

Reviews


"Extract from Text and Plate of the American Edition of Boydell’s Illustrations of Shakespear[e] (1, 1-10), about the "melancholy" life of William Blake in Cunningham (3).


A figure-by-figure summary. Appendix 1 in 2003 (369-78) gives the section on Chaucer from Blake's Descriptive Catalogue.


This is presumably his M.A. thesis with the same title at Humboldt State University (Arcata, California).


Contributions by Saneatsu Mushanokoji, "[On Blake]" 4-5; Motomaro Senga, "[On Blake]" 5; Ryusei Kishida, "[Blake]" 6; Kotoro Takamura, "[Blake's Imagination]" 7; Michisei Kono, "[On Blake]" 8-9; Kenji Otseki, "[Blake, a Mystic]" 9-10; Shichiro Nagai, "[On Blake]" 11; Sokichi Hirao, "[My Recollection of Blake]" 12; Tatsuji Moritaki, "[Blake's Eyes]" 13; Kohi Ara, "[Blake and Myth]" 14; Takeo Sumida, "[On Blake]" 15-16.


A study in general of English Romanticism and in particular of Blake's Marriage, Innocence, etc.


"Blake's ever-changing binary opposition… has so mastered him that in his works all concepts involving the numbers three or four can be reduced to two basal dialectical concepts."


"Blake's female antivisionaries in his later poems… are grounded in the realities of the age" (8).

Voting

1749: Peter Leigh, Esq; High-Bailiff. A Copy of the Poll for a Citizen for the City and Liberty of Westminster; Begun to be Taken at Covent-Garden, Upon Wednesday the Twenty-second Day of November; and Ending on Friday the Eighth Day of December 1749. Candidates, The Right Hon. Granville Levison Gower, Esq; commonly called Lord Trentham; and Sir George Vanpuppet, Bart. (London: Printed for I. Osborn, at the Golden Ball in Paternoster Row; And Sold by the Booksellers of London and Westminster M.DCC.XLIX (1749)) On 25 November 1749 the poet's father "James Blake Glasshouse-str. [St James] Hosier" voted for Vandelup [a Tory (d. 1784)] and not for Gower ([1721-1803], son of Earl Gower, Whig Lord of the Admiralty, brother-in-law of the Duke of Bedford]; Leveson-Gower won by 170 votes.

1774: Poll Book. On 12 October 1774 the poet's father "James Blake Broad S|Carnaby Mark| Hosier & Haberdasher" voted for Earl Percy [Col. Hugh Percy (1742-1818), son of the Duke of Northumberland, friend of the King's party]
Lord Clinton (not for Lord Montmorency, Lord Mahon, or Humph Coles). Percy won.


1784 April 1-May 17: The poet's father and brother
Jas Blake Broad Street Hosier
John Blake Marshall Street Baker
voted for Fox and wasted their second vote, which could have been given for Sir Cecil Wray, Bart. (1734-1805) supported by the Tories, or Admiral Samuel Lord Hood (1724-1816). The result was Hood 6,694, Fox 6,233, and Wray 5,998.

1788: The poet's brother John Blake, of Marshall Street, Baker, and his sometime print-shop partner "James Parker No 27 Broad Street Engraver" voted for Fox's candidate Lord John Townsend (not Hood, the Government candidate).

1790: Blake's sometime partner James Parker, 27 Broad Street, Engraver, voted for Fox (who won) and wasted his second vote which could have been for Hood or John Horne Tooke (1736-1812) who had opposed Fox.

Though the poet as a rate-payer was eligible to vote, apparently he never did so.31


"Blake was aware of biblical structures long before the insights of formal criticism became commonplace in the twentieth century."


Comment on the Songs and a list of books Blake read.


31. These voting records are recorded in Blake Records, second edition (2004) 736-37 (1774, 1780, 1784, 1788), 741n (1788, 1790), 742 (1784, 1788), 840 (1749, 1774), 841 (1774, 1784, 1788, 1790), and 842 (1784, 1788). The manuscript records are in Middlesex County Record Office and the printed poll books in Westminster Public Library.

It is "a tapestry of fact and fiction" in which the carefully reported facts come from the poet's life and writings and the fiction is Kate's notebook, poems (some of the lines in Vala are hers), visions, her forgeries of Flaxman and Fuseli, her French lover Paul-Marc Phillipon (369, 370), Blake's affair with the actress and singer Elizabeth Billington, his indulgence in opium and other drugs, and a good deal of sexual detail. There are "Biographical Notes" on real people (365-68) and "Author's Note" (369-71). The fiction is often prescriptive: "There are no Evil Spirits, Kate. There are only Human Spirits" (8).


About Blake's "relationship to Indic culture in three... contexts: the political [Chapter 1], the mythographic [Chapter 2], and the theological [Chapter 3]" largely "as conveyed to Blake through the medium of "The Analysis Review" (16, 36).

Appendix A is "Mythographic Material from Joseph Priestley's Comparison of the Institutions of Moses with those of the Hindoos" (129-31) (mostly lists of names and books). Appendix B is "Synopsis of The Four Zoas" (133-42).


A life of Blake plus notes and comments on the Songs.


Review


Thorough and reliable.


The book incorporates his essays in Shirakaba (1914) <BB #3027, 3030> and an unpublished essay on "Blake as a Man of Thought."


Pace Zhiban Chen, "Shi kong zhi hai—chenggong hu bian sanji zhi san [The Sea of Time and Space—Third Essay Written on the Side of Chenggong Lake]," *Lianhe bao* [United Daily News, Taipei] 8 Jan. 1994: 37, Blake is not "a painter" or "a mystic poet" but "an engraving artist," and the first two lines of "Aurigines of Innocence" ("To see a World in a grain of Sand / And a heaven in a wild flower") are not "frequently cited."


The Sangu translation has a preface by Yonejiro Noguchi.


Interpretations of "London," "A Poison Tree," "Song [I love the jocund dance]," and "Why Was Cupid a Boy?" (114-21).


It includes Blake essays by Bunjiro Shima, "Blake ni tsuite [On Blake]," 2-3 <BB #2699 (recording the name as Fujiro Shima)>; Masatoshi Kuroda, "Blake’s Illustrations to the Divine Comedy," 5-13 <BB #2089>; and Bunsho Jugaku, "Art of William Blake," 14-17 <BB #1969>.

**Division II: Blake’s Circle**

Allan Cunningham (1784-1842)

Biographer


John Flaxman (1756-1826)

Sculptor, intimate friend of Blake

24 April-14 June 2003


It includes:

Deanne Petherbridge, "Constructing the Trajectory of the Line."

Anna Schultz, "From Student to Professor of Sculpture: John Flaxman and the Royal Academy."

Alison Wright, "In the Spirit: Flaxman and Swedenborg."

Bethan Stevens, "Putting to Rights Some of the Wrecks: Nancy Flaxman’s Contributions to the Italian Journey."

Helen Dorey, "Flaxman and Soane."

Eckart Marchand, "The Flaxman Gallery at University College London and its History."


Henry Fuseli (1741-1825)

Painter, intimate friend of Blake

7 September-7 December 1997


32 Blake/An Illustrated Quarterly

Summer 2004
Simona Tosini Pizzetti, "Biografia."
Anna Ottani Cavina, "Fuga delle tenebre."
Florens Deuchler, "Johann Heinrich Füssli, 'Tempesta e uragano.'"
Fred Licht, "Füssli, luci e fosforescenza."
Concerto Nicosia, "Lo spazio, il corpo, l'espressione."
David H. Weinglass, "Le gallerie pittoriche a Londra tra il 1780 e il 1800."

15 October 2001-14 January 2002

There are sections on Blake, Fuseli, Goya, and Romney, inter alia.


The Italian edition was published in Milan: RCS Libri, 1998.

John Linnell (1792-1882)
Painter and patron of Blake 1994


Samuel Palmer (1805-81)
Painter and disciple

Christie’s, Important British & Irish Art. 11 June 2003


Thomas Stothard (1755-1834)
Artist and friend of Blake


The contemporary popularity of the picture is probably due chiefly to “the orchestrations of publicity, endorsements, and huckstering by its proprietor, Robert Harley Cromek” (211).

Part IV (221-23) deals somewhat summarily with Blake’s claim that Stothard stole his idea for a painting of the procession of the Canterbury Pilgrims: “There is no way to verify this claim, although Cromek certainly was capable of such theft. Cromek’s claim of the painting’s origin, as elaborated in the ‘Biographical Sketch of Robert Harley Cromek’ in the 1813 Grave is, to say the least, fanciful,” for, among other things, it dates Cromek’s conception of “the idea of embodying the whole procession in a picture” to a time “some ten months after Cromek began exhibiting the painting in his home” (222).

Index

Ackroyd, Peter 8, 10n, 13, 16
Adams, Hazard 18, 19
Akabane, Oto 14
Altizer, Thomas 8, 16
Ansari, A. A. 16
Aquien, Pascal 16
Ara, Kohl 30

Bailey, Martin 7, 9, 14n, 16
Balfour, Ian 9, 16
Bamberg, Matt 15
Beer, John 8, 17, 19
Bell, Daniel 32
Bennett, Will 17
Bentley, G. E., Jr. 8, 9, 13, 17, 18
Bilbey, Diane 32
Bindman, David 6, 9, 12, 15, 17, 22, 32
Blake, Catherine 8, 17, 26, 31
Blake, James 20, 21, 30, 31
Blake, John 31
Blake, William:
All Religions are One 6, 26; America 6, 22, 23, 24, 27; "Crystal Cabinet" 19; Europe 6, 10, 18; For the Sexes: Gates of Paradise 6, 11; Four Zoas 6, 8, 17, 20, 22, 24, 27, 31; French Revolution 23; Jerusalem 22, 28, 30, 31; Job 7, 15, 24, 25; Letters 6, 10n, 11; Marriage of Heaven and Hell 6, 11, 12, 16, 18, 19, 26, 29, 30; "Mental Traveller" 19; Milton 9, 12, 16, 22, 23, 25, 26; Notebook 12; Poetical Sketches 6, 11; Songs of Innocence 6, 9, 11, 12, 16, 18, 19, 20, 23, 24, 27, 28, 29, 30, 31, 32; The 6, 10, 18, 24; There is No Natural Religion 6; Urizen 6, 10, 13, 26; Visions 18

Illustrations/engravings of:
Blair (Grave) 6, 7, 9, 13-14, 15, 16, 17, 18, 23, 29; Bryant 14; Cumberland 14; Dante 7; Darwin 6, 14, 18; Gray 29; Hayley 6, 14, 15; Ladies New and Politic Pocket Memorandum-Book 6-7; Milton 6, 13; Young 14, 15

Bloom, Harold 6, 11, 18, 19
Boyce, Michele Dellafield 19
Bracher, Mark 19
Burt, Daniel S. 19
Butlin, Martin 18, 19
Butter, Peter 13
Butts, Thomas 22
Butts, Thomas, Jr. 18
da Costa Nunes, Jadiga M. 14
Davies, Keri 24
den Otter, Alice G. 23
Deachler, Florens 33
Dickinson, Patric 20
Directories 20-22
Doi, Kochi 22
Dorry, Helen 32
Dortort, Fred 22
Duff, David 18
Eaves, Morris 22
Edwards, Gavin 19
Elfenbein, Andrew 17
Ende, Toru 27
Engelstein, Stefani 22
Erdman, David V. 17, 19, 22
Erle, Sibylle 24
Essick, Robert N. 4n, 6, 7, 8, 9, 10, 11, 14, 15, 17, 18, 22, 23
Exhibitions:
Buffalo 7; Huntington 7, 15; Kyoto 4n, 7, 15; Northwestern U. 7, 15; Tate 14
Fairer, David 23
Flaxman, John 32
Frank, Peter 23
Freed, Eugene 17, 26
Fresch, Cheryl H. 23
Friedlander, Edward Robert 9, 23
Friedman, Samuel 6, 12
Frey, Northrop 19
Fulker, David 24
Fusell, Henry 32-33
Gazón, Pablo Mañé 12
Gimeno Suárez, Francisco 9, 23
Goldberg, Brian 23
González, Martin S. 15
Goodwin, Karin 23
Goto, Yumiko 15, 24
Gourlay, Alexander S. 13, 17, 18, 22, 23
Grant, John B. 18
Greene, Richard 32
Grundy, Thomas 24
Haigh, Julie 12
Haraguchi, Masao 23
Harrison, Colin 33
Harrison, John R. 23
Havely, Nicholas 23
Hearn, Lefcadio 23
Heisler, Ron 9
Hilton, Nelson 17, 18, 22, 29
Hirose, Sokichi 30
Hoagwood, T. 22, 28
Hobson, Christopher 18, 23
Hogarth, William 23
Holt, Ted 9, 24
Holten, Karl Josef 24
Hoshino, Eriko 24
Howie, Michael 24
Hsiu, C. T. 24
Hsu, Beatrice H. C. 5n
Hu, Yongfen 13
Ikuta, Kotaro 24
Ima-Izumi, Yoko 8, 24, 27
Ishizuka, Hisao 8, 27
James, G. Ingli 12
Jansens, V. 25
Jobert, Barthélemy 14, 28
Johnson, Mary Lynn 22, 25, 26
Johnston, Kenneth 19
Jose, Chiramel P. 26
Jugaku, Bunsbo 26, 32
Jusnow, Karen 33
Kao, Tien-en 26
Kaplan, Nancy 26
Kashikobara, Ikako 26
Kawasaki, Noriko 26
Kelleyway, Kelly 26
Kim, Heesun 26
Kim, Young-shik 26
Kimura, Shobuchi 26
Kishida, Ryusei 30
Knellwolf, Christa 24
Kobayashi, Kaoru 24
Kobayashi, Keiko 25
Kobayashi, Joshua 6, 12
Kono, Michisei 30
Kozlowski, Lisa 26
Kraemmer, Christine Hoff 26
Kraff, Scott 15
Kuroda, Masatoshi 32
Lachman, Barbara 17, 26
Landers, Linda Anne 12
Larriyot, Edward 25
Leach, Bernard 4n
Leopold, Wendy 15
Lesher, Giora 6, 11
Leu, Yun-shan 5n
Li, Ching-hsiun, 6n
Liang, Shih-ch’iu 26
Liao, Pingswei 27
Licht, Fred 32, 33
Lincoln, Andrew 22
Lindlay, Grevel 27
Linnell, John 33
Lin, Hwangcheng 27
Lu, Yujia 27
Lukacher, Brian 27
Lundeen, Kathleen 17, 27
Lussier, Mark 27
MacAdam, A. 14
Makidai, Saree 8, 22, 27
Marchand, Eckart 32
Matsushima, Shoschi 7, 8, 27
Matthews, Susan 25
Mee, Jon 9, 22, 27
Michel, Regis 14, 33
Minter, Paul 17
Mitchell, W. J. T. 19
Moriwaki, Tatsumo 30
Mueller, Judith 17, 23, 30, 31
Muggeridge, Malcolm 8, 27
Mushanokoi, Sanetatsu 30
Myrone, Martin 33
Nagai, Shichiro 30
Nakamura, Hiroko 25
Nakayama, Fumi 7, 27
Nagasaki, Taro 6, 15
Nemeczek, Alfred 16
Nichols, Ashton 25
Nicholson, Alan 28
Nicosia, Concerto 33
Niimi, Hatsuiko 25, 27
Nurmi, Martin K. 18

Oishi, Kazuyoshi 25
Okada, Kazuya 25
Ollman, Leah 15
Ostriker, Alicia 19
Otsuki, Kenji 30
Ottani Cavina, Anna 33
Otto, Peter 25, 27

Paananen, Victor 19
Paglaro, Harold 18
Paix, Renaldo A. 6, 9, 10, 14, 18
Paley, Morton D. 18, 28
Palmer, Samuel 33
Palomares, José Luis 10
Parker, James 31
Patenaude, Troy R. C. 9, 28
Pearson, Derek 8, 28
Petherbridge, Deanne 32
Phillips, John William 25
Phillips, Michael 28
Pierce, John B. 8, 28
Plowman, Max 19
Price, Martin 18
Prickett, Stephen 28
Punten, David 10n, 28

Raffel, Burton 28
Raine, Kathleen 16, 19, 28
Ramamurthi, Lalitha 25
Ratcliff, Carter 14
Rawlinson, Nick 8, 28
Reid, Dennis M. 33
Reif-Hüser, Monika 28
Ripley, Wayne C. 17, 28
Riiden, E. L. 28
Rix, Robert W. 28
Robinson, Henry Crabb 12, 28
Rossi Pinelli, Oritetta 33
Rowland, Christopher 29
Ryan, Robert 9, 22
Sañez Obregón, Javier 29
Saklofske, Jon 29
Salvadori, Francesca 29
Sangu, Makoto 29
Sato, Hikari 29
Schock, Peter A. 29
Schulz, Anna 32
Senge, Motoomu 30
Serra, Cristobal 8, 29
Shaffer, Elinor 24
Shaw, John 29
Shima, Bunjiro 32
Shine, Keizo 15, 25, 29
Simmons, Robert E. 19
Simpson, David 22
Smith, K. E. 18, 29
Smart, Jason 17, 27, 29
Sold, Joan 6
Sonntag, Frederick 8, 29
Spector, Sheila A. 9, 18, 29
Spooner, J. 30
Stevens, Berhan 32
Stevenson, Mary Malinda 30
Stevenson, Warren 30
Stevenson, W. H. 17

Storch, Margaret 18, 23
Stothard, Thomas 33
Streufert, Steven M. 30
Sumida, Takeo 30
Sung, Mei-Ying 25
Sutherland, John H. 19
Suzuki, Masashi 8, 15, 24, 27
Suzuki, Ruriko 25
Swinburne, Algermon Charles 19
Szenczi, Miklós 6, 13, 30

Takahashi, Yuko 8, 27
Takamura, Kotaro 30
Tambling, Jeremy 25, 30
Tanaka, Minne 25
Tanaka, Takao 25, 30
Tannenbaum, Leslie 30
Taylor, David 25
Thomas, Joseph 7, 16, 24
Thompson, E. P. 19
Thurston, J. 7, 16, 24
Tims, John 33
Tozini Pizzetti, Simona 32, 33
Townsend, Joyce H. 7, 30
Tsai, Yuan-huang 30
Tsuchiya, Shigeo 30
Tsurumi, Shunsuke 25
Tung, Tsung-hsuan 30
Turner, Barnard 25

Unni, Chitta R. 25

Vesley, Suzanne Araza 30
Viscomi, Joseph 9, 18, 22, 23
Voting, 30-31
Vullee, Denise 13

Wada, Ayako 25
Wagenknecht, David 19
Wagner, Rachel Leah 9n, 31
Wang, Chang-lin 31
Ward, Aileen 22
Warner, Janet 8, 31
Watermarks 10, 11-12
Weinglass, David H. 32, 33
Weir, David 8, 31
Wellens, Oskar 11, 18
Weng, Jerry Chia-je 6n
Weng, T. S. 31
Whittaker, Jason 25, 31
Willard, Nancy 27
William Blake Archive 6, 10, 13
Williams, Nicholas 19, 31
Wilson, Andrew 33
Windle, John 7, 15
Withkin, Joel-Peter 11
Wittreich, Joseph Anthony, Jr. 19
Wolfson, Susan J. 22
Worrall, David 24, 31
Wright, Alison 32

Xie, Jin-li 6n

Yamazaki, Yuusuke 31
Yanagi, Soetsu 6, 12, 29, 32
Yanagi, Sori 15
Yang, Mu 32
Yano, Atsushi 32
Yeats, William 32
Yen, Aisha 32
Yoder, R. Paul 22
Youngquist, Paul 32
Yu, Eric K. W. 22, 25

Zeri, Federico 33
Zhang, Chunrong 32
Zhou, Wenbin 12

Summer 2004

Blake/An Illustrated Quarterly 35