

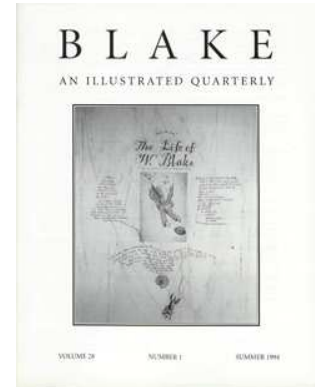
AN ILLUSTRATED QUARTERLY BLAKE

C H E C K L I S T

William Blake and His Circle: A Checklist of Publications and Discoveries in 1992-1993

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William Blake and His Circle: A Checklist of Publications and Discoveries in 1992-1993

G. E. BENTLEY, JR.

WITH THE ASSISTANCE OF KEIKO AOYAMA FOR
JAPANESE PUBLICATIONS

From 1978 through 1992 Detlef Dörrbecker compiled this checklist with extraordinary generosity, and the checklists became more and more detailed, valuable, and extensive. The last one, for 1990-93, was almost 350 pages in typescript, and it provided mini-reviews, very extensive cross-references, and an enormous wealth of information about Blake's "Circle" very broadly defined. We will not see this generous scale of coverage and mini-reviewing again.

Succeeding checklists will be more penurious in many respects. For one thing, the comments on essays and even books will ordinarily be confined to a single quoted sentence typifying the contents. For another, Blake's circle will be restricted to persons whom Blake knew personally. For another, the coverage of works in languages other than English, Korean, Spanish, and Japanese is likely to be far less thorough, and works concerning the art world, particularly exhibition catalogues, will probably be dealt with far less comprehensively.

We are all the poorer for Detlef's resignation as bibliographer of *Blake/An Illustrated Quarterly*.

From 1992, the annual checklist of scholarship and discoveries concerning William Blake and his circle records publications for the current year (say, 1992) and those for previous years which are not recorded in *Blake Books* (1977) and *Blake Books Supplement* (forthcoming).¹

The organization of the checklist is as follows:

Division I: William Blake

- Part I: Editions, Translations, and Facsimiles² of Blake's Writings
 - Section A: Original Editions and Reprints
 - Section B: Collections and Selections
- Part II: Reproductions of his Art

¹ This checklist for 1992 does not attempt to record the hundreds of pre-1992 publications, many in Japanese, which have not appeared in previous checklists though they are reported in *Blake Books Supplement* (1992). It does, however, record pre-1992 publications which came to my attention too late for incorporation in *Blake Books Supplement*.

² N.b. 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

- Part III: Commercial Book Engravings
- Part IV: Catalogues and Bibliographies
- Part V: Books Blake Owned
- Part VI: Criticism, Biography, and Scholarly Studies

Note: Collections of essays on Blake and issues of periodicals devoted entirely to him are listed in one place, with cross-references to their authors.

Division II: Blake's Circle

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

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

"Blake and His Circle" serves in part as an addendum to *Blake Books* (1977) and to *Blake Books Supplement* (forthcoming). I have therefore recorded in it scores, indeed hundreds, of entries not in those works or in earlier checklists which were published before 1992.

In general, Keiko Aoyama is responsible for works in Japanese, and I am greatly indebted to her for her meticulous accuracy and her patience in translating the words and conventions of Japan into our very different context.

Note that there are special problems in compiling a bibliography of works published in Japan. Though a Japanese counterpart to *Books in Print* gives efficient access to books, and information about periodical articles is available online, the latter is seriously incomplete in its coverage. Further, retrospective bibliographies usually appear years after the period covered. Thus the *Bibliography of English and American Literature in Japan* for 1975-84 appeared in 1987 and that for 1985-89 came out in 1991, while *Bibliography of Personals, 1987-1988: Part II, Foreigners* was issued in 1992, and *Complete List of Biographies, 1945-1989: Part 2, Occidental People* appeared in 1991. The only relevant annual

size, color, and quality of paper, with no deliberate alteration as in page-order or numbering or obscuring of paper defects. It may, however, include added matter such as transcripts of Blake's poems.

bibliography of periodicals, *Nihon Bijutsu Nenkan* [Annual Bibliography of Fine Arts in Japan] (1993), had no reference to Blake.

Further, titlepage dates and publication dates for Japanese periodicals are frequently discordant (as indeed they are for some journals in English). Thus *Kenkyu Nenpo*, *Gakushuin Daigaku Bungakubu: Annual Collection of Essays and Studies*, Faculty of Letters, Gakushuin University, No. 39 (1992) was issued in March 1993, and *Eibeibunka Kenkyu*, *Ronko*, *Kansei Gakuin Daigaku: K.G. Studies in English*, Kansei Gakuin University, XXI (1992) appeared in January 1993.

I am grateful to many kind assistants, particularly to Peter Amies, E. B. Bentley (for assistance and company at every stage of the work), Nancy Birkrem (Special Collections Librarian, Mount Holyoke College), Anna Chodaciewicz (for Polish works), Detlef Dörrbecker (for help almost as extensive as if he were still compiling the checklist), Robert N. Essick, Michael Ferber, John E. Grant, Sam-Chool Lee (for information about books in Korea), N. K. Lott, Stewart Naunton, Peter Otto, Morton D. Paley, Michael Phillips, Sam Solecki (for information about works in Polish), John Windle, and to Cornell University Press, Locust Hill Press, Princeton University Press, Routledge, and the University of Chicago Press (for sending me review copies).³

I am particularly grateful to Robert N. Essick for lending me his collections of hundreds of clippings about Blake, chiefly from newspapers of c. 1905-70. These clippings rarely have page-numbers, and most are identified by no more than a date and initials identifying a periodical, e.g., "16.3.18 GH" for 16 March 1918 *Glasgow Herald*. Occasionally my identification of the periodical is somewhat conjectural. Many of these newspaper articles of course are of trifling significance, particularly the ones commemorating the centenary of Blake's death (1927) and the bicentenary of his birth (1957), but a surprising number of them contain information or opinions of significance. Among the former are records of a number of Blake exhibitions and sales not previously known and descriptions of his homes, and among the latter are the suggestion that "all right-thinking and fairly informed people . . . shudder at the notion of incorporating" Blake's "Jerusalem" lyric from *Milton*, that "emanation of a disordered mind," into the hymnal⁴ and the response of Blake's contemporary "John Martin, a Baptist minister of Kepple Street Chapel, [who] was once asked if he did not think Blake was 'cracked.' 'Yes, . . . but his is a crack that lets in the Light.'"⁵

Partly because of Robert N. Essick's generosity, there are considerably more pre-1970 entries here which are not recorded in *Blake Books* (1977) or in *Blake Books Supplement* (forthcoming) than there are for 1992-93.

³ Some presses, such as that of the University of California, declined to send copies of their publications for this checklist.

⁴ S. W. W. "Blake and the Hymnary," *Glasgow Herald*, 21 Sept. 1925.

⁵ Anon. "William Blake: Poet, Artist and Mystic," *Glasgow Herald*, 12 Aug 1927; this account is not in *Blake Records* (1969) or in *Blake Records Supplement* (1989).

A number of the more obscure works from before 1992 derive from the archive of Jacob Bronowski's papers in the University of Toronto Library, which includes the second draft of his unpublished book on Blake and Pope called *Two Poets and a Revolution*.

I take *Blake Books* and *Blake Books Supplement*, *faute de mieux*, to be the standard bibliographical authorities on Blake⁶ and have noted significant differences from them.

N.b. I have made no attempt to record manuscripts, typescripts, computer-print-outs, radio⁷ or television broadcasts, calendars,⁸ published scores,⁹ recorded readings,¹⁰ video-recordings,¹¹ or e-mail.

The chief indices used to discover what relevant works have been published were the *Annual Bibliography of English Language and Literature*, *Book Review Index* 1992-Nov. 1993; *BHA*—Bibliography of the History of Art (1992); *Books in Print* (CD-ROM); *British Humanities Index* (1992); *Humanities Index* (April 1992-Sept. 1993); *1992 MLA International Bibliography of Books and Articles in the Modern Languages and Literatures* ([Dec.] 1993); *The Year's Work in English Studies*; and the on-line program known as OCLC.¹²

New editions of works by or about Blake are of course reported here. There is, however, a grey area between new editions or impressions and reproductions of the original with no change on the title page, one hopes after the original has gone out of print. One phrase for this practice is "books on demand." As the practice is not widely advertised and may not be known even to the authors of the books involved—at least Minnesota University Press thus sold the Bentley and Nurmi *Blake Bibliography* for years without letting me know—it may be worth recording the titles involved.

⁶ Except for the states of the plates for Blake's commercial book engravings, where the standard authority is Robert N. Essick, *William Blake's Commercial Book Illustrations* (1991).

⁷ E.g., Jacob Bronowski, "The Prophetic Books of William Blake," BBC Third Program, 7:55-8:25 p.m., 25 June 1951 and his "Invention and Imagination: 1. William Blake," BBC Third Programme 9:25-9:45 p.m., 9 Oct 1946 (typescripts in the University of Toronto Library).

⁸ E.g., **William Blake*, Fitzwilliam Museum, Cambridge 1994 Calendar (Rohnert Park, California: Pomegranate Calendars & Books, 1993).

⁹ E.g., \$*Two Blake Settings* For Unison Treble Chorus & Harp or Piano by Richard Wienhorst (Boston: Ione Press, 1992), score "Commissioned for Sammy Cowen by the Children's Chorus of Victoria, Texas," "Premiered by the Chorus at the Kathaumixw [sic] International Choral Festival, Powell River, B.C., July 9, 1988."

¹⁰ E.g., \$*The Poetry of William Blake* (Ocean, New Jersey: Musical Heritage Society, 1993), a sound cassette of readings by Wendy Hiller, Peter Jeffrey, David King, Peter Orr and \$*Selected Poems* (Ashland, Oregon: Blackstone Audio Books, 1992), two sound cassettes (180 minutes) of readings by Frederick Davidson.

¹¹ E.g., \$*Songs of Innocence and Experience* (Princeton: Films for the Humanities, Inc., 1992), a videocassette (VHS), 20 minutes, dealing with the two "Chimney Sweeper" poems, "The [i.e., A] Poison Tree," "The Sick Rose," and "[?A] Little Girl Lost."

¹² One indication of the unreliability of OCLC is that it lists (e.g., in January 1994) works which have not yet been published, such as the Blake Trust *Lambeth Prophecies* (forthcoming).

In 1993 works so listed in the subject index to *Books in Print* included the following:

- 1 Donald Ault, *Visionary Physics: Blake's Response to Newton* (1974)
- 2 G. E. Bentley, Jr., and M. K. Nurmi, *A Blake Bibliography* (1964)
- 3 Robert N. Essick, *William Blake Printmaker* (1980)
- 4 Robert N. Essick and Donald Pearce, eds., *Blake in his Time* (1978)
- 5 Murray McArthur, *Stolen Writings: Blake's Milton, Joyce's Ulysses, and the Nature of Influence* (1988)
- 6 David Wagenknecht, *Blake's Night* (1973)
- 7 Brian Wilkie and Mary L. Johnson, *Blake's FOUR ZOAS* (1978).

I should be most grateful to receive and acknowledge offprints, review copies, xerox reproductions, and notices of publications related to "Blake and His Circle."

Symbols¹³

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

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

Abbreviations

BB	G. E. Bentley, Jr., <i>Blake Books</i> (1977)
BBS	<i>Blake Books Supplement</i> (forthcoming)
Blake	<i>Blake/An Illustrated Quarterly</i>
DAI	<i>Dissertation Abstracts International</i>

New Blake Books and Discoveries

During the period from mid-1992 through the end of 1993, since the compilation of "Blake and His Circle," a major sale took place, a few minor discoveries were reported, and a large number of essays and books on Blake were published, including five books of major importance.

The major sale was that of the Collection of Frank Rinder at Christie's, 30 November 1993, which included *Jerusalem* (C), the last copy in private hands, which went to an anonymous collection, and *Marriage* (L), which went to Robert N. Essick.¹⁴ The minor discoveries include the location of Blake's letter of Autumn 1800, missing for a century, a summary of Cromek's letter about Blake which is still not discovered, and the identification of two falsely dated editions

¹³ These symbols and abbreviations are as in *Blake Books* (1977) and its *Supplement* (1994).

¹⁴ The sale is reported in detail by Blake's market-analyst Robert N. Essick in "Blake in the Marketplace" in the previous issue.

of Lavater's *Essays on Physiognomy* bearing Blake's engravings. And new references to Blake in newspapers of 1784 and 1831 have been found by John Baird and David Groves.

This checklist records a surprising number of anonymous newspaper stories and letters concerning Blake and of books and essays on Blake and editions of Blake in Japanese, Korean, Polish, and Italian. The former rarely deserve comment, and for the latter I am incapable of doing more than recording them with the assistance of generous friends. And there is a predictable number of essays concerning "gender" and attitudes towards sexuality.¹⁵

The most notable books published during this period were (1) *The Early Illuminated Books*, ed. Morris Eaves, Robert N. Essick, Joseph Viscomi (1993), (2) *MILTON A POEM and the Final Illuminated Books*, ed. Robert N. Essick and Joseph Viscomi (1993), (3) Morris Eaves, *The Counter-Arts Conspiracy: Art and Industry in the Age of Blake* (1993), (4) Gerda S. Norvig, *Dark Figures in the Desired Country: Blake's Illustrations to The Pilgrim's Progress* (1993), (5) Molly Anne Rothenberg, *Rethinking Blake's Textuality* (1993), (6) E. P. Thompson, *Witness Against the Beast: William Blake and the Moral Law* (1993), (7) Steven Vine, *Blake's Poetry: Spectral Visions* (1993), and (8) Joseph Viscomi, *Blake and the Idea of the Book* (1993).

Morris Eaves's *The Counter-Arts Conspiracy* establishes effectively the context of Blake's *Descriptive Catalogue* (1809) and demonstrates that the somewhat strident anti-conventional views expressed there were by no means as eccentric as they have usually appeared to most readers. Discussions of Blake's art will in future have to take account of this important study.

Gerda Norvig's *Dark Figures in the Desired Landscape* is the first book devoted to Blake's designs for *Pilgrim's Progress*, and it may prove useful for its reproductions of designs by Blake and others, though its "psychologizing of Blake" through his illustrations of Bunyan's Christian and his "sidekick, Hopeful" (pp. 16, 198) is less likely to appear of permanent value. Molly Anne Rothenberg's *Rethinking Blake's Textuality* uses *Jerusalem* as the anvil on which she attempts to shape her own critical philosophy and is likely to play a greater role in the history of criticism than of Blake studies. Steven Vine's *Blake's Poetry* concerns itself primarily with the "shadowy ironies" in Blake's treatment of the "Reasoning Spectre." The books by Norvig, Rothenberg, and Vine originated as dissertations.

The most important books to appear in this period were

¹⁵ E.g., dissertations by Peter Georgelos, "Mother outline: A criticism of gender in Blake's aesthetics and 'The Four Zoas,'" *DAI*, LIV (1993), 531A; Jeanne Adele Pavy, "A Blakean model of reading: Gender and genre modes in William Blake's poetry," *DAI*, LIII (1993), 4336A; Gerald Wester, Jr., "Anxious appropriations: Feminine and male identity in the writings of Blake, Joyce, and Pynchon," *DAI*, LIII (1993), 2822A. It is notable that Japanese and Korean thesis-writers have apparently not yet adopted this North American fashion.

the Blake Trust reproductions, E. P. Thompson's fascinating *Witness Against the Beast*, and superlatively, Joseph Viscomi's *Blake and the Idea of the Book*. Each of these works is sufficiently impressive to mark an era in Blake studies.

The original series of Blake Trust publications were facsimiles, normally reproducing a work in the same colors, size, order, etc., as the original, with a very slight essay by Geoffrey Keynes rehearsing the chief bibliographical facts about the work; they were very handsomely produced, in marbled boards and marbled boxes, at very handsome prices which put them out of the reach of all but the most devoted or affluent book buyers. The series performed a very valuable function but a function which, with the completion of the series of facsimiles of at least one copy of each of Blake's works in illuminated printing, has now largely been achieved.

The present series, called Blake's Illuminated Books,¹⁶ differs in three important ways from its predecessor. In the first place, the price for all five volumes of the series will be but a small fraction of that for the previous series, indeed less than for many single volumes of the earlier series. Further, since the first series was hand-colored through stencils and the second series is machine-colored, it will be easy to print more than the c. 500 copies which were common for the former Blake Trust volumes.

In the second place, the reproductions in the second series make no attempt at facsimile representation. The colors and image sizes are true replicas of the originals, but sometimes there is more than one reproduction per page, normally there is modern text on the same leaf as the reproduction, and the leaf size is determined by the largest works to be reproduced (e.g., *Jerusalem* and *America* and *Europe*) rather than by the leaf-size of the work being reproduced. Even the least experienced reader could scarcely mistake Blake's Illuminated Books for the originals, whereas with the first Blake Trust series, this possibility of confusion between the original and the facsimile was so real for the unwary that for some of the facsimiles the paper was carefully manufactured with a watermark bearing the letters W B to prevent ambiguity. Blake's Illuminated Books are very fine reproductions, but the experience of reading them is different in many important ways from that of Blake's originals or of the first Blake Trust series of facsimiles.

And in the third place, Blake's Illuminated Books include

¹⁶ The series, when completed, will consist of (1) *Jerusalem* [E], ed. M. D. Paley (1991), (2) *Songs of Innocence and of Experience* [W], ed. Andrew Lincoln (1991), (3) *The Early Illuminated Books: All Religions are One* [A] *There is No Natural Religion* [G, I, L], *The Book of Thel* [J], *The Marriage of Heaven and Hell* [F], *Visions of the Daughters of Albion* [G], ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (1993), (4) *MILTON A POEM and the Final Illuminated Books: The Ghost of Abel* [A], *On Homer's Poetry* [and] *On Virgil* [A], *Laocoön* [B], ed. Robert N. Essick and Joseph Viscomi (1993), and (5) *The Lambeth Prophecies with America, Europe, Song of Los, Urizen, and Ahanian* (forthcoming).

not only meticulous transcriptions of the copy reproduced (there were no transcriptions of the first series) and detailed and extensive annotations to the typeset texts, but essays of major critical and bibliographical importance. The annotations are sufficiently original and valuable to make one hope that they may be incorporated in a single volume typeset edition, perhaps to accompany a volume or more of facsimiles without transcriptions.

The bibliographical essays are of the first importance. Those in the 1993 volumes of *The Early Illuminated Books* and *MILTON A POEM and the Final Illuminated Books* are heavily dependent upon Viscomi's then-still-unpublished *Blake and the Idea of the Book* and therefore contain very important original information. And though the Blake Trust reproductions are subsidiary to Viscomi's book, they have the enormous advantage over it that they reproduce the work discussed entire and in faithful color. These Blake Trust facsimiles are of the first importance in making available accurate color reproductions of Blake's originals, often of copies not previously reproduced, together with transcriptions and essays of very high quality, at an extraordinarily modest price, and very widely disseminated. In terms of price, scholarly originality, beauty, faithfulness of reproduction, and wide availability, these volumes of Blake's Illuminated Books should be eagerly welcomed for classroom use, private study, and sybaritic luxury.

E. P. Thompson's *Witness Against the Beast: William Blake and the Moral Law* began as a series of lectures at the University of Toronto, and for almost 30 years its appearance has been eagerly anticipated. Thompson's deft and witty argument is that many of the most puzzling features of Blake's thought and work may be identified with religious antinomianism and that in particular Blake shares with the tiny sect of Muggletonians ideas and characteristic turns of phrase which seem to be visible in no other group. Thompson does not go so far as to say that Blake was a member of the Muggletonian Church, but he does present, somewhat wistfully, evidence suggesting that Blake's mother, Catherine Armitage (or Harmitage or Hermitage), may have been from a Muggletonian family. *Witness Against the Beast* is a consciously and scrupulously tendentious book, but I think that Thompson has discovered the key to Blake's thought. We have always known that Blake came from a family of dissenters, but there was scarcely any indication as to what kind of dissenter. E. P. Thompson's *Witness Against the Beast* not only provides a very persuasive answer but helps to explain the heretofore hidden consistencies in Blake's work.

Probably the most important and lastingly influential book published in 1992-93, or indeed in the last decade or so, is Joseph Viscomi's *Blake and the Idea of the Book*. It is a minute description of the ways Blake made illuminated designs and illuminated plates, printed illuminated books (including dates for each copy), colored them, and, most important, conceived of them. Viscomi has not only examined and re-

corded the minute details of Blake's illuminated printing more meticulously than has ever before been attempted, including the presence of accidental droplets of ink indicating the order in which copies were printed, but he has understood the significance of such details more instinctively and illuminatingly than any of his predecessors. He has a very sure instinct for such matters, as was demonstrated by his discovery, initially merely from the feel of the paper, that two of the leaves in the Pierpont Morgan copy of *America* were not originals.¹⁷ Perhaps the most startling of his discoveries was that about a third of the surviving prints of *There is No Natural Religion* were facsimiles, not originals, probably made in the latter part of the nineteenth century. One very practical immediate apparent effect of this discovery was the withdrawal from the Rinder sale of *No Natural Religion* (E) because the genuineness of the prints was suspect.

In future, any serious consideration of how Blake conceived, printed, and colored his works in illuminated printing, when and to whom he sold them, what he intended his books to be and how his intentions changed over the years must depend upon or correct Viscomi's magisterial *Blake and the Idea of the Book*.

Any serious Blake library should include the Blake Trust reproductions of Blake's illuminated works and the seminal studies of E. P. Thompson and Joseph Viscomi.

Division I: William Blake
Part I: Editions, Translations, and Facsimiles¹⁸

Section A: Original Editions

Table of Watermarks
J WHATMAN 1826 ("Laocoon" [B])

All Religions are One
Copy A

Reproduced in *The Early Illuminated Books* (1993).

America
Copy M

History: (4) Mrs. Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.¹⁹

¹⁷ Joseph Viscomi, "Facsimile or Forgery? An Examination of *America*, Plates 4 and 9, Copy B," *Blake*, XVI (1983), 219-223

¹⁸ N.b. 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.

¹⁹ See Anne Webb Karnaghan, "Blake Exhibition at Boston Museum," *Art News*, 28 Dec 1929, p. 11.

The Book of Thel
Copy A

History: (5) Mrs. John Briggs Potter lent "a number of leaves" from it to the exhibition at the Boston Museum of Fine Art in December 1929.²⁰

Copy J

Reproduced in *The Early Illuminated Books* (1993).

Europe

Copy C

History: (5) Mrs. Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.²¹

Copy G

History: (4) Mrs. Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.²²

Copy H

History: (6) Mrs. John Briggs Potter lent "Uncolored pages" from it to the exhibition at the Boston Museum of Fine Art in December 1929.²³

The Ghost of Abel
Copy A

Reproduced in *MILTON A POEM and the Final Illuminated Books* (1993).

Jerusalem
Copy C

Binding: The leaves were "skilfully reglued into the casing, resewn with original stab-holes partly visible, and rebaked at the British Museum in 1926 in white morocco, the original backstrip and lettering piece laid down," according to the 1993 Christie's catalogue below.

History: (1) Sold posthumously for the Linnell estate at Christie's, 15 March 1918, Lot 194 [for £89 to (2) The dealer (Francis) Edwards]; (3) Acquired by the dealer James Tregaskis, who sold it on "2/4/[19]19" for £155.17.4²⁴ to Frank Rinder... from whom it was inherited by (4) His daughter Mrs. Ramsay Harvey, after whose death it was sold for (5) The heirs at Christie's, 30 Nov. 1993, Lot 3 ("estimate on request"²⁵) [sold for £560,000 to] (6) An *Anonymous Collection*.

Pl. 6

History: (8) Sold by Dian and Andrea Woodner at Christie's (New York) on 11 May 1993, Lot 85 (estimate: \$50,000-\$60,000) for \$156,500 to (9) An *Anonymous Collection*.

²⁰ See Karnaghan 11.

²¹ See Karnaghan 11. N.b. Keynes & Wolf, *William Blake's Illuminated Books: A Census* (1953), quoted in *BB* p. 158, says that W. A. White gave copy C to his son-in-law F. M. Weld, Jr., but Anna Karnaghan says clearly that White's daughter Frances White Emerson lent two copies of *Europe* to the 1929 exhibition.

²² See Karnaghan 11.

²³ See Karnaghan 11.

²⁴ The receipt is reproduced in the 1993 Christie catalogue.

²⁵ "Christie's now expect it to sell for as much as a million pounds" (H. P. Woudhuysen, "Blake's books," *Times Literary Supplement*, 26 Nov. 1993, p. 16).

History: (4) After the death of Mrs. Ramsay Harvey, it was sold for (5) The heirs at Christie's, 30 Nov. 1993, Lot 4 (misdescribed as pl. 25) (estimate: £2,000-£3,000) [sold for £2,760 to John Windle for] (6) *Robert N. Essick*.

Jerusalem [copy E], ed. Morton D. Paley (1991) <BBS p.88>. Reviews

1 David Fuller (with the *Songs*, ed. Andrew Lincoln [1991]) in *Book Collector*, XLI, 1 (Spring 1992), 121-23 ("the quality of facsimile . . . is excellent" [p. 121]);

2 Terence Allan Hoagwood in *Blake*, XXVI, 2 (Fall 1992), 61-69 (includes praise for this "remarkably good reproduction" and for Paley's generally admirable text [p. 62]);

3 Michael Ferber (with the *Songs*) in *Word and Image*, IX, 1 (Jan.-March 1993), 87-90;

4 §*Christian Science Monitor*, LXXXIV (6 Dec. 1991), p. 11 (with the *Songs*);

5 §*Los Angeles Times Book Review* (1 Dec. 1991), Section D, p. 6 (with the *Songs*);

6 §*Library Journal*, CXVI (Dec. 1991), 150 (with the *Songs*);

7 §*New York Times Book Review*, XCVIII (15 March 1992), 18 (with the *Songs*);

8 §*Wilson Library Bulletin*, LXVI (April 1992), 106 (with the *Songs*);

9 §*Religious Studies Review*, XVIII (Oct. 1992), 321 (with the *Songs*).

"Laocoon"

(?1826) <BB #84>

Date: ?1826. The discovery by Robert N. Essick of the watermark "J WHATMAN 1826" in his copy (B) gives a strong indication that "Laocoon" was completed and printed in that year. Confirmation of the later date may be found in the close similarities of lines from the "Laocoon" to works of known late date:

Job proof of pl. 2 (c. 1824) <BBS p. 195>

Prayer to God is the Study of	"Laocoon" Prayer
Imaginative Art	is the Study of Art

Job proof of pl. 22 (c. 1824) <BBS p. 195>

Praise to God is the Exercise of	Praise is the Prac-
Imaginative Art	tise of Art

Marginalia (1827) to Thornton's

Lord's Prayer (1827)

If Morality was Christianity	If Morality was
Socrates was The Saviour	Christianity Socra-
	tes was the Saviour

On Homer (?1820), Blake's annotations (?1820) to Berkeley's *Siris* (1744), and "The Everlasting Gospel" (?1818) which helped to date "Laocoon" should probably themselves be dated later, as Essick and Visconti suggest in their edition of *MILTON A POEM and the Final Illuminated Books* (1993), 241-43.

Copy B

Reproduced in *MILTON A POEM and the Final Illuminated Books* (1993).

Letters

[Autumn 1800? to Thomas Butts]

Description: A small piece of unwatermarked wove paper 10.9 x 17.9 cm, folded approximately in thirds. It was pasted to a larger piece of paper until it was dismounted in 1992. At the top it is marked Lot 22, corresponding with the sale below, and when it was dismounted it was inscribed on the verso "cons 920317-a."

History: Blake's undated letter was offered by H. V. Morten at Sotheby's 5 May 1890, Lot 22; it was the "Gift of Mrs Richard Gimbel, 1873" to Yale University Library, where it was briefly described in the *Yale University Library Gazette* in April 1974. For 20 years it lay there unremarked by Blake scholars, who have depended instead upon a normalized version in the Sotheby catalogue of 3 December 1888, Lot 13 printed in *Letters of William Blake*, ed. Geoffrey Keynes (1968), 49-50. (I have been unable to trace this 1888 catalogue.) A description and verbatim transcription are given in the *Yale University Library Gazette* (1993).

1808 January 18 (A)

History: Blake's letter was offered anonymously at Sotheby's (London) on 14 December 1992, Lot 16 (first page reproduced), estimate £18,000-£20,000; sold for £18,000 to *Camelia P. L. C.*

Marriage of Heaven and Hell

Copy E

History: (3) Mrs. Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.²⁶

Copy F

Reproduced in *The Early Illuminated Books* (1993).

Copy L

History: (1) Sold posthumously with the John Linnell Collection at Christie's 15 March 1918, Lot 197 [for £11.11.0 to Tregaskis] on commission for (2) Frank Rinder,²⁷ from whom it was inherited by (3) His daughter Mrs. Ramsay Harvey, after whose death it was sold for (4) The heirs at Christie's, 30 Nov. 1993, Lot 1 (estimate: £8,000-£10,000 [sold for £32,200 to John Windle for]) (5) *Robert N. Essick*.

Copy M

History: (1) Sold posthumously with the John Linnell Collection at Christie's 15 March 1918, Lot 198, [for £8.18.0 to Tregaskis] on commission for (2) Frank Rinder (according to the 1993 Christie catalogue above); it was disposed of before 1964 (when I saw the collection); (3) Today it is *Untraced*.

²⁶ See Karnaghan 11.

²⁷ The Tregaskis bill for *Marriage* (L-M), with a £2 commission fee, is dated 16 March 1918, and Rinder's payment was received three days later, according to the Christie catalogue of the sale 30 Nov. 1993. The information in this note is not in *BB*.

Edition

§ *The Marriage of Heaven and Hell*. (N.Y.: Granary Books, 1993)

A folio flyer for it announces that it is "a reading and study with original drawings and paintings by Barbara Fahrner" (the drawings "executed by hand in each copy"), with letterpress in four colors by Philip Gallo in a "cyber-punk flavor," printed in 41 copies, 30 for sale at \$3,000.

**Tengoku to jigoku no kekkon* [*The Marriage of Heaven and Hell*]. Tr. Mikihiro Ikeshita. (Tokyo: Kindaibungeisha, 1992) 88 pp., 1 plate. In Japanese.

The work consists of "Sakuhin shokai [Introduction of the Work]" (pp. 5-13), "Sakuhin [Work, i.e., the *Marriage* in English]" (pp. 15-35), "Sakuhin no Nihongo yaku, Tengoku to jigoku no kekkon [Japanese translation of *The Marriage*]" (pp. 37-57), "Sakuhin kaisetsu [Commentary]" (pp. 59-84), "Atogaki [Afterword]" (pp. 85-88).

Milton

Copy C

Reproduced in *MILTON A POEM and the Final Illuminated Books* (1993).

Pl. 38

History: (5) After the death of Mrs. Ramsay Harvey, it was sold for (6) The heirs at Christie's, 30 Nov. 1993, Lot 2 (estimate: £20,000-£30,000) [sold for £62,000 to John Windle for] (7) Robert N. Essick.

Notebook

History: (9) Mrs. Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.²⁸

On Homer's Poetry

Copy A

Reproduced in *MILTON A POEM and the Final Illuminated Books* (1993).

Songs of Innocence

Copy G

History: (4) Mrs. Emerson probably lent it to the exhibition at the Boston Museum of Fine Art in December 1929.²⁹

§ *Les Chants de l'Innocence*. Tr. Alain Suied (Paris: Arfuyen, 1993).

The text is in English and French.

Songs of Innocence and of Experience

Songs of Innocence and of Experience, ed. Richard Willmott (1990) <BBS p. 136>.

Review

1 David Worrall, *British Journal for Eighteenth-Century Studies*, XV (1992), 231 (a useful book).

²⁸ See Karnaghan 11.

²⁹ See Karnaghan 11; the owner of the copy of *Innocence* in the exhibition is not identified in the article, but Mrs. Emerson lent other works to the exhibition and may well have lent her copy of *Innocence* as well.

Songs of Innocence and of Experience [W], ed. Andrew Lincoln (1991) <BBS p. 136>.

Reviews

1 David Fuller (with *Jerusalem*), ed. Morton D. Paley [1991] in *The Book Collector*, XLI, 1 (Spring 1992), 121-23 ("the quality of facsimile . . . is excellent" [p. 121] and "some readings are exemplary");

2 Irene Tayler in *Blake*, XXVI, 2 (Fall 1992), 57 ("this is a volume that every Blakean may joy to own");

3 Michael Ferber (with *Jerusalem*) in *Word and Image*, IX, 1 (Jan.-March 1993), 87-90 (reprehends "the often automatic ambiguous-tropic readings of Lincoln");

4 § *Christian Science Monitor*, LXXXIV (6 Dec. 1991), p. 11 (with *Jerusalem*);

5 § *Los Angeles Times Book Review* (1 Dec. 1991), Section D, p. 6 (with *Jerusalem*);

6 § *Library Journal*, CXVI (Dec. 1991), 150 (with *Jerusalem*);

7 *New York Times Book Review*, XCVIII (15 March 1992), 18 (with *Jerusalem*);

8 § *Wilson Library Bulletin*, LXVI (April 1992), 106 (with *Jerusalem*);

9 *Religious Studies Review*, XVIII (Oct. 1992), 321 (with *Jerusalem*);

10 § *Journal of English and Germanic Philology*, XCI (1992), 203+.

**Songs of Innocence and of Experience* [W]. Introduction by Richard Holmes. (London, 1992) The Folio Society.

The "Introduction" (pp. v-xv) says that the reproductions and transcriptions are from the Blake Trust edition (1991).

There is No Natural Religion

Copy B

History: (5) Mrs. Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.³⁰

Copy G

Partly reproduced in *The Early Illuminated Books* (1993).

Copy L

Reproduced in *The Early Illuminated Books* (1993).

Visions of the Daughters of Albion

Copy D

History: (3) Mrs. Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.³¹

Copy H

History: (4) Mrs. Emerson lent it, with *Song of Los* (C) and *Europe* (G) with which it had been bound, to the exhibition at the Boston Museum of Fine Art in December 1929.³²

Reproduced in *The Early Illuminated Books* (1993).

Section B: Collections and Selections

Auguries of Innocence: Selections from William Blake (N.p.:

³⁰ See Karnaghan 11.

³¹ See Karnaghan 11.

³² See Karnaghan 11.

CCAC Press, December 1974) C. 5" x 5".

Five pages of the "Auguries" are "Printed by Sally Wood."

§A *Blake Trilogy*. (Stanbrook Abbey, Worcestershire, 1981).

A folder with three four-page "booklets," each with a short quotation from Blake, printed at the Stanbrook Abbey Press.

Blake's Illuminated Books Volume 3; see William Blake, *The Early Illuminated Books* (1993).

Blake's Illuminated Books Volume 5; see William Blake, *MILTON A POEM and the Final Illuminated Books* (1993).³³

The Early Illuminated Books: All Religions are One, There is No Natural Religion, The Book of Thel, The Marriage of Heaven and Hell, Visions of the Daughters of Albion. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (Princeton: The William Blake Trust/Princeton University Press, 1993) Blake's Illuminated Books Volume 3. ISBN: 0-691-03387-0. Quarto.

The text consists of color reproductions (with transcripts on facing pages or below the reproductions) of *All Religions are One* (A), *There is No Natural Religion* (parts of G and I, all of L), *The Book of Thel* (J), *The Marriage of Heaven and Hell* (F), and *Visions of the Daughters of Albion* (G), plus David Bindman, "General Editor's Preface" (p. 7), M. E., R. N. E., J. V., "Foreword" (p. 8), "Introduction" (pp. 9-15), "A Note on Texts and Variants" (pp. 16-17), and for each text an essay on "Plates and Printings" (largely derived from Viscomi's *Blake and the Idea of the Book* [1993]) (pp. 21-41, 71-86, 113-40, 225-42), "Supplementary Illustrations," and "Notes" for *Thel*, *Marriage*, and *Visions* (pp. 108-10, 208-22, 275-78)—but no index. The argument concerning *There is No Natural Religion* is particularly original and important.

§*Golden Thoughts of William Blake* (Glasgow: D. Bryce & Son [1894?]) Golden Thoughts Series, 62.

**The Illuminated Blake: All of William Blake's Illuminated Works with a Plate-by-Plate Commentary* by David V. Erdman. Garden City, N.Y., 1974 <BB #A261>. B. *... Blake's Complete Illuminated Books. . . . N.Y., 1992.

B is an "unabridged and slightly corrected" reprint of A.

Review

1 §*Bookwatch*, XIV (1993), 5.

**MILTON A POEM and the Final Illuminated Books: The Ghost of Abel, On Homer's Poetry* [and] *On Virgil, Laocoön*. Ed. Robert N. Essick and Joseph Viscomi (London: The William Blake Trust/The Tate Gallery, 1993) Blake's Illuminated Works Volume 5. ISBN: 1-85437-121-5. Quarto.

David Bindman, "General Editor's Preface" (p. 6); R. N. E., J. V., "Foreword" (p. 7); "Milton a Poem: Introduction" (pp. 9-41); reproduction of *Milton* (C) and additional plates (pp. 43-107); "The Printed Text of Milton" (p. 110) and transcript with notes (pp. 111-217); "The Final Illuminated Works: Introduc-

tion" (pp. 220-43): reproductions of *Ghost* (A), *On Homer* (A), "Laocoön" (B) and "Supplementary Illustrations" (pp. 244-52), plus "The Texts" (p. 253) and transcripts (pp. 254-77).

§*Obra poética*. [Tr. Pablo Mañé Garzón.] (Barcelona: Ediciones 29, 1992) Traducido del inglés. 261 pp. ISBN: 84-7175-341-3.

This seems to be similar to *Obras Completas en Poesía*, Edición Bilingüe, tr. Pablo Mañé Garzón ([Madrid], 1980) <BBS p. 159>, with the English texts omitted.

§*Poesía completa*. [Tr. Pablo Mañé Garzón.] ([Madrid:] Hyspamérica, 1986). Biblioteca personal 4. 246 pp. ISBN: 84-599-1217-5.

This is distinct from *Poesía completa*. Prólogo, Pablo Mañé [Garzón]; introducción, Mariano Vázquez Alonso; corrección y revisión, E. Caracciolo Trejo (Barcelona: Ediciones 29, 1986), Río nuevo, 2 vols., 452 pp. ISBN: 84-7175-186-0 <BBS p. 164>.

§*Poesía romántica inglesa: Blake, Wordsworth, Taylor* [?Samuel Taylor Coleridge³⁴] y otros. [Tr. M(arià). Manent y Juan G. de Luaces.] (Barcelona: Orbis, 1983) Historia universal de la literatura, 92. 141 pp. ISBN: 84-7530-383-8. In Spanish. B. §1988. Biblioteca de clásicos universales, 21.

**Selected Poems of William Blake*. Ed. F. W. Bateson. (London: Heinemann, 1957. B. §Reprinted with Corrections. 1961. C. §1963. D. §1964. E. 1965. F. 1966. <BB #318>. G. §1968. H. §1969. I. §1971. J. §1974. K. 1976 The Poetry Bookshelf.

"Introduction" (pp. xi-xxx); the "Notes" (pp. 91-140) are original and illuminating.

**Selected Poems*. Ed. P. H. Butter. London, Melbourne, Toronto, 1982. Everyman. B. §1986. C. §1988. D. §1989. E. *London & Rutland (Vermont), 1991. F. Ed. Peter Butter. (London: J. M. Dent; "Vermont": Charles E. Tuttle, 1993).

"Note on the Author and Editor" (pp. x-xi in F), "Chronology of Blake's Life [and Times]" (pp. xii-xxi in F), "Introduction" (pp. xiii-xxvii in A, pp. xiii-xxvi in D, xxii-xxxiii in F), "Note on the Text and this Selection" (pp. xxxiv-xxxvi in F), "Notes" (pp. 195-263 in A, pp. 205-63 in D, 181-247 in F), "Glossary" (pp. 249-51 in F), "Blake and his Critics" [a summary] (pp. 252-63 in F), "Further Reading" (pp. 264-65 in F). "I have taken as my base text Max Plowman's edition of Blake's *Poems and Prophecies*, and have emended . . . mainly the punctuation" (p. xxix of A; p. xxxv in F). The 1991 edition is said to be "revised" (p. [iv]).

§*Spring*. With wood engravings by Linda Anne Landers (London: Spoon Print Press, 1993).

"This edition of 'Spring' is limited to 150 copies, of which numbers 1-25 are signed and hand-coloured by the artist."

The Tyger. Illustrated by Neil Waldman (San Diego, N.Y., London: Harcourt Brace & Company, 1993) ISBN: 0-15-292375-6. 4°.

Sixteen leaves bear two transcriptions of Blake's poem, the first of them illustrated with designs unrelated to Blake's.

³⁴Note that in Spain STC would be listed as Taylor Coleridge, Samuel.

³³ N.b. The new Blake Trust publications carry the names of the Tate Gallery or Princeton University Press as publishers for the Blake Trust.

**Tygrys i inne wiersze* [The Tyger and other verse]. W przekładzie i z komentarzami Tadeusza Ślawka. ([Katowice: Poland: Sfera, 1993] ISBN: 83-900994-0-3. 12°, text on pp. 5-21, in Polish.

William Blake. Ed. Michael Mason (Oxford & N.Y.: Oxford University Press, 1988) The Oxford Authors <BBS p. 168, q.v.> B. §1992. C. §1994.

"William Blake." Pp. 51-154 of *Twarde Dnosnu: Tradycja romantyczna w poezji języka angielskiego* [The Romantic Tradition in Poetry in English]: Blake, Wordsworth., Coleridge, Shelley, Keats, Longfellow, Tennyson, Fitzgerald, Hardy. Tr. and ed. Zygmunt Kubiak (Kraków: Oficyna Literacka, 1993) ISBN: 83-85158-63-4. 8°, in Polish.

Lyrics chiefly from *Poetical Sketches*, *Songs*, and the *Notebook*.

Part II: Reproductions of His Art

Drawings for Dante *Divine Comedy*

§**La Divina Comedia*. [Tr. Francisco José Alcántara; ilustraciones, William Blake.] (Barcelona: Nauta, D. L., 1987) Clásicos (Ediciones Nauta) v. 14-15. 2 vols. ISBN: 84-278-1144-8. In Spanish. B. §(Barcelona: Nauta, D. L., 1989) Clásicos universales v. 14-15.

Drawings for Milton, *Paradise Lost*
The Small, Thomas set (1807)

Reproduced in J. M. Q. Davies, "Blake's *Paradise Lost* Designs Reconsidered." See Deirdre Coleman and Peter Otto, ed., *Imagining Romanticism* (1992), pp. 143-81.

Part III: Engravings

Allen, Charles, . . . *History of England*
(1798) <BB #415>

A NEW AND IMPROVED | HISTORY OF ENGLAND,
| FROM | THE INVASION OF JULIUS CÆSAR TO THE END
OF THE | THIRTY-SEVENTH YEAR OF THE REIGN | OF
KING GEORGE THE THIRD [i.e., 1797]. | - | By CHARLES
ALLEN, A. M. | AUTHOR OF THE ROMAN HISTORY &c. | -
THE SECOND EDITION, | EMBELLISHED WITH FOUR
COPPER PLATES, AND A CHRONOLO- | GICAL CHART
OF THE REVOLUTIONS IN GREAT BRITAIN. | - | Conclud-
ing with a short but comprehensive Historical View | of Eu-
rope, from the abolition of the Monarchical form of | govern-
ment in France; the military and naval operations, | with the
conquests and revolutions in Italy to the | peace of Udina.
The changes and revolutions in the | political state of the
French Republic, and a more parti- | cular detail of the British
History during that period. | = | LONDON: | PRINTED FOR
J. JOHNSON, NO. 72, ST. PAUL'S | CHURCH-YARD. | - | 1798.

This differs from the record in *Blake Books*, 521-22 in (1) the line-end after "parti-" (2) the double-rule before "LON-
DON," and (3) "1798" rather than "1797."

In some copies (e.g., GEB) is a leaf with an ad (perhaps set from standing type of the title page) for Allen's *Roman History* "EMBELLISHED WITH FOUR COPPER PLATES" [engraved by Blake]

(1798) "FOR THE USE OF SCHOOLS" at 4s.

In at least one copy,³⁵ two words ("or Britain") in a nonsensical phrase ("the southern part of the island, or Britain," in the "REMARKS on the use of the Chronological Chart annexed to this work" (p. [522]) have been deleted, and in other copies (e.g., GEB) four lines were reset to eliminate the solecism. New Locations: GEB, Michigan.

Bible—Illustrations of The Book of Job
(1826, 1874) <BB #421>

Copies of Unrecorded Date: New Location: Mount Holyoke.

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

Copies of Unrecorded Format: New Location: Mount Holyoke.

Hayley, William, *Ballads*
(1805) <BB #465>

New Location: Mount Holyoke.

Hayley, William, *The Life . . . of William Cowper, Esqr.*
(1803-04) <BB #468>

New Location: Mount Holyoke.

Hayley, William, *Little Tom the Sailor*
(1800) <BB #470>

Two of the four plates which make up "Little Tom," presumably the headpiece and the tailpiece, with "colouring . . . very weird and striking, . . . possibly executed under Blake's own supervision," belonged in 1929 to John Hodgkin (see John Hodgkin, "Blake and Hayley," *Times Literary Supplement*, 29 Nov. 1917).

Hayley, William, *The Triumphs of Temper*
(1803) <BB #471>

New Location: Mount Holyoke.

Lavater, J. C., *Essays on Physiognomy*
(1789-98; 1810; 1792 [i.e., 1817]) <BB #481>

Lavater, John Caspar. *Essays on Physiognomy*. Tr. Henry Hunter. Vol. I (London: John Murray et al., 1789) [Vol. II (1792); Vol. III (London: Murray and Highley, 1798)] <GEB, Princeton, Toronto>.

B. Vol. I-III (London: John Stockdale, 1810) <GEB, Princeton>.

In some sets, the title pages of Vol. I (1789) and Vol. II (1792) imitate those of the first edition <Toronto>.

C. Vol. I-III (London: John Murray et al., 1792 [i.e., 1817 or later]).

The title pages of several sets of Lavater's *Physiognomy* bear false dates. Sets with the three title pages dated 1789, 1792, and 1798 (e.g., GEB, Princeton, Toronto) are apparently genuine, with laid paper mostly watermarked "17 LEPARD 95." Those with the three title pages dated 1810 (e.g., GEB, Princeton), with wove paper watermarked "1804" and "1806" also appear to be genuine.

³⁵It bears the signature of Ruthven Todd (11 xii 1945) and the bookplate of Pamela and Raymond Lister and was generously shown me by the distinguished bookseller John Windle.

However, all sets with all three title pages dated 1792 (Chicago, Cooper-Hewitt Museum, Duke, Emory, Kentucky, Liverpool, McGill, Newcastle, Oregon State, and Princeton) have very mixed lots of paper, invariably including some paper watermarked "1817," and these are patently fraudulent.

Similarly misleading is the set with title pages dated 1789, 1792, and 1810 (Toronto) on paper watermarked "1804" and "1806" throughout.

The edition with title pages dated 1789, 1792, and 1810 is probably the same (except for title pages) as the honestly titled 1810 edition, and the one with all title pages dated 1792 cannot have been printed earlier than 1817.

This gives us *three* Volume I title pages dated 1789 (one honest, one of 1810, and one of 1817), *three* Volume II title pages dated 1792 (one honest, one of 1810, and one of 1817), and *three* Volume III title pages dated 1798 (honest), 1792 (i.e., 1817), and 1810 (honest).

Stewart Naunton was the first to notice the anomaly of the "1792" edition with "1817" watermarks in his own copy.

Salzmann, C. G. *Elements of Morality*, tr. [Mary Wollstonecraft]

(1791, 1792, 1799, 1805, 1815) <BB #492>

1815. New Location: GEB.

The Pastorals of Virgil
(1821) <BB #504>

When four of the prints on one leaf were sold with "The Rinder Collection"³⁶ at Christie's 30 Nov. 1993, Lot 5, it was claimed with some fanfare and extensive prose that they are "relief etchings," but there seems to be no good reason to believe that they are not, as has always been believed, the same woodcuts as in the published version, though in an earlier state than previously recorded. There are, of course, newly discovered relief etchings of the Virgil plates in the collection of Robert N. Essick, but these are not they.

Young, Edward, *Night Thoughts*
(1797) <BB #515>

New Location: Mount Holyoke.

Colored Copies
Copy H

History: (4) W. A. Sargent lent it to the exhibition at the Boston Museum of Fine Art in December 1929.³⁷

Copy M

History: (4) Mrs. Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.³⁸

³⁶See Robert N. Essick, "Blake in the Marketplace, 1993, Including the Sale of the Rinder Collection," *Blake* XXVII (1993-94), 106-07.

³⁷See Karnaghan 11; the article does not say that Mr. Sargent's copy of *Night Thoughts* is colored.

³⁸See Karnaghan 11. The article does not specify that Mrs. Emerson's copy is colored.

Part IV: Catalogues and Bibliographies

1938 December

**Fine Prints Old and New Drawings and Sculpture*: Catalogue No. 81 (N.Y.: The Weyhe Gallery, 794 Lexington Avenue, December 1938).

There are important Blakes as lots 120-43, including *Jerusalem* pls. 50-51, 99 and *Europe* pls. (13-14), (11, 17), 15 from the "MacGeorge Coll.," *Songs* pls. 21-22, 38-39 from the "Charles Eliot Norton Coll.," Dante "brilliant proofs on india-laid paper," *Job* pls. 5, 7, 10, 12, 16-17, 21 plus a "complete set of 21 engravings, early proof states, paper wrappers with original paper label, 1825," 3 Virgil plates (two of them "proof[s] from the Palmer Coll."), and a drawing for the title page of Blair's *Grave*. (I am grateful to N. W. Lott for reproductions from the catalogue.)

1989 National Gallery of Victoria

Review

1 §David Bindman, *Burlington Magazine*, CXXXI (Jan. 1991), 75.

1990 September 25-November 25

**William Blake: William Blake*: 25 September-25 November 1990. [Catalogue of an exhibition at] The National Museum of Western Art, Tokyo. [Tr. Koji Yukiya, Chikashi Kitazaki, and Akiya Takahashi.] (Tokyo, 1991) <BBS p. 308-09>

7 *David Bindman. "Watashi jishyin no kokoro ga watashi no kyokai de aru, Blake to Paine to French Kakumei ['My own mind is my own church': Blake, Paine and the French Revolution]." Tr. into Japanese by Kozo Shioe. Pp. 40-51. (In *America*, "the debates between Orc and Urizen . . . appear to be conducted in terms of the revolution controversy between Burke and Paine and their respective followers"; the title quotation is from Paine. The essay is silently reprinted, under the English title only of course, as chapter 9 [pp. 112-33] of *Reflections of Revolution*: Images of Romanticism. Ed. Alison Yarrington and Kelvin Everest [London & N.Y.: Routledge, 1993], "Papers from a conference held at the University of Leicester in July 1789.")

Review

1 *G. E. Bentley, Jr., "Blake as Craftsman and Artist: Two Exhibitions in Tokyo," *Blake*, XXVI, No. 4 (Spring 1993), 168-70 (the exhibition and catalogue of the National Museum of Western Art make "a major contribution to Blake understanding" [p. 170].)

1990 September 1-October 28

**William Blake* (Yanagi: Blake no deai): *William Blake* (Great Encounter: Yanagi and Blake). (Tokyo, 1990.) <BBS pp. 307-08>

Review

1 *G. E. Bentley, Jr., "Blake as Craftsman and Artist: Two Exhibitions in Tokyo," *Blake*, XXVI, No. 4 (Spring 1993), 168-70 (the exhibition and catalogue of the Japan Crafts Museum represent an "idiosyncratic accomplishment . . . perhaps . . . fitting for the idiosyncratic William Blake" [p. 170].)

1991

Robert N. Essick, *William Blake's Commercial Book Illustrations: A Catalogue and Study of the Plates Engraved by Blake after Designs by Other Artists* (1991) <BBS p. 310>.

Reviews

1 Jon Mee in *The Book Collector*, XLI, 1 (Spring 1992), 123-24 ("fills a gap");

2 G. E. Bentley, Jr., "Blake the Professional," *Antiquarian Book Monthly*, XX, 4 (April 1993), 31-32 ("magisterial"; the review was commissioned by *Wordsworth Circle* and is reprinted here by permission of its editors);

3 S. L. M., *Gazette des Beaux-Arts* (Oct. 1992), 19 ("Catalogue extrêmement précis et rigoureux").

1992 November 4-December 31

* *William Blake: Paintings, Watercolors and Drawings* [exhibited 4 November-31 December 1992 at Salander-O'Reilly Galleries, Inc.] Essays by Martin Butlin and Robin Hamlyn. (New York: Salander-O'Reilly Galleries, Inc., 1992).

Lawrence B. Salander, "Acknowledgements" (pp. [5-6]); Martin Butlin, "The Art of William Blake" (pp. 9-12): "This exhibition concentrates mainly on Blake's public aspirations as an artist" (p. 9); Robin Hamlyn, "William Blake: The Apprentice Years" (pp. 13-16) (reprinted from the 1992 Tate catalogue of that title).

The 40 reproductions include all 33 works exhibited. The "descriptive paragraphs" are from Butlin, *The Paintings and Drawings of William Blake* (1981) and elsewhere.

Review

1 *Holland Cotter, "Blake, on loan and for sale," *New York Times*, 4 Dec. 1992, p. C23 (the exhibition "is not to be missed").

1993 May 18-August 8

*Robin Hamlyn, *William Blake: Independence and Innovation* [Catalogue of an exhibition] 18 May-8 August 1993 [at the] Tate Gallery (London: Tate Gallery Publications, 1993).

"Biographical Note" (p. 2); Robin Hamlyn, "Independence and Innovation" (pp. 3-7); rudimentary descriptions of 30 works by Blake of 1779-89 plus 21 by other artists.

1993 October 2-November 28

*[Robin Hamlyn and Andrew Moore.] *William Blake: Chaucer's Canterbury Pilgrims*. [Catalogue of an exhibition 2 October-28 November 1993 at Norwich Castle Museum.] (Norwich: Norfolk Museums Service, 1993) [Norfolk and Norwich Festival].

A valuable six-page catalogue of designs by Blake and Stothard for Chaucer, with Andrew Moore, "Introduction" (p. 2) and new evidence, in the shape of drawings by Stothard for an engraving of Chaucer's Pilgrims in 1793, that leads Robin Hamlyn to conclude that "Cromek and Stothard can be exonerated from the charge [by Blake] of plagiarism" (p. 4).

1993 October 4-November 6

* *William Blake in Durham Libraries: An Exhibition* [of the holdings of Durham University and Dean and Chapter Libraries] in Durham University Library Main Library and Palace Green Sections October 4th-November 6th 1993. [Catalogue by David Fuller, Durham, 1993].

"The most significant items . . . exhibited here are . . . Job . . . Blair's *The Grave* [1808] . . . and the considerable number of commercial book illustrations" (p. 4).

1993 November 30

* *Books and Prints by William Blake from the Collection formed by the late Frank Rinder, Esq.* To be sold by Christie's (London) 30 November 1993.

Thirteen works were sold [by the heirs of Mrs. Ramsay Harvey], of which the most important were **Marriage* (L) (estimate £8,000-£12,000) [sold for £28,000 to John Windle for Robert N. Essick], **Milton* pl. 38 (estimate: £20,000-£30,000 [sold for £55,000 to John Windle for Robert N. Essick]), **Jerusalem* (C) ("Estimate on request" [sold for £560,000 to an Anonymous Collection]), **Jerusalem* pl. 25 (estimate: £2,000-£3,000 [sold for £2,400 to John Windle for Robert N. Essick]), 4 Virgil pulls proclaimed with some fanfare as "relief etchings" (estimate: £10,000-£15,000 [sold for £53,000 to the dealer Nicholas Lott]), "The Man Sweeping the Interpreter's Parlour" first and second states, George Richmond's copy of *Job* (1826), and *Job* ([1874]).

N.b. The Rinder copy of *No Natural Religion* (E) did not appear in the sale apparently because Joseph Viscomi has demonstrated that it is not an original.

1993

* *William Blake*. The Poetry Bookshop List 86 (West House, Broad Street, Hay-on-Wye via Hereford HR3 5DB [1993]).

171 items of 1806-1990 for sale.

Part V:

Books Blake Owned

Raphael Sanzio of Urbino. HISTORIA DEL TESTAMENTO VECCHIO | DIPINTA | IN ROMA NEL VATICANO DA RAFFAELLE DI VRBINO | *ci intagliata in rame da Sisto Badalocci et Piodani Lanfranchi | Parmigiani | AL SIG ANNIBALE CARRACI |* [design of two cherubs by a ?heart]] . . . Anno 1698 *In Roma appresso a Giouanni Orlandi con licenza de Superiori*

Description: An oblong octavo volume of Raphael's designs for the Old Testament engraved by Annibale Carracci (the margins frayed and a hole obscuring the title page date) printed on the rectos of thin, fragile paper, with, incised on the front cover, a sun-face with rays and "W Blake 1773" (within a semi-circle) and, on the verso of pl. 18, "W Blake 1773" in pencil in a hand plausibly like the poet's. A very Blake-like drawing of a leg was discovered in the spine after the work was first catalogued at Sotheby's. (There are also a few identifications of the engravers in a different, apparently continental, hand.)

Binding: Bound in vellum, now much wrinkled, with a crest on the front and back boards of two lions above a band of three stars above another lion; the front cover is now detached.

History: (1) Acquired by a continental collector, who had it bound with his crest on the covers; (2) Acquired and signed by Blake in the year he turned 16, perhaps from Langford or one of the other auctioneers who knocked down such engraved works to the boy at a friendly price; probably sold by Blake with the rest of his collection of engravings to Colnaghi about 1821; (3) Acquired about 1960 by an anonymous collector, from

whom it was inherited by (4) His son, who offered it anonymously at Sotheby's (London), 14 December 1992, Lot *15 (the cover reproduced but virtually illegible, the pencil inscription and drawing of a leg not mentioned), estimate £1,000-£1,500; withdrawn [to be more fully catalogued]; offered again at Sotheby's (London), 19 July 1993, Lot *198 (more fully described, the "coat of arms possibly of Matthew [Argent, on a fesse sable, between three lions rampant gules, as many mullets of the field]"), estimate £10,000-£15,000, not sold; sold privately in December 1993 to (5) Dr. Michael Phillips.

Part VI:

Criticism, Biography, and Scholarly Studies

Adams, Hazard, ed., *Critical Essays on William Blake* (1991) <BBS p. 331>.

Review

1 Jeffrey D. Parker in *Blake*, XXVI, 2 (Fall 1992), 60-61 (mostly a summary of "Adams' strategy" in choosing authors, which "is successful" [p. 61]).

§Akinobu, Okuma. "The Poetical Language of Blake." *Eigo Seinen: Rising Generation*, CXXIX (1984).

Anderson, Jack. "Dance View: More Than a Revival, a Revolution." *New York Times*, 26 Sept. 1993, Section 2, p. 6.

Review of the Birmingham Royal Ballet performance of Ninette de Valois's "Job" (1931) based on Blake "that had not been staged for 20 years."

Ando, Eiko. "Blake wa naze Swedenborg o kenoshitanoka: Is Blake a Swedenborgian?" *Igirisu Romanha Kenkyu, Igrisu Romanhagakkai: Essay in English Romanticism, Japan Association of English Romanticism*, No. 17 (March 1993), 25-33. In Japanese.

Ando, Kiyoshi. "Kaigai dayori: Aisubeki Blake Enthusiasts no tsudoi: The Blake Society at St. James [Letters from Abroad: A Lovely Meeting for Blake Enthusiasts: The Blake Society at St. James]." *Igirisu Romanhagakkai Kaiho [Japan Association of English Romanticism Newsletter]*, No. 16 (1992), 15.

Anon. Untitled. *Listener*, 9 May 1957.

On the Blake exhibition at the British Museum <BB #680>.

§____. [Untitled] *Morning Chronicle and London Advertiser*, 4668 (27 May 1784).

A review of the 1784 exhibition at the Royal Academy remarks:

Blake in his War, Fire and Famine, outdoes most of the strange flights in our memory—Sir Richard Blackmore's impressions on another sense,

Rending our ears asunder

With gun, drum, trumpet, blunderbuss and thunder or perhaps, not going out of the art, for an allusion, like *Fuseli* but with the additional aggravation of an infuriating bend sinister.

It is quoted by John Baird, "Blake's Painting at the Royal Academy, 1784: A Reference," *Notes & Queries*, CCXXXVIII [N.S., XL] (1993), 458.

____. [untitled] *Observer* [London], 11 Oct. 1964.

Reproduction of the Phillips portrait of Blake, of Blake's horoscope, and of "a painting of the horoscope."

* _____. [untitled] *The Times*, 1 Aug. 1992, p. 12.

About Paolozzi's 12-foot statue of Newton after Blake's design for the new British Library—see Willmott, et al. for sequels.

§____. "Abercrombie's Inquiries." *Edinburgh Evening Post, and Scottish Literary Gazette*, 7 May 1831, pp. 150-51.

A review of Dr. John Abercrombie's *Inquiries Concerning the Intellectual Powers* (Edinburgh, 1831) repeats from Cunningham (1830) <BB #1433> the account of Blake's drawing of Visionary Heads. The review is quoted and discussed by David Groves in *Blake*, XXVI, No. 2 (Fall 1992).

____. "Art and Artists: Genius and Insanity." *Morning Post* [London], 13 June 1922.

"Fine madness' outmeasured Blake's sanity."

____. "Art of William Blake: Exhibition at the Castle Museum: The Swedenborg of Painting." *Nottingham Gazette*, 28 March 1914.

A herald for the exhibition about to open at the Nottingham Castle Museum <BB #606>.

* _____. "Art Treasure Found: William Blake Water-Colours Discovered in Auckland House: Link with Great Poet." *Sun* [Auckland], 23 March 1928.

The drawings are for *Job* [the New Zealand Job copies] and "The Wise and Foolish Virgins" owned by "Mrs E. J. Hickson and her sister Miss Martin, daughters of the late Mr. Albin Martin."

____. "An Artists' Entente: What We Owe to John Linnell." *Glasgow Herald*, 16 Feb. 1918.

Reflections on the relationship of Linnell and Blake, on the occasion of the sale of the Linnell Blakes at Christie's.

____. "Bitter Cycle of Song by Britten." *The Times*, 25 June 1965.

Review of Dietrich Fischer-Dieskau singing Britten's "new song-cycle of *Songs and Proverbs of William Blake*" at the Aldeburgh Festival.

____. "Blake and Bristol. 'The House of Interpretation.'" *W.D.*, 21 Jan. 1907.

An account of the relationship of Blake, "this flame-like spirit," with George Cumberland of Bristol, appended to a review of Graham Robertson's edition of Gilchrist <BB #1680C>.

* _____. "Blake and Gray." *Bookseller*, 15 Jan. 1972, 171-72.

A puff for the reproductions of the Gray designs <BB #385>.

* _____. "Blake and His Followers." *The Times*, July 1957.

Account of the exhibition at the Victoria and Albert Museum <Not in BB>.

_____. "Blake as Artist-Printer." *The Times*, 15 July 1964.

A puff for the Blake Trust exhibition at the Tate Gallery <BB #688>.

_____. "Blake Book Illustrations. British Museum Exhibits. Now on View." *Daily Telegraph* [London], 26 July 1929.

On the exhibition in the British Museum Print Room of about 40 of the recently acquired *Night Thoughts* drawings.

_____. "Blake Bust in the Abbey. Bicentenary Work by Epstein." *Daily Telegraph* [London], 28 Nov. 1957.

On its unveiling.

_____. "Blake Centenary." *Glasgow Herald*, 15 Aug. 1927.

Caption for a photograph of Thomas Wright standing on a chair to unveil the new monument to Blake in Bunhill Fields.

_____. "Blake Centenary. Celebrations at Felpham." *The Times*, 15 Aug. 1927.

Blake's cottage "has been kept, so far as possible, in its original condition by its various owners."

_____. "Blake Centenary. Service in Wesley's Chapel and Graveside Poems." *Yorkshire Post*, 13 Aug. 1927.

_____. "Blake Centenary. Tribute at Wesley Chapel by Rev. G. H. McNeal." *Sheffield Telegraph*, 13 Aug. 1927.

_____. "A Blake Collection." No periodical identified, 1 May 1906.
A puff for the Carfax exhibition <BB #600>.

_____. "Blake Collection of the Nation. Important Additions." *Glasgow Herald*, 11 Dec. 1914.

The additions are "Nelson" and "Bathsheba at the Bath."

_____. "Blake Drawings Go to British Museum." *AAN*, 18 Aug. 1928.

Mrs. Frances White Emerson has given the 537 *Night Thoughts* drawings to the British Museum Print Room.

_____. "Blake Drawings: Great Gift to British Museum: A Suggestion for Glasgow." *Glasgow Herald*, 30 July 1928.

On Mrs. White's gift of the *Night Thoughts* drawings to the British Museum Print Room; could they not be exhibited in Glasgow?

_____. "The Blake Drawings. New Light on Discovery. A Miniature Series. Most Delicate Workmanship. Question of Authenticity." *Herald* [Melbourne], 28 March [1928].

A detailed description of the "New Zealand" Job drawings, suggesting that they were given by Linnell to Albin Martin.

_____. "Blake Exhibition at the Tate." *The Times*, 30 Nov. 1957.

Notice of the exhibition <BB #679>.

_____. "A Blake Furore. The Dante Drawings for the Empire." *Glasgow Herald*, 16 March 1918.

An extensive account of the Linnell sale <BBS #608>.

_____. "Blake in Poet's Corner." *Manchester Guardian*, 25 Nov. 1957.

On the Epstein bust of Blake unveiled in Westminster Abbey.

_____. "Blake Moulded in Song." *The Times*, 7 Dec. 1965.

Account of "the performance of Britten's *Songs and Proverbs of William Blake* by the composer and the dedicatee, Mr. Dietrich Fischer-Dieskau . . . at Fairfield Hall, Croydon."

* _____. "A Blake Picture. Important Find in City Library. Fruit of a Vision." ([?Auckland, New Zealand] 1927).

The "Blake Picture" "discovered last week" is the drawing called "Lot and his Daughters" in Auckland Public Library, and "Another Blake discovery" made there "recently" was of **America* (N) and *Europe* (I).

_____. "Blake Pictures at the Tate Gallery. Two Important Additions." *Nottingham Gazette*, 10 Dec. 1914.

"Bathsheba at the Bath" and "Nelson" acquired by the Tate.

_____. "Blake's Drawings." *Daily Telegraph* [London], [1906].

On the Carfax Blake exhibition <BB #600>.

_____. "Blake's Drawings for Dante Shown: Distorted Figures to Illustrate Inferno Produce Different Sensations Now Than When They Were Produced." *AAN*, 22 Oct. 1921.

"Twenty of these tremendous sketches are now on view at the Scott & Fowles Galleries, No. 667 Fifth Avenue, along with all of Flaxman's" Dante designs. [There appears to have been no catalogue of the exhibition.]

_____. "Blake's home to be betting shop." *Evening Standard* [London], 24 Jan. 1968.

The home is at 17 South Molton Street.

_____. "Blake's Illustrations to Gray's Poems." *Glasgow Herald*, 6 Nov. 1919.

On their provenance.

_____. "Blake's Water-Colours: Exhibition Opened in Birmingham." *Observer* [London], 2 Dec. 1928.

The *Night Thoughts* watercolors are to be seen, about 180 per month, at the Birmingham Art Gallery, 1 Dec. 1928-Feb. 1929 <BB #A633>.

* _____. "Books and Prints by William Blake from the Collection formed by The Late Frank Rinder, Esq. [to be offered by Christie's] London, Tuesday, 30 November." *Christie's International Magazine*, Nov.-Dec. 1993, pp. 88-89.

Reproductions of four works for sale with estimates of their prices.

_____. "Boston Museum Buys Fine Blakes." *AAN*, 3 Oct. 1927.

The new Blakes at the Museum of Fine Art are "Nebuchadnezzar" and *Job* prints.

____. "Centenary of William Blake." *Daily Telegraph* [London], 9 May 1927.

Twenty drawings, plus *Job* and engravings are on exhibition at the Victoria and Albert Museum. [There appears to have been no catalog of the exhibition.]

____. "Discovery of William Blake's Grave." *Morning Post* [London], 29 June 1911.

Summary of the essay by Herbert Jenkins <BB #1957A>.

____. "Einstein and William Blake." *Glasgow Herald*, 6 May 1922.

"The key" to the meaning of "The sky is an immortal tent..." in *Milton* "is found in Einstein's theory" of relativity.

____. "English Blake." *Glasgow Herald*, 26 Jan. 1918.

Ruminations on Blake.

* _____. "Epstein Bust of Blake: Westminster Abbey Ceremony." *The Times*, 25 Nov. 1957.

It was unveiled yesterday by Sir Geoffrey Keynes.

____. "A French Critic on Blake." No periodical named, 22 Jan. 1908.

A summary of the argument of Benoit in *Annals of Psychical Science* <BB #1148>.

* _____. "Graphics: Dialogue with a Flea." *Time* [Magazine], 21 April 1967, p. 72.

About the recently "unearthed" Blake-Varley sketchbook.

____. "Illustrious Corner in Soho: The House where Blake was Born 200 years ago." *The Times*, 14 Nov. 1957.

A detailed description and picture of the house in Broad Street.

____. "An Interesting Book 'Find.'" *Nottingham Gazette*, 6 Nov. 1919.

The find is Blake's designs for Gray.

____. "Linnell and Blake." *Evening Standard* [London], 11 March 1926.

Four paragraphs about their relationship.

____. "A Lost Blake Frontispiece." *Morning Post* [London], 11 July 1922.

The history of *America* (K) pl. 1.

____. "Missing Frontispiece to Blake's 'America' [K]." *Glasgow Herald*, 11 July 1922.

About its provenance.

* _____. "A New Name Among the Abbey's Immortals." *The Times*, 24 Nov. 1957.

Photographs of "A Bronze Bust of . . . William Blake, by Sir Jacob Epstein . . . at Westminster Abbey."

____. "A Note on Blake." *Morning Post* [London], 11 July 1925.

About Blake's connection with Thomas Hayley.

____. "A Note on Blake's 'Jerusalem.'" *Glasgow Herald*, 26 Sept. 1925.

A reply to W. W. Reid's letter; the lyric from *Milton* "is an attack on blind subservience to classical education."

____. "A Note on the History of Job." The Birmingham Royal Ballet Formerly Sadler's Wells Royal Ballet [program, Birmingham, 1993]

A history of the ballet "based on Blake's 'Vision of the Book of Job'" as a program for performances in 1993.

____. "Original Drawings by Blake." *Boston Evening Transcript*, 9 Nov. 1921.

About the Henkel sale of a book with 50 Blake drawings.

____. "Philadelphia Book Sale." *Boston Evening Transcript*, 16 Nov. 1921.

Detailed description of "one of the most important Blake items ever offered in this country" in the sale 22 Nov. at Henkels's (Philadelphia).

This is Stan V. Henkels auction Catalogue No. 1289 for 21 Nov. 1921, which offers (on behalf of Mrs. Ellen M. Dobinson, the step-daughter of T. K. Richmond) as Lot 15 "William Blake's Original Sketch Book," 7" x 4" with "about fifty original sketches by William Blake in pencil and in ink, together with many pencil and ink sketches by Geo. Richmond," "probably the most important Blake item ever offered for sale in this country."

However, though Mr. Henkels is sure that "the most sceptical would hesitate to pass an adverse opinion on them," the halftone reproductions (the frontispiece and at p. 6) of what he calls "The Temptation of the Lord by Satan," "A Lunatic," "And the Woman was given two wings of a Great Eagle," and "The Crucifixion" (i.e., a female mourner from what its inscription calls an "old print"), bearing "the authograph [sic] of Blake," seem to GEB and to Robert N. Essick to be clearly not the drawing or authograph of William Blake and probably that of George Richmond.

____. "Pictures to Be Seen Shortly in Nottingham." *Nottingham Gazette*, 10 Jan. 1914.

A herald for the Blake exhibition <BB #606>.

____. "The Poet Blake. Centenary Celebration. Author's Club Eulogy." *Daily Telegraph* [London], 1 March 1927.

Long summaries of the toast of Ernest Short and of the reply of the guest of honor Geoffrey Keynes.

____. "El prestigioso profesor Bentley Jr, en la Jaume I." *Mediterràneo* [Castellón, Spain], 3 de mayo 1993, p. 8.

Announcement of a lecture on "William Blake and the Empire of the Imagination" at the University of Jaume I.

____. "Recent Purchase for New York Museum." *Nottingham Gazette*, 11 Jan. 1917.

The Metropolitan Museum *Bulletin* <BB #1915> announces the purchase of *Songs* [Y].

* _____. "A Rejected Blake Drawing for Thornton: Drawing to Illustrate Thornton's Virgil." *Art News*, 4 Nov. 1925.

- Reproduction of the design from the Brick Row Book Shop.
- ____. "The Sale Room. Blake Relics." *The Times*, 1 Dec. 1932.
Account of the A. B. D. Butts sale at Sotheby's <BB p. 111>.
- ____. "The Saleroom. Blake's Virgil Woodcuts. The Rare State I. Uncut Eight." No periodical named, [c. 1921].
On the probable sale of the Palmer proofs of Virgil.
- ____. "Sensational Art Find. An Auckland Discovery. Set of William Blake Originals. Said to Be Worth Over £12,000." [*Herald* (?Melbourne), March 1928].
Discovery of the "New Zealand" set of Job drawings.
- ____. "£12,000 Find of Art Treasures. Blake's Illustrations for 'Book of Job.'" *Express*, 24 March 1918.
About the "New Zealand" set of Job drawings.
- ____. "220 gns for Rare Blake Print." *Telegraph* [London], 11 Feb. 1958.
"The Ancient of Days" sold at Christie's yesterday to Agnew.
- * _____. "The Trial of William Blake." *Listener*, 3 May 1962.
On the radio-play "tonight" of Ian Rodger.
- ____. "Unique Engraving by Blake." *The Times*, Nov. 1966.
The British Museum Print Room exhibition of recent acquisitions includes Blake's engraving of "Lucifer and the Pope in Hell."
- * _____. "Visionary heads." *The Times*, 7 April 1967, p. 9.
Reproductions of five heads from the Blake-Varley sketch-book.
- ____. "Water-Colours by William Blake." *Nottingham Gazette*, 27 Dec. 1917.
Announcement of the [Linnell] sale next year <BB #608>.
- ____. "Water-Colours by William Blake. Exhibition in Edinburgh. Fascinating Collection of Imaginative Work." *Glasgow Herald*, 29 March 1929.
Review of the exhibition of 100 *Night Thoughts* watercolors at the National Gallery of Scotland.
- ____. "William Blake." *The Times*, 12 Aug. 1927.
Centenary observations.
- ____. "William Blake: Poet, Artist and Mystic." *Glasgow Herald*, 12 Aug. 1927.
Bicentennial summary: Blake's contemporary "John Martin, a Baptist minister of Kepple Street Chapel, was once asked if he did not think Blake was 'cracked.' 'Yes, . . . but his is a crack that lets in the Light.'"
- ____. "William Blake's Homes in Lambeth and Sussex." *Spectator*, 6 May 1916.
Description of 23 Hercules Buildings, "blackened, untenanted, glassless . . . [waiting] for the coming of the housebreakers," and of Blake's Felpham cottage.
- ____. "William Blake's last surviving home, at 17 South Molton Street, London . . . is to become a betting shop." *Guardian* [London], 25 Jan. 1968.
Caption for a photograph.
- ____. "William Blake's Water Colours." *Glasgow Herald*, 22 Dec. 1917.
Next year the important [Linnell] watercolors will be sold <BB #608>.
- ____. (The Editor [i.e., Horace E. Scudder]) "The Window-Seat." *Riverside Magazine for Young People*, I [N.Y.] 1867, 91-93.
Ruminations about Blake with quotations of "The Chimney Sweeper," "The Little Black Boy," and "The Lamb," stimulated by his picture by Blake of "The Entrance."
- ____. (The Editor [i.e., Horace E. Scudder]) "The Window-Seat." *Riverside Magazine for Young People*, I [N.Y.] 1867, 287.
A description of Holy Thursday in St. Paul's Cathedral in June, with "five thousand boys and girls" who "passed out by two and two, led by parish beadles who walked before with staves"; Blake's poem is quoted.
- ____. "The Woman's World. 'A Yard and a Half Life.'" No periodical identified, [?1906].
A defense of Blake's brother James against the sneers of Tatham: "James Blake led the honest, industrious, self-respecting life of a good citizen," though no evidence for this is offered.
- ____. "The World of Art." *Glasgow Herald*, 16 Jan. 1907.
A table of prices Blake's works have fetched 1793-1903.
- ____. "The World of Art. The Blake Print." *Glasgow Herald*, [?July 1906].
"The Triple Hecate" which "I mentioned the other day" was found "not in the Board Room of the Advocates' Library . . . but in that of the National Gallery of Scotland . . . [where] it had hung . . . for years unobserved."
- ____. "World of Art. Important Discovery in Edinburgh." *Glasgow Herald*, 27 July 1906.
"The Triple Hecate" was found by Robert Steele "in the board room of the [unidentified Edinburgh] library" and is now on exhibition with other Blake prints in Bury Street.
- Armstrong, Christopher and Meriel. "Paolozzi's Newton." *Times Literary Supplement*, 1993, p. 15.
Does the British Library really "wish to associate itself with Blake's graceful ridicule of Newton" exhibited in the "twelve-foot high [bronze] figure of Sir Isaac Newton, sculpted by Sir Eduardo Paolozzi, after . . . William Blake" which is to be "install[ed] in their entrance next year"? The issue was pursued by John Beer; Colin St. John Wilson; Patricia Fara, "William Blake and Paolozzi's Newton," *Times Literary Supplement*, 26 March 1993, p. 15; 9 April 1993, p. 15.

Ault, Donald. *Narrative Unbound* (1987) <BBS p. 356>.

Review

1 Mary Lynn Johnson, in *Journal of English and Germanic Philology*, XCI (1992), 567-71 ("a massive scholarly resource of great subtlety and originality" [p. 568]).

Baird, John D. "Blake's Painting at the Royal Academy, 1784: A Reference." *Notes & Queries*, CCXXXVIII [N.S., XL] (1993), 458.

Blake's painting of "War Unchained by an Angel, Fire, Pestilence and Famine Following" was said to outdo "most of the strange flights in our memory" in an anonymous review in the *Morning Chronicle*, 27 May 1784.

Beer, John; Colin St. John Wilson; Patricia Fara. "William Blake and Paolozzi's Newton." *Times Literary Supplement*, 26 March 1993, p. 15; 9 April 1993, p. 15.

Beer says Blake believed that Newton was "a great genius" but of limited vision (26 March); Wilson claims Blake was ambivalent about Newton (9 April); Fara says the subject was a good choice for the entry to the new British Library (9 April). The correspondence was initiated by a letter from Christopher and Meriel Armstrong.

Behrendt, Stephen C. "History When Time Stops: Blake's *America*, *Europe*, and the *Song of Los*." *Papers on Language & Literature*, XXVIII (1992), 379-97.

About the millenarian contexts of the poems.

Benoit, François. "A Master of Art." *Annals of Psychichal Science*, VII, No. 37 (Jan. 1908), 3-22 <BB #1148>.

The argument is summarized in Anon., "A French Critic on Blake," 22 Jan. 1908.

*Bentley, G. E., Jr. "A Blake Letter Found." *Yale University Library Gazette*, LXVIII (1993), 60-64.

Blake's letter of ?Autumn 1800, untraced by Blake scholars since 1890, has been in Yale since 1973; it is here reproduced and transcribed literatim for the first time.

_____. "Rex v. Blake: Sussex Attitudes toward the Military and Blake's Trial for Sedition in 1804." *Huntington Library Quarterly*, LVI (1993), 83-89.

New evidence from John Marsh's journal suggests that Blake's prosecutors may have been trying to intimidate the fractious Chichester militia and that Blake's defiance of the military may have been popular.

\$Billigheimer, Rachel V. "The Female in Blake and Yeats." *College English Association Critic*, XLVIII-XLIX (1987), 137-44.

_____. "Recurrence and Redemption: The Fallen Vision in Blake's Poetry and Design." *University of Mississippi Studies in English*, N.S., IX (1991), 77-105.

\$Bizzarro, Patrick. "The Symbol of the Androgyne in Blake's *Four Zoas* and Shelley's *Prometheus Unbound*: Marital Status among the Romantic Poets." Pp. 36-51 of *Joinings and Disjoinings: The Significance of Marital Status in Literature*. Ed. Joanna Stephens Mink and Janet Doubler Ward (Bowling

Green, Ohio: Popular, 1992).

Blake/ An Illustrated Quarterly

Volume XVI (1982-83) <BBS p. 394>

Alicia Ostriker, "Desire Gratified and Ungratified." Pp. 156-65. (It is reprinted in Karl Kroeber and Gene W. Ruoff, ed., *Romantic Poetry* [1993].)

Volume XXVI, Number 2 (Fall 1992 [i.e., February 1993])

1 Marsha Keith Schuchard. "The Secret Masonic History of Blake's Swedenborg Society." Pp. 40-51. (Blake is very incidental to the essay; "The issue was not so much his response to Swedenborg . . . but his responses to the warring factions and eclectic opinions among the motley crew of Swedenborgians," chiefly the aristocratic Continental illuminati vs the plebian Englishmen led by Robert Hindmarsh. "The in-fighting was . . . confined to a small number, so most admirers of Swedenborg . . . were not aware of the controversies" (pp. 46, 45), and she does not allege that Blake was a member of this knowledgeable "small number.")

2 David Groves. "Blake and the *Edinburgh Evening Post*." P. 51. (An anonymous review of John Abercrombie, *Inquiries Concerning the Intellectual Powers* [1831] in the *Edinburgh Evening Post*, 7 May 1831, draws a parallel between Abercrombie's patients who saw "visual phantasm[s]" and "Blake, the eminent artist, who had such visions," according to Cunningham.)

Reviews

3 Stephen Cox. Review of Vincent Arthur De Luca, *Words of Eternity: Blake and the Poetics of the Sublime* (1991). Pp. 52-57. ("De Luca's book is stimulating, provocative, rich in ideas . . . a landmark" [p. 56].)

4 *Irene Tayler. Review of *Songs of Innocence and of Experience*, ed. Andrew Lincoln (1991). P. 57. ("This is a volume that every Blakean may joy to own.")

5 Joseph Wittreich. "An Unperishing Sun . . . This Golden Age: Joachimism and Heaven in the Age of Blake." Review of Marjorie Reeves and Warwick Gould, *Joachim of Fiore and the Myth of the Eternal Evangel in the Nineteenth Century* (Oxford: Clarendon Press, 1987) and of Colleen McDannell and Bernhard Lang, *Heaven: A History* (New Haven & London: Yale University Press, 1988). Pp. 58-60. (In the book about Joachim of Fiore, "the pages dealing with Blake should be read with a suspicious eye," but those dealing with other authors are "rich, rewarding, riveting" [p. 59]; the work on heaven is particularly illuminating about Milton.)

6 Jeffrey D. Parker. Review of *Critical Essays on William Blake*, ed. Hazard Adams (1991). Pp. 60-61. (Mostly a summary of "Adams' strategy" in choosing authors, which "is successful" [p. 61].)

7 Terence Allan Hoagwood. Review of *Jerusalem* [copy E], ed. Morton D. Paley (1991). Pp. 61-69. ("A description of the book [*JERUSALEM* (E)] and its contents, an account of its production and history, and a discussion of some features of" this "remarkably good reproduction" and of Paley's generally admirable text [p. 62].)

Volume XXVI, Number 3 (Winter 1992-93)

1 *D. W. Dörrebecker. "Blake and His Circle: An Annotated Checklist of Recent Publications." Pp. 76-133 (the whole is-

sue). (Six hundred and nine entries covering "two and a half years.")

Blake/An Illustrated Quarterly

Volume XXVI, Number 4 (Spring 1993)

1 *Robert N. Essick. "Blake in the Marketplace, 1992." Pp. 140-59, with an "Appendix: New Information on Blake's Engravings" (pp. 158-59) supplementing his *The Separate Plates of William Blake* (1983) and *William Blake's Commercial Book Illustrations* (1991). (A masterly and comprehensive survey.)

2 G. E. Bentley, Jr. "Cromek's Lost Letter about Blake's Grave Designs." P. 160. (A summary of the letter is given in the previously untraced catalogue of its sale in 1885.)

3 Margaret Storch. "Blake and Women: A Reply to Nelson Hilton." P. 161. ("I would have wished for more direct discussion [in his review in the Spring 1992 issue] of the central thesis of the book . . .")

4 John Vice. "William Blake—A Man Without Marx." Pp. 162-65. ("The charge that Bronowski's book was Marxist derives [merely] from the amount of economic detail that he included in his book" [p. 163].)

Reviews

5 Morton D. Paley. "David Bintley's *Job* at the San Francisco Ballet, 17 March 1992." Pp. 166-67. ("Unlike the Keynes-de Valois work, it is not a translation of Blake's designs into balletic terms but . . . Nevertheless the presence of Blake's visual conceptions lingers.")

6 *G. E. Bentley, Jr. "Blake as Craftsman and Artist: Two Exhibitions in Tokyo." Pp. 168-70. (The exhibition and catalogue of the National Museum of Western Art make "a major contribution to Blake understanding," while those at the Japan Crafts Museum represent "a far more idiosyncratic accomplishment—and perhaps more fitting for the idiosyncratic William Blake" [p. 170].)

7 *G. E. Bentley, Jr. "Blake Ephemera." P. 171. (About "The Blake Head" bookshop in York, England.)

Volume XXVII, Number 1 (Summer [November] 1993)

1 G. E. Bentley, Jr. "'Blake . . . Had No Quaritch': The Sale of William Muir's Blake Facsimiles." Pp. 4-13. (The Quaritch "correspondence with Muir . . . is extremely interesting about the ways in which Muir made his facsimiles and when and for how much he sold them" [p. 4].)

2 *Keri Davies. "William Muir and the Blake Press at Edmonton with Muir's letters to Kerrison Preston." Pp. 14-25. (An extraordinarily detailed biographical account of Muir.)

Reviews

3 Helen P. Bruder. "Conference: William Blake and the Regeneration of London, 19 October 1991." (An account of the papers and entertainment at it.)

4 *V. A. De Luca. Review of Peter Otto, *Constructive Vision and Visionary Deconstruction* (1991). Pp. 27-29. (The book "is hobbled by an overall weakness in the treatment of its subject" [p. 27].)

5 Peter Otto. "Reply to De Luca's review of *Constructive Vision and Visionary Deconstruction*." Pp. 29-30. ("I don't think that the issues are as cut and dried as he suggests" [p. 30].)

Volume XXVII, Number 2 (Fall 1993 [i.e., January 1994])

1 *Robert N. Essick. "Blake's 1812 Exhibition." Pp. 36-42. (Rehearses the context of the 1812 exhibition of the Associated Painters in Water-Colours and suggests that *Jerusalem* pls. 6, 28, 51 printed in blue about 1804-08 may be the "Detached Specimens" of *Jerusalem* which appeared there.)

2 *Martin Butlin. "Two Newly Identified Sketches for Thomas Commins's *An Elegy: A Postscript*." Pp. 42-44. (They were sold at Christie's 17 November 1992.)

3 *Martin Butlin. "Paolozzi's Newton." Pp. 44-45. (On the contexts of the bronze image derived from Blake's colorprint of "Newton.")

4 Andrew Lincoln. "To the Editors." Pp. 45. (Corrects his careless statement in the Blake Trust *Songs* that Blake engraved a plate for Mrs. Barbauld's *Hymns in Prose for Children* [1781].)

Review

5 Laura Mandell. "Rehistoricizing Romantic Ideology: New Perspectives on Class and Gender Conflict, 1730-1800." Review of Henry Abelove, *The Evangelist of Desire: John Wesley and the Methodists* (1990) and of Donna Landry, *The Muses of Resistance: Laboring-Class Women's Poetry in Britain, 1739-1796* (1990). Pp. 46-63. (Neither the books nor the review appear to have any significant direct reference to Blake.)

6 *Anon. "Secrets of Eternity." P. 63. (Puff for "a cassette tape of combined music and guided visualization of Blake's myths in *Milton* for therapeutic use" sold by Golgonooza Productions.)

7 Anon. "Job Revival." P. 63. (Dame Ninette de Valois's ballet was revived by the Birmingham Royal Ballet in 1993.)

This issue is accompanied by a separate 15-page "Cumulative Index, Volumes 1-25."

*Blunt, Anthony. *The Art of William Blake*. (N.Y., 1959) . . . <BB#1235>.

Apparently an excerpt is printed as "Obraz—slowo—mysl [Picture Word Thought]," pp. 169-82 of Ewa Kozubska and Jan Tomkowski, *Mistyczny Świat William Blake'a [The Mystical World of William Blake]* (1993).

Bowen, Meirion. "Britten and Blake." *Observer* ([London] 27 June 1965.

On the performance of Britten's "Songs and Proverbs of William Blake" at the Aldeburgh Festival.

[Bowyer, Robert.] "Mr. Bowyer's Address to the Patrons of the Fine Arts, Respecting his *Splendid National Undertaking* of the History of England." ([London: Robert Bowyer, 1793]) <Gottingen University>.

A two-page flyer for David Hume's *History* says that "W. Blake" is among "the first Artists in the Country [who] have undertaken to exert their abilities in the Embellishments of this Work," but in fact he did not sign an engraving for it.

[Bowyer, Robert.] "To the Public." ([London: Robert Bowyer,] Historic Gallery, Pall Mall, May 1793) <Gottingen University>.

A four-page flyer with a "Proposal for the Publication of the Complete History of England" by David Hume, accompanied by two different engraved dedications, title page, pp. 3-36 of

printed text, an engraving (Hamilton-Fittler) of "The Death of Arthur," and the engraved table of contents for Chapters I-III (all the text in a different setting from the final one). "W. BLAKE" is said to be one of 19 engravers who have "undertaken to exert their abilities in the Embellishments of this work," but he signed none of the 195 plates in the published version of 1793-1806. (For other Bowyer prospectuses for Hume of January and June 1793, see *Blake Records* [1969], 46.)

*Bronowski, J. "Artist in Revolt: What do YOU know about William Blake, whose bicentenary is now being celebrated? Here the famous writer, scientist and brains-truster presents a new view of the artist." *Books and Art*, Dec. 1957.

A general introduction.

§Brooks, Harold F. "III: Reintegration." *Aligarh Critical Miscellany*, V, 1 ([India] 1992), 41-89.

Parts I ("Blake's Myth of the Four Zoas and Jung's Picture of the Psyche") and II ("The Fall into Disintegration") are in *Aligarh Critical Miscellany*, I (1988), 47-74, and II, 2 (1989), 158-84.

*Chauvin, Danièle. *L'Œuvre de William Blake: Apocalypse et transfiguration* (Grenoble: Ellug: Université Stendhal, 1992), 283 pp.

There are separate sections, each with its own Conclusion, on "Images apocalyptiques" (pp. 23-102), "Le Cercle, les structures closes" (pp. 103-60), "Le Spirale: les structures progressives" (pp. 161-208), and "L'arc-en-ciel: les structures prophétiques" (pp. 209-64). There are 38 plates.

Blake's militant apocalypse is certainly in his phrase about seeing "through the eye" (p. 269).

Chesterton, G. K. *William Blake*. London: Duckworth, 1910. B. Tr. into Japanese by Kii Nakano as "William Blake." Chapter I (pp. 75-115) of *William Blake: Robert Browning: G. K. Chesterton Chosaku shu (Hyoden hen)* 3 [*William Blake: Robert Browning: The Third Volume of Collected Writings of G. K. Chesterton: Critical Biography*]. Tokyo: Shujusha, 1991. <BBS p. 436>.

Review

1 Motoi Toda. "Review of G. K. Chesterton: *William Blake, Robert Browning*. Tr. Kii Nakano." *Igirisu Romanha Kenkyu, Igirisu Romanhagakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 16 (1992), 160-63. In Japanese.

*Clark, Stephanie Brown, M.D. "Behaviour, Biology and William Blake: the History of a Paradigm Shift." *Humane Medicine*, IX (1993), 189-200.

"Much of what Blake wrote and drew . . . seems to anticipate the 'new' paradigm of the 20th century, which attempts to reintegrate the mind and body, subjective experience and objective matter" (p. 200).

Clarke, John Henry, M.D.; Alfred Tressider Sheppard. "Was Blake Insane?" *Sunday Times*, [London] 26 July 1926.

Clarke says that, insane or not, "Blake's spiritual voice is becoming daily more audible, more insistent, and more clear";

Sheppard says that "'Manic-depressive insanity' is the technical name for the complaint which gave us Blake's poems and his pictures"; the Ed. says plaintively: "This correspondence must now cease."

§Colaiacomo, Paola. "La figura dell'antico." Vol. I, pp. 237-45 of *Bologna, la cultura italiano e le letterature straniere moderne*. Ed. Vita Fortunati (Ravenna: Longo, 1992).

On Blake's sources in antiquity.

Cox, Philip. "Blake, Marvell, Milton, and Young: A Further Possible Source for a 'Proverb of Hell.'" *Notes and Queries*, CCXXXVIII [n.s., XL] (1993), 37-38.

In a sequel to his note in N&Q(199), Cox finds that not only Marvell's poem "On Mr Milton's 'Paradise Lost'" but Young's *Night Thoughts*, IX, 1801, may be behind "Bring our number, weight & measure in a year of dearth."

Criticus. "Works by William Blake: A Contrast." No periodical (1914).

Account of works in the Blake exhibition.

*Damon, S. Foster. *William Blake, His Philosophy and Symbols*. (Boston, London, Bombay, Sydney, 1924). . . . <BB #1455>.

Apparently an excerpt is printed as "Świat Ulro [The World of Ulro]," pp. 183-86 of Ewa Kozubska and Jan Tomkowski, *Mistyczny Świat William Blake'a [The Mystical World of William Blake]* (1993).

§Daniels, Molly Ann. *The Prophetic Novel*. (N.Y.: P. Lang, 1991) American University Studies, Series IV: English Language and Literature, Vol. 116.

Apparently in part a study of Blake's influence on E. M. Foster.

§Danto, Ginger. "Blake and his Followers." *Art News*, XCI (Jan. 1992), 138.

On the Tate exhibition.

Davies, Walford. "Blake and Parry." *The Times*, 27 Aug. 1927.

About Parry's setting of Blake's "Jerusalem" lyric [from *Milton*]. This is part of an extensive correspondence <BB #2429>.

Davis, E. Jeffries. "Blake and London." *Times Literary Supplement*, 8 Sept. 1927.

A study should be made of the "local allusions" to London in Blake's poetry.

Davis, Patricia Elizabeth. "William Blake (1757-1827)." Pp. 44-51 of *Encyclopedia of Romanticism: Culture in Britain, 1780-1830s*. Ed. Laura Dabundo, Pamela Olinto, Greg Riches, and Gail Roos (London & N.Y.: Routledge, 1992).

De Luca, V. A., *Words of Eternity* (1991) <BBS p. 450>.

Reviews

1 William Richey in *European Romantic Review*, III (1992), 93-97 (the book is characterized by "keen insight and careful scholarship");

2 Stephen Cox in *Blake*, XXVI, 2 (Fall 1992), 52-57 ("De Luca's book is stimulating, provocative, rich in ideas . . . a landmark" [p. 56]);

3 Brian Wilkie in *Journal of English and Germanic Philology*, XCII (1993), 133-37 ("a marvellous book," "absolutely persuasive," which "ranks with" the five best [critical] books on Blake previously published);

4 Masashi Suzuki, *Studies in English Literature: The English Literary Society of Japan* (English Number, 1993) 100-04. In English.

Den Otter, A. G. "Thel: The Lover." *English Studies in Canada*, XVI (1990), 385-402.

"Thel's very abstention from the naming of love seems to me part of her immersion in the amorous field" (p. 386).

_____. "True, Right, and Good: Blake's Argument for Vision in Jerusalem." *Philological Quarterly*, LXXII (1993), 73-96.

About Jerusalem chapters II-IV addressed to the Jews, Deists, and Christians as subdivisions of Chapter I, "To the Public."

*Eaves, Morris. *The Counter-Arts Conspiracy: Art and Industry in the Age of Blake* (Ithaca and London: Cornell University Press, 1992) ISBN: 0-8014-2489-5 8" height, 4" width.

An important essay in historiography, tracing "significant aspects of the story by which Blake attempted to orient himself to the contemporary situation," with chapters on "The Making of an English School of Painters," "A New Maecenas" (John Boydell), "A Christian History of Engraving," and "The Artistic Machine" (i.e., the technology of graphic reproductions). In the *Descriptive Catalogue* and especially in his "Public Address," Blake argued "that original English art had been superseded by a counter-art of imitation adapted to commerce, 'Suited' to its 'Purposes' and 'Subservient' to the 'interest' of the 'Trader'"; "Blake replaces the standard English school conviction that historical interruptions [such as the Civil War] have prevented English artists from acquiring painting and allied arts with an energetic conspiracy theory" (pp. xix, 176, 143).

There are 131 reproductions, 38 of them after Blake.

Essick, Robert N. *William Blake and the Language of Adam* (1989) <BBS p. 465>.

Reviews

1 James C. McKusick in *Huntington Library Quarterly*, LIV (1991), 553-62 ("A model of bold, incisive, and carefully researched scholarly analysis of literary and artistic creation from a broad interdisciplinary perspective" [p. 354]);

2 Michael McMahon in *Year's Work in English Studies*, LXX for 1989 (1992), 87-88;

3 Andrew Cooper in *Journal of English and Germanic Philology*, XCI (1992), 252-55 ("an important and elegant recuperation of Blake's performative aesthetic" with "many old-fashioned virtues" [pp. 255, 252]);

4 Susan Matthews, in *BARS Bulletin & Review*, No. 3 (Oct. 1992), 14-15 ("excellent");

5 N. M. Davis, in *British Journal for Eighteenth-Century Studies*, XV (1992), 90-92 (a "convincing," "ambitious, pertinaciously argued book" [p. 92]).

Echeruo, Michael J. C. "Theologizing 'Underneath the Tree': an African Topos in Ukawsaw Gronniosaw, William Blake, and William Cole." *Research in African Literatures*, XXIII, 4 (Winter 1992), 51-58.

Did the nineteenth-century Nigerian William "Cole know Blake and Gronniosaw," particularly Blake's "The Little Black Boy?" (p. 52).

Finch, G. J. "Blake and Civilization." *English: The Journal of the English Association*, XL (1991), 193-203.

"Blake is unique in the security of his belief that civilization lies within the self, not outside it" (p. 193).

§Freed, Eugenie R. "'A Fiend Hid in a Cloud': The Contextualization [of] a 'Song of Experience.'" *Unisa English Studies*, XXX (1992), 19-31.

A study of the *Notebook* poem.

Frye, Northrop. "Blake on Trial Again." Pp. 160-63 of *Reading the World: Selected Writings, 1935-1976*. Ed. Robert Denham (N.Y., Berne, Frankfurt am Main, Paris: Lang, 1990).

Review of Schorer from *Poetry*, LXIX (1947), 223-28.

_____. "Blake's Biblical Illustrations." Northrop Frye Newsletter, II, No. 2 (Summer 1990), 1-12 <BBS p. 477>. B. "Blake's Biblical Illustrations." Pp. 62-78 of his *The Eternal Act of Creation: Essays, 1979-1990*. Ed. Robert D. Denham (Bloomington & Indianapolis: Indiana University Press, 1992).

"In his illustrations to the Bible . . . everything in Blake's designs can usually be justified by the text" (A, p. 5); the essay originated as a lecture given at the Symposium associated with the Blake exhibition at the Art Gallery of Ontario (4 February 1983) <BBS pp. 298-99>.

_____. "Blake's Treatment of the Archetype." Pp. 170-96 of *English Institute Essays*. Ed. Alan S. Downer (N.Y., 1951) . . . <BB #1645>.

It is apparently reprinted as "Blake i archetypy," pp. 145-68 of Ewa Kozubska and Jan Tomkowski, *Mistyczny Świat William Blake'a [The Mystical World of William Blake]* (1993).

_____. "The Personal Cosmos of William Blake." Pp. 109-18 of *A World in a Grain of Sand: Twenty-two Interviews with Northrop Frye*. Ed. Robert D. Denham (N.Y., Berne, Frankfurt am Main, Paris: Lang, 1991).

Interviewed by Melvyn Hill for the Canadian Broadcasting Corporation, 1971.

_____. "William Blake." Pp. 192-201 of *Reading the World: Selected Writings, 1935-1976*. Ed. Robert Denham (N.Y., Berne, Frankfurt am Main, Paris: Lang, 1990).

A lecture at the Open University, 25 August 1991.

Gahlin, Sven. "Blake for Sale: A footnote [to Bronowski's essay]." *Books and Art*, Dec. 1957.

On Blake sales.

*Gaunt, William. "Blake and the current of imaginative art." Chapter X (pp. 139-48) of his *A Concise History of English Art*. N.Y., 1964 <BB # 1672>. B. "Blake to sozoryoku no fuchō."

Pp.124-33 of his *Igirisu kaiga shoshi*. Tr. Kunihasu Tsuchida into Japanese (Tokyo: Chuoshoin, 1982).

—. "The followers of Blake." Chapter XI (pp. 149-53) of his *A Concise History of English Art*. N.Y., 1964 <BB#1673>. B. "Blake no kokeishatachi." Pp.134-37 of his *Igirisu kaiga shoshi*. Tr. Kunihasu Tsuchida into Japanese (Tokyo: Chuoshoin, 1982).

Georgelos, Peter. "Mother outline: A criticism of gender in Blake's aesthetics and 'The Four Zoas.'" *DAI*, LIV (1993), 531A. Western Ontario Ph.D., 1992.

"Examines Blake's aesthetic theory and . . . *The Four Zoas*."

§Ginsburg, Ruth. "BiDmi Yameha MetaTirza O: 'Yafa At Ra'ayat! KaTirzah NavaKi' Yerushalayim Ayuma KaNidgalot." *Dappim Le Mehkar BeShrut*, VIII (1992), 285-300.

On "To Tirzah."

Glen, Heather. *Vision and Disenchantment: Blake's Songs and Wordsworth's Lyrical Ballads* (1983) <BBS p. 490>.

Pp. 208-21 are reprinted as "Blake's 'London'" in Karl Kroeber and Gene W. Ruoff, ed., *Romantic Poetry* (1993).

§Grant, Holly. "William Blake and the Dialogue of Discourse and Figure." Pp. 15-33 of *Compendious Conversations: The Method of Dialogue in the Early Enlightenment*. Ed. Kevin L. Cope (Frankfort: Peter Lang, 1992).

Gray, Pamela, Viscountess Grey of Fallodon; Edward J. Shaw; R. L. Hayne. "Was Blake Mad?" *Sunday Times*, 11 July 1926 <BB#1735, A2694 for §Grey and §Shaw>.

The Viscountess quotes from memory an aphorism by Blake about madness; Shaw quotes a letter from Samuel Palmer (5 Feb. 1881) saying that Blake was "of all men whom I ever knew, the most practically Sane . . ."; Hayne asks how to define sanity. The subject arose in a letter of Arthur Hood's.

Grierson, H. J. C. "Blake's Designs for Gray." *The Times*, 6 Nov. 1919.

In Blake's poem with his watercolors for Gray, perhaps "the little flower is Blake, and the dweller in 'the Porches of the Sun' is Flaxman"—a sequel to his note of 4 Nov. <BB#1747>.

—. "Blake's Designs for Gray. Discovery in Hamilton Palace." *The Times*, 4 Nov. 1919, p. 15 <BB#1747>. B. "Blake's Illustrations to Gray's Poems." *Glasgow Herald*, 4 Nov. 1919.

Letter containing the text of "To Mrs. Anna Flaxman" and "Around the Springs of Gray . . ."

*H., H. R. "William Blake Centenary. Poet-Painter Whom the Years Honour." 12 Aug. 1927.

A somewhat inaccurate centenary appreciation.

Hall, Jean. "Blake: The Translucent Man." Chapter 2 (pp. 24-43, 158-60) of her *A Mind that Feeds Upon Infinity: The Deep Self in English Romantic Poetry* (Rutherford, Madison, Teaneck: Fairleigh Dickinson University Press; London & Toronto: Associated University Presses, 1992).

"Jerusalem . . . depicts the formation of a New Man—a deep self capable of imaginatively embracing and transforming the

dark forces that lurk in its own depths . . . [from which] emerges a profound, ecstatic translucency" (p. 43).

Hodgkin, John. "Blake and Hayley." *Times Literary Supplement*, 29 Nov. 1917.

Pace the review of 22 Nov., a reproduction of "Little Tom" appeared in *The Century Guild Hobby Horse* (1886), and

I possess the two Blake engravings, which unfortunately have been cut off from the Broadsheet. The colouring is very weird and striking, and was possibly executed under Blake's own supervision.

Hoeveler, Diane Long. *Romantic Androgyny: The Women Within* (1990).

Review

1 §P. Stoneman, in *Modern Language Review*, LXXXVIII (1993), 158-60.

Hood, Arthur; R. L. Hayne. "Blake's 'Insanity.'" *Sunday Times*, 4, 27 June 1926.

Hood says that Blake was scarcely insane; Hayne writes that "There is little doubt that there were periods when Blake" was insane, the reference to "ante-natal source of inspiration" is mere mysticism. (See also Pamela Gray et al.)

§Hosney, J., "and others." "The Passion of St Charles: Martin Scorsese's Mean Streets." *South Atlantic Quarterly*, XLI (1992), 409-18.

Apparently related to Blake.

Huh, Bong-Hwa. "William Blake—eui Poetic Mysticism: William Blake's Songs & Prophetic Books: A Study of His Poetic Mysticism." Kyemyung University (Daegu, Korea) Ph.D., 1986. 106 pp.; in Korean, with an English abstract on pp. 102-06.³⁹

—. *William Blake—eui Sinbijueui* [*William Blake's Mysticism*]. (Seoul: Hyungseol, 1986) 124 pp.; in Korean.

Imamura, Yokiko. "Vision and language of prophecy in William Blake's poetry, 1783-1794." *DAI*, LIV (1993), 939-4A. Manitoba Ph.D., 1991.

"His style renders his prophetic perception of the world through syntactical and semantic ambiguities, transfiguring metaphors, and organic use of allusions to the Bible and Milton." The same thesis, with less information, is recorded in *DAI*, LII (1991), 1339A.

*Ingalls, Zoë. "The Trianon Press: a 'Triumph of Enthusiasm Over Reason.'" *Chronicle of Higher Education*, 17 July 1991, B6-7.

An account of the Blake Trust archive in Santa Cruz and the Blake Trust facsimiles: "It took about a month to obtain a satisfactory first proof of a single plate. . . it took seven to nine weeks to apply the colors by hand to produce an edition of 400. . . To reproduce Blake's illustrations for Gray's poems . . . 18 craftsmen worked continuously for four years."

³⁹Recorded though unseen in *Blake*, XXV (1991), 23, and in *BBS* p. 516.

Ishizuka, Hisao. "Sexual/Textual Oothoon: Blake and the Question of History." *Teikyo Daigaku Bungakubu Kiyo, Eigo Eibungaku Gaikokugo Gaikokubungaku: Bulletin of English Literature Department, Teikyo University*, XXIII (1992) 181-95.

Jacobson, Dan. "Don't do it." *Listener*, 13 Feb. 1969.

Jacob Bronowski's television program on William Blake "struck me as a compendium of How Not To Do It."

Jang, Eun-Myung. "William Blake—eui Si-e Natanan Sikong-eui Segye-wa Yungwon: The Spatio-temporal World and Eternity in William Blake's Major Prophecies." Youngnam University [Kyungbook, Korea] Ph.D., 1987. 120 pp.; in Korean, with an English abstract on pp. 112-14.

—. *William Blake—eui Yeunsi Yeonku* [A Study of William Blake's Prophetic Poems] (Seoul: Hyungseol, 1988) 150 pp.; in Korean.

*Jugaku, Bunsho. *Blake Ronshu* [Blake Commentary]. Ed. Muneyoshi Yanagi and Mituharu Hashizume (Kyoto: privately printed, 1931) 114 pp. <BB #1975>. B. * (Tokyo: Chuseikisha, 1992) In Japanese.

Juszczak, Wieslaw. "'Laokoon' William Blake'a." *Miesiecznik Lit.*, XI (1970), 58-67 <BB #A1981>.

Perhaps this is "Dotrzc do wiecznosci [To Make It to Eternity]," pp. 187-99 of Ewa Kozubska and Jan Tomkowski, *Mistyczny Świat William Blake'a* [The Mystical World of William Blake] (1993).

Kang, Seon-Koo. "Symbols in Blake's Songs." *Yonguh-yongmoonhak* [Journal of English Language and Literature], No. 65 ([Seoul, Korea] 1978), 95-116.

—. "William Blake—eui Archetypal Symbolism Yeonku: A Study of Blake's Archetypal Symbolism." Chungang University (Seoul, Korea), Ph.D., 1987. 191 pp.; in Korean, with an English abstract on pp. 186-88.⁴⁰

—. "William Blake—eui The Four Zoas [William Blake's The Four Zoas]." *Yonguh-yongmoonhak* [Journal of English Language and Literature], XXXVIII (1993), 453-76. In Korean.

—. "William Blake—eui Jerusalem [William Blake's Jerusalem]." *Yonguh-yongmoonhak* [Journal of English Language and Literature], XXX (1984), 701-21. In Korean.

—. *William Blake Siron* [William Blake's Poetics] (Seoul: Chungwha, 1982) 191 pp.; in Korean.

Kantor, Elizabeth. "The Prince of Darkness . . . is a Lord Chancellor: William Blake as a critic of Francis Bacon." *DAI*, LIII (1993), 3920A. North Carolina Ph.D., 1992.

About "Blake's careful analysis of the disingenuous method of argumentation employed in the *Essays* of Bacon.

Karnaghan, Anne Webb. "Blake Exhibition at Boston Mu-

seum." *Art News*, 28 Dec. 1929, p. 11 <BB #1985>.

Description of an otherwise unrecorded exhibition at the Boston Museum of Fine Arts.

Keach, William. "Blake, Violence, and Visionary Politics." Pp. 24-40 of *Representing the French Revolution: Literature, Historiography, and Art*. Ed. James A. W. Heffernan. (Hanover & London: University Press of New England, 1992).

"Blake's revolutionary violence [in his works of 1789-94] expresses resentment and revenge and a will to prophetic power that shapes, and sometimes distorts, his response to what was happening in France, in America, and in his own country" (p. 38).

Kim, Young-Moo. "Blake-eui Hyundaesung [Modernity in Blake]." *Yonguh-yongmoonhak* [Journal of English Language and Literature], XXXIV (1988), 635-56. In Korean.

—. "William Blake—eh Itssotseuei Yeokidongjeok Yoonri [Dynamic Ethics in William Blake]." *Yonguh-yongmoonhak* [Journal of English Language and Literature], LI (1974), 42-53. In Korean.

—. "William Blake—eui Sisegye [William Blake's Poetry]." *Yonguh-yongmoonhak* [Journal of English Language and Literature], No. 63 (1977), 29-48. In Korean.

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

1 Alan Bewell, *University of Toronto Quarterly*, LXII (1992), 156-58 (it is "a biography of Blake's material life [sic], but not of his spirit" [p. 158]).

Kojima, Yuji. "William Blake sho [Ode to William Blake]." *Kikan Mizue: Mizue: A Quarterly Review of the Fine Arts*, 922 (1982), 40-41. In Japanese.

*Kozubska, Ewa, and Jan Tomkowski. *Mistyczny Świat William Blake'a* [The Mystical World of William Blake]. (Milanówek: Wydawnictwo Warsztat Specjalny, 1993) In Polish.

The work consists of "Od autoró [From the Authors]" (pp. 5-6), "Kalendarium [Chronology]" (pp. 7-22), "Wstęp do Blake'a [Introduction to Blake]" (pp. 23-82), plus sections on *Europe*, *The Book of Ahania*, *The Book of Los*, *The Song of Los*, *No Natural Religion*, *All Religions are One*, "On Homer's Poetry [8] On Virgil," and "Słownik [Dictionary]" (pp. 82-144) and "Inni o Blake'u [Others on Blake]":

1 Northrop Frye. "Blake i archetypy [Blake and Archetypes]." Pp. 145-68. (Presumably "Blake's Treatment of the Archetype," first published in *English Institute Essays* (1951) <BB #1645>.)

2 Anthony Blunt. "Obraz—słowo—mysl [Picture Word Thought]." Pp. 169-82. (Presumably from *The Art of William Blake* [1959] <BB #1235>.)

3 Samuel Foster Damon. "Świat Ulro [The World of Ulro]." Pp. 183-86. (Perhaps from the entry for "Ulro" ["this material world"] in *A Blake Dictionary* (1965) <BB #1445>.)⁴¹

4 Wieslaw Juszczak. "Dotrzc do wiecznosci [To Make It to

⁴⁰ Recorded as unseen in *Blake*, XXII (1988), 46, and in *BBS* p. 529.

⁴¹ There is no such heading in Damon's *William Blake, His Philosophy and Symbols* (1924) <BB #1455>.

Eternity].” Pp. 187-99. (Perhaps this is his “Laokoon” William Blake’a,” *Miesiecznik Lit.*, XI (1970), 58-67 <BB #A1981>.)

5 Czeslaw Milosz. “Czytajmy Blake’a [Let us Read Blake].” Pp. 199-208. (Perhaps this is from his *Ziemia Ulro* [The Land of Ulro] [1977].)

Kroeber, Karl, and Gene W. Ruoff, ed. *Romantic Poetry: Recent Revisionary Criticism* (New Brunswick, N.J.: Rutgers University Press, 1993).

The Blake section reprints three essays:

1 Joseph Viscomi. “William Blake, Illuminated Books, and the Concept of Difference.” Pp. 63-87. (From his *Blake and the Idea of the Book* [1993] Chapters 4 and 18.)

2 Heather Glen. “Blake’s ‘London.’” Pp. 88-101. (From her *Vision and Disenchantment: Blake’s Songs and Wordsworth’s Lyrical Ballads* [1983], 208-21 <BBS p. 490>.)

3 Alicia Ostriker. “Desire Gratified and Ungratified: William Blake and Sexuality.” Pp. 156-65. (From *Blake*, XVI [1982-83], 156-65 <BBS p. 394>.)

§Lawson, David. “Humanism in Literature: William Blake.” *Humanist*, LIII, No. 5 (Sept.-Oct. 1993), 36-37.

Summary of what seem to be Blake’s key ideas “From a Humanist standpoint.”

*Lee, David. “William Blake (and his Followers).” *Arts Review*, XLIII (4 Oct. 1991), 494.

Review of the exhibition at the Tate.

*Levitt, Annette Shandler. “Joyce Cary’s Blake: The Intertextuality of *The Horse’s Mouth*.” *Mosaic*, XXV, 3 (Summer 1992), 47-63.

“Joyce Cary has absorbed Blake and transformed him” (p. 62).

*Llewellyn, David. “William Blake’s *Jerusalem*.” *Christie’s International Magazine*, Nov.-Dec. 1993, pp. 36-37.

A summary of the poem heralding the sale of the Rinder copy at Christie’s.

Lloyd, Eliza. “Blake’s America.” *Times Literary Supplement*, 20 Feb. 1964.

The original for the facsimile of *America* reviewed on 6 Feb. is owned by Paul Mellon. (Other letters with the same title but other issues were written by Kerrison Preston and Geoffrey Keynes <BB #2457>.)

Manlove, Colin. “Blake: ‘The Little Boy Lost’ and ‘The Marriage of Heaven and Hell.’” Chapter 11 (pp. 144-55, 324-26) of his *Christian Fantasy: From 1200 to the Present*. (Basingstoke & London: Macmillan, 1992)

In “The Little Black Boy,” Blake is “pointing out the limitations” of Christian faith, and in the *Marriage*, Blake “helped to let God out of the Bible and the Church” (p. 146-47, 155).

§Maeda, Yoshihiko. “Blake no ‘Yaso’ sashie kaidoku: shi to zuzo to no kankei [Decipherment of Blake’s Illustrations to “Night Thoughts”: Relationship between Paintings and Poetry].”

Rikkyo University Ph.D., 30 September 1986. Otsu No. 84.⁴² In Japanese.

Matsushima, Shoichi. “Blake to Gordon soran—Wakaki Blake no seiji ishiki: William Blake and the Gordon Riots—Blake’s Political Consciousness in His Youth.” *Kenkyu Nenpo, Gakushuin Daigaku Bungakubu: Annual Collection of Essays and Studies, Faculty of Letters, Gakushuin University*, 39 (1992) 289-305. In Japanese.

—. “Yottuno ‘Jo’—‘Jerusalem’ o yomu tameni [Four ‘Introductions’: To Read *Jerusalem*].” Pp. 89-108 in *Sozoryoku no henyo: Igrishubungaku no shoso* [Imaginative Transfiguration: Some Aspects of English Literature]. Ed. Yuichi Takamatsu (Tokyo: Kenkyusha, 1991). In Japanese.

Matthews, Susan. “*Jerusalem* and Nationalism.” Chapter 5 (pp. 79-100) of *Beyond Romanticism: New approaches to texts and contexts 1780-1832*. Ed. Stephen Copley and John Whale (London & N.Y.: Routledge, 1992)

M’C., J. J. “William Blake.” *Durham Chronicle*, 13 August 1927. A centennial appreciation.

McBurney, Gerard. “Dmitri Smirnov—an appraisal.” P. 38 of *Curtain Up! Programme* [of the] 7-17 October 1993 Norfolk and Norwich Festival. [Norwich, 1993].

“At the centre of Dmitri Smirnov’s world lies his intense and surprising relationship to the poetry, painting and thought of William Blake,” manifested particularly in his song cycle *The Seasons* (1979), his operas *Tiriel* (1985) and *The Lamentations of Thel* (1986), *The Moonlight Story* (based on Blake’s drawing of “Malevolence”), and *A Song of Liberty* (1993).

*McNeil, Maureen. “Newton as national hero.” Chapter Eleven (pp. 223-39, 258-59) of *Let Newton Be!* Ed. John Fauvel, Raymond Flood, Michael Shorthand, and Robin Wilson (Oxford, N.Y., Tokyo: Oxford University Press, 1988) <BBS p. 570>.

Erasmus Darwin and Blake serve as emblems here: “For Darwin, Newton was a hero . . . For Blake, Newton was equally important, something of an anti-hero” (p. 258).

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

Reviews

1 E. P. Thompson, “Blake’s ‘Tone,’” *London Review of Books*, XVI, 2 (28 Jan. 1993), 12-13 (a “useful” and “helpful book,” though parts of it “leave one uneasy”);

2 *Hirst, Désirée. “Prophet as artisan,” *Times Literary Supplement*, 9 July 1993, p. 29 (it is “a close examination of Blake’s early [literary] work”).

§Mertner, Edgar. “The ‘Horrid Romance’: William Hayley and Swift.” *Swift Studies*, VIII (1992), 101-05.

§Milosz, Czeslaw. “Co Doradzał Mr. Blake [What Mr. Blake Advised].” In his *Ogród Nauk* (Paris: Institute Lietracki, 1979) B. §(Warsaw: Ksiesznica Literacka, 1984). In Polish.

Translations of “Proverbs of Hell” (*Marriage* pls. 7-10, treated

⁴² “Otsu” is the Japanese doctoral thesis reference number.

as a single poem) and "A Divine Image," the first followed by an introduction to Blake as a poet and his place in nineteenth-century thought (including the question of whether, strictly speaking, Blake was an atheist), the second followed by a brief consideration of Blake as a painter.

_____. *Ziemia Ulro [The Land of Ulro]*. (1977).

Perhaps part of it is reprinted as "Czytajmy Blake'a [Let Us Read Blake]," pp. 199-208 of Ewa Kozubská and Jan Tomkowski, *Mistyczny Świat William Blake'a [The Mystical World of William Blake]* (1993).

*Mitchell, Andrew. "The Tiger by William Blake: Poems of the Past Revisited." *Epoch: New Scottish Politics, Poetry, Philosophy, Art, Folk Music*, I, 3 (?1993), 32.

Paraphrase and summary; "The central idea of the poem is creation."

§Mooli,⁴³ J. A. *Menagerie van het Imaginaire: Dichters over Dieren* (Amsterdam: Rodolpi, 1992). 24 pp.

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

Morita, Sanetoshi. "Blake to Rofu [Blake and Rofu]." *Kokugo to Kokubungaku, Tokyo Daigaku Kokugo Kokubungakkai [Japanese Language and Literature, Association of Japanese Language and Literature, Tokyo University]*, No. 70 (1993) 27-44. In Japanese.

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

*Mullaly, Terence. "Blake in His Time and Ours." *Daily Telegraph* [London] Spring 1957.

On the exhibition at the British Museum <BB #680>.

*_____. "Blake's Power a Visionary: V. & A. Display for Centenary." *Daily Telegraph*, [London] July 1957.

A herald for the exhibition <Not in BB>.

*_____. "Drawing by Blake Sold for 4,000 gns: American Buyer." *Telegraph*, [London] 17 July 1957.

The sale of the colorprint of "Elijah in the Chariot of Fire" to Charles Sessler.

Nakamura, Hiroko. "Yonju no vijon e no seishin no tabiji: Mental Travel to a Fourfold Vision." *Fukuoka Daigaku Sogokenkyujo Ho: Bulletin of Central Research Institute Fukuoka University (Humanities and Social Sciences 79)*, No. 138 (1992), 35-48. In Japanese.

Niimi, Hatsuko. "Los to yuki (specta) no tairitsu no guyuteki hyogen: The Allegory of Antagonism between Los and His Spectre." *Igirisu Romanha Kenkyu, Igirisu Romanhagakkai: Essay in English Romanticism, Japan Association of English Romanticism*, No. 16 (1992), 25-32. In Japanese.

_____. "Shirarezaru gaka kara mujun no katamari e: From Pictor Ignotus to a Man of Contradictions: Three Lives of William

Blake." *Igirisu Romanha Kenkyu, Igirisu Romanhagakkai: Essay in English Romanticism, Japan Association of English Romanticism*, No. 17 (March 1993) 34-41. In Japanese.

*Norman, Geraldine. "Blake print cleans up at Sotheby's New York sale." *Independent* [London], 14 May 1991.

Account of the sale <BBS p. 79>; *The Man sweeping the Interpreter's Parlour" sold for \$60,500.

*Norvig, Gerda S. *Dark Figures in the Desired Country: Blake's Illustrations to The Pilgrim's Progress* (Berkeley, Los Angeles, Oxford: University of California Press, 1993) xxxii, 328 pp. ISBN: 0-520-04471-1.

A psychopompous work using "Jung's fearless, non-positivistic prioritizing of the psyche's self-referential typologies" to offer a "psychologizing of Blake" through his illustrations of Bunyan's Christian and his "sidekick, Hopeful" (pp. xxvii, 16, 198). The 147 reproductions include 28 of Blake's watercolors for *Pilgrim's Progress* in color plus all 29 in black-and-white reproduced 6-8 to a page.

The work is apparently developed from her 1979 dissertation.

_____. "Images of Wonder, Images of Truth: Blake's Illustrations to *The Pilgrim's Progress*." *DAI*, XXXIX (1979), 7360-1A. Brandeis Ph.D., 1979 <BBS p. 589>.

"The tools of depth psychology as well as art criticism are used." The dissertation is developed in her book called *Dark Figures in the Desired Country* (1993).

Oh, Moon-Kil. "Nangmanjeok Sangsangryuk Yeonku: Blake-wa Wordsworth Bikyo: A Study on Romantic Imagination: A Comparison Between Blake and Wordsworth." Chungang University (Seoul, Korea) Ph.D., 1989. 153 pp.; in Korean, with an English abstract on pp. 151-53.

*Okada, Takahiko. "Moeru kokoro de hono o shimesu—Blake [To Reveal Burning Flames with a Passionate Heart—Blake]." Pp. 55-59 of Mizue [Water-Colour Paintings: A Monthly Review of the Fine Arts], No. 816 (1973) [Special Issue: William Blake: The Visionary of Mysterious Space]. B. Pp. 82-93 of his *Yume o tagayasuu: Genso kaiga ron [Cultivation of Dream: Essay on Visionary Paintings]* (Tokyo: Ozawa shoten, 1981). In Japanese.

_____. "Shocho no chikara—Blake [Symbolic Power—Blake]." Chapter 3 (pp. 85-122) of his *Geijutsu no seikatsuka: Morris, Blake, katachi no kanosei [Carrying Out Arts in Life: Morris, Blake and Potentiality in Making Forms]* (Tokyo: Ozawa shoten, 1993). In Japanese.

Otto, Peter. *Constructive Vision and Visionary Deconstruction: Los, Eternity, and the Productions of Time in the Later Poetry of William Blake* (1991) <BBS p. 596>.

Reviews

1 Philip Cox in *BARS Bulletin & Review*, No. 3 (Oct. 1992), 13-14. ("While there is much to admire in this book, I find its practice of reading Blake in his [Blake's] own terms ultimately frustrating.")

⁴³ The MLA on-line bibliography spells it "Moolij."

2 V. A. De Luca in *Blake*, XXVII, 1 (Summer 1993), 27-29 (the book "is hobbled by an overall weakness in the treatment of its subject" [p. 27]). See Peter Otto, "Reply to De Luca's review of *Constructive Vision and Visionary Deconstruction*," *Blake*, XXVII, 1 (Summer 1993), 29-30 ("I don't think that the issues are as cut and dried as he suggests" [p. 30]).

Parker, Jeffrey D. "Blake, William (as engraver)." Pp. 52-55 of *Encyclopedia of Romanticism: Culture in Britain, 1780-1830s*. Ed. Laura Dabundo, Pamela Olinto, Greg Riches, and Gail Roos (London & N.Y.: Routledge, 1992).

Pavy, Jeanne Adele. "A Blakean model of reading: Gender and genre modes in William Blake's poetry." *DAI*, LIII (1993), 4336A. Emory Ph.D.

About "how Blake uses epistemological categories, rooted in preconceptions of gender and genre, to structure the reader's responses to his poetry."

Perkins, Pamela Ann. "Comedy, convention, and subversion during the Romantic era." *DAI*, LIII (1993), 4336A. Dalhousie Ph.D., 1991.

About Bage, Byron, Blake (*Island and Marriage*), and Jane Austen.

§Peterfreund, Stuart. "Power Tropes: 'The Tyger' as Enacted Critique of Newtonian Metonymic Logic and Natural Theology." *New Orleans Review*, XVIII, 1 (Spring 1991), 27-35.

*Pevsner, Nikolaus. "Blake and the Flaming Line." *Listener*, LIV (1955), 833-35. B. Reprinted as chapter 5 of *The Englishness of English Art*, an expanded and annotated version of the Reith Lectures broadcast in October and November 1955. London, 1956 <BB #2388>. C. London, 1964. D. §"Blake und de flammende Linie." pp. 145-78 of *Das Englische in der englischen Kunst*. Tr. Heidi Conrad. Munich, 1974 <BB #238c>. E. "Blake to Hono no sen." Pp. 91-110 of *Eikoku Bijutsu no Eikokusei: Kaiga to Kenchiku ni miru Bunka no tokushitsu*. Tr. Naoshi Tomobe and Hisayasu Hirukawa into Japanese (Tokyo: Iwasaki Bijutsu sha, 1981).

Piquet, François. "Blake, William (1757-1827)." Pp. 19-31 of *A Handbook of English Romanticism*. Ed. Jean Raimond and J. R. Watson (Basingstoke & London: Macmillan, 1992).

Preston, Stuart. "Changing Symbolism: From William Blake to Modern Use Of Near-Abstract Imagery." *New York Times*, n.d.

About the Job watercolors on exhibition at the Morgan Library.

Privateer, Paul Michael. "The Voice of Prophecy: Blake's *Milton* and the Problem of Self." Chapter 5 (pp. 93-111, 238-40) of his *Romantic Voices: Identity and Ideology in British Poetry, 1789-1850* (Athens & London: University of Georgia Press, 1991)

"The 'newness' of Blake's mythology is proportionate to how it transcendentalizes the self and accommodates the ideology of autonomous individuality" (p. 94).

Raine, Kathleen. *Golgonooza City of Imagination: Last Studies in William Blake* (1991) <BBS p. 614>.

Review

1 David Worrall, *British Journal of Eighteenth-Century Studies*, XVI (1993), 116-17 (The book has "few surprises" and "lots and lots of metaphysic").

§____. "The Spiritual Fourfold London." *Aligarh Critical Miscellany*, V (1992), 181-98.

Said to concern Blake.

*Reed, Walter L. "Dimensions of Dialogue in the Book of Job: A Topology according to Bakhtin." *Texas Studies in Language and Literature*, XXXIV (1992), 177-96.

Partly (pp. 188-93) he focuses on the "dialogic dimension of Job in Blake's poem 'The Tyger'"; Blake "intricately and antithetically draws on the language of the Bible" (p. 188).

Richey, William. "The French Revolution: Blake's Epic Dialogue with Edmund Burke." *ELH*, LIX (1992), 817-37.

A plausible argument that "The French Revolution is essentially a political tract in epic form . . . in which Blake challenges the underlying assumptions of Burke's counterrevolutionary text" (p. 817).

§Riede, David G. "The Symbolism of the Loins in Blake's *Jerusalem*." *Studies in English Literature, 1500-1900*, XXI (1981), 547-63.

Rodger, Ian; Mr Shuttleworth. "'The Trial of William Blake.'" *Listener*, 31 May 1962.

Rodger asks why men of the left cannot pay homage to the devil and Blake; Shuttleworth replies that Rodger's play is simplistic.

Rosso, George Anthony, Jr. "Blake's prophetic workshop: Narrative, history, apocalypse in *The Four Zoas*." *DAI*, XLVIII (1988), 2069. <BBS p. 627>.

His book on *Blake's Prophetic Workshop* (1993) clearly grew out of the dissertation.

*____. *Blake's Prophetic Workshop: A Study of The Four Zoas* (Lewisburg: Bucknell University Press; London & Toronto: Associated University Press, 1993). Octavo; ISBN: 0-8387-5240-3.

"I concentrate on patterns of coherence and attempt to synthesize rather than problematize my own argument" (p. 9). The work clearly grew out of his 1987 dissertation.

Rothenberg, Molly Anne. "Blake Reads 'The Bard': Contextual Displacement and Conditions of Readability in *Jerusalem*." *Studies in English Literature 1500-1900*, XXVII (1987), 489-502 <BBS p. 628>.

"This poem can be understood as being produced by itself, as a form of *auto-citation*" (p. 490). The essay is revised and reprinted with "different conclusions" as "Re-Citing 'The Bard': Natural Language, Referentiality, and the Possessive Selfhood," pp. 44-61 of her *Rethinking Blake's Textuality* (1993).

—. "Blake's Higher Criticism: Rhetoric and Re-Vision in *Jerusalem*." *DAI*, XLVI (1985), 973A. California (Irvine) Ph.D., 1985 <BBS p. 628>.

"Blake wrote *Jerusalem* in order to teach readers to recognize the rhetorical strategies by which sacred texts are constructed so that he could liberate his readers . . ." Presumably the thesis is the basis of her book on *Jerusalem* called *Rethinking Blake's Textuality* (1993).

—. "Jerusalem's 'Forgotten Remembrances': A Blakean Analysis of Narrativity and Ideology." *Genre*, XXIII (1990), 205-26 <BBS p. 628>.

Reprinted as "Blake's Antimetaphysics and the Subject of Discourse," pp. 108-28 of her *Rethinking Blake's Textuality* (1993).

* —. "The Provisional Vision of Blake's *Jerusalem*." *Word and Image*, III (1987), 305-11 <BBS p. 628>.

Revised and reprinted with "different conclusions" as "Epistemological Crisis and Phenomenalistic Subject," pp. 78-97 of her *Rethinking Blake's Textuality* (1993).

* —. *Rethinking Blake's Textuality* (Columbia & London: University of Missouri Press, 1993). xii, 164 pp. ISBN: 0-8262-0901-7.

Jerusalem is the anvil on which she shapes her critical philosophy, wishing "to make a contribution to contemporary poststructuralist thought . . . , rather than to proffer an 'interpretation' of the poem or an account of what Blake actually intended" (p. 4).

The book reprints (1) "The Provisional Vision of Blake's *Jerusalem*," *Word and Image*, III (1987), here given as "Epistemological Crisis and the Phenomenalistic Subject" [pp. 78-97]; (2) "Jerusalem's 'Forgotten Remembrances': A Blakean Analytic of Narrativity and Ideology," *Genre*, XXIII (1990) as "Blake's Antimetaphysics and the Subject of Discourse" [pp. 108-28]; and (3) "Blake Reads 'The Bard': Contextual Displacement and Conditions of Readability in *Jerusalem*," *SEL: Studies in English Literature, 1500-1900*, XXVII (1987) as "Re-Citing 'The Bard': Natural Language, Referentiality, and the Possessive Selfhood" [pp. 48-61], but in the book "I arrive at different conclusions than I had previously" in the first and third of them (p. 5 n2). Presumably it is also based on her "Blake's Higher Criticism: Rhetoric and Re-Vision in *Jerusalem*," California (Irvine) Ph.D. (1985).

Russell, John. "Blake for all." *Sunday Times* [London], 7 Feb. 1971.

On the Fitzwilliam Blake exhibition.

S., W. W. "Blake and the Hymnary." *Glasgow Herald*, 21 Sept. 1925.

"All right-thinking and fairly informed people . . . shudder at the notion of incorporating" into the Hymnal Blake's "Jerusalem" lyric from *Milton*, that "emanation of a disordered mind."

* Sakai, Tadayasu. "Dohangashu Job ki/ 29 go shitsu no William Blake [Collection of Engravings, The Book of Job / Blake in Room No. 29]." *Mizue* [Water-Colour Paintings: A Monthly Review of the Fine Arts, No. 807 (April 1972), 58-77 <BBS p.

577>. In Japanese.

"Dohangashu Job ki" refers to the reproductions here of all the *Job* engravings which were exhibited in a small gallery in Tokyo, while "29 go shitsu no William Blake" is an essay on "The Ghost of a Flea" in Room 29 of the Tate Gallery. The essay was revised as "Nijukyugo shitsu no Blake [Blake in Room 29]," pp. 186-99 of his *Ningen no iru e tono taiwa—Yoroppa no gakatachi* [*Dialogue to Pictures Painting Human: European Painters*] (1981).

* —. "Oinaru konton = Blake [Great Chaos = Blake]." Pp. 186-228 of his *Ningen no iru e tono taiwa—Yoroppa no gakatachi* [*Dialogue to Pictures Painting Human: European Painters*] (Tokyo: Yuhikaku, 1981). In Japanese.

The essay consists of "Nijukyu go shitsu no Blake [Blake in Room 29]" (pp. 186-99), reprinted from "29 go shitsu no William Blake," *Mizue* (1972) (see his "Dohangashu Job ki . . ."), and "Oinaru konton [Great Chaos]" (pp. 200-28).

* Schock, Peter A. "The Marriage of Heaven and Hell: Blake's Myth of Satan and its Cultural Matrix." *ELH*, LX (1993), 441-70.

As a humanized hero, "Satan is readily adapted to the ideological context Godwin, Wollstonecraft, and Blake seek to project" (p. 454).

Schuchard, Marsha Keith. "Blake's 'Mr. Femality': Freemasonry, Espionage, and the Double Sexed." *Studies in Eighteenth-Century Culture*, XXII (1992), 51-71.

The transvestite swordsman the Chevalier D'Eon may [or may not] figure in the *Island in the Moon* and *The Four Zoas*.

§ Schvey, Henry I. "Doppelbegabte Künstler als Seher: Oskar Kokoschka, D. H. Lawrence und William Blake." In *Literatur und bildende Kunst: Ein Handbuch zur Theorie und Praxis eines komparatistischen Grenzgebietes*. Ed. Ulrich Weisstein (Berlin: Erich Schmidt, 1992).

Simpson, David. "The Struggle with Albion's Angels: William Blake." Part (pp. 158-64, 209) of chapter 7: "A Radical Literature?" in his *Romanticism, Nationalism, and the Revolt Against Theory* (Chicago & London: University of Chicago Press, 1993). ISBN: 0-226-75945-8 (cloth) and 0-226-75946-6 (paper).

"*The Book of Urizen* . . . does then seem to suggest a specific relation between the fantasy of rational control and the problems of French politics" (p. 163).

Sławek, Tadeusz. "'More than Marriage': The Mechanisms of Heterogeneity and Interpretation in Blake and Nietzsche." *Prace Naukowe Uniwersytetu Śląskiego*, No. 1337 [Katowice, Poland] (1993), 57-71.

Smirnov, Dmitri. "The Moonlight Story, Op 51 After the drawing *Malevolence* by William Blake." P. 58 of *Curtain Up!*: Programme [of the] 7-17 October 1993 Norfolk and Norwich Festival [Norwich, 1993].

Description of his conception of the music: "Each character in the drawing corresponds to a specific musical instrument."

For a review, see Morrison, Richard. "A brush with something nasty in church: Norwich Festival: A painter and composer collaborate," *The Times*, 18 Oct. 1993.

*Smith, Mark Trevor. "All Nature Is But Art": The Coincidence of Opposites in English Romantic Literature (West Cornwall, CT: Locust Hill Press, 1993).

The last three chapters deal with Blake, the last two "re-worked from my dissertation, 'William Blake's Transfigurations of the Bible in Jerusalem':

6 "Ways of Escape: Blake's 'The Mental Traveller.'" Pp. 151-81. ("The Mental Traveller . . . shows the absolute failure of opposites to interpenetrate" [p. 151].)

7 "Blake's Internal Eternity: Self Becomes Other." Pp. 183-222. (On "coincidences of opposites in Jerusalem," especially in the Bible [p. 185].)

8 * "Monos o Iesus: The Transfiguration of the Bible in Jerusalem." Pp. 223-51.

—. "William Blake's Transfigurations of the Bible in Jerusalem." State University of New York (Stony Brook) Ph.D. <BBS p. 642>.

His essays on "Blake's Internal Eternity: Self Becomes Other" and "Monos o Iesus: The Transfiguration of the Bible in Jerusalem" in his "All Nature Is But Art" (1993) are "re-worked" from the dissertation.

Spector, Sheila. "Tiriel as Spenserian Allegory Manqué." *Philological Quarterly*, LXXI (1992), 313-36.

Blake attempts "to coordinate Hebraic and Spenserian allegories" (p. 331).

*Stemmler, Joan K. "The Physiognomical Portraits of John Caspar Lavater." *Art Bulletin*, LXXV (1993), 151-68.

An attempt to clarify Lavater's "point of view in regard to the human physiognomy and the processes involved in its graphic representation" (p. 151), with a section on the source of Blake's portrait of Lavater (pp. 160-66).

Storch, Margaret. *Sons and Adversaries: Women in William Blake and D. H. Lawrence* (1990) <BBS p. 647>.

Review

1 §M. Spilker, in *Novel*, XXV (1992), 387+.

§Sturrock, June. "Blake and the Women of the Bible." *Literature and Theology*, VI, 1 (March 1992), 23-32.

Sung, Chan-Kyung. "William Blake-Ko: Turkihi Guh-eui Imagination-eul Choongsim-euiro [A Study of William Blake: Especially on His Imagination]." *Yonguhyongmoonhak* [Journal of English Language and Literature], XXVIII (1982), 23-46. In Korean.⁴⁴

*Suzuki, Masashi. "Hesper/Phosphor and the Sublime Moment." *Eibungaku Hyoron*, Kyoto Daigaku Sogoningengakubun Eigobukai: Review of English Literature: English Department, Faculty of Integrated Human Studies, Kyoto University, LXV (1993), 21-38.

Swan, Michael. "Blake v. Reynolds." No periodical, 1957.

On "Professor Wind's Third Programme talk on Blake and Reynolds."

⁴⁴ The work is entered as unseen in *Blake*, XXII (1988), 49, and *BBS* p. 651.

*Taira, Zensuke. "Jushichi, Juhasseiki Igrisu no minshu bunka to Blake: Popular Culture in Seventeenth- and Eighteenth-Century England and William Blake." *Hokkaido Daigaku Bungakubu Kiyo*, Hokkaido Daigaku Bungakubu: *The Annual Report on Cultural Science: The Faculty of Letters* [of] Hokkaido University, XLI-1, 75 (1992), 1-8. In Japanese.

Takahashi, Masami. "William Blake: sono mokushiroku teki vijon: William Blake: On His Apocalyptic Vision." *Teikyo Daigaku Bungakubu Kiyo*: Eigo Eibungaku/Gaikokugo Gaikoku Bungaku: *Bulletin of English Literature Department*: Teikyo University, XXIII (1993), 311-32. In Japanese.

*Takiguchi, Haruo. "Uchuran, Sekairan, Blake [Cosmic Egg, World Egg and Blake]." Pp. 222-40 of <Shintai> no imeji—*Igrishubungaku kara no kokoromi* [Imagery of <Body>: In English Literature]. Ed. Toru Egawa (Kyoto: Mineruva shobo, 1991). In Japanese.

The essay is in three parts: (1) "Tamago no imeji [Imagery of Egg]"; (2) "Sekairan to shinboru to shitenno tamago [World Egg and Egg as a Symbol]"; and (3) "Blake ni okeru sekairan [World Egg in Blake]."

Tamego, Takako. "Blake no 'Yaso' kaishaku—Jikohesoku to kaiho no hyogen: Blake's Interpretation of Night Thoughts: The Expression of Self-Blockade and Liberation." *Igrisu Romanha Kenkyu*, *Igrisu Romanhagakkai: Essay in English Romanticism, Japan Association of English Romanticism*, No. 17 (March 1993) 42-50. In Japanese.

Tanaka, Tsutomu. "W. Blake no 'The Little Black Boy' ichi kosatsu: On Blake's 'The Little Black Boy.'" *Daito Bunka Daigaku Eibeibungaku Ronso*: *Daito Bunka Review, Society of English and American Literature, Daito Bunka University*, No. 24 (1993) 49-62. In Japanese.

*Thompson, E. P. "The Blake tradition." *Guardian*, 4 Sept. 1993.

An extract from the introduction to his book called *Witness Against the Beast*, an examination of Blake as "the founder of the obscure sect to which I myself belong, the Muggletonian Marxists."

*—. *Witness Against the Beast: William Blake and the Moral Law* (Cambridge: Cambridge University Press, 1993) B. (N.Y.: The New Press, 1993).

An admirably deft and just argument about Blake's connection with the traditions of the antinomians, who opposed the authority of "The Beast" of reason in established church and state; Blake's "writings contain the purest, most lucid and most persuasive statements that issued from that tradition in any voice and at any time"; in particular, "the Muggletonian Church preserved a vocabulary of symbolism, a whole cluster of signs and images, which recur—but in a new form and organisation, and in association with others—in Blake's poetry and painting. . . . of all the traditions touched upon, I know of none which consistently transmits so large a cluster of Blakean symbols." He does not claim that Blake was a member of the Muggletonian church—though Blake's mother may have been (pp. 9, 91, 121). There are 20 plates.

Reviews

1 Michael Ferber, "The Making of William Blake," *Nation*, 15 Nov. 1993, 594, 596-600 ("Most valuable" are "the rescue of the Muggletonians from oblivion" and "his setting forth the immediate political or social resonance of the theological esoterica that interested Blake" [p. 599]);

2 Michael Foot, "Visions of Albion: The revolutionary Englishness of William Blake and E. P. Thompson," *Times Literary Supplement*, 19 Nov. 1993, p. 16 (admiring).

*Tiller, Terence. "Blake and Hayley." *Listener*, 21 Sept. 1967, p. 2.

A summary of the relationship in connection with a BBC program.

*Treadwell, James. "Blake, John Martin, and the illustration of *Paradise Lost*." *Word & Image*, IX (1993), 363-82.

He aims "to use these two sets of illustrations to question and complicate some commonplace assumptions about the translation of text into image" (p. 363).

*Vergnon, Dominique. "William Blake et ses Amies." *L'Œil*, No. 434 ([Lausanne] Sept. 1991), 83.

On the Tate exhibition.

*Vine, Steven. *Blake's Poetry: Spectral Visions* (London: Macmillan; N.Y.: St. Martin's Press, 1993). ISBN: 0-333-53136-1; 0-312-07970-2.

"It is the purpose of this study to examine the shadowy ironies which gather round . . . [the 'Reasoning Spectre'], and to consider how they relate to the divided energies of Blake's poetics" (p. xii). "An earlier version of this book" may be found in his Southampton doctoral thesis (1988) (p. x).

—. "The spectre in Blake's poetry." *Index to [British] Theses*, XXXIX (1990), 31-32. Southampton Ph.D., 1989 <BBSp.669>.

A later version of the thesis may be found in his *Blake's Poetry: Spectral Visions* (1993).

*Viscomi, Joseph. *Blake and the Idea of the Book* (Princeton: Princeton University Press, 1993). ISBN: 0-691-06962-x. Ob-long quarto.

A magisterial "labor history of Blake" (p. xxv), organized into "Part I: Invention. Composing Illuminated Designs" (pp. 1-44, 383-89), "Part II: Execution. Making Illuminated Plates" (pp. 45-88, 389-92); "Part III: Production. Printing Illuminated Books" (pp. 89-149, 392-98); "Part IV: Editing Illuminated Books" (pp. 151-83, 398-402), and "Part V: Dating Illuminated Books" [i.e., a record of printing sessions, book by book] (pp. 185-374, 402-20). There are 325 plates.

Chapters 4 and 18 are printed as "William Blake, Illuminated Books, and the Concept of Difference" in Karl Kroeber and Gene W. Ruoff, ed., *Romantic Poetry* (1993).

Wagner, Anthony R. "Blake's Tunes." *Sunday Times* [London], 9 Sept. 1928.

Do "any of Blake's tunes survive?" [No.]

*Walker, Kathrine Sorley. "Job." *The Birmingham Royal Ballet & The Stuttgart Ballet Summer '93* (Birmingham: Birmingham

City Council, 1993). 6 unnumbered pages.

Program for the performance of the ballet based on Blake's *Job* designs.

Wallis, Neville. "Blake's Vision." *Spectator*, 14 Aug. 1964.

Reflections on Blake, apparently stimulated by the Blake Trust exhibition at the Tate Gallery.

Wallis, J. P. R. "Blake Drawings." *Times Literary Supplement*, 27 May 1926.

About the "exceptional readings on plates 16 and 42 of the Ellis and Yeats facsimile [sic] of *Milton*," a sequel to *Plowman's* note with the same title <BB #2416>.

Watanabe, Teruko. "Blake no Tyger to Lamb—Gogaku buntai ron [Blake's Tyger and Lamb: A Stylistic Approach]." *Kobe Ronso, Kobe Eibei Kenkyukai [Collection of Essays, Kobe Study Group of English and American Literature]*, 13 (1983), 73-85. In Japanese.

Watson, J. R. "Blake." Chapter 5 (pp. 131-65) of his *English Poetry of the Romantic Period 1789-1830*. Second Edition (London & N.Y.: Longman, 1992).

In the first edition (1985), "Blake" was chapter 4 (pp. 78-109).

*Weltz, Q. A. "Notes and Lineaments: Vaughan Williams's *Job: A Masque for Dancing* and Blake's Illustrations." *Musical Quarterly*, LXXVI (1992), 301-06.

Wester, Gerald, Jr. "Anxious appropriations: Feminine and male identity in the writings of Blake, Joyce, and Pynchon." *DAI*, LIII (1993), 2822A. Cornell Ph.D., 1992.

About how they "responded to the feminism of their times." Chapter I, "Blake's Visions and Revisions of a Daughter of Albion," claims that Oothoon in *Visions* "reflects the contradictory investments Blake had in the feminism of Mary Wollstonecraft."

*Wiessner, Kurt. "Blake's Printed Products: 'A printed product is one of many examples of a unique item.' (Vilém Flusser *Die Schrift*)." *Images International*, Feb. 1993, pp. 8-9.

An occasionally accurate survey of Blake's printing techniques.

Willmott, Richard; Brian Alderson; Colin St. John Wilson; Michael Saunders. "Newton statue." *The Times*, 10 Aug. 1992, p. 11; 13 Aug. 1992, p. 11.

Willmott expresses his "astonishment at the cultural gaffe" of the British Library in commissioning Paolozzi's 12-foot statue of Newton based on Blake's design (10 Aug.); Alderson says the British Library didn't understand Blake's "meaning" (10 Aug.); Wilson (architect of the new British Library building) claims that Blake's "image of Newton is . . . ambivalent" (13 Aug.); Saunders (Chairman of the British Library Board) says that the figure of Newton in Blake's design is "impotent," while in Paolozzi's statue he is "immensely strong and powerful" (13 Aug.).

*Witcutt, W. P. "Wm. Blake and Modern Psychology: The

method of interpretation which W. P. Witcutt applies to his 'Blake' (Hollis and Carter, 8s. 6d.) seemed to us so revealing that we asked him to explain his theory for our readers." *John O'London's Weekly*, LVI, No. 1,307 (4 April 1947).

"Blake was an extreme example of . . . the intuitive introvert," and "the Four Zoas . . . are personified psychological states."

Woudhuysen, H. R. "Blake's books." *Times Literary Supplement*, 26 Nov. 1993, p. 16.

About the Rinder sale at Christie's on 30 November.

Worrall, David. "The 1800 London Bread Riots and William Blake." Pp. 43-47, 208 in chapter 2: "Resistance and the Conditions of Discourse in the Early 1800s" in his *Radical Culture: Discourse, Resistance and Surveillance, 1790-1820* (N.Y., London, Toronto, Sydney, Tokyo, Singapore: Harvester/Wheatsheaf, 1992).

"The language of Blake's poetry . . . seems to be part" of this radical street rhetoric (p. 45).

—. "William Blake's Indictment for Sedition, 1803." Pp. 67-75, 211-12 in chapter 2: "Resistance and the Conditions of Discourse in the Early 1800s" in his *Radical Culture: Discourse, Resistance and Surveillance, 1790-1820* (N.Y., London, Toronto, Sydney, Tokyo, Singapore: Harvester/Wheatsheaf, 1992).

An excellent summary of the context of Blake's trial.

Wright, Thomas. "Blake's House, Lambeth." *D. Nā.L.*, 4 June 1912.

Blake lived at No. 21, Hercules Buildings, where there is still "at the back an old vine and an old fig tree" and a panelled room, not at No. 23 where the London County Council has put the Blake plaque.

Yasuda, Masayoshi. "W. Blake no Tirieli ni tsuite: On W. Blake's Tirieli." *Eibeibunka Kenkyū, Ronko, Kansei Gakuin Daigaku: K.G. Studies in English, Kansei Gakuin University*, XXI (1992), 25-46. In Japanese, with an English abstract on p. 46.

Yoder, Richard Paul. "Significant Events: Language and narrative in Blake's 'Jerusalem.'" *DAI*, LIII (1992), 1531A. Duke Ph.D., 1992.

In "an explicitly narrative context," "I read the poem with a kind of literalist respect for the dramatic integrity of the characters and their conversations."

Yoshimura, Masakazu. "Albion no seinaru rekishi: Blake to Stukeley: The Sacred History of Albion." *Gengo Bunka Ronshu: Nagoya Daigaku Gengo Bunkabu: Studies in Language and Culture: Faculty of Language and Culture, Nagoya University*, XIII, No. 2 (1992), 275-90. In Japanese.

Youngquist, Paul. *Madness and Blake's Myth* (1989). <BBS p. 694>.

Review

I David Worrall, *British Journal for Eighteenth-Century Studies*, XV (1992), 232-33 ("an accessible book," written "lucidly and with enormous sensitivity").

Division II: Blake's Circle

Exhibitions

1989 June 15-September 24

§*Narrative Image*—Book Illustrations in the 19th Century. Tochigi Prefectural Museum of Fine Arts, Utsunomiya, 15 June-30 July 1989, and Machida City Museum of Graphic Arts, 13 August-24 September 1989.

It includes engravings after Flaxman and Fuseli, one of them by Blake.

1992 November 11-December 3

English Romantic Landscape: John Linnell and Contemporaries. Autumn 1992 Catalogue 60 [of] Martyn Gregory (London: Martyn Gregory Gallery, 1992).

P.R.M.C., "Introduction" (pp. 2-3); the 17 paintings, all reproduced, include John Linnell (No. 6-10), his son William Linnell (No. 11-12), John Linnell and Samuel Palmer (No. 13), and James Ward (No. 15-17).

1993 January 15-April 12, May 9-July 25

Andrew Wilton and Anne Lyles. *The Great Age of British Watercolours 1750-1880*. [Exhibited 15 January-12 April 1993 at the] Royal Academy of Arts [London] and [9 May-25 July 1993 at] The National Gallery of Art [Washington, D.C.] (Munich: Prestel-Verlag, 1993).

It consists mostly of 226 fine color plates. In a Blake context, the most important works are the Blakes #9-11 (including the Arlington Court Picture), Constable #26-35, John Linnell #203-08, John Martin #210-11, Samuel Palmer #223-30 (including "Bright Cloud," "The Lonely Tower," "A Towered City," and "Morning" for Milton), George Richmond #236, Cornelius Varley #311-15, John Varley #316-19, James Ward #320-21, and especially J. M. W. Turner #277-306.

1993 January 23-February 21

David Alexander. *Affecting Moments: Prints of English Literature Made in the Age of Romantic Sensibility 1775-1800*. [Catalogue of an exhibition at the University of York 23 January-21 February 1993 and elsewhere.] (York: University of York [sold in aid of the Laurence Sterne Trust, Shandy Hall], 1993), 72 pp., 52 plates, 65 entries.

A very professional illustrated catalogue of prints from David Alexander's collection "which were singly issued rather than being in books," an important category, since "works of imaginative literature seldom appeared initially with plates" (pp. 5, 6), and many of the prints exhibited here were the first, largest, and most ambitious illustrations of their books. Inter alia, he cites prints designed by John Flaxman (engraved by Marcuard and William Flaxman) from Goldsmith's *Vicar of Wakefield* and from *Henry IV*, Part II, Act II ("Falstaff and Doll Tearsheet") published by Durant and by William Flaxman on 1 and 10 March 1783 (p. 57), at just the time when Blake and Parker formed their short-lived print-selling partnership. (A briefer, unillustrated form of the catalogue accompanied exhibitions of 1981-83 and 1986.)

1993 July 22-1994 April 3

**Visions of Antiquity: Neoclassical Figure Drawings*. [Compiled by] Richard J. Campbell and Victor Carlson with Contributions by Sylvain Bellenger, Edgar Peters Bowron, Bjarne Jornaes, Lisa Dickinson Michaux, Stig Miss, and Marsha Morton (Los Angeles: Los Angeles County Museum of Art; Minneapolis: The Minneapolis Institute of Arts, 1993).

The British Drawings include George Romney (No. 1-2), Benjamin West (No. 3-4), John Hamilton Mortimer (No. 5), Angelica Kauffmann (No. 6), John Flaxman (No. 8-10), and William Blake (No. 11, "A Breach in a City, the Morning after the Battle").

1993

§*British Prints 18th-20th Century: Catalogue 4* (London: [Michael J.] Campbell Fine Arts, 1993).

Blake and his followers are Nos. 4-7, 9-18, 69, 74-83, 109-16, 121-24, 144-45, including as No. 9 Blake's engraving of "The Fall of Rosamond" printed in three colors, second state (though misleadingly described as "between Essick's first and second states"), £3,500, sold.

Richard Cosway (1740-1821)

Miniaturist, Friend of Blake

Reynolds, Graham. "Late Eighteenth-Century Miniatures by Richard Cosway and Andrew Plimer." Pp. 115-24 of *British Art 1740-1820: Essays in Honor of Robert R. Wark* (San Marino: Huntington Library, 1992).

Especially about the 25 Cosway miniatures in the Huntington.

Robert Hartley Cromeck (1770-1812)

Entrepreneur, Friend-Enemy of Blake

Letter to William Hayley (no date given)

Enclosing Blake's letter [*to Hayley of 27 November 1805 about his designs for Blair*]; his work has too much mind and too little of the hand in it to be generally understood; mentions Lady Hamilton, &c.

Cromeck's letter was paraphrased in the Sotheby catalogue of "the Collection of The Rev. Canon Hodgson, Comprising Cowper the Poet; Blake; Flaxman; [*i.e.*,] An Important Series addressed to Wm. Hayley," 2 March 1885, Lot 17 (together with Blake's letter). The Cromeck letter has not been traced or its existence previously recorded.

George Cumberland (1754-1848)

Blake's Friend, Correspondent, and Collaborator

George Cumberland. *The Captive of the Castle of Sennaar: An African Tale in Two Parts: Part 1 The Sophians* (Printed in 1798 and 1810), Part 2 *The Reformed* (Manuscript of c. 1800). Ed. G. E. Bentley, Jr. (Montreal, Kingston [Ontario], London, Buffalo: McGill-Queen's University Press, 1991).

"Introduction" (pp. xiii-xli), "The History of *The Captive* Parts 1 and 2 and the Bases of the Present Text" (pp. xliii-liii), "Notes to the Text" (pp. 297-306), "Epilogue: The Sophians, the Jovinians, and Memmo" (pp. 307-22), "Appendix I: Substantive Emendations to the Text of *The Captive* Part 2" (pp.

323-48), "Appendix II: Description of the Manuscript of Part 2" (pp. 349-51).

Reviews

1 *University Press Book News* (March 1992), 38

2 A. D. Harvey in *Eighteenth Century Fiction*, LII (1992), 193-94 ("to be welcomed," with reservations);

3 Pamela Clemit in *Notes and Queries*, CCXXXVIII [N.S., XL] (June 1993), 253-54 (This "lavish edition . . . is of special interest as a fictional commentary on changing notions of social reform").

John Henry Fuseli (1741-1825)

Artist, Friend of Blake

§Fuseli, John Henry. *Johann Heinrich Füssli: Aforismer*. Ed. and tr. Mikkel Bøgh (Copenhagen: Statens Museum for Kunst, 1988).

§Vogel, Matthias. "Ist es meine Schuld, dass ich kein Brot in meinem Vaterland finde?" Gedanken zur 'halbfreiwilligen' Emigration Füssli's. *Unsere Kunstdenkmäler / Nos monuments d'art et d'histoire / I nostri monumenti storici*, XLIII (1992), 502-13.

James Heath (1757-1848)⁴⁵

Engraver

Charles Heath (1785-1848)

Engraver

Frederick Heath (1810-78)

Engraver

John Heath. *The Heath Family of Engravers 1779-1878*. Volume 1: James Heath A.R.A. (1757-1848) [Volume 2: Charles Heath (1785-1848), Frederick Heath (1810-78), Alfred Heath (1812-96)] (Aldershot [U.K.]: Scolar Press, 1993). ISBN: 0-85967-908-X (two volume set). ISBN: 0-85967-956-X (Vol. 1); ISBN: 0-85967-957 (Vol. 2). Vol. I: pp. 7-242; Volume II: pp. 7-351.

The volumes are set up as discrete books, each with an index.

⁴⁵Blake refers directly to James Heath in his Public Address (*Note-book* p. 51: ("according to Heath") and in his letter of 28 Decemberr 1804, and virtually certainly he knew the man.

"His conversation," says James Heath, the engraver, "warmed the listener, kindled his imagination, and almost created in him a new sense. No man of culture could listen to it without feeling a thrill of gladness. His description of some clouds," adds Heath, "I shall never forget. He warmed with the subject, and it continued throught an evening walk." The sun was set, but Blake's clouds made sunshine in the darkness. [Thomas Wright, *The Life of William Blake* (1929), II, 95, with no indication of source.]

A partially-identical passage is given in Alexander Gilchrist, *Life of William Blake, "Pictor Ignotus"* (1863), I, 312: Blake's description of these genuine Claudes, I shall never forget. He warmed with his subject, and it continued through an evening walk. The sun was set; but Blake's Claudes made sunshine in that shady place

Gilchrist's quotation comes misleadingly at the end of his transcription of a letter (of ?April 1861) from Samuel Palmer but is not in the MS of the letter in Yale (see *Blake Records* [1969], 315 nl).

John Linnell (1792-1882)
Painter and Engraver, Blake's Patron

See 1992 November 11-December 3 Martyn Gregory catalogue of *English Romantic Landscape*.

Samuel Palmer (1805-81)
Artist, Blake's Disciple

1991 Feb. 14-1993 Jan. 24

Samuel Palmer: visionary printmaker. A loan exhibition from the British Museum Department of Prints and Drawings [at the Holburne Museum and Crafts Study Centre, Bath, 14 February-30 April 1991; Newport Museum and Art Gallery, Newport, Gwent, 4 May-29 June 1991; Inverness Museum and Art Gallery, 3 October-14 November 1991; Hatton Gallery, University of Newcastle, 24 January-14 March 1992; [British Museum Print Room 3 December 1993-24 January 1993] ([London: British Museum Print Room, 1992]).

The work consists of:

- 1 Anon. "The Life of Samuel Palmer." Pp. 1-2.
- 2 Paul Goldman. "Palmer the Etcher." P. 5.
- 3 Anon. "Catalogue [of 29 prints]." Pp. 6-16.

The exhibition showed the entirety of Palmer's etched work, including prints from four copperplates in the British Museum Print Room, and all are reproduced in the catalogue.

Lister, Raymond. "Samuel Palmer's Copies of Spenser and Cowley." *Book Collector*, XLI (1992), 498-505.

The Works of that Famous English Poet, Mr Edmond Spenser (London, 1679) and *The Works of Mr. Abraham Cowley* (London, 1688) with "Palmer's signature of ownership and annotations" (transcribed here) are "in a private library in England."

See 1992 November 11-December 3 Martyn Gregory catalogue of *English Romantic Landscape*.

Thomas Taylor (1758-1835)
Platonist, Blake's Acquaintance

*Porphyry. *On the Cave of Nymphs*. Tr. Thomas Taylor. Introduction by Kathleen Raine (Grand Rapids, Michigan: Phanes Press, 1991). ISBN: 0-933999-60-7 (cloth: \$20) and . . . 61-5 (paper: \$7)

The "Introduction" (pp. 7-19) mentions Blake and his "Arlington Court picture" (pp. 15-16).

James Ward (1800-85)
Painter

See 1992 November 11-December 3 Martyn Gregory catalogue of *English Romantic Landscape*.

Background

Bindman, David. "Revolution-Soup, dished up with human flesh and French Pot-Herbs": Burke's *Reflections* and the Visual Culture of the Late 18th-Century." Pp. 125-43 of *British Art 1740-1820: Essay in Honor of Robert R. Wark* (San Marino: Huntington Library, 1992).

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