

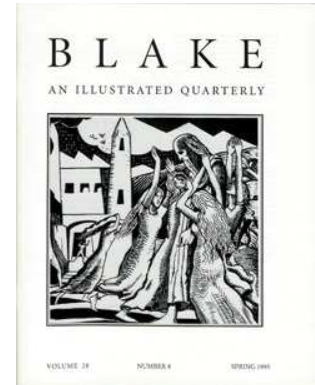
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C H E C K L I S T

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

G. E. Bentley, Jr., Keiko Aoyama

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

BY G.E. BENTLEY, JR

WITH THE ASSISTANCE OF KEIKO AOYAMA FOR
JAPANESE PUBLICATIONS

The organization of the checklist is as follows:

Division I: William Blake

Part I: Editions, Translations, and Facsimiles¹ of Blake's Writings

Section A: Original Editions and Reprints

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Appendix: Book Owned by the Wrong William Blake

Part VI: Criticism, Biography, and Scholarly Studies

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

Division II: Blake's Circle

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

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

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

"Blake and His Circle" serves in part as an addendum to *Blake Books* (1977) and to *Blake Books Supplement* (1995). I take *Blake Books* and *Blake Books Supplement*, *faute de mieux*, to be the standard bibliographical authorities on Blake² and have noted significant differences from them.

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

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

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

N.b. "Books on Demand," which publishes photographic reproductions of vendible works, includes both surprisingly recent works and some still in print, including:

The Book of Thel, ed. Nancy Bogen (1971) <BB #27>
Donald Ault, *Visionary Physics* (1974) <BB #B1098>
G.E. Bentley, Jr. & M.K. Nurmi, *A Blake Bibliography* (1964) <BB #686>

Robert N. Essick, *William Blake Printmaker* (1980) <BBS 465>

Robert N. Essick & Donald Pearce, ed., *Blake in His Time* (1978) <BBS 466-467>

Murray McArthur, *Stolen Writings* (1988) <BBS 566>

² 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).

David Wagenknecht, *Blake's Night* (1973) <BB #A2908>
Brian Wilkie & Mary Lynn Johnson, *Blake's Four Zoas*
(1978) <BBS 678>

N.b. I have made no consistent attempt to record manuscripts, typescripts, computer printouts, radio or television broadcasts,³ calendars, picture postcards, published scores, recorded readings, sound recordings,⁴ t-shirts,⁵ video-recordings,⁶ email,⁷ radio or television broadcasts, calendars,⁸ post-cards,⁹ or published scores.

Symbols¹⁰

* 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 secondhand authority.

Abbreviations

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

³ For instance, the performance on National Public Radio by the St. Louis Symphony of Bolcolm's unfortunate "musical illumination" of *Songs of Innocence and of Experience* in December 1994.

⁴ E.g., CD of "Blake Songs and Other Works: Music of Jonathan Lovenstein"; see *Blake*, XXVIII, 2 (Fall 1994), 79, and *Blake Songs and Other Works*, CD (Somerville, Massachusetts: Titanic Records, 1994).

⁵ Such as the one of *The Ancient of Days* pointing down at *The Bellman* from *Europe* for "KMNR Freaker's Ball Oct 28 1994" in Rolla, Missouri.

⁶ E.g., Anon., "William Blake: Songs of Innocence and Experience [sic]." *Films for the Humanities* (1994-95), LV3244 (\$149). (A 20-minute "look" at "A Poison Tree," "The Sick Rose," "[A?] Little Girl Lost," and especially the two "Chimney Sweeper" poems.)

⁷ See the announcement of a continuing "electronic conference" on Blake in Anon., "Blake Online," *Blake*, XXVIII, No. 2 (Fall 1994), 79.

⁸ E.g., 1995 Calendar. *William Blake*. The Huntington Library. (Rohnert Park, California: Pomegranate Calendars & Books, 1994) 4°, ISBN: 1-56640-823-7—an introductory statement by Robert N. Essick identifies the images correctly as "a small but sublime sample of the Blake treasures at the Huntington."

⁹ E.g., **William Blake Postcards: 24 Full-Color Cards*. (New York: Dover Publications, Inc., 1994) 4°, ISBN: 0-486-27728-3—14 reproductions from the Dover reproductions of the Blake Trust reproductions of *Songs*, *America*, *Europe*, plus 10 from *Song of Los*, *Urizen*, *Milton*, and *Jerusalem*, perforated to be detached.

¹⁰ These symbols and abbreviations are as in *Blake Books* (1977) and its *Supplement* (1995).

New Blake Books and Discoveries

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

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

Editions¹¹

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

Art

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

Commercial Book Engravings

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

Catalogues and Exhibitions

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

¹¹ Here and below I ignore mere reprints.

included "a prophetic cake." Adam Mills devoted a whole catalogue to Blake, including some quite uncommon items, and *Blake Studies in Japan* recorded almost a thousand Japanese publications related to Blake.

Scholarship and Criticism

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

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

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

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

¹² Helen Bruder, "The Sins of the Fathers: Patriarchal Criticism and *The Book of Thel*," 147-58 of *Historicizing Blake*, ed. Steve Clark & David Worrall (1994).

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

Division I: William Blake

Part I: Editions, Translations, and Facsimiles

Section A: Original Editions

Copperplate-Makers' Marks

The manufacturers of copperplates of the kind used for engravings customarily or at least frequently stamped the back of the sheet of metal with their name and address, not unlike a watermark. The position of the mark is variable, and often it is incomplete because applied at an angle and not flush with the metal. Since such a mark defaced the copper, it prevented the use of that side for most engraving purposes. However, since copper was (and is) very expensive, Blake sometimes used the backs of copperplates for engraving his works in *Illuminated Printing*.¹⁴ Indeed, it is likely that he did so a good deal more frequently than surviving evidence indicates, for when a large copperplate sheet was cut into, say, four pieces, the maker's mark would ordinarily be visible on only one of them¹⁵ (just as a watermark will only appear on half or fewer of the leaves cut from a sheet of watermarked paper), and, even when the copperplate-maker's mark did survive on the print, Blake ordinarily took pains to conceal it by printing very lightly, by wiping ink from the area, and especially by coloring the area after printing. Note that the copperplate-makers' marks listed below are reported chiefly from posthumous copies (*America* [N], *Europe* [I], *Jerusalem* [H-J], *Songs* [a-c, e, g, i, k]) which were printed more heavily and carelessly than Blake's own copies, and generally were not colored. When the copperplate-maker's mark is visible on a print, of course it is in mirror-writing, and ordinarily it is very difficult or impossible to decipher.

Table of Copperplate-Makers' Marks¹⁶ G. HARRIS N° 31 SHOE LANE LONDON

¹³ Claire Tomalin, "Publisher in prison: Joseph Johnson and the book trade," *TLS*, No. 4783 (2 Dec 1994), 15-16.

¹⁴ No copperplate-maker's mark has been reported for any of his commercial engravings, but the versos of copperplates from *Innocence* (1789) were apparently used in *Experience* (1794), from *Marriage* (1790) plus "The Approach of Doom" (?1788) in *Urizen* (1794), from *America* (1793) in *Europe* (1794), from *Ahania* (1795) in *Ahania*, and from *Jerusalem* in *Jerusalem*.

¹⁵ For instance, the surviving copperplates of *Job* pl. 14, 16 are on the versos of pl. II-III of Henri Louis Duhamel du Monceau, *A Practical Treatise of Husbandry* [tr. John Mills] (1762), but they exhibit no copperplate-maker's mark.

¹⁶ *Blake Books* (1977), 86n4, 145, 235-36, 381n4, 518-19, 532, 545, and *Blake Books Supplement* (1995), 195n10.

Job copperplate (1826) verso of pl. 1.

JONES N^o. 4[?] SHOE LANE LONDON¹⁷

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

JONES AND PONTIFEX N^o 47 SHOE LANE LONDON
Europe (1794) (I) pl. 1-2, 4-18.

R PONTIFEX & C^o 22 LISLE STREET STREET SOHO,
LONDON

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

WHITTON & HARRIS N^o. 31 SHOE LANE LONDON¹⁸
Jerusalem (1804[-20]) pl. 33, 72, 100.

OW & SON [SH]OE LANE LONDON
Jerusalem (1804[-20]) pl. 71.

Copperplate-maker's mark too obscure to read
America (1793) (N) pl. 6
Urizen (A) pl. 2, 19, 28

Jerusalem (1804[-20]) pl. 56, 63, 92, 93 might be either of
the last two.

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

Invention of Illuminated Printing

"The Approach of Doom," in which Blake adapted a design by his brother Robert,

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

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

seem to be early experiments in relief etching, which in turn suggests that *illuminated printing*, the printing of illu-

¹⁷ The copperplates in Bodley which Blake is thought to have engraved as an apprentice for Gough's *Sepulchral Monuments* (1786) pl. 5-8 bear on the versos the mark of "JONES N^o. 48 SHOE LANE LONDON."

¹⁸ The same mark appears on all the copperplates etched by Schiavonetti with Blake's designs for Blair's *Grave* (1808).

minated poems and books, evolved out of relief etching, which was motivated by the desire to duplicate drawings in facsimile rather than to publish preexistent texts. [195]

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

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

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

Printing Works in Illuminated Printing

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

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

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

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

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

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

the press bed facing up and the plate placed on top of it, or the lines would not have been visible. This reverse printing method . . . would have prevented the paper from picking up any of the ink smudges in the shallows of the relief plate. Woodcuts were often printed [*in relief*] in this manner. [394]

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

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

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

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

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

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

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

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

¹⁹ In most surviving copies of Blake's works in *Illuminated Printing*, each leaf is separate, not conjugate with its neighbor, but this may be the result of later trimming for binding rather than an indication of the manner in which the copperplates were printed.

The evidence which Viscomi has so laboriously accumulated demonstrates abundantly that

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

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

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

Coloring Works in Illuminated Printing

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

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

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

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

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

certainly not as high as Blake's. Indeed, it is the very unevenness of quality in many books that reveals the presence of two hands. [133]

Catherine Blake probably colored *Innocence* (G-H), *Songs* (C, M, R [Experience only]) and early copies of *Thel* and *Visions*.

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

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

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

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

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

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

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

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

Dates of Printing Works in Illuminated Printing

- 1789 *Songs of Innocence* (U, V?; F, I-J, X; A-H, K-M, Z, B-E), *Thel* (a [proofs], + loose proofs, A-E, G-M, R, P?, ?Q²⁰)
- 1790 *Marriage* (K-M [proofs], A, C, B, H²¹)
- 1793 *Visions* (a [proofs], A-E, H-M), *For Children* (A-E), *America* (a [proofs], + loose proofs, C-I, K-L, R)
- 1794 *No Natural Religion* (A-D, G, M), *Marriage* (E-F), *Visions* (F, R), *Experience* (F, G-H, T?; B-E), *Europe* (a-c [proofs], + loose proofs, B-G), *Urizen* (H-I [proofs], A, C-F, J)
- 1795 *All Religions* (A), *No Natural Religion* (L), *Innocence* (J, N), *Thel* (F), *Marriage* (D), *Visions* (G, Q?), *America* (A-B), *Experience* (J, O, S), *Songs* (A, R; I, L, O/K, M, W/N,²² BB), *Europe* (A, H), *Urizen* (B), *Song of Los* (A-F), *Ahania* (A-B), *Book of Los* (A-B)²³
- 1796 Large Book of Designs (A-B); Small Book of Designs (A-B)
- 1802 *Innocence* (P, O, R/Y), *Experience* (P, Q)
- 1804 *Innocence* (P-Q, Q)
- 1807 *America* (M?), *Jerusalem* proofs
- 1811 *Innocence* (S, S), *Milton* (A-C)
- 1818 *Thel* (N-O), *Marriage* (G), *Visions* (N-P), *Experience* (T², U), *Urizen* (G), *Milton* (D)
- 1820 ?*For the Sexes* (A, B), *Jerusalem* (A, C-D)
- 1821 *America* (O), *Songs* (V), *Europe* (K), *Jerusalem* (B, E)
- 1822 ?*On Homer* (A-F), *Ghost of Abel* (A-E)
- 1825 *Songs* (W, Y), ?*For the Sexes* (J-M [proofs], C, D)
- 1826 *Songs* (Z-AA)
- 1827 *Marriage* (I), *Songs* (X), *Jerusalem* (F)

Posthumous printing

Innocence (T), *America* (N, P-Q), *Songs* (a-o + separate-pulls including Tate and Juel-Jensen), *Europe* (I, L-M), ?*For the Sexes* (E-I), *Jerusalem* (J-I).

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

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

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

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

Posthumous coloring

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

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

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

All Religions Are One (1795)

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

America (1793[-1831?])

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

Viscomi, 389, reports a copperplate-maker's mark on pl. 6 in copy M which I did not see when examining the original and cannot see in the Blake Trust facsimile of it (1963). N.b. Since *America* pl. 6 has a copperplate-maker's mark (BB, 86n4), it cannot be the recto of *Europe* pl. 17 (BB, 145), which also has a copperplate-maker's mark (as Viscomi, 389, points out). Keynes & Wolf, *William Blake's Illuminated Books: A Census* (1954) report a platemark on *America* (Q) pl. 2 which is invisible to me.

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

Plates 7-12 in *Europe* copy G have horizontal and vertical pencil lines (some partly erased) on their face that correspond to the size of the plates. If these lines were meant to register plate to paper, then the paper must have lain on the press bed facing up and the plate placed on top of it, or the lines would not have been visible. This reverse printing method was used to print engravings on "paper, pastboard, Satin or any other thing you print upon" (Faithorne 70). In illuminated printing, it would have prevented the paper from picking up any of the ink smudges in the shallows of the relief plates. Woodcuts were often printed in this manner. [Viscomi, 394]

Copy I

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

²⁴ Viscomi, 367.

Copy M

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

Book of Ahania (1795)

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

The six plates of *Ahania* are all 13.5 to 13.7 cm high by 9.8 to 10.0 cm wide, while the five *Book of Los* plates are all identical in height and almost identical in width (9.8 to 9.9 cm). With little more evidence than these coincidences in size, *Blake Books*, 113, suggested that *Ahania* pl. 2-6 "may have been" on the other sides of *Book of Los* pl. 3-4, 2, 5, 1 and Viscomi, 287, says that "The six *Ahania* designs were executed on three plates, with plates 1 and 5, 6 and 2, and 3 and 4 etched back to back."

Book of Los (1795)

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

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

The Book of Thel (1789[-1818])

Copies were apparently printed in 1789-90 (a [proofs] + proofs, A-E, G-M, R, ?P, ?Q), 1795 (F), 1818 (N-O) (Viscomi, 376-79).

According to Viscomi,

That the raw umber impression preceded the raw sienna impressions is verified by traces of the former ink in plate 7 of copy B, which indicates that the umber had not yet dried. On the other hand, traces of green ink on plates 4 and 8 of copies M and E indicate that green precede[d] raw sienna for these plates. Raw sienna appears to have been followed by yellow ochre, in that plates 1 and 7 of copy D have traces of raw sienna. Moreover, plate 4 in copies E, B, and R are especially close: they share blemishes under the word "shrine" (line 2) and next to "spring" (line 9), and traces of ink along the inside top plate border. Plates 4 and 8 of copies M and E were probably the first pulls and printed together; that they are in different copies reinforce[s] the theory that most copies of illuminated books were collated from piles of impressions and not produced individually. . . . [253]

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

Variant

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

Copy L

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

Europe (1794[-1831])

Copies were apparently printed in 1794 (a-c [proofs] + loose proofs, B-G), 1795 (A, H), 1821 (K), posthumous (I, L-M) (Viscomi, 376-81). Copies B-G appear to have been color-printed at the same time (Viscomi, 277), though *Blake Books*, 142, does not note that copy F is color-printed.

Copy A

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

Copy G

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

Pl. 11^c, 17^c

History: (1) The leaf with pl. 11^c, 17^c was acquired from Allen of New York about 1964 by (2) Mr Charles Ryskamp;²⁵ (3) Acquired by the dealer Nicholas Lott, who sold it to (4) A private collector, who sold it back to (5) Nicholas Lott, who sold it to in July 1994 to (6) Robert N. Essick.²⁶ See Essick illus. 1-2 (in this issue).

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

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

Copies were apparently printed in 1794 (H-I [proofs] A, C-F, J + separate pulls), 1818 (G) (Viscomi, 376, 379).

Pl. 4 in copies H-I

appear certainly to have been printed with the impression in copy C: all three are printed in green ink with the illustration printed in shades of raw sienna and yellow ochre, the combination of inks characteristic of green copies C and F. These separate prints [in H-I] appear to have been extracted from copies E and F—or excluded from them when they were collated [Viscomi, 281].²⁷

Copy B

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

Pl. 3

Urizen pl. 3 and the design on its verso are described and re-

²⁵ The history thus far derives from *Blake Books Supplement* (1995), 69; in *Blake Books* (1977), 341, *Europe* pl. 11^c, 17^c were erroneously supposed to belong with *Europe* (c).

²⁶ The history of the leaf after it left the hands of Charles Ryskamp derives from a letter from Robert N. Essick to GEB of 1 Aug 1994.

²⁷ Viscomi argues that in *Urizen* pl. 25 there are three etched faces in copy A and that a fourth is added to the copper in copies C-D, F. ("The added (or 'middle') face is not 'obscured' in copy A (BB 179); it is simply not there" [413].) The absence of this fourth figure "in the proofs and copy A and its presence in the other impressions indicate that the copy A impression was the first pulled" (282).

produced in Martin Butlin, "Another Rediscovered Small Color Print by William Blake," *Blake*, XXVII, 3 (Winter 1993-94), 68, suggesting that the print was intended for the Small Book of Designs (B).

Copy B

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

For Children: The Gates of Paradise (1793)

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

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

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

Ghost of Abel (1822)

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

Jerusalem (1820-31)

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

Copperplate-Makers' Marks

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

pl. 29 Viscomi; not found by GEB

pl. 33 in front of the man-headed creatures pulling the plough: "... M HAR..S [illeg]" (J)

pl. 52 Viscomi; not found by GEB

pl. 56 in the middle of ll. 7-8 from bottom: "... OE LANE[?] .. NDON" (D, F, J)

pl. 57 straight white lines beneath the bottom woman's right elbow are perhaps a plate-maker's mark (H) not recorded in *Blake Books*

pl. 63 between the woman's feet: "N" (J)

pl. 71 to right of inter-linear woman: "H... OW & SON ... OE LANE LONDON" (D, I)

pl. 72 in the right margin beside the interlinear design: "WHITLOW & ... N° 31 SHO. LO..." (C, I-J)

pl. 92 over woman's head: "LANE LONDON" (H, J)

pl. 93 above woman's head (H)

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

pl.100 above and to the left of the head of Los: "... S[?] ... LANE ... DON" (H, I-J).

Numbers on the Copperplates

As may be seen especially in copy J,

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

Variants

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

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

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

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

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

Copy A

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

Copy F

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

the firm and emended numbers are neither in Blake's hand nor in the same medium as the weak numbers. The weak numbers (set 1) are in an intense black oil-based printing ink, while the firmly written numbers (set 2) are all in a light black water-based writing ink. [The set 1 numbers

are completely opaque and shiny, while the set 2 numbers are mostly a light black stain. The different media is [*sic*] especially apparent in set 1 numbers that were gone over or repaired in pen and ink.] The numbers of the first set are generally larger than those in the second set, but they are poorly formed, even ragged and wavering, an appearance caused in part by the viscous medium but also possibly by Blake's weakened state. These numbers, though, are unmistakably Blake's, whereas the 2s, 4s, 6s, and 9s of set 2 are distinctly and consistently different from Blake's in all other books—including *Marriage* copy I, which was executed a few months before *Jerusalem* copy F. ... For example, Blake's 4 is always closed [*or rather the top left member is at a sharp angle*] and the stem of his 9 is always extended and curved under. ...

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

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

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

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

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

Edition

**Jerusalem*, ed. Morton D. Paley (1991) Blake Trust <BBS 88>.

Review

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

²⁸ Viscomi, 340. This list is more extensive than in *Blake Books*, 233, with more detail of where numbers are visible in which copies.

²⁹ Deirdre Toomey, "The States of Plate 25 of *Jerusalem*," *Blake Newsletter*, VI (1972), 46-48.

³⁰ Viscomi, 357-58, 360, 426.

[Mark Trevor Smith] (it "will more than satisfy most of us"), *Romantic Movement* for 1992 (1993), 69.

Large Book of Designs (1796)

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

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

The Marriage of Heaven and Hell (1790-1827)

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

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

In the course of 1790, apparently within two or possibly three different but not necessarily widely separated plate-making sessions, Blake wrote and executed three sets of *Marriage* plates. Plates 1-3, 5-6, 11-13, and 21-24 have the rightward *g*³¹ and appear to have been written first; [II] plates 4, 7-10, and 14-20 have the leftward *g* and appear to have been written second. . . . [III] Plates 25-27 ("A Song of Liberty") appear to have originated as an autonomous work, which was attached to the narrative as a kind of coda. . . .

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

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

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

³¹ D. V. Erdman, "Dating Blake's Script: The 'g' Hypothesis," *Blake Newsletter*, III (1969), 8-13, had argued that Blake formed his "g" with an unconventional leftward serif at the top from "the middle of 1791" until between "Nov 5 1802 . . . and March 25 1804" or until 18 June 1805, and made a rightward serif before and after these dates, but "Erdman's hypotheses . . . on the formation of Blake's *g* . . . are wrong" (Viscomi, 234); see also "Blake's Sinister 'g,' from 1789-93 to ?1803," *Blake Newsletter*, III (1969), 43-45.

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

Significant Variants

Pl. 10-11, 15, 21: The etched "cave and rock formations" were masked in all save copies G and I; "The traces of ink on plate 10 of copy B . . . and especially those in plate 11 . . . reveal that the ink was wiped off the forms to prevent them from printing. . . . The [cave and rock] forms are also revealed as slight embossments in the versos of copies A and F."³²

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

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

Copy B

Binding: The leaf with pl. 7-8 was apparently at first reversed; then the "leaf with plates 8 and 7 was reinserted into the binding correctly, joined to the leaf with plates 5 and 6 by a strip of paper and stabbed three times with the other fourteen leaves."³³

Copy L

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

Editions

**The Marriage of Heaven and Hell* [D]. London, 1960. The William Blake Trust. <BB #107>.

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

**The Marriage of Heaven and Hell* In Full Color. (New York: Dover Publications, Inc., 1994) 12", ISBN: 0-486-28122-1 (pbk).

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

³² Viscomi, 110-11; the slight smudge visible on Viscomi's illus. 134 is not clearly identifiable as the rocky island of the colored designs. *Blake Books*, 290, had recorded the rock formations as effects of coloring only for pl. 10-11, 21.

³³ Viscomi, 109; Blake seems to have been printing the work as if it were a folio, with two prints on each side of the paper: "He printed plates 5 and 7 as an outside form (they are in the same ink) and plates 6 and 8 as the corresponding inside form (they are also in the same ink). . . . Apparently Blake had forgotten which form he was inking when he printed these four plates."

Milton (1811-18)

Copies were apparently printed in 1811 (A-C) and 1818 (D) (Viscomi, 378-79).

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

Copy A

History: (1) Probably acquired by Philip Hurd, in whose posthumous sale by Evans on 30 July 1845, Lot 162 it was described as "Blake's Illustrations of Milton, &c. COLOURED PLATES, 1834 [sic]," when it sold to Bohn for £6.17.6.³⁵

Copy C

According to Viscomi,

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

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

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

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

³⁶ Viscomi, 328, argues that Wainwright's copy of *Milton* was copy

"Shiyaku. W. Blake no Milton (1[-2]): A Translation of Blake's *Milton* (1[-2])." Tr. Seiichi Miyamachi. *Otaru Joshi Tankidaigaku Kenkyu Kiyo: Journal of Otaru Women's Junior College*, XII (1981), 51-72; XIII (1982), 55-74. In Japanese <BBS 2>.

On Homer's Poetry (?1822)

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

"The Order in which the Songs of Innocence and Experience ought to be paged"

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

Small Book of Designs (1796)

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

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

Song of Los (1795)

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

According to Viscomi,

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

C, not copy B as in *Blake Books*, 319. However, in his letter of 28 March 1826, Wainwright says that in the copy of *Milton* which he has "lately purchased" "The Title says in 12 books" (*Blake Records* [1969], 327), and this is only true in copies B and D, and copy D was "finished" for Mr. Vine, not for Wainwright.

³⁷ See Martin Butlin, "Another Rediscovered Small Color Print by William Blake," *Blake*, XXVII, 3 (Winter 1993-94), 68.

Copy E

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

Songs of Experience (1794-1802)

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

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

Significant Variants

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

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

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

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

Pl. 25: According to Viscomi,

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

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

Songs of Innocence (1789[-1808?])

Copies were apparently printed in 1789 (E, V ?; F, I-J, X; A-H, K-M, Z, B-E), 1795 (J, N), 1802 (P, O, R/Y³⁸), 1804 (P-Q, Q),

³⁸ *Innocence* (R/Y) was apparently printed as one copy but was later separated into two fragments.

1811 (S, S), posthumous (T) (Viscomi, 376-78).

Printing: In early copies, "Many of the impressions contain the same accidentals. 'The Lamb' of *Innocence* copy E . . . , for example, has the same traces of ink along the inside of the wiped border as 'The Lamb' in *Innocence* copy B . . . and other copies" (Viscomi, 115). Similarly,

an ink blot in the leaves beside stanza one of "Night" (plate 20) occurs with diminishing strength in *Songs* copy E, *Innocence* copy I, and *Songs* copy F, which reveals that the three impressions shared the same ink, dabbers, paper, and printing pressure. [Viscomi, 243]

Copy I

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

Copy R/Y

According to Viscomi,

The facts that three of the nine extant impressions of *Innocence* copy R are blue and that all nine impressions constitute thirteen [sic] impressions missing from copy Y strongly suggest that these two fragmented copies once formed a single copy. . . . The paper size of *Innocence* copies Y and R is the same, approximately 20 x 15 cm, but what proves conclusively that the two copies were once joined is the fact that both sets of impressions were stabbed three times, 2.8 and 3.4 cm apart.³⁹ Copy Y/R was presumably broken up while in the Dimsdale family, perhaps at the time of or because of the fire damage. If so, then *Innocence* Y/R was first acquired by someone other than the first Baron Dimsdale, since it was produced after the baron died. [308]

Copy T

According to Viscomi,

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

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

³⁹ *Blake Books* measures the stab holes in copy R as 2.6 cm and 3.5 cm apart (55). But those in the middle impressions—plate 18 of copy Y and plate 19 of copy R—are exactly the same" (Viscomi, 418). Copy Y was still "UNTRACED" when *Blake Books* was published; its stab holes are not reported in *Blake Books Supplement*, 119-20, but copies R and Y are linked there.

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

Copy W

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

Songs of Innocence and of Experience (1794[-1831?])
Printing: According to Viscomi,

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

Copies were apparently printed in 1795 (A, R; I, L, O/K, M, W/N, BB⁴⁰) 1818 (T², U), 1821 (V), 1825 (W, Y), 1826 (Z-AA), 1827 (X), posthumous (a-o plus separate pulls including Tate and Juel-Jensen; the coloring of K and M is also posthumous) (Viscomi, 376-81).

According to Viscomi, "The Sick Rose," "The Garden of Love," "The Little Vagabond," and "Infant Sorrow" (pl. 39, 44-45, 48) were etched on four plates cut from "the full 22.2 x 13.7 cm sheet" (270) of copper. The fact that these four poems are not included in *Songs* (F-H, T¹)

signifies that these specific plates had not yet been prepared, that the sheet had not yet been cut, which in turn indicates that copies F-H and T¹ were printed before copies B-E, which include these plates. [270]

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

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

Coloring: Viscomi says that

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

Framing Lines: "Copies W and Y were printed in the same orangish brown ink and were given the same kind of elabo-

⁴⁰ Copies A and R were produced in a different print-run from the rest. Copies O/K and W/N are sets which were later separated.



1. William Blake, frontispiece to *Songs of Experience* (1794) from *Songs of Innocence and of Experience* (o), pl. 28 <GEB>, relief-etching printed posthumously in Brown ink (7.0 x 11.0 cm), brilliantly photographed by Philip Ower of the University of Toronto Library, showing (rather more clearly than in the original) the copperplate-maker's mark vertically beside the shepherd's right arm in mirror-stamping: "... LONDON." Such disfiguring stamps were placed only on the versos of plates, indicating strongly that the other side of this copperplate had originally been used for another purpose, probably for the frontispiece (7.0 x 11.0 cm) to *Songs of Innocence* (1789).

rate scroll and foliage borders"; "The changes in frame styles suggest this order: W and Y; Z and AA; X" (Viscomi, 365, 366).

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

Copy A

History: *Blake Books* does not note that between 1882 (when copy A was described as having 50 plates) and 1924 (when it was given to the British Museum Print Room with 54 plates), it was supplied with "a hand drawn copy" of pl. 2 and

uncolored lithographs [of pl. 50-52, b] printed in light black or reddish brown ink on unmarked paper. The leaves are the size of the authentic impressions, which indicates that the four facsimiles were specially produced to complete the copy. [Viscomi, 412]

Copy E

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

Copy F

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

Copy N

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

Copy Z

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

Copy AA

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

Copy BB

Binding: According to Viscomi,

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

Copy e

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

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

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

Editions

**Songs of Innocence and of Experience* [copy W]. Ed. Andrew Lincoln. (London, 1991) *Blake's Illuminated Books Volume 2. B.* (Princeton: Princeton University Press for the Blake Trust, 1991) <BBS 136> C. §(1994). C is a paperback.

Cançons d'Innocència i d'Experiència: Mostrant els dos estats contraris de l'ànima humana. Versió Catalana de Toni Turull. Edició Bilingüe. (Barcelona: Curial, 1975) *Libres del Mall* 8°, 126 ISBN: 84-7256-067-8.

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

§*Songs of Innocence and of Experience: Shewing the Two Contrary States of the Human Soul. Illustrated by P. Ostrowski.* (Wickford, Essex: Ring of Stones, July 1993) 30 cm. ISBN: 0 91302890 8.

There is No Natural Religion (1794-95)

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

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

Copy C

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

Copy F

Binding: According to a note by Carolyn Horton & Associates of New York City inserted at the back of the book, it was

taken apart. Leaves deacidified with magnesium bicarbonate. Folds reinforced, leaves supported with lens tissue where weak, inter leaved with acid-free tissue and resealed. Original paper sides re-used. Book plate preserved in mylar. New chemise constructed. Leather box treated with potassium lactate and neat's foot oil and lanolin. May, 1977 . . . (Viscomi, 406)

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

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

Copy L²

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

Editions

There is No Natural Religion. ([London: B.M. Pickering, ?1866-68]) <BBS, 39-40>.

The detailed evidence demonstrating that *No Natural Reli-*

gion (E-F, H-K⁴¹), including two versions each of pl. a9 and b12, are imitations based on copy C, perhaps made about 1866-68 by W. J. Linton for an abortive facsimile commissioned by B. M. Pickering, was brilliantly set out in Viscomi, esp. 198-216.

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

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

Visions of the Daughters of Albion (1793-1818)

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

Variant: Pl. 7: In l. 7, "bring Comforts into a present sorrow," "present" is emended to "prevent" in copy G (Viscomi, 398).

Printing: "Copies H-M . . . were certainly printed together and most likely as an issue of an edition that included copies A-E"; in copies I-M,

The copies' shared format [green] ink color, and materials suggest they also shared a printing session. Their wiped cloud lines also indicate as much . . . all these copies [A-E, H-M] share the same inking accidentals. For example, the traces of ink from inside the right, bottom, and left margins as well as the shallows along the right margin of plate 7 of copy L . . . are also in copies H[-K, M] . . . , effects impossible to duplicate except by sequential pulls.⁴²

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

Works Lost

"A Work on Art"

Viscomi suggests that Blake's

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

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

The pile of loose [imitation] *No Natural Religion* prints acquired by Brooke and Potts probably consisted of 34 leaves (Viscomi, 215), not 26 as deduced in *Blake Books*, 83 n1.

⁴² Viscomi, 113. However, what I see on his reproductions of pl. 7 in copies A-M, O-P, R is merely remains of ink incompletely wiped from the margins in patterns not definitively identical.

Section B: Collections and Selections

"Blake no Kotoba [Blake's Proverbs]." Tr. Soetsu (Muneyoshi) Yanagi. *Shirakaba* [*The White Birch*], V (1914), 99-109. B. **Blake no Kotoba*. Tr. Soetsu (Muneyoshi) Yanagi. (Tokyo: Sobunkaku, 1921) 103 p <BB #228> C. Reprinted in *Yanagi Muneyoshi Zenshu* (1981), Vol. V <BSJ 129>. In Japanese.

In B, there are 37 plates.

"Blake Shohin Shoyaku [Translation from Blake's Shorter Poems]." Tr. Yukimasa Kodama. *Joshi Sei Gakuin Tankidaigaku Eibungakkai 5-shunen Kinen Ronshu* [*Joshi Sei Gakuin Junior College, The English Literary Society, The Collection of Papers on the Fifth Anniversary*] (March 1973), 86-93. In Japanese <BSJ 5>.

"Chimney Sweeper's Song" [from *Innocence*]. 128-29 of *The Illustrated Book of Songs for Children*. Ed. H. L. L., Author of "Hymns from the Land of Luther" [i.e., Jane Laurie Borthwick (1813-97)]. (London, Edinburgh, N.Y.: T. Nelson and Sons, [1863]) <R. N. Essick> B. Another, slightly revised, issue, some ornaments different <Huntington> Square 8°.

Perhaps this is the earliest recorded music for the poem (slightly adjusted as to wording); the composer may be "Mr. T. L. Hatley [who] has kindly provided a number of new airs, and revised the whole" (vi).

The Early Illuminated Books [&c], ed. Morris Eaves, Robert Essick, & Joseph Viscomi (Blake Trust, 1993) <Blake (1994), 11>.

Reviews

1 Alan G. Artner (of the *Chicago Tribune*), *Santa Barbara News-Press*, 13 Feb 1994, H3 (with Milton [&c] [1993]) ("Superb reproductions").

2 Richard Wendorf in *Studies in English Literature 1500-1900*, XXXIV (1994), 669 (with Milton [&c] [1993], Norvig, *Dark Figures in the Desired Country* [1993], and Viscomi, *Blake and the Idea of the Book* [1993]) (the two Blake Trust reproductions are "extremely handsome" [669]).

Milton [&c], ed. Robert Essick & Joseph Viscomi (Blake Trust, 1993) <Blake (1994), 11>.

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Poems. (London: David Campbell Publishers Ltd, 1994) Everyman's Library Pocket Poets 12°, ISBN: 1-85715-710-9. 283 pp.

A "selection by Peter Washington" (4) with no added matter whatever except "Contents" and "Index of First Lines." It does not seem to be significantly related to previous Everyman editions of *Poems & Prophecies*, ed. Max Plowman (1927 ff) <BB #287>, revised by Geoffrey Keynes (1959 ff.) <BB #287E-

F>, introduction by Kathleen Raine (1975 ff). <BBS 160>, revised as *Selected Poems* by P. H. Butter (1982 ff.) <BBS 164>.

**The Poetical Works of William Blake, Lyrical and Miscellaneous*. Ed. William Michael Rossetti. (London: George Bell & Sons, 1885) <BB #299>.

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

"Seishin no Tabibito ['The Mental Traveller.]" Tr. Koji Toki. *Uriika: Eureka*, V, 9 (1973), 158-59. In Japanese <BSJ 7>.

**Selected Poems*. Ed. P. H. Butter. (London, Melbourne, Toronto: Dent, 1982) Everyman's Library. ISBN: 0 460 01125 1 pbk. B. \$(1986) C. \$(1988) D. \$(1989) E. (London: J.M. Dent; [Rutland] Vermont: Charles E. Tuttle, 1991) The Everyman Library <BBS 164> F. (1993) 12°, ISBN: 0 460 87309 1 G. (1994).

"[Chronology of] Blake's Life" (ix-xii in 1982; expanded as "Chronology of Blake's Life and Times," xii-xxi in 1993-94) "Introduction" (xiii-xxvii in 1982; xiii-xxvi in 1991; xxii-xxxiii in 1993-94), "Notes" (195-263 in 1982; 205-63 in 1991; 181-248 in 1993-94). "I have taken as my base text Max Plowman's edition of Blake's Poems and Prophecies, and have emended . . . mainly the punctuation" (xxix of 1982; xxxv of 1994). The "New Edition" of 1993-94 adds "Note on the Author and Editor" (x-xi), "Glossary" (249-51), "Blake and his Critics" (252-63), and a little more Blake text.

The text is significantly different from that of the previous Everyman edition called *Poems & Prophecies*, ed. Max Plowman (1927 ff) <BB #287>, revised by Geoffrey Keynes (1959 ff.) <BB #287E-F>, introduction by Kathleen Raine (1975 ff.) <BBS 160>, and quite different from the Everyman edition of *Poems*, ed. Peter Washington (1994).

Songs of Innocence and [of] Experience: Pecnyi Neviynosti y Opiyta. (St. Petersburg: Severo-Zapad, 1993) 12°, ISBN: 5-8352-0231-8.

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

The Tyger. Illustrated by Neil Waldman (1993) <Blake (1994), 11>.

Reviews

- 1 \$*Booklist*, XC (1993), 620.
- 2 \$*Horn Book Guide*, V (1994), 152.
- 3 \$*Library Talk*, VII, 7 (May 1994), 38.
- 4 \$*School Library Journal*, XL (1994), 18.

William Blake. Ed. Michael Mason. (Oxford, New York: Oxford University Press, 1994) The Oxford Poetry Library. 8°, ISBN: 0-19-282305-1.

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

The Works of William Blake with an Introduction and Bibliography. (Ware, Hertfordshire: Wordsworth Editions Ltd, 1994) The Wordsworth Poetry Library 8°, xviii, 332; ISBN: 1-85326-412-1.

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

Part II: Reproductions of His Art

Milton, Poems in English

Milton, John. *Poems in English* with Illustrations by William Blake. Miscellaneous Poems, *Paradise Regain'd*, & *Samson Agonistes*. (London: Nonesuch Press, 1926 [i.e., Temecula, California: Reprint Services Corp, 1994]).

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

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

**William Blake at The Huntington: An Introduction to the William Blake Collection in The Henry E. Huntington Library and Art Gallery, San Marino, California* [by] Robert N. Essick. (N.Y. & San Marino: Harry N. Abrams, Inc., Publishers In Association with The Henry E. Huntington Library and Art Gallery, 1994) 159 pp., 67 color reproductions, 4°. ISBN: 0-8109-2589-3.

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

Review

1 *Kenneth Baker. "A Taste of Blake's Illuminated Books." *San Francisco Chronicle*, 23 Oct 1994. ("A concise, lucid, well-illustrated introduction.")

Part III: Engravings

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

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

New Location: Huntington (495603).

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

A 1791 (First Edition) New Locations: Bibliotheque Publique et Universitaire [Fribourg, Switzerland] (ANT 589), Bodley (Vet A 5 d 44), Cambridge (CCA 24 61 [Charles Darwin's copy]; Syn 4 79 6; Syn 4 79 13), Illinois (xq821 D25b 1791 a [Sir Geoffrey Keynes's copy]). C 1795 (Third Edition) New Location: Folger (PR3396 B6 1791a). D 1799 (Fourth Edition) New Locations: Bibliotheque Publique et Universitaire [Fribourg, Switzerland] (ANT 9847), Bibliotheque Publique et Universitaire [Lausanne] (1M 2727), Iowa (5815D22 b). E *Poetical Works of Erasmus Darwin* 1806 New Location: Dr. Williams's Library (1110 H 9).

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

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

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

A (1831-32) New Locations: Bibliotheque Publique et Universitaire [Lausanne] (AVA 3356), British Library (7812 a 19; 1422 a 25), Kunsthhaus [Zurich], NYPL (3-MCT 1831), Yale Center for British Art (N6764.H35). B (1837) New Locations: British Library (1267 a 19), Schweizerische Landesbibliothek [Berne], NYPL (3-MAMR 1837). C (1839) New Locations: Folger (Art Vol. e 50), Schweizerische Landesbibliothek [Berne] (Littr Li 3162).

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

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

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

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

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

New Edition

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

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

Location: GEB.

The new edition title-page differs from that called A in *Blake Books*:

1 It is partly in columns.

2 It gives "Various Useful INDEXES" for "Various Copious INDEXES."

3 It omits the phrase "Together with Marginal References to the various important Occurrences, recorded in the Work. Also Notes Historical, Biographical, Critical, Geographical and

Explanatory; and every other striking Matter recorded in the Works of the celebrated Josephus," though it adds its substance (see below).

4 The line ends after "of the like Kind" (not after "English").

5 It adds after "LL.D.": " | Illustrated with MARGINAL REFERENCES, and Notes Historical, Biographical, Classical, Critical, | Geographical and Explanatory, | By the Rev. EDWARD KIMPTON, Vicar of Rogate in Sussex, | And Author of the Compleat UNIVERSAL HISTORY of the HOLY BIBLE. "

6 It does not have the line end after "Misery, of."

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

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

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

Lavater, J. C., *Aphorisms on Man*
(1788, 1789, 1794) <BB #480>.

A 1788 New Location: Fitzwilliam (P 566 1985).

B 1789 New Location: Yale (ZBZ AXZ 6474).

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

Lavater, J.C., *Essays on Physiognomy*
(1789-98, 1792, 1810) <BB #481>.

A 1789-1798 New Location: Bodley (Arch Antiq A I 23), NYPL (YEZA+), Dr. Williams' Library (1124 L2 (ILI)), Yale Center for British Art (in Parts), Zentralbibliothek [Zurich]. C 1810 New Location: Zentralbibliothek [Lucerne] (853 fol).

Remember Me! 1825
(1824) <BB #490A>.

New Location: Huntington <495070>.

Ritson, Joseph, ed., *A Select Collection of English Songs*
(1783) <BB #491>.

There is some evidence that the work was published not in 1783, as the titlepage indicates, but late in 1784, for it was announced as just published in the *St James Chronicle* (11/14 and 14/16 Sept 1784) "with a great Number of elegant Engravings" at 12s or 15s bound, and "A few Copies are printed on finer Paper," and there were reviews in the *Critical Review*, LVIII (Oct. 1784), 300-04, *Gentleman's Magazine*, LIV, 2 (Nov 1784), 817-18, and *Monthly Review*, LXXIII (Sept. 1785), 234, and Ritson's text is much quoted in the *European Magazine*,



2. William Blake, "The Human Abstract" (*Songs* pl. 47) electrotype reproduction (6.6 x 11.2 cm) <GEB> of the electrotype reproduction (in the Fitzwilliam Museum) of the lost electrotype made from Blake's original for Gilchrist's *Pictor Ignotus* (1863). Note the fragment of the copperplate-maker's mark ("LONDON") in the bottom margin. On the verso was probably "The Little Girl Lost" (*Songs* pl. 34) (6.8 x 11.1 cm).

VI (Dec. 1784), 436; VII (Jan., Feb. 1785), 20-23, 93-96.⁴³

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

New Location: GEB.

Shakespeare, William, *Dramatic Works*
([1791-]1802) <BB #497>.

A proof of Blake's print for *Romeo and Juliet* "before framing lines and all letters," reproduced (much reduced) in Heritage Book Shop Catalogue 197 (Dec 1994), 14, is in the collection

⁴³ This information derives from Bertrand H. Bronson, *Joseph Ritson: Scholar-at-Arms* (1938), II, 754.

of Robert N. Essick, according to Essick's "Blake in the Marketplace, 1994," above.

Shakespeare, William, *The Plays* with Fuseli's designs (1804-05, 1805, 1805, 1811, 1812) <BB #498>.

B. 10 Volumes 1805 New Locations: Birmingham (1805.5), Bodley (M.Adds.51 d.43/1), Princeton (Ex 3925.1805), Zentralbibliothek [Zurich] (AX 481). C 9 volumes 1805 New Locations: Birmingham, Kuntshaus [Zurich] (GB 38/1), Schweizerische Landesbibliothek [National Library of Switzerland, Berne] (A16.757). D 9 volumes 1811 New Locations: Illinois (822.33 Ich 1811), NYPL (*NCM Chalmers 1811).

A paper label on the spine reads: SHAKSPEARE'S | PLAYS WITH SELECT NOTES, &C. | BY | A. CHALMERS, A.M. NEW EDITION, IN NINE VOLUMES | WITH PLATES | 1812. | £5.8s. - VOL I [-IX] - [Contents of each volume], according to D. H. Weinglass, *Prints . . . After Fuseli* (1994), 237.

The publication expenses of the work for the plates were:

M ^r . Fuseli for 37 Drawings at £3.3/	116.11.—
Engraving 37 Plates	865. 4.—
d ^o writing on d ^o	13. 6.—
Neagle Repairing	7.17. 6
Richards printing the Plates	182.10.
. . . Paper for 2 Ream 8½ qu[ire] ^a Super Royal for Plates, Req	17.15.—
plates 5d ^o d ^o	23.12.—
14 3/4d ^o Demy d ^o	52. 2. 3
. . . Plates repairing by C. Heath from Fuseli	47.15. 6
Head d ^o by Collier	4.14. 6
Plates printing by Cox & Barnett	50.—. ⁴⁴

As the engravers were paid on the average £23.12 per plate, Blake's payment of £26.50 per plate (according to his letter of 22 June 1804) was somewhat above the norm.

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

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

Total publication costs in 1805 amounted to £8,121. . . . Excluding repair of the existing plate of Shakespeare's portrait (£7.17s. 6d.), the overall cost of the 37 plates was £1,246. 19s.3d (£873.1s.6d. for engraving, £13.16s. for lettering, £182.10s. for printing, and £77.11s.9d. for paper). . . . The 9-volume edition of 1811 [*D above*] was printed in 2,000 sets— "500 fine with plates, 500 fine without pl. 1000 Comm. no p^l," priced respectively at £5.8s., £4. 14s.6d., and £3.12. in boards. Charles Heath was paid £47.15s.6d. to repair the badly worn plates.

⁴⁴ These extracts from the publisher's archive for Chalmers's Shakespeare in Reading University Library are quoted by D.W. Weinglass, *Prints . . . After Fuseli* (1994), 358.

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

A copy acquired in 1994 by the Library of Congress is "hand-colored," the "vibrant" "tinting not by Blake"; the coloring may be contemporary. The verso of pl. 1 inscribed in ink, "Miss Harriet Moore- | May 29th. 1807." (See Essick, "Blake in the Marketplace, 1994" [above] and Peter Van Wringen [below].) Note that Harriet Jane Moore (b. 1801) was also given *For Children* (E) in 1806 by Fuseli, the friend of Mary Wollstonecraft.

Part IV: Catalogues and Bibliographies

1991

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

Review

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

1993 May 18-August 8

Robin Hamlyn, *William Blake* [Tate exhibition] <Blake (1994), 14>.

Review

1 \$*Rachael Barnes, "Fields of vision." *Guardian*, [London] 23 Aug 1993, Supplement 6.

1994 August 1-14

Exhibition 1794-1994 the bicentenary of The Songs of Innocence and of Experience Tyger Tyger: An Interior for William Blake Open Monday to Sunday 1st to 14th August [in] The House of William Blake, 17 South Molton St, Mayfair, London [1994].

A poster-catalogue listing 135 works from telephones and Fluorescent Tube Lampshades to "a prophetic cake" (as the invitation describes it) and Autostereograms, priced at £25 to £17,000.

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

1994 September-1995 Jan 15

**William Blake's Illuminated Prints, 1788-1822*: [An exhibition September 1994-15 January 1995 at] The Huntington Library, Art Collections, and Botanical Gardens. ([San Marino, California, 1994]).

A stiff sheet folded to make eight 8° leaves, with a "Handlist to the Exhibition" with plates from 14 Illuminated Books in the Huntington plus some loans (6-7), with Robert N. Essick, untitled introduction (2-5).

1994 November

Adam Mills Rare Books. *Occasional List* (Cottenham, Cambridge, [Nov 1994]).

The catalogue is entirely devoted to "William Blake 1757-1827," #1-10 books with Blake's commercial engravings, #11-41 with editions and scholarship.

1994

G. E. Bentley, Jr., with the assistance of Keiko Aoyama. *Blake Studies in Japan: A Bibliography of Works on William Blake Published in Japan 1893-1993*. In Commemoration of the Twentieth Anniversary of the Foundation of the Japan Association of English Romanticism 1994. (Tokyo: Japan Association of English Romanticism, [26 December] 1994) 4°, i-xxv, 1-190, 17 plates; ISBN: 4-7553-0205-6.

"Introduction" (xv-xxii); there are almost 1000 entries, many of them not in *Blake Books* (1977) or *Blake Books Supplement* (1995).

Part V: Books Blake Owned

Anon. *A Political and Satirical History of the Years 1756 and 1757*. In a Series of Seventy-five Humorous and Entertaining Prints, Containing all the most remarkable Transactions, Characters and Caricatures of those two memorable Years. To which is annexed, An Explanatory Account or Key to every Print, which renders the whole full and significant (London: Printed for E. Morris, near St. Paul's [?1757]) <BBS #A711>.

The copy with Blake's signatures belongs to Michael Phillips. This was a new kind of work, and it proved to be very popular, with new issues, eventually extended to cover 1757-62 with two hundred prints (1759, 1760 [2], 1762, and 1763). The author of the designs was George Townshend (1724-1807), later Fourth Viscount and First Marquis Townshend (as is pointed out in Ken Spelman, *Catalogue Twenty Seven* [March 1994], #157).

Appendix

Book Owned by the Wrong William Blake

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

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

Part VI: Criticism, Biography, and Scholarly Studies

§Ackroyd, Peter. "Cockney visionaries." *Independent*, [London] 18 Dec 1993, 27.

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

*Adamson, Joseph. *Northrop Frye: A Visionary Life*. (Toronto: ECW Press, 1993) 8°, ISBN: 1-55022-184-1.

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

Ando, Eiko. "Blake no Yottsuo no Zoas ni tsuite—Jesus kan o chushin ni: Blake's *The Four Zoas*." *Igirisu Romanha Kenkyu*, *Igirisu Romanha Gakkai: Essays in English Romanticism*, Japan Association of English Romanticism, No. 18 (1994), 39-47. In Japanese.

_____. "Blake wa naze e Swedenborg o keno shita noka: Is Blake a Swedenborgian?" *Igirisu Romanha Kenkyu*, *Igirisu Romanha Gakkai: Essays in English Romanticism*, Japan Association of English Romanticism, No. 17 (1993), 25-33. In Japanese <BSJ 18>.

*Ando, Kiyoshi. "Blake: America no Kaitei ni tsuite—Cancelled Plates o chushin ni: On the Revisions of Blake's *America*—A Study of the Cancelled Plates." *Jinmonkagaku Ronshu*, *Ichimura Gakuen Daigaku Tankidaigaku*, *Jinmonkagaku Kenkyukai: Journal of Science of Culture and Humanities*, *The Society of Culture and Humanities*, *Nagoya Economics University*, *Ichimura Gakuen Junior College*, 37 (1985), 27-52. In Japanese <BSJ 19>.

_____. "Daiei Hakubutsukan zo William Blake no Illuminated Printings Kenkyu: A Study of William Blake's Illuminated Printings in the British Museum." *Jinmon Kagaku Ronshu*, *Nagoya Keizai Daigaku*, *Ichimura Gakuen Tankidaigaku*, *Jinmon Kagaku Kenkyukai: Jinmonkagaku-Ronshu*, *The Journal of Science of Culture and Humanities*, *Nagoya Economics University*, *Ichimura Gakuen Junior College*, No. 48 (1991), 119-45. In Japanese <BBS §338; BSJ 20>.

A record of research there in 1990.

_____. "Reception of Blake in Japan." *Tokai Eibeibungaku*, *Tokai Eibeibungakkai*, *Gifu Joshi Daigaku Bungakubu Eibunka Kenkyushitsu: Tokai English Review*, *Tokai English Literary Society*, *Gifu Women's University*, No. 3 (1991), 1-22.

Anon. "Blake Studies in Japan" Johoteikyo no Irai [Request for Information on the Works for Blake Studies in Japan]. *Eigo Seinen: Rising Generation*, CXL (1994), 49. In Japanese.

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

_____. "Blake's art burns bright." *Globe and Mail*, [Toronto] 15 Oct 1994, C26.

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

* _____. "William Blake's Illuminated Prints": Opens September 27 in the Huntington Gallery." *Calendar* [of The Huntington Library, Art Collections, and Botanical Gardens, Sept-Oct 1994], 3.

An announcement of the exhibition.

Aoyama, Keiko. "Blake Studies in Japan Shuppan ni mukete tadaima funtochu [Struggling to Publish Blake Studies in Japan]." *Igirisu Romanha Gakkai Kaiho* [Japan Association of English Romanticism Newsletter], No. 18 (1994), 24-25. In Japanese.

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

_____. "Tasha no Koe o kiku to iu koto—Blake no Milton ni okeru: Hearing the Other's Voice: In Blake's *Milton*." 77-95 of *Shikaku to Shokkaku*: Kodama Hisao Kyoju Gotaishoku o kinenshite: Eigo Eibeibungaku Ronshu [Viewing and Touching: Essays on English and American Language and Literature in Honour of Professor Hisao Kodama at His Retirement]. (Tokyo: Kodama Hisao Kyoju Gotaishoku Kinen Ronbunshu Kikakubu, 1994). In Japanese; an English abstract is on 95.

"Blake's 'self-annihilation' is not a step toward achieving absolute self-identity but a moment of the radically changing relationship between the self and the other," like Milton's "redemption of the others such as his Emanation and Satan."

Arakawa, Mitsuo. "Songs of Innocence and of Experience no Sekai to 'Tairitsu' no Imisurumono: On the Contrary States in Songs of Innocence and of Experience." *Tohoku Gakuin Daigaku Ronshu: Ningen, Gengo, Joho*, Tohoku Gakuin Daigaku Gakujutsu Kenkyukai: *The Tohoku Gakuin University Review: Human, Linguistic, and Information Sciences*, The Research Association, Tohoku Gakuin University, No. 107 (1994), 101-21. In Japanese.

* *Ato Toppu: Art Top*, No. 119 (October, November 1990), "William Blake: William Blake (1757-1827)" (21-28), In Japanese <BSJ 23-24>.

1 *6 color plates plus "The Divine Image," tr. Bunsho Jugaku. 121-24. 2 *Yutaka Haniya. "Blake to no Deai [My Encounter with Blake]." 125.

3 *Yoko Makoshi. "Shinseiki no Kyojin Blake [Giant of the New Age, Blake]." 126-27.

4 *Anon. "Blake no Shogai to Nihon e no Shokai [Blake's Life and His Introduction to Japan]" 128.

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

Review

1 David Wagenknecht, *Studies in Romanticism*, XXX (1991), 523-29 (it has "splendid integrity" but is "something suspect" [529]).

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

_____. *Reading William Blake* (1992) <BBS 364>.

Reviews

1 Dennis M. Welch, *Blake*, XXVII, 3 (Winter 1993-94), 91-94 (despite some "quibbles," Welch concludes that this is "a splendid advanced introduction to Blake").

2 Philip Cox, *British Journal for Eighteenth Century Studies*, XVI (1994), 103-05 (along with Lorraine Clark and Mee; Behrendt's book "can be very rewarding . . . but there are problems").

Belitt, Ben. "Towards a Poetics of Uncertainty." *Southwest Review*, LXXVI (1991), 164-91.

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

Bentley, G. E., Jr. "Blake on Frye and Frye on Blake." 177-89 of *The Legacy of Northrop Frye*. Ed. Alvin A. Lee & Robert D. Denham. (Toronto, Buffalo, London: University of Toronto Press, [31 Dec] 1994) 8°, ISBN 0-80230-0632-9 ("bound") or 0-80220-7588-6 (paperback).

The work is divided into "Blake's Influence on Frye: 'Read Blake or Go To Hell'" (177-81), "Frye's Influence on Blake Studies: The Age of Frye, 1947-1992" (181-83), and a checklist of "Frye's Writings on Blake" 1947-1991 (183-85).

Bizzaro, Patrick. "The Symbol of the Androgyne in Blake's *Four Zoas* and Shelley's *Prometheus Unbound*: Marital Status Among the Romantic Poets." 36-51 of *Joinings and Disjoinings: The Significance of Marital Status in Literature*. Ed. JoAnna Stephens Mink & Janet Doubler Ward. (Bowling Green, Ohio: Bowling Green State University Popular Press, 1992).

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

Blake/An Illustrated Quarterly

Volume XXVI, Number 4 (Winter 1992-93)

2 G.E. Bentley, Jr. "Cromek's Lost Letter about Blake's Grave Designs." 160. (For Aileen Ward, "Correction" to a footnote, see *Blake*, XXVIII, No. 2 [Fall 1994], 79.)

4 John Vice. "William Blake—A Man Without Marx." 162-65. (For an oblique response, see Chris Rubinstein, "William Blake: A Man without Marx . . .?", *Blake*, XXVII, 3 [Winter 1993-94], 75.)

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

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

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

1964, 1973, 1975, 1977.)

3 Warren Stevenson. "The Image of Canada in Blake's *America a Prophecy*." 73-74. (The design on the last plate of *America* [1793] of a woman whose hair sweeps down the page like a waterfall, which must of course be Niagara Falls, and the references to "Canada" in the text are said to allude to the passage in 1793 of an anti-slavery act by the Upper Canada House of Assembly, which then met at Niagara [on the Lake].)

4 Chris Rubinstein. "William Blake: A Man without Marx . . .?" 75. (Referring to John Vice, "William Blake—A Man Without Marx," *Blake*, XXVI (1993), 162-65, which argued that Bronowski's *William Blake 1757-1827: A Man Without a Mask* [1943] is not significantly Marxist, Rubinstein claims that "Blake's and Marx's living faiths significantly overlapped.")

Reviews
5 Angela Esterhammer. Review of D. W. Dörrbecker, *Konvention und Innovation: Eigenes und Entliehenes in der Bildform bei William Blake und in der britischen Kunst seiner Zeit* (1992). 76-77. ("An interesting, detailed, methodical, and persuasive study of formal aspects of Blake's visual art in relation to the artistic practices of his contemporaries" [76].)

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

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

8 Nelson Hilton. Review of *Encyclopedia of Romanticism*, ed. Laura Dabundo (1992), and of *A Handbook to English Romanticism*, ed. Jean Raimond & J.R. Watson (1992). 81-82. (Despite some valuable entries, the omissions, "howlers and typos" mean that the *Handbook*, like the *Encyclopedia*, is "another reference whose absence from desks won't be regretted" [82].)

9 Robert Kiely. Review of George Cumberland, *The Captive of the Castle of Sennaar: An African Tale*, ed. G. E. Bentley, Jr. (1991). 82-84. ("An admirable edition" of "Cumberland's odd and entertaining narrative" [83, 84].)

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

11 Morton D. Paley. Review of Jon Mee, *Dangerous Enthusiasm: William Blake and the Culture of Radicalism in the 1790s* (1992). 86-88. ("An important contribution" to the understanding of Blake's radicalism [88].)

12 George Anthony Rosso [Jr.]. Review of Linda Lewis, *The Promethean Politics of Milton, Blake, and Shelley* (1992). 88-91. (Though this is a "readable book," "Lewis ensnares herself in the trap of myth criticism" and "neglects historical differences for mythological continuity" [88, 91].)

13 Dennis M. Welch. Review of Stephen C. Behrendt, *Reading William Blake* (1992). 91-94. (Despite some "quibbles,"

Welch concludes that this is "a splendid advanced introduction to Blake" [94, 95].)

14 David Simpson. Review of David Worrall, *Radical Culture: Discourse, Resistance and Surveillance, 1790-1820* (1992). 94-97. (Worrall's book is a "fascinating" study of localized history about which Simpson has some theoretical reservations.)

Newsletter
15 *Anon. "Blake at the Huntington Fall 1994." 98. (An exhibition of the Huntington's recently-disbound Blakes, "curated by Robert N. Essick," will be held 27 September 1994-15 January 1995, in conjunction with a symposium on "William Blake's Illuminated Books: Images and Texts" on 29 October 1994, which will be published in the *Huntington Library Quarterly*, and a volume of reproductions called *Blake at the Huntington*, ed. Robert Essick, will be published in the autumn of 1994.)

16 Anon. "William Blake 1794/1994 Conference Wednesday, 13 July-Friday, 15 July 1994, St. Mary's College, Strawberry Hills [sic]." 98

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

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

1 *Robert N. Essick. "Blake in the Marketplace, 1993, Including a Report on the Sale of the Frank Rinder Collection." 103-29. (A customarily magisterial survey. For a "Correction" of a Virgil illustration-label, see XXVIII, No. 1 [Summer 1994], 39.)

Review

2 G. E. Bentley, Jr. Review of *Angelica Kauffman: A Continental Artist in Georgian England*, ed. Wendy Wassyng Roworth (1992). 130-31. (Though William Blake is not referred to in *Angelica Kauffman*, the book is surprisingly illuminating of Blake's context and ambitions.)

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

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

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

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

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

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

6 Anon. "Dark Visions: Blake's Night Thoughts Saturday, 1 October 1994." 39. (Announcement of a conference at the University of Adelaide.)

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

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

Reviews

2 Nelson Hilton. Review of Marshall Brown, *Preromanticism* (1991) and of G. J. Barker-Benfield, *The Culture of Sensibility: Sex and Society in Eighteenth-Century Britain* (1992). 62-64. (In "These two books, each brilliant and deeply rewarding in its own way, . . . Blake . . . remains *hors concours*" [62].)

3 Morton D. Paley. Review of E. P. Thompson, *Witness Against The Beast: William Blake and the Moral Law* (1993). 65-66. (Thompson broadens "our understanding of Blake's political and religious interests by viewing them as components of his creative work" [66].)

4 Robert N. Essick. Review of John Heath, *The Heath Family Engravers 1779-1878*, 2 vols., Vol. I: *James Heath*; Vol. II: *Charles Heath, Frederick Heath, Alfred Heath* (1993). 67-71. (The work is full of valuable information, but "we can reasonably demand a higher level of accuracy and consistency" [69]; at the end is a useful "Appendix: Unrecorded Book Illustrations by Thomas Stothard" [70-71], recording 13 books with 24 Stothard illustrations.)

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

Discussion

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

Newsletter

7 Aileen Ward. "Correction." 79. (Correction of a footnote in Bentley's "Cromek's Lost Letter about Blake's *Grave Designs*," *Blake*, XXVII [1993], 160.)

8 Anon. "Romanticism." 79. (Announcement of "the new journal of Romantic culture and criticism.")

9 Anon. "Blake Online." 79. (Announcement of a continuing "electronic conference" on Blake.)

10 Anon. "NEH Summer Seminar for School Teachers." 79. (Announcement of Nelson Hilton's "Lyric and Vision: The Poetry of William Blake.")

11 *Anon. "Blake Songs and Other Works: Music of Jonathan Lovenstein." 79. (Announcement of a new CD.)

Bloom, Harold. "Blake to [and] Yeats." Tr. into Japanese by Hiroyuki Shima. *Gendaishi Techo: Gendaishi Techo*, XXVIII, 12 (1985), 134-43 <BSJ 27>.

Apparently derived from Bloom's *Yeats* (1970). A translator's commentary is included.

*Bowen, John. "Practical Criticism: 'The Little Black Boy' by William Blake." *English Review*, III, No. 4 (April 1993), 33-38.

Bower, Charis May. "The function of *femina vita*: Annunciate images of women in William Blake's 'Visions of the Daughters of Albion', Nathaniel Hawthorne's 'The Marble Faun', and Max Ernst's 'La femme 100 têtes.'" *DAI*, LIV (1993), 2140A. State University of New York (Buffalo) Ph.D., 1993.

Oothoon et al. are "versions of the Immaculately Conceived Virgin Mary."

Caine, Sabrina. "Eros and the visionaries: A depth psychological approach." *DAI*, LIV (1994), 3424A. State University of New York (Buffalo) Ph.D., 1993.

About W. B. Yeats, D. H. Lawrence, Robert Duncan, and Blake, especially *Visions* and *Milton*.

Carson, Ricks. "Blake's Infant Sorrow." *Explicator*, LII (1994), 150-51.

In the phrase "to sulk upon my mothers breast," "'to sulk' [is] a perverse pun on 'to suck.'"

*Chesterton, G.K. "William Blake and Inspiration." *Illustrated London News* (1929). B. Reprinted in 78-81 of Chesterton's *A Handful of Authors*, ed. Dorothy Collins (N.Y., 1953) <BB #1382>. C. Translated into Japanese by Akinobu Okuma as "William Blake to Reikan." *Yuriika: Eureka*, XXI, No. 9 (1989), 64-67 <BSJ 31>.

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

"Blake retains the classical metaphysical opposition of essence and existence, but crucially displaces its moral valuations" (165). His essay "Visibility Should Not Be Visible" in *Wordsworth Circle* (1994) says it is part of "Against Theological Technology," but the latter does not seem to refer to the "Visibility" essay.

_____. "'Visibility Should Not Be Visible': Blake's Borders and the Regime of Sight." *Wordsworth Circle*, XXV (1994), 29-36.

About the *Job* engraving of "When the Morning Stars Sang Together." It is said to be part of his essay "Against Theological Technology . . ." in *New Romanticisms*, but the latter does not seem to refer to it.

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

Reviews

1 David Fuller, *Literature & Theology*, VIII (1994), 331-32 ("Blake is made to seem more like Kierkegaard than he really is").

2 Jeremy Tambling, *Modern Language Review*, LXXXIX (1994), 457-58 ("this insightful and clever piece of reasoning actually moves in a very traditional path").

3 Michael Fisher, *Wordsworth Circle*, XXIV (1993), 230-32 (An "intelligent, if somewhat disappointing" book [230]. For "A Reply," see Lorraine Clark.)

4 Philip Cox, *British Journal for Eighteenth Century Studies*, XVI (1994), 103-05 (along with Behrendt and Mee; Clark sets out a "subtle and clearly presented argument").

_____. "A Reply by Lorraine Clark." *Wordsworth Circle*, XXIV (1993), 232.

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

*Clark, Steve, & David Worrall, ed. *Historicizing Blake*. (Basingstoke: Macmillan; N.Y.: St Martin's Press, 1994) 8^o, ISBN: 0-333-56819-2.

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

1 Steve Clark & David Worrall. "Introduction." 1-23.

2 Iain McCalman. "The Infidel as Prophet: William Reid and Blakean Radicalism." 24-42. ("I hope by analysing Reid to contribute also towards the elusive task of historicizing the culture and milieu of William Blake" [25].)

3 Jon Mee. "Is there an Antinomian in the House? William Blake and the After-Life of a Heresy." 43-58. (The antinomians William Huntington of the Providence Chapel and his publisher Garnet Terry "illustrate the vigorous survival of the Antinomian heresy in Blake's London" [55].)

4 Edward Larrissy. "'Self-Imposition', Alchemy, and the Fate of the 'Bound' in later Blake." 59-72. ("Blake's use of alchemical imagery provides an important thread in the symbolism of the late work" [60].)

5 Andrew Lincoln. "Blake and the 'Reasoning Historian.'" 73-85. ("In *The Four Zoas* Blake adopts a number of ideas and patterns that had become familiar in historical writings in the latter half of the eighteenth century, and attempts to reconstitute them on the basis of spiritual causes" [73].)

6 Philip Cox. "Among the Flocks of Tharmas: *The Four Zoas* and the Pastoral of Commerce." 86-104. ("A reading of the roles of Tharmas and Urizen in the context of earlier eighteenth-century philosophical, economic and poetic texts" [86].)

7 Mary Lynn Johnson. "Blake, Democritus and the 'Fluxions of the Atom': Some Contexts for Materialist Critiques." 105-24. (A densely-packed analysis of the origins of atomistic philosophy; in particular, "Voltaire . . . was probably the main source of Blake's inaccurate equation of Newtonian science with mechanism and atheism" [113].)

8 D. W. Dörrecker. "Innovative Reproduction: Painters and Engravers at the Royal Academy of Arts." 125-46. ("A historical reconstruction of the ideological tenets that were at stake in the engravers' claims for their admission to full membership in the Royal Academy" [127], with evidence chiefly from Sir Joshua Reynolds and Sir Robert Strange.)

9 Helen Bruder. "The Sins of the Fathers: Patriarchal Criticism and *The Book of Thel*." 147-58. (An attack upon the "patriarchal" "critical establishment," exemplified by the "almost rabid ferocity" of Robert F. Gleckner, which concludes that in "this luminously woman-centred poem" "Blake is exploding

stereotypical notions of youthful femininity by pushing them to their limits and hence revealing their absurdity" [148, 149, 156].)

10 *John Beer. "Blake's Changing View of History: The Impact of the Book of Enoch." 159-78. (The possibilities that Blake's Enoch designs may be earlier than 1821 and that "his writing of *Milton*" may have been affected by the Book of Enoch is raised by hitherto unremarked extracts from the apocryphal Book of Enoch in *The Monthly Magazine* [Feb 1801] [173]. The reproductions include six for the apocryphal Book of Enoch.)

Colaiacono, Paola. "La figura dell'antico." Vol. II, 237-45 of *Bologna, la cultura italiana e le letterature straniere moderne: Atti del Congresso Internazionale "Bologna, la cultura italiana e le letterature straniere moderne," Bologna 17-22 ottobre 1988.* Ed. Vita Fortunati. (Ravenna: Longo, 1992) Alma Mater Studiorum Sæcularia Nona.

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

Coleman, Deirdre, & Peter Otto, ed., *Imagining Romanticism* (1992) <BBS, 440>.

3 J. M. Q. Davies, "Blake's *Paradise Lost* Designs Reconsidered," is adapted in Chapter III of his *Blake's Milton Designs: The Dynamics of Meaning* (1993).

Cooper, Andrew. "Apocalypse Now: The Lives of William Blake." ANQ, VI (1993), 79-89.

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

Cox, Philip. "Blake, Hayley and Milton: A Reassessment." *English Studies*, LXXV (1994), 430-42.

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

Cox, Stephen, *Love and Logic: The Evolution of Blake's Thought* (1992) <BBS 444>.

Review

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

Craig, Robin Kundis. "Romantic transformations: The poetics of change and history in a context of mythography and science." *DAI*, LIV (1993), 937A. California (Santa Barbara) Ph.D., 1993.

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

Crehan, Stewart. "William Blake." Chapter IV (119-49) of *The Romantic Period*. Ed. David B. Pirie. Volume 5 of the Penguin History of Literature. (London, N.Y., Ringwood (Victoria), Toronto, Auckland: Penguin Books, 1994).

A responsible general account, focusing on the *Songs*.

Crisman, William. "Songs named 'Song' and the Bond of the Self-Conscious Lyricism in William Blake." *ELH*, LXI (1994), 619-33.

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

Davies, J. M. Q. "Attempting to be More than Man we Become Less': Blake's *Comus* Designs and the Two Faces of Milton's Puritanism," *Durham University Journal* (1989) <BBS 448>.

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

_____. "Blake's Designs for *Paradise Lost*: A Critical Analysis," Iowa Ph.D., 1972 <BB #A1466>.

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

_____. "Embraces are Cominglings': Passion and Apocalypse in Blake's *Paradise Regained* Designs," *Durham University Journal* (1981) <BBS 449>.

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

_____. *Blake's Milton Designs: The Dynamics of Meaning*. (West Cornwall, CT: Locust Hill Press, 1993) 8"; ISBN: 0-933951-40-X.

A responsible criticism of Blake's designs for Milton, making particularly careful use of interrelationships among the designs. There are 143 black-and-white reproductions, including all those for *Comus* (Huntington and Boston Museum sets), *Paradise Lost* (Huntington and Boston [8c] sets), The Nativity Ode (Huntington and Manchester Whitworth Art Gallery sets), *L'Allegro* (Pierpont Morgan set), *Il Penseroso* (Pierpont Morgan set), and *Paradise Regained* (Fitzwilliam set). The work is a revision of his doctoral dissertation on "Blake's Designs for *Paradise Lost*: A Critical Analysis" (1973) <BB #A1466>, and Chapters II-IV, VI adapt his published essays called (1) "Attempting to be More than Man we Become Less': Blake's *Comus* Designs and the Two Faces of Milton's Puritanism," *Durham University Journal* (1989) <BBS 448>, (2) "Blake's *Paradise Lost* Designs Reconsidered," in *Imagining Romanticism*, ed. Deirdre Coleman & Peter Otto (1992) <BBS 440>, (3) "Apollo's 'Naked Human Form Divine': The Dynamics of Meaning in Blake's *Nativity Ode* Designs," in *Blake and His Bibles*, ed. David V. Erdman (1990) <BBS 462>, and (4) "Embraces are Cominglings': Passion and Apocalypse in Blake's *Paradise Regained* Designs," *Durham University Journal* (1981) <BBS 449>.

Reviews

1 G. A. Cevasco, *Choice*, XXXI (1993), 445 ("rewarding—albeit challenging").

2 David Guy, *Wordsworth Circle*, XXIV (1993), 210-12 (a "fine book," which "combines impressive scholarship and challenging and original critical insight" [212, 210]).

De Luca, Vincent Arthur, *Words of Eternity* (1991) <BBS 450>.

Review

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

Dietz, Michael. "Auguries of Experience: Prophecy and historicism in Langland, Shakespeare, Milton, Blake." *DAI*, LIV (1994), 4448A. Yale Ph.D., 1993.

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

Doi, Kochi. "Blake no Choshi 'Milton' [Blake's Long Poem Milton]." *Eibungaku Kenkyu*, Nihon Eibungakkai: *Studies in English Literature*, A Quarterly Review Compiled & Issued by The English Literary Society of Japan, English Seminar, Tokyo Imperial University, XXIII, No. 2 (1943), 153-72 <BB #1500>. B. *162-85 of his *Eibungaku no Kankaku*: Doi Kochi Chosakushu, Dai 1-kan [*Senses of English Literature: Collected Writings of Doi Kochi*, Vol. 1] (Tokyo: Iwanami Shoten, 1977). In Japanese <BSJ 32>.

* _____. "Blake no 'Job-ki' Kaisetsu [Interpretation of Blake's 'Job']" 102-38 of his *Eibungaku no Kankaku* [*Senses of English Literature*]. (Tokyo: Iwanami Shoten, 1935) <BB #1501> B. *136-61 of his *Eibungaku no Kankaku* [*Senses of English Literature*] (1977). In Japanese <BSJ 32>.

Each includes all plates of the *Job* engravings.

* _____. "William Blake no Shochoshugi [Symbolism of William Blake]." *Kaizo: KAIZO, A Monthly Review of Politics, Literature, Social Affairs*, IX, No. 4 (April 1927), 148-60. B. *"Blake no Shocho [Blake's Symbolism]." 35-101 of his *Eibungaku no Kankaku* [*Senses of English Literature*]. (Tokyo: Iwanami Shoten, 1935) <BB #1504>. C. *88-135 of his *Eibungaku no Kankaku* [*Senses of English Literature*] (1977). In Japanese <BSJ 33>.

*Dörrbecker, D. W. *Konvention und Innovation: Eigenes und Entliehenes in der Bildform bei William Blake und in der britischen Kunst seiner Zeit*. (Berlin: Kommissionsvertrieb Wasmuth Buchhandlung und Antiquariat, 1992) 8", ISBN: 3-929392-00-3. <BBS \$455>.

A careful and extensive (423 pp.) study of "the iconography of style and forms, . . . Blake's strategies in the choice of compositional treatment of the picture plane, his outline and shading techniques, his colouring, and so on," particularly in comparison with Blake's contemporaries; it "is based on" his dissertation (1985), according to Dörrbecker's "Blake and His Circle" for Blake (1993), shown me in typescript. There are 53 reproductions but no index.

Review

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

Doyle, Brian. "Billy Blake's Trial." *American Scholar*, LXIII (1994), 557-68.

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

§Duhet, Paul-Marie. "William Blake and *The French Revolution*." 31-39 of *Revolutions française: peuple et littérature: images du peuple révolutionnaire*. Ed. André Peyronie. (Nantes-Anger, 1989). Actes du XXII^e congrès de la Société française de littérature générale et comparée.

Eaves, Morris. *The Counter-Arts Conspiracy: Art and Industry in the Age of Blake* (1991).

Reviews

1 Joseph Viscomi, *Wordsworth Circle*, XXIV (1993), 205-10 ("interesting literary analyses of aesthetic texts" [206]).

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

3 §Martin Butlin, *Burlington Magazine*, Feb 1994, 18-20.

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

Blake's "Little Black Boy," Gronniosaw's *Narrative* (1770),⁴⁵ and Cole's "Thoughts in Exile," *Anglo-African* [newspaper], 30 July 1864, may be part of a larger genre of "theologizing underneath a tree."

*Edwards, Gavin. "Blake's Illuminated Books." 18-19 of *The Word and the Visual Imagination: A Decade in the Lampeter MA in Literature and the Visual Arts*. Ed. William Marx, Peter Miles and Gordon Williams. (Lampeter, Dyfed, Wales: Published by the English Department, St. David's University College, 1989)

Description of a post-graduate course.

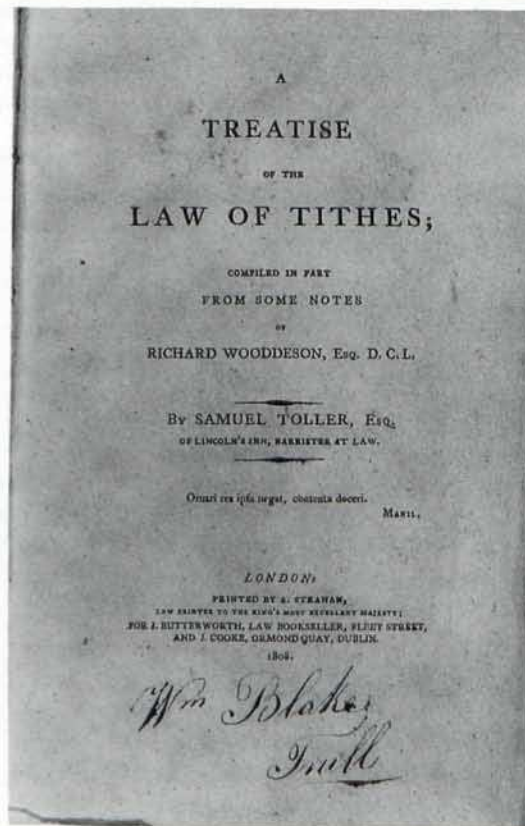
*Endo, Toru. "Blake ni okeru Poripu no Imaji: The Image of Polyphs in Blake's Poetry." *Igirisu Romanha Kenkyu*, Igirisu Romanha Gakkai: *Essays in English Romanticism*, Japan Association of English Romanticism, No. 18 (1994), 29-38. In Japanese.

§_____. "Nikutai no mittsu no Dankai (Reveru)—Blake *Urizen no Sho* ni okeru [Three Levels of the Body—in Blake's *The Book of Urizen*]." *Horaizun*, Eibungaku Kenkyu to Hihyo [Horizon, Study and Criticism of English Literature (of Waseda University)], No. 26 (1994), 13-23. In Japanese.

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

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

⁴⁵ See Paul Edwards. "An African Literary Source for Blake's 'Little Black Boy'?" *Research in African Literature*, XXI, No. 4 (Winter 1990), 179-81 <BBS 460>.



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

Erdman, David V., ed. *Blake and His Bibles* (1990) <BBS 462>. 2 J. M. Q. Davies. "Apollo's 'Naked Human Form Divine': The Dynamics of Meaning in Blake's *Nativity Ode* Designs." 3-40. (It is adapted in Chapter IV of his *Blake's Milton Designs: The Dynamics of Meaning* [1993].)

Review

1 §Bookwatch, XIV (1993), 5.

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

Review

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

Esterhammer, Angela. "The Constitution of Blake's Innocence and Experience." *English Studies in Canada*, X (1993) [an issue dedicated to the work of Northrop Frye], 151-60.

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

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

don: University of Toronto Press, 1994) 8", ISBN: 0-8020-0562-4.

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

*Farrell, John. "William Blake exhibit very illuminating: 'William Blake's Illuminated Prints' opened Tuesday in the Huntington Library, displaying more than 90 pages in a show of brilliant colors and vivid lines." *Cheers! San Gabriel Valley Newspapers*, 30 Sept 1994, 32.

Ferber, Michael, *The Poetry of William Blake* (1991) <BBS 470>. Review

1 §Kliatt: Kliatt Young Adult Popular Book Guide, XXVI (1992), 22.

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

*Finch, Christopher. *Nineteenth-Century Water-Colors*. (N.Y., London, Paris: Abbeville Press, 1991) 123-30.

Blake appears in Chapter V, "Visionaries, Poets, and Dis-senters."

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

A study of the *Notebook* poem.

Frye, Northrop. "Blake After Two Centuries." *University of Toronto Quarterly*, XXVII (1957), 10-21. B. 55-67 of his *English Romantic Poets: Modern Essays in Criticism*. Ed. M. H. Abrams. (N.Y., 1960). C.138-50 of *Frye's Fables of Identity: Studies in Poetic Mythology*. (N.Y., 1963). D. Reprinted in *William Blake: Songs of Innocence and [of] Experience: A Casebook*. Ed. Margaret Bottrall. (London, 1970) <BB#1642>. E. Translated into Japanese by Komazawa Daigaku N. Frye Kenkyukai [A Study Group of N. Frye in Komazawa University] as "Blake Seitan 200-nen," 202-22 of *Doitsusei no Guwa—Shiteki Shinwagaku no Kenkyu* [*Fables of Identity: Studies in Poetic Mythology*]. (Tokyo: Hosei Daigaku Shuppanyoku, 1983) <BSJ 36>.

An excellent general article.

Fukuura, Noritaka. "Milton no Bard's Song ni tsuite [On the Bard's Song in Milton]." *Northern Review, Hokkaido Daigaku Eigoeibungaku Kenkyukai* [Society of English-American Literature, Hokkaido University], No. 9 (1981), 27-42. In Japanese <BSJ 37>.

Garber, Frederick. "City, Swain and Subtext in Blake's *Songs*." 197-208 of *City Images: Perspectives from Literature, Philosophy, and Film*. Ed. Mary Ann Caws. (N.Y., Philadelphia, London, Paris, Montreux, Tokyo, Melbourne: Gordon & Breach, 1991).

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

*Gaunt, William. "Blake and the current of imaginative art." Chapter X (139-48) of his *A Concise History of English Art*. (N.Y., 1964) <BB #1672>. B. *Translated into Japanese by Kuniyasu Tsuchida as "Blake to Sozoryoku no Fucho [Blake and the Tendency of Imagination]" (124-33) of *Igirisu Kaiga Shoshi*. (Tokyo: Chuo Shoin, 1982) <BSJ 37>.

*_____. "The followers of Blake." Chapter XI (149-53) of his *A Concise History of English Art*. (N.Y., 1964) <BB #1673>. *Translated into Japanese by Kuniyasu Tsuchida as "Blake no Kokeishatachi [Blake's Successors]" (134-37) of *Igirisu Kaiga Shoshi*. (Tokyo: Chuo Shoin, 1982) <BSJ 37>.

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

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

2 Kenjiro Okamoto. "Blake Saihakken, Kaisetsu II [Blake Rediscovery, A Commentary II]." 79. In Japanese.

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

*Goldsmith, Steven. "Apocalypse and Representation: Blake, Paine, and the Logic of Democracy." Chapter III (135-208) of his *Unbuilding Jerusalem: Apocalypse and Romantic Representation*. (Ithaca & London: Cornell University Press, 1994) ISBN: 0-8014-2717-7 (cloth) and 0-8014-9999-2 (paper).

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

_____. "Unbuilding Jerusalem: The Romantics against the Apocalypse." *DAI*, XLVII (1987), 2594A. Pennsylvania Ph.D., 1986.

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

*Goya: Blake: Akuma to Shinip eno Izanai: *Francisco Jose de GOYA: William Blake* [Invitation to Nightmare and Mystery]. Ed. Koji Yukiya and Tokiko Suzuki. (Tokyo: Kodansha, 1980) Sekai Hanga Bijutsu Zenshu 2: Fine Prints of the Great Masters 2. In Japanese. <BBS 5, conflated with *Goya to Blake* below>.

There are two titlepages; the first (transparent), with "Goya: Francisco de GOYA," when read in conjunction with the second, "Goya: Blake: Akuma to Shinip eno Izanai: William Blake," gives the combined titlepage above. "William Blake" (71-134) has 98 plates (including 17 of Virgil) plus

1 Isamu Kurita. "Genshi no Rearizumu [Visionary Real-

ism]—Goya to [and] Blake.” 4-5.

2 Tokiko Suzuki. “Blake no Saishokubon [Blake’s Illuminated Books].” 121-32.

3 Tokiko Suzuki. “William Blake Ryaku Nenpu [Chronology of William Blake].” 133-34.

*Goya to Blake no Judai [The Age of Goya and Blake]. (Tokyo: Chikuma Shobo, 1979) Sekai Hanga, Paris Kokuritsu Toshokan Hen: Histoire de Gravure Occidentale 10. In Japanese <BBS 5, conflated with Goya: Blake above>.

The Blake section, with 30 plates, consists of

1 *John Ademale. “Hanga no Rekishi: Goya to Blake [The History of Engraving: Goya and Blake].” Tr. Koji Yukiya. 2-4.

2 *Mitsuru Sakamoto. “Hanga Gairon [General Commentary on Engravings].” 5-10.

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

4 Koji Yukiya. “Sakusha Kaisetsu [Commentary on Each Artist].” 21-22.

§Hagerup, Henning. “Veien til Golgonooza: Northrop Frye, William Blake og litteraturens arketyper.” *Vagrant*, III (1990), 32-40.

Haraguchi, Masao. “Blake no Ai no Gainen (II): Blake’s Conception of Love (II).” *Kyushu Sangyo Daigaku Kyoyobu Kiyo: Bulletin of the College of Liberal Arts, Kyushu Sangyo University*, XXIX, No. 4 (1993), 91-102. In Japanese <Part I appeared in 1987, BBS 501>.

_____. “Blake to Shakai—Jiyu: Blake and Society—Freedom.” *Kyushu Sangyo Daigaku Kyoyobu Kiyo: Hakkan 20 shunen Kinengo: Bulletin of the College of Liberal Arts, Kyushu Sangyo University: Special Number for the 20th anniversary of the Society’s Foundation* (1984), 1-29. In Japanese <BSJ 40>.

_____. “‘Lyca’ shihen ni tsuite: On the ‘Lyca’ Poems.” *Kyushu Sangyo Daigaku Kyoyobu Kiyo: Bulletin of the College of Liberal Arts, Kyushu Sangyo University*, XXIII, 1 (1987), 71-100. In Japanese <BSJ 40>.

_____. “Mushin no uta’ no Maigo ni nari mitsukatta Kodomo ni tsuite: On a child, lost and found in the *Songs of Innocence*.” *Kyushu Sangyo Daigaku Kyoyobu Kiyo: Bulletin of the College of Liberal Arts, Kyushu Sangyo University*, XXI, 1 (1984), 53-91. In Japanese <BSJ 40>.

_____. “Subekarazu’ no Rippo: The negative law ‘Thou Shalt not.’” *Kyushu Sangyo Daigaku Kyoyobu Kiyo: Bulletin of the College of Liberal Arts, Kyushu Sangyo University*, XXIII, 2 (1987), 33-51. In Japanese <BSJ 40>.

Concerning Blake’s treatment of the Commandments.

_____. “Thel no Sho’ ni tsuite-Keiken e no Ichikatei: On *The Book of Thel*—A Passage to Experience.” *Kyushu Sangyo Daigaku Kyoyobu Kiyo [Bulletin of the College of Liberal Arts, Kyushu Sangyo University]*, XVIII, No. 2 (1982), 37-67. In Japanese <BSJ 40>.

Hart, Sharon Alusow. “The ethics of relationship in Blake’s ‘Jerusalem.’” *DAI*, LIV (1993), 2157A. Maryland Ph.D., 1993.

About relationships “on the interpersonal level” “between lovers, between parents and children, between siblings, and between friends.”

*Hasegawa, Shiro. “Blake 1[-2].” *Yuriika: Eureka*, XII, No. 12 (1980), 224-30; No. 14 (1980), 180-86. In Japanese <BSJ 41>.

Hiranuma, Takayuki. “Blake to Yeats ni okeru ‘Hi-Chi’ no Shigaku—‘The Tyger’ to ‘Leda and the Swan’ o yomu: Blake, Yeats, and the Poetics of *non-savoir*, with Special Reference to ‘The Tyger’ and ‘Leda and the Swan.’” *Seisen Joshi Daigaku Kiyo: Bulletin of Seisen University*, XL (1993), 153-62. In Japanese, with an English abstract on 153.

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

Reviews

1 Susan Lurie, *Nineteenth-Century Literature*, XLVI (1992), 555-57.

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

*Holly, Grant. “William Blake and the Dialogue of Discourse and Figure.” 15-34 of *Compendious Conversations: The Method of Dialogue in the Early Enlightenment*. Ed. Kevin L. Cope. (Frankfurt am Main, Bern, New York, Paris, 1992) *Anglo-Amerikanische Studien: Anglo-American Studies*, Band 4. Holly sees in the works of this “Early Enlightenment” figure “a dialogue between figural and discursive elements such that discourse becomes figures, writing becomes picture” (15).

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

“Mr Blake is not sleeping, only dead.”

Hosney, Jim, Jacquelyn Wallman, & Jesse Ward Engdahl. “The Passion of St. Charles: Martin Scorsese’s Mean Streets.” *South Atlantic Quarterly*, XCI (1992), 409-18.

In his movie, “Scorsese acknowledges the importance of energy through a direct reference to Blake’s ‘The Tyger’” (415).

Igirisu Romanha Kenkyu: Shiso/Hito/Sakuhin [Studies of English Romanticism: Thoughts/Men/Works] (Tokyo: Kiriha Shoten, 1985) <BBS 519>.

1 Masashi Suzuki. “William Blake to ‘Chikara’: Shizen Shukyo o meguitte [William Blake and ‘Energy’: On His View of Natural Religion].” 55-64. B. Reprinted on 143-53 of his *Genso no Shigaku: William Blake Kenkyu: Visionary Poetics: A Study of William Blake* (1994). In Japanese.

Ikeshita, Mikihiro. “Blake no ‘A Song of Liberty’ ni kakusarete iru Messeji o yomu: A Reading of a Hidden Message in Blake’s ‘A Song of Liberty.’” 31-44 of *Eishi Hyoron: Tokushu—Uesugi Bunsei Kyoju Chugoku Bunkasho Jushe Kinen: Essays on Po-*

etry: Special Issue, In Honour of Emeritus Professor Bunsei Uesugi, Winner of Chugoku Culture Prize. (Hiroshima: Chugoku Shikoku Igrisu Romanha Gakkai, 1992.) In Japanese <BSJ 143>.

_____. "Tengoku to Jigoku no Kekkon Seiritsu eno Keiki [Occasion for the Formation of *The Marriage of Heaven and Hell*]." *Eishi Hyoron*, Chugoku Shikoku Igrisu Romanha Gakkai: *Essays on Poetry*, The Chugoku-Shikoku Society of English Romanticism, No. 1 (1984), 15-22. In Japanese <BSJ 143>.

Imamura, Yukiko. "Vision and language of prophecy in William Blake's poetry, 1783-1794." *DAI*, LIV (1993), 939-940A. Manitoba Ph.D., 1991.

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

§Ingram, Allen. *The Madhouse of Language: Writing and Reading Madness in the Eighteenth Century*. (London: Routledge, 1992)

Said to include Blake.

Inoue, Masae. "Sozo to Daraku—Urizen Dai-I no Sho Shiron [Creation and Fall—On *The First Book of Urizen*]." *Horaizon*, Eibungaku Kenkyu to Hihyo [Horizon, Study and Criticism of English Literature (of Waseda University)], No. 16 (1983), 16-30. In Japanese.

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, No. 23 (1992), 181-95. In Japanese <BSJ 49>.

*Ito, Komao. "William Blake." *Nihon Iji Shinpo: Japan Medical Journal*, No. 2681 (1975), 63-67. In Japanese <BSJ 143>.

*Kamijima, Kenkichi. "Blake no Tora [Blake's 'The Tyger']." *Kikan Eibungaku: English Quarterly*, IV (1967), 121-28 <BB #1982>. B. "Sozo no Nazo: Blake 'Tora' [Enigma in Creation: Blake's 'Tyger']." 238-58 of his *Koku no Kaitaku*: Igrisu Romanshugi no Kiseki [The Frontiers in the Void: Tracing English Romantics]. (Tokyo: Kenkyusha, 1974) In Japanese <BSJ 53-54>.

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

Reviews

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

2 §Reference and Research Book News, VII (1992), 36.

3 G. W., *Canadian Literature*, No. 130 (Autumn 1991), 209 ("a good warty portrait of the man").

Kitamura, Kensuke. "William Blake—'Muku' to 'Keiken' to 'Seimei no Juitsu': William Blake: Innocence, Experience, and Exuberance of Life." *Igrisu Romanha Kenkyu*, Igrisu Romanha Gakkai: *Essays in English Romanticism*, Japan Association of English Romanticism, No. 18 (1994), 21-28. In Japanese.

Kodama, [James] Hisao. "Bentley Kyoju to Blake Shoshi [Professor Bentley and Blake Bibliography]." *Igrisu Romanha Gakkai Kaiho* [Japan Association of English Romanticism Newsletter], No. 15 (1991), 13. In Japanese <BSJ 143>.

*Kobayashi, Ikuyo. "The Mythology of William Blake—from *The Book of Urizen*." *Shukugawa Gakuin Tankidaigaku, Kenkyu Kiyo*: *Bulletin of Shukugawa Gakuin Junior College*, No. 6 (1981), 1-12.

§Koizumi, Kohei. "Akuma to Uragirimono [Devil and Betrayer]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, No. 1 (1979), 47. B. Reprinted in his *William Blake Zakko* (1980), 58-64. In Japanese <BSJ 143>.

About Blake and Hayley.

_____. "Ariake to Rossetti to Blake [Ariake, Rossetti and Blake]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, No. 9 (1979), 47. B. Reprinted in his *William Blake Shoyo* (1982), 207-15. In Japanese <BSJ 143>.

§_____. "Arlington Court no E [Arlington Court Picture]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLII, No. 7 (1980), 25. B. Reprinted in his *William Blake Shoyo* (1982), 103-12. In Japanese <BSJ 144>.

§_____. "Blake hoka ippen [A Passage on Blake and So On]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIV, No. 6 (1982), 47. B. Reprinted as "Coleridge" in his *William Blake Tenbyo* (1985), 34-40. In Japanese <BSJ 144>.

§_____. "Blake ni-hen [Two Passages on Blake]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIV, No. 4 (1982), 47. B. Reprinted as "Chokkanzo no Mondai [The Problem of Eidetic Imagery]" in his *William Blake Tenbyo* (1985), 181-87. In Japanese <BSJ 144>.

§_____. "Blake no 'Canterbury Junrei Zu' [Blake's 'Canterbury Pilgrims']." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLII, No. 9 (1980), 80. B. Reprinted in his *William Blake Shoyo* (1982), 36-45. In Japanese <BSJ 144>.

§_____. "Blake no futatsu no Sugata [Two Images of Blake]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIV, No. 2 (1982), 47. B. Reprinted in his *William Blake Tenbyo* (1985), 89-100. In Japanese <BSJ 144>.

§_____. "Blake no Mokuhan to Thornton Hakase [Blake's Wood Engravings and Dr Thornton]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLII, No. 6 (1980), 62. B. Reprinted in his *William Blake Shoyo* (1982), 89-102. In Japanese <BSJ 144>.

§ _____. "Blake no Muku to Keiken [Blake's Songs of Innocence and of Experience]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIII, No. 5 (1981). B. Reprinted as "Numinoze Taiken [Numinous Experience]" in his *William Blake Tenbyo* (1985), 119-29. In Japanese <BSJ 144>.

§ _____. "Blake no Saiban [The Trial of Blake]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLII, No. 1 (1980), 57. B. Reprinted in his *William Blake Shoyo* (1982), 25-32. In Japanese <BSJ 145>.

§ _____. "Blake no Seishikan [Blake's View of Life and Death]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLV, No. 12 (1983). B. Reprinted in his *William Blake Tenbyo* (1985), 109-15. In Japanese <BSJ 154>.

§ _____. "Blake no Shoki Sakuhin [Blake's Early Works]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIII, No. 4 (1981). B. Reprinted in his *William Blake Tenbyo* (1985), 71-81. In Japanese <BSJ 145>.

§ _____. "Blake no Vijon [Blake's Vision]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIII, No. 12 (1981). B. Reprinted as "Genshi no Mondai [The Problem of Vision]" in his *William Blake Tenbyo* (1985), 195-205. In Japanese <BSJ 145>.

_____. "Blake soshite [and] Swedenborg." *Nihon Iji Shinpo: Japan Medical Journal*, No. 3066 (1983), 67-68. B. Reprinted as "Blake to [and] Swedenborg" in his *William Blake Tenbyo* (1985), 19-24. In Japanese <BSJ 145>.

_____. "Blake to Himitsu [Blake and Secret]." *Ikai Jiho*, No. 875 (21 Feb 1982). B. Reprinted in his *William Blake Shoyo* (1982), 141-44. In Japanese <BSJ 145>.

Ikai Jiho is a weekly newspaper for medical doctors.

_____. "Blake to Ikuta Shungetsu [Blake and Shungetsu Ikuta]." *Nihon Iji Shinpo: Japan Medical Journal*, No. 2880 (1979), 70. B. Reprinted in his *William Blake Shoyo* (1982), 216-19. In Japanese <BSJ 145>.

_____. "Blake to Kocha [Blake and Tea]." *Ikai Jiho*, No. 847 (11 April 1981). B. Reprinted as "Kocha [Tea]" in his *William Blake Shoyo* (1982), 129-33. In Japanese <BSJ 145>.

§ _____. "Blake to 'Kodaijintachi' [Blake and 'The Ancients']." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLII, No. 5 (1980), 36. B. Reprinted as "'Kodaijintachi [The Ancients]'" in his *William Blake Shoyo* (1982), 67-74. In Japanese <BSJ 145>.

_____. "Blake to Ryusei nado [Blake and Ryusei and So On]." *Ikai Jiho*, No. 790 (21 July 1979). B. Reprinted in his *William Blake Shoyo* (1982), 247-50. In Japanese <BSJ 146>.

_____. "Blake to Shirakabaha [Blake and the White Birch Literary Group]." *Ikai Jiho*, No. 786 (11 June 1979). B. Reprinted in his *William Blake Shoyo* (1982), 240-43. In Japanese <BSJ 146>.

§ _____. "Blake to Tenro Rekitei [Blake and Pilgrim's Progress]." *Geibun Fukushima* [Journal of Arts and Culture in Fukushima Prefecture], No. 1 (1980). B. Reprinted in his *William Blake Shoyo* (1982), 46-66. In Japanese <BSJ 146>.

§ _____. "Blake to Wedgwood-ke [Blake and The Wedgwoods]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, No. 11 (1979). B. Reprinted in his *William Blake Zakko* (1980), 148-54. In Japanese <BSJ 146>.

_____. "Chaucer to [and] Blake." *Nihon Iji Shinpo: Japan Medical Journal*, No. 2867 (1979), 63. B. Reprinted in his *William Blake Zakko* (1980), 26-27. In Japanese <BSJ 146>.

_____. "Darwin-ke to Blake [The Darwins and Blake]." *Ikai Jiho*, No. 799 (1 Nov 1979). B. Reprinted in his *William Blake Zakko* (1980), 146-48. In Japanese <BSJ 146>.

_____. "Don Juan to [and] Blake." *Nihon Iji Shinpo: Japan Medical Journal*, No. 2943 (1980), 63-64. B. Reprinted in his *William Blake Shoyo* (1982), 145-50. In Japanese <BSJ 146>.

_____. "Genshi nado no Koto [On Vision and So On]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, No. 5 (1979). B. Reprinted in his *William Blake Zakko* (1980), 40-46. In Japanese <BSJ 146>.

About visionary expressions in Blake and other artists.

_____. "Hae to Nomi [Fly and Flea]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLII, No. 5 (1980), 36. B. Reprinted as "'Nomi no Borei [The Ghost of a Flea]'" in his *William Blake Shoyo* (1982), 74-82. In Japanese <BSJ 147>.

_____. "Kozu no Soji kara [From the Similarity in Composition of Pictures]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, No. 4 (1979). B. Reprinted in his *William Blake Zakko* (1980), 83-88. In Japanese <BSJ 147>.

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

_____. "Kuro no Genso [Vision of the Colour Black]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, No. 8 (1979). B. Reprinted in his *William Blake Zakko* (1980), 89-96. In Japanese <BSJ 147>.

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

_____. "Leach Shi no Blake-kan [Mr Leach's View of Blake]." *Nihon Iji Shinpo: Japan Medical Journal*, No. 2895 (1979), 64. B. Reprinted in his *William Blake Zakko* (1980), 181-84. In Japanese <BSJ 147>.

§ _____. "Mohitotsu Blake hoka ippen [A Passage on Blake and So On, Fourth Series]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLV, No. 1 (1983). B. Reprinted as "Genshi no Mondai [The Problem of Vision]" in his *William Blake Tenbyo* (1985), 188-94. In Japanese <BSJ 147>.

_____. "Nimai no E [Two Pictures]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, No. 2 (1979). B. Reprinted in his *William Blake Zakko* (1980), 78-83. In Japanese <BSJ 147>. The pictures are from Michelangelo's "Il Giudizio Universale" and *The Book of Urizen*.

_____. "Rimbaud to [and] Blake." *Ikai Jiho*, No. 783 (11 May 1979). B. Reprinted in his *William Blake Zakko* (1980), 28-29. In Japanese <BSJ 147>.

_____. "Robert to Koka Insatsu [Robert and Illuminated Printing]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, No. 10 (1979). B. Reprinted in his *William Blake Zakko* (1980), 122-27. In Japanese <BSJ 148>.

_____. "Sangu Makoto to [and] Blake." *Nihon Iji Shinpo: Japan Medical Journal*, No. 2904 (1979), 65-66. B. Reprinted in his *William Blake Shoyo* (1982), 259-64. In Japanese <BSJ 148>.

_____. "Shikiba Ryuzaburo to Blake [Ryuzaburo Shikiba and Blake]." *Nihon Iji Shinpo: Japan Medical Journal*, No. 2956 (1980), 61-62. B. Reprinted in his *William Blake Shoyo* (1982), 243-46. In Japanese <BSJ 148>.

_____. "Shonen no Genshi [Vision in Boys]." *Nihon Iji Shinpo: Japan Medical Journal*, No. 2899 (1979), 64. B. Reprinted in his *William Blake Zakko* (1980), 50-53. In Japanese <BSJ 148>.

_____. "Shokunin no Ko [A Child of a Craftsman]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, No. 6 (1979). B. Reprinted in his *William Blake Zakko* (1980), 30-35. In Japanese <BSJ 148>.

About Blake as the son of a craftsman.

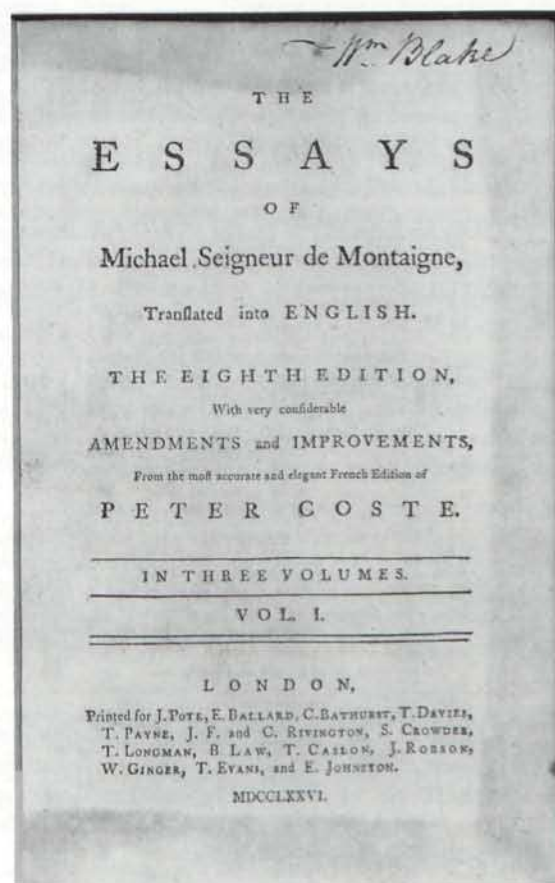
_____. "Shupu no Shuen [The End of One Schub in Schizophrenia]." *B. Ika Jiho*, No. 795 [21 Sept 1979]. B. Reprinted in his *William Blake Zakko* (1980), 54-55. In Japanese <BSJ 148>.

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

_____. "Socrates Ganbo [Socrates' Features]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, No. 3 (1979). B. Reprinted in his *William Blake Zakko* (1980), 35-40. In Japanese <BSJ 148>.

About some similarities between Blake and Socrates.

§ _____. "Soseki to Raphael Zenpa to Blake to [Soseki, the Pre-Raphaelite Brotherhood and Blake]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLII, No. 4 (1980), 61. B. Reprinted in his *William Blake Shoyo* (1982), 187-94. In Japanese <BSJ 148>.



4. Montaigne, *Essays*, 8th Edition (1776) <GEB; BBS pp. 326-327> with the genuine signature of "W^m Blake", the attorney of Bedford Row (see illus. 5).

Prefecture, XLII, No. 4 (1980), 61. B. Reprinted in his *William Blake Shoyo* (1982), 187-94. In Japanese <BSJ 148>.

§ _____. "Tengoku to Jigoku no Kekkō [Marriage of Heaven and Hell]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIII, No. 5 (1981). B. Reprinted as "Blake no Swedenborg to no Zetsuen [Blake's Departure from Swedenborg]" in his *William Blake Tenbyo* (1985), 25-33. In Japanese <BSJ 149>.

_____. "Uzumaki ya Rasen, senkai suru Josho [Vortex, Spiral, and Circling Ascent]." *Ikai Jiho*, 11 May 1979. B. Reprinted in his *William Blake Zakko* (1980), 97-99. In Japanese <BSJ 149>. About the movement of circling ascent in Blake's works.

* _____. *William Blake Shoyo* [William Blake Essays]. (Tokyo: Showa Shuppansha, 1982) 266. In Japanese <BBS 539, without the contents; BSJ 149-53 with contents>.

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

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

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

- 2 "Thomas Paine." 16-17.
 Section 2: "Hayley to [and] Blake." 18-24.
 3 "Patoron Hayley [A Patron, Hayley]." 18-20.
 4 "Saimitsuga [Miniature]." 20-24.
 Section 3: "Felpham Jiken [The Felpham Affair]." 25-34.
 5 "Blake no Saiban [The Trial of Blake]." 25-32. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLII, No. 1 [1980], 57.)
 6 "Bengoshi no Shi [The Death of a Lawyer]." 33-34. (See also "Bengoshi do Shi," in his *William Blake Zakko* [1980].)
 Section 4: "Canterbury Junrei Zu [Canterbury Pilgrims]." 35-45.
 7 "Chaucer." 35-36.
 8 "Blake no 'Canterbury Junrei Zu' [Blake's 'Canterbury Pilgrims']." 36-45. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLII, No. 9 [1980], 80.)
 Section 5:
 9 "Blake to Tenro Rekitei [Blake and Pilgrim's Progress]." 46-66.
 Section 6: "Blake to 'Kodaijintachi' [Blake and 'The Ancients']." 67-88.
 10 "'Kodaijintachi' ['The Ancients']." 67-74. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLII, No. 5 [1980], 36.)
 11 "Nomi no Borei [The Ghost of a Flea]." 74-82. (Reprinted from "Hae to Nomi [Fly and Flea]" in *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLII, No. 5 [1980], 36.)
 12 "Umetsu Shi no Koseki [Mr Umetsu's Achievement]." 83-88. (About Narumi Umetsu's translation of Blake's letters.)
 Section 7: "Blake no Mokuhan to Thornton Hakase [Blake's Wood Engravings and Dr. Thornton]." 89-102. (Reprinted from "Blake no Mokuhan to Thornton Hakase [Blake's Wood Engravings and Dr. Thornton]" in *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLII, No. 6 [1980], 62.)
 13 "Thornton Hakase [Dr. Thornton]." 89-97
 14 "Virgil Sashie [Illustrations to Virgil]." 97-102.
 Section 8:
 15 "Arlington Court no E [The Arlington Court Picture]." 103-12. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLII, No. 7 [1980], 25.)
 Part II: "Blake no Byoseki [Blake's Pathography]." 113-83.
 Section 1: "Byosekigaku ni tsuite [On Pathography]." 115-19.
 16 "Byosekigaku ni tsuite [On Pathography]." 115-16.
 17 "Wasureenu Kanja [A Memorable Patient]." 116-19. (The essay has nothing to do with Blake.)
 Section 2: "Byosekigaku ni okeru Insei Shoken [Negative View in Pathography]." 120-33.
 18 "Jisatsu [Suicide]." 120-24. (Reprinted from "Byosekigaku ni okeru Insei Shoken [Negative View in Pathography]" in *Nihon Iji Shinpo: Japan Medical Journal*, No. 2969 [1981], 61-62.)
 19 "Shiko ni tsuite [On Taste]." 124-29.
 20 "Kocha [Tea]." 129-33. (Reprinted from "Blake to [and] Kocha" in *Ikai Jiho*, No. 847 [11 April 1981].)
 Section 3: "Shonen no Genshi [Boy's Vision]." 134-40.
 21 "Yakyosho [Night Terrors]." 134-36.
 22 "Akinari to [and] Blake." 136-40.
 Section 4:
 23 "Blake to Himitsu [Blake and Secret]." 141-44. (Reprinted from *Ikai Jiho*, No. 875 [21 Feb 1982].)
 Section 5:
 24 "Don Juan to [and] Blake." 145-50. (Reprinted from *Nihon Iji Shinpo: Japan Medical Journal*, No. 2943 [1980], 63-64.)
 Section 6: "Blake to Shinwa [Blake and Myth]." 151-63.
 25 "Shinwa ni tsuite [On Myth]." 151-53. (About Blake's prophetic writings as a myth.)
 26 "Kaicho Griffin to Hanningen [Monster Griffin and Semi-animal Man]." 134-58.
 27 "Hitsuji no Tsuno [Sheep's Horn]." 158-63.
 Section 7: "Kazu no Shinborizumu [Number Symbolism]." 164-83.
 28 "'Yon' no Shocho [Symbol of 'Four']." 164-74. (Reprinted from "'Yon' no Shocho to Blake [Symbol of 'Four' and Blake]" in *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLII, No. 10 [1980], 82 and reprinted in his *William Blake Tenbyo* [1985].)
 29 "Futatabi 'Yon' no Shocho [On Symbol of 'Four' Again]." 174-78. (Reprinted in his *William Blake Tenbyo* [1985], 156-61.)
 30 "Kajii to Jean to Blake [Kajii, Jean and Blake]." 179-83. (About the Japanese poet Motojiro Kajii, Jean Genet, and Blake.)
 Part III. "Blake to Nippon [Blake and Japan]." 185-264.
 Section 1: "Natsume Soseki." 187-206.
 31 "Soseki to Raphael Zenpa to Blake to [Soseki, the Pre-Raphaelite Brotherhood, and Blake]." 187-94. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLII, No. 4 [1980], 61.)
 32 "Soseki ni okeru Kuro no Shocho [Symbol of Black Colour in Soseki]." 194-97.
 33 "'Furusa' to Muishiki ['Archaic' and Unconsciousness]." 197-200.
 34 "Deai dai 6-go ni shokuhatsu sarete [Stimulated by Number 6 of Deai]." 201-06.
 Section 2: "Ariake, Shungetsu, Nagae, Chieko, [and] Haruo." 207-33. (Reprinted from "Ariake to Rossetti to Blake [Ariake, Rossetti and Blake]," *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, No. 9 [1979], 47.)
 35 "Ariake to Rossetti to Blake to [Ariake, Rossetti and Blake]." 207-15. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, No. 9 [1979], 47.)
 36 "Blake to Ikuta Shungetsu [Blake and Shungetsu Ikuta]." 216-19. (Reprinted from *Nihon Iji Shinpo: Japan Medical Journal*, No. 2880 [1979], 70.)
 37 "Ikuta Nagae [Nagae Ikuta]." 219-21.
 38 "Seito to Naganuma Chieko [Seito and Chieko Naganuma]." 221-24.
 39 "Seitosha ni tsuite [On Seitosha]." 224-28.
 40 "Denen no Yuutsu [Pastoral Melancholy]." 229-33. (About the poet and novelist Haruo Sato.)
 Section 3:
 41 "Leach to Kotaro to Kenkichi [Leach, Kotaro, and

Kenkichi]." 234-39. (About Bernard Leach, Kotaro Takamura, and Tomimoto Kenkichi.)

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

42 "Blake to Shirakabaha [Blake and the White Birch Literary Group]." 240-43. (Reprinted from *Ikai Jiho*, No. 786 [11 June 1979].)

43 "Shikiba Ryuzaburo to Blake [Ryuzaburo Shikiba and Blake]." 243-46. (Reprinted from *Nihon Iji Shinpo: Japan Medical Journal*, No. 2956 [1980] 61-62.)

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

44 "Blake to Ryusei nado [Blake and Ryusei and So On]." 247-50. (Reprinted from *Ikai Jiho*, No. 790 [21 July 1979].)

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

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

Section 6:

47 "Sangu Makoto to [and] Blake." 259-64. (Reprinted from *Nihon Iji Shinpo: Japan Medical Journal*, No. 2904 [1979], 65-66.)

* _____. *William Blake Tenbyo [Essays on William Blake]*. (Tokyo: Kindai Bungeisha, 1985) 235. In Japanese. <BBS 539 without the contents; BSJ 153-56 with contents>.

Part I: "Blake yukari no Hitobito [Persons Connected with Blake]." 7-67.

Section 1: "Swedenborg." 9-33.

1 "Swedenborg ni tsuite [On Swedenborg]." 9-19.

2 "Blake to [and] Swedenborg." 19-24. (Reprinted from "Blake shoshite," *Nihon Iji Shinpo: Japan Medical Journal*, No. 3066 [1983], 67-68.)

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

Section 2:

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

Section 3:

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

Section 4:

6 "Priestley." 49-59. (Reprinted from *Fukushima Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture]*, XLII, No. 12 [1980].)

Section 5:

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

Part II: "Blake no Shogai [Blake's Life]." 69-115.

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

[1981].)

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

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

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

12 "Blake no Seishikan [Blake's View of Life and Death]." 109-15. (Reprinted from *Fukushima Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture]*, XLV, No. 12 [1983].)

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

Section 1:

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

Section 2:

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

Section 3:

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

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

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

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

Section 5:

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

Section 6:

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

Part IV: "Blake no Seishin Byori [Blake's Psychopathology]." 179-235.

Section 1:

20 "Chokkanzo no Mondai [The Problem of Eidetic Imagery]." 181-87. (Reprinted from "Blake ni-hen [Two Passages on Blake]," *Fukushima Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture]*, XLIV, No. 4 [1982].)

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

21 "Genshi no Mondai [The Problem of Vision]." 188-94. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLV, No. 1 [1983]).

22 "Blake no Vijon [Blake's Vision]." 195-205. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIII, No. 12 [1981]).

Section 3:

23 "Sozoryoku no Shoshoso [Some Aspects of Imagination]." 206-12. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIII, No. 11 [1981].)

Section 4:

24 "Neopuratonizumu [Neoplatonism]." 213-24. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIV, No. 12 [1982].)

Section 5:

25 "Yogen [Prophecy]." 225-35. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLII, No. 11 [1980].)

* _____. *William Blake Zakko* [Essays on William Blake]. (Tokyo: Shinohara Shuppan, 1980) 189. <BBS 539 without contents; BSJ 156-58 with contents>.

Part I: "Blake no Jidaikara [From the Time of Blake]." 1-23.

1 "Yamashi Monogatari [A Story of a Speculator]." 2-7. (About a contemporary speculator, who is not directly connected with Blake.)

2 "Yowaki Mono yo [The Weaker]." 7-9. (About an Italian speculator, not directly connected with Blake.)

3 "Futatsu no Gurando Tsua [Two Grand Tours]." 9-11. (About the Grand Tour in 18th Century England and 19th Century America.)

4 "1757-1827-nen, Igrisu [England in 1757-1827]." 12-18. (About Blake and melancholy.)

5 "Hanga no Yoyaku Boshu [Subscriptions for Engravings]." 18-20. (About the system of subscription in the 18th century and Blake's "To the Public.")

6 "Blake to Examiner [Blake and The Examiner]." 21-23.

Part II. "Blake no Shogai kara [From Blake's Life]." 25-76.

7 "Chaucer to [and] Blake." 26-27. (Reprinted from *Nihon Iji Shinpo: Japan Medical Journal*, No. 2867 [1979], 63.)

8 "Rimbaud to [and] Blake." 28-29. (Reprinted from *Ikai Jiho*, No. 783 [11 May 1979].)

9 "Shokunin no Ko [A Child of a Craftsman]." 30-35. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, No. 6 [1979].)

10 "Socrates Ganbo [Socrates' Features]." 35-40. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, No. 3 [1979].)

11 "Genshi nado no Koto [On Vision and So On]." 40-46. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, No. 5 [1979].)

12 "Chieko to [and] Blake." 47-49. (Chieko Takamura [1886-1938] is the wife of the Japanese sculptor and poet Kotaro Takamura [1883-1956].)

13 "Shonen no Genshi [Vision in Boys]." 50-53. (Reprinted from *Nihon Iji Shinpo: Japan Medical Journal*, No. 2899 [1979], 64.)

14 "Shupu no Shuen [The End of One Schub in Schizophrenia]." 54-55. (Reprinted from *Ikai Jiho*, No. 795 [21 September 1979]. About Blake's *Poetical Sketches* as the end of one phase in schizophrenia; "Schub" is the German medical term.)

15 "Hitotsu no Kankakuki [A Period When the Schizophrenia Symptoms Disappeared]." 56-58. (About Blake's Early Prophetic Writings.)

16 "Akuma to Uragirimono [Devil and Betrayer]." 58-64. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, No. 1 [1979].)

17 "Maneki tsutsu kobamu Mono [One Who Invites and Rejects at the Same Time]." 65-72. (About Blake's ambivalent relationships with Hayley and Cromek.)

18 "Goethe no Rousseau-kan [Goethe's View of Rousseau]." 72-73. (Mainly about Rousseau.)

19 "Bengoshi no Shi [The Death of a Lawyer]." 74-76. (About Blake's trial and the death of Samuel Rose. See also "Bengoshi no Shi" in his *William Blake Shoyo* [1982], 33-34.)

Part III. "Blake no Sakuhin kara [From Blake's Works]." 77-111.

20 "Nimai no E [Two Pictures]." 78-83. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, No. 2 [1979].)

21 "Kozu no Soji kara [From the Similarity in Composition of Pictures]." 83-88. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, No. 4 [1979].)

22 "Kuro no Genso [Vision of the Colour Black]." 89-96. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, No. 8 [1979].)

23 "Uzumaki ya Rasen, senkai suru Josho [Vortex, Spiral, and Circling Ascent]." 97-99. (Reprinted from *Ikai Jiho*, 11 May 1979.)

24 "Blake no Gothic Taiken [Blake's Gothic Experience]." 99-102.

25 "Blake no Shinwa [Blake's Myth]." 102-05.

26 "Blake no Sayu Shocho [Blake's Symbol of Right and Left]." 105-11.

Part IV. "Blake to yukari no Hitobito [Blake and Some Persons Around Him]." 113-61.

27 "Ototo Robert ni tsuite [On Brother Robert]." 114-20.

28 "Ototo no Shi [Deaths of Brothers]." 120-21. (About the deaths of Blake's brother Robert, Michelangelo's brothers, and a brother of the author's friend.)

29 "Robert to Koka Insatsu [Robert and Illuminated Printing]." 122-27. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, No. 10 [1979].)

30 "Suketchibukku [Sketchbook]." 128-30. (About Robert Blake's sketchbook.)

31 "Blake to [and] Swedenborg." 130-35.

32 "Shakespeare to [and] Blake." 136-38.

33 "Gray to [and] Blake." 139-41.

34 "Charles Lamb to [and] Blake." 142-45.

35 "Darwin-ke to Blake [The Darwins and Blake]." 146-48. (Reprinted from *Ikai Jiho*, No. 799 [1 Nov 1979].)

36 "Blake to Wedgwood-ke [Blake and the Wedgwoods]." 148-54. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, No. 11 [1979].)

37 "Futatabi Wedgwood-ke ni tsuite [On the Wedgwoods Again]." 154-61.

Part V. "Blake ni miserareta Hitobito [Some Persons Who Were Fascinated with Blake]." 163-85.

38 "Swinburne to [and] Blake." 164-68.

39 "Sir Geoffrey Keynes to [and] Blake." 169-74.

40 "Laurence Binyon." 174-77.

41 "Futatabi Binyon ni tsuite [On Binyon Again]." 178-80.

42 "Leach Shi no Blake-kan [Mr Leach's View of Blake]." 181-84. (Reprinted from *Nihon Iji Shinpo: Japan Medical Journal*, No. 2895 [1979], 64.)

43 "Leach no Nihon Enikki kara [From Leach's *Illustrated Diary in Japan*]." 184-85. (Mainly about Bernard Leach.)

§_____. "Yon' no Shocho to Blake [Symbol of 'Four' and Blake]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLII, No. 10 (1980), 82. B. "Yon' no Shocho [Symbol of 'Four']" in his *William Blake Shoyo* [1982], 164-74. In Japanese <BSJ 158-59>.

§_____. "Zoku Blake hoka ippen [A Passage on Blake and So On, Second Series]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIV, No. 7 (1982). B. Reprinted as "Kaisetsu Mokuroku to Koshu ni tsugu [Descriptive Catalogue and 'To the Public']" in his *William Blake Tenbyo* (1985), 82-88. In Japanese <BSJ 159>.

§_____. "Zoku Blake ni-hen [Two Passages on Blake, Second Series]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIV, No. 5 (1982). B. Reprinted as "Flaxman" in his *William Blake Tenbyo* (1985), 41-48. In Japanese <BSJ 159>.

§_____. "Zoku Zoku Blake hoka ippen [A Passage on Blake and So On, Third Series]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIV, No. 9 (1982). B. Reprinted as "Sukonaru Mono" ['The Sublime'] in his *William Blake Tenbyo* (1985), 101-08. In Japanese <BSJ 159>.

Kojima, Yuji. "William Blake Sho [Ode to William Blake]." *Kikan Mizue: MIZUE: A Quarterly Review of the Fine Arts*, No. 922 (1982), 40-41. In Japanese <BSJ 60>..

*Kono, Rikyu. "Robert Blair to William Blake—Blair no Shi Haka o megutte: Robert Blair and William Blake—On Blair's The Grave." *Igisu Romanha Kenkyu*, *Igisu Romanha Gakkai: Essays in English Romanticism*, Japan Association of English Romanticism, No. 18 (1994), 9-20. In Japanese.

Kusaka, Ryuhei. "W.B. Yeats ni yoru 'The Mental Traveller' no Kaishaku o megutte: On W.B. Yeats' Interpretation of 'The Mental Traveller.'" *Momoyama Gakuin Daigaku Jinbunkagaku Kenkyu* [Journal of Human Sciences, St Andrew's University], XV, No. 2 (Dec 1979), 27-50. In Japanese <BSJ 65>.

Lansverk, Marvin D.L. *The Wisdom of Many, The Vision of One: The Proverbs of William Blake*. (N.Y., Washington, D.C./Baltimore, San Francisco, Bern, Frankfurt am Main, Berlin, Vienna, Paris: Per Lang, 1994) American University Studies Series IV: English Language and Literature Vol. 142. 8°, ISBN: 0-8204-1781-5.

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

Larrissy, Edward. "Blake and Platonism." Chapter XVII (186-98) of *Platonism and the English Imagination*. Ed. Anna Baldwin & Sarah Hutton. (Cambridge: Cambridge University Press, 1994).

An intelligent summary.

Lewis, Linda, *The Promethean Politics of Milton, Blake, and Shelley* (1992) <BBS 550>.

Reviews

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

2 J. P. L., ("an interesting book . . . about political iconography"), I. H. C. ("somewhat strained"), *Romantic Movement Bibliography* for 1992 (1993), 72.

*Linnell, David. *Blake, Palmer, Linnell and Co.: The Life of John Linnell*. ([Lewes, East] Sussex, England: The Book Guild Ltd, 1994) 4°: xi, 413 pp., ISBN: 0 86332 917 9.

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

Review

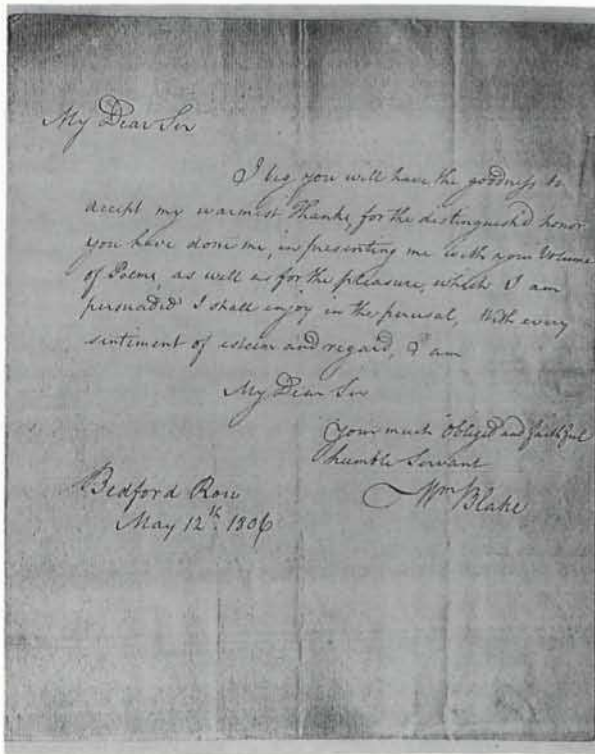
1 Raymond Lister, "Blake's Patron," *TLS*, 9 Sept 1994, 23 (mostly about John Linnell; the book is rather "a chronicle than a biography").

*Lister, Raymond. "The Followers of William Blake." Chapter XIII (145-52) of his *With My Own Wings: The Memoirs of Raymond Lister*. (Cambridge, England: The Oleander Press, 1994) 8°; x, 182 pp.; ISBN: 0-906672-66-X.

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

MacDonald, D. L. "Pre-Romantic and Romantic Abolitionism: Cowper and Blake." *European Romantic Review*, IV (1993), 163-82.

Cowper's "Pity for Poor Africans" and Blake's "The Little Black Boy" are "abolitionist" poems, and it is "likely" that "Blake drew on [Thomas] Clarkson's *Essay on the Slavery and Commerce of the Human Species, particularly the African* (Philadelphia, 1786) and that "he drew on the Abolition Society's



5. Letter from "W^m Blake" of Bedford Row, 12 May 1806 (Collection of Professor Robert N. Essick), in handwriting manifestly the same as on the titlepages of Toller's *A Treatise on the Law of Tithes* (1808) and Montaigne's *Essays* (1776) (see illus. 3-4).

seal [of a kneeling Negro] for his illumination" of the little white boy (164, 178).

§Maeda, Yoshihiko. "Blake no 'Yaso' Sashie Kaidoku: Shi to Zuzo to no Kankei [Deciphering Blake's Illustrations to 'Night Thoughts': Relationship between Paintings and Poetry]." *Rikkyo Daigaku Hakase Ronbun* [Rikkyo University Ph.D.], 30 September 1986. Otsu No. 84. In Japanese <BSJ 65>.

*Marie Claire Japon, No. 95 (Oct 1990), "Tokushu: William Blake sono shiteki Genso Sekai [Feature Articles: William Blake, His Poetic Visionary World]," 257-68 <BSJ 67>.

1 *Koji Toki. "Yomigaeru Albion—William Blake Sobyō [Awaking Albion—Sketching William Blake]." 258-63. In Japanese.

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

Matsumura, Masaie. "Mittsu no Yameru Bara o megutte: A Comparative Study of the Sick of Rose." 481-91 of *Doshisha Daigaku Shogakubu Soritsu 20-shunen Kinen Ronbunshu: Essays of Commercial & Cultural Sciences: In Commemoration of the 20th Anniversary* (Kyoto: Doshisha Daigaku Shogakubu, 1968). In Japanese <BSJ 67>.

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

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*, XXXIX (1992), 289-305. In Japanese <BSJ 69>.

———. "Yottsu no 'Jo'—Jerusalem o yomu tameni [Four 'Introductions': To read *Jerusalem*]." 89-108 in *Sozoryoku no Henyo: Igrisu Bungaku no Shoso* [Imaginative Transfiguration: Some Aspects of English Literature]. Ed. Yuichi Takamatsu. (Tokyo: Kenkyusha, 1991). In Japanese <BSJ 74>.

Mee, Jon. *Dangerous Enthusiasm: William Blake and the Culture of Radicalism in the 1790s* (1992) <BBS 571>.

Reviews

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

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

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

4 Brian Wilkie, *Modern Language Review*, LXXXIX (1994), 733-34 (despite some "textual crudeness," the book is "useful and instructive").

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

§Mooli, J. J. A. *Menagerie van het Imaginaire: Dicters 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 [and] Rofu." *Kokugo to Kokubungaku*, Tokyo Daigaku Kokugo Kokubungakkai [Japanese Language and Literature, Association of Japanese Language and Literature, Tokyo University], LXX (1993), 27-44. In Japanese <BSJ 76>.

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

Morley, Alec. "William Blake and the Great Eastcheap Orthodoxy." Chapter V (39-73) of *Protest and Survival: The Historical Experience: Essays for E. P. Thompson*. Ed. John Rule & Robert Malcolmson. (London: The Merlin Press; N.Y.: The New Press, 1993).

About Blake's ambivalent attitudes toward Swedenborg and early London Swedenborgians; the *Songs* may "represent a Blakean system of Swedenborgian truths" (172), perhaps written in response to an appeal for Swedenborgian songs.

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

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

*_____. *Blake, Ethics, and Forgiveness*. (Tuscaloosa & London: University of Alabama Press, 1994) 8", xiv, 226 pp., ISBN: 0-8173-06784.

She describes Blake's changing attitude toward forgiveness; "forgiveness is a fulcrum that allowed Blake to balance two contradictory impulses in his life and thought" (11).

Chapters I-II, V reprint "versions" of her articles in *PQ* (1991), *Religion and Literature* (1988), *South Atlantic Review* (1990), and *SP* (1989).

Review

1 *Reference and Research Book News*, IX (Sept 1994), 42.

_____. "Forgiveness, Love and Pride in Blake's *The Everlasting Gospel*." *Religion and Literature*, XX, No. 2 (Summer 1988), 19-39 <BBS 579>.

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

*_____. "Friendship and Forgiveness in Blake's Illustrations to Job." *South Atlantic Review*, LV, No. 2 (May 1990), 15-37 <BBS 580>.

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

_____. "The Problem of Forgiveness in Blake's Annotations to Lavater." *SP*, LXXXVI, No. 2 (1989), 65-86 <BBS 580>.

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

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

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

*Nahn-Chang, Chia-Ling. "Professor [Essick] curates museum exhibit." *Highlander*, XLIII, No. 6 (1 Nov 1994), B3, 6.

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

Nakamura, Shinichiro. "W. Blake no 'OR Genri': The Marriage of Heaven and Hell o megutte: W. Blake's 'OR-Principle' in *The Marriage of Heaven and Hell*." *Shimane Daigaku Hobungakubu Kiyo, Bungakuka Hen: Memoirs of the Faculty of Law and Literature, Literature, Shimane University*, No. 11, Part II (1988), 85-97. In Japanese <BSJ 81>.

_____. "Yameru bara' no tame no Kusuri 'OR': A Remedy for Sick Rose." *Shimane Daigaku Hobungakubu Kiyo, Bungakuka Hen: Memoirs of the Faculty of Law and Literature, Literature, Shimane University*, No. 10, Part II (1987), 17-26. In Japanese <BSJ 81>.

Nakano, Shetsuko. "Imeji o otte—William Blake Shiron [Following his Image—An Essay on William Blake]." *Leo, Tokyo Gakugei Daigaku Daigakuin Eigoka: Journal of the Linguistic and Educational Organization*, No. 6 (1977), 41-52. In Japanese <BSJ 81-82>.

§Namikawa, Ryo. "Blake no Geijutsu to Shiso no Tokushitsu [Characteristic Features in Blake's Arts and Thought]." *Nihon Daigaku Bungaku Hakase Ronbun [Nihon University Ph.D.]*, 11 July 1975. In Japanese <BSJ 82>.

Natsume, Soseki. *Bungaku Ron [Literary Theory]* (Tokyo: Shunyodo, 1907). In Japanese.

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

Niimi, Hatsuko. "Blake's Conception of Law: Some Indications of its Growth (1788-98)." *Toho Gakuen Daigaku Kenkyu Kiyo: Faculty Bulletin, Toho Gakuen School of Music*, X (1984), 103-28 <BSJ 82>.

_____. "Shirarezaru Gaka kara Mujun no Katamari e: From Pictor Ignotus to a Man of Contradictions: Three Lives of William Blake." *Igrisu Romanha Kenkyu, Igrisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 17 (1993), 34-41. In Japanese <BSJ 83>.

Norvig, Gerda. *Dark Figures in the Desired Country: Blake's Illustrations to The Pilgrim's Progress* (1993) <Blake (1993), 26>.

Reviews

1 §Martin Butlin, *Burlington Magazine*, Feb 1994, 18-20.

2 Irene Tayler, *English Language Notes*, XXXI, No. 3 (March 1994), 77-79 ("brilliant," "beautiful and intelligent," "one of the best [books] I know on Blake's composite art" [77-79]).

3 Richard Wendorf, *Studies in English Literature 1500-1900*, XXXIV (1994), 669 (with *The Early Illuminated Books* (1993), Milton [&c], and Viscomi, *Blake and the Idea of the Book* (1993)) ("important" [669]).

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

Okada, Takahiko. "Shocho no Chikara—Blake [Symbolic Power—Blake]." Chapter III (85-122) of his *Geijutsu no Seikatsuka: Morris, Blake, Katashi no Kanosei [Carrying Out Arts in Life: Morris, Blake and Potentiality in Making Forms]*. (Tokyo: Ozawa Shoten, 1993). In Japanese <BSJ 88>.

*Okamoto, Kenjiro. "Blake." 22-28 of *Goya to [and] Blake: Sekai no Bijutsu: Shukan Asahi Hyakka 1 [Fine Arts of the World: Weekly Asahi Collection]*, No. 121 (1977). In Japanese <BSJ 88>.

_____. & Saburo Matsukata. "Igirisu no Bijutsu [English Arts]." *Arubiyon: Albion, Organ of the Albion Club*, No. 46 (1959), 26-36. In Japanese <BSJ 88>.

A dialogue concerning (1) "Eikoku Kaiga to Nippon [English Paintings and Japan]" (26-27); (2) "Blake, Beardsley, Morris" (27-28); (3) "Blake no E [Blake's Paintings]" (28-31); (4) "Blake no Akago [Babies in Blake]" (31-33); (5) "Beardsley to Pan no Kai [Beardsley and Society of Pan]" (33-34); and (6) "Eikoku no chakujitsu na Ayumi [Steady Development of English Paintings]" (34-36).

ŠO'Keefe, Richard Robert. "Mythic Archetype in Ralph Waldo Emerson: A Blakean Reading." *DAI*, LII (1992), 2926A. Pennsylvania State Ph.D.

Otomo, Mikaeru. "W. Blake *Yonin no Zoas* no Sekai to Entoropi no Hosoku: The Cosmic View in W. Blake's *The Four Zoas* and the Entropy Law." *Higashi Nippon Gakuen Daigaku Kyoyobu Ronshu: Higashi Nippon Gakuen Journal of Liberal Arts and Science*, No. 13 (1987), 17-27. In Japanese <BSJ 93-94>.

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

Reviews

1 Nelson Hilton, *Southern Review*, XXVI (1993), 481-84 (an "admirable" book which "will educate and inspire anyone" [481, 484]).

2 Donald Ault, *Wordsworth Circle*, XXIV (1993), 212-16 ("an important book that should be read by all Blake critics" [212]).

Perkins, David D. "Reflections on William Blake's . . . Proverbs of Hell." Paintings by Robert Shetterly. *Harvard Magazine*, XCVI, No. 5 (May-June 1994), 44-47.

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

ŠPeterfreund, 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 V (117-47) of *The Englishness of English Art*, an expanded and annotated version of the Reith Lectures broadcast in October and November 1955. (London: Architectural Press, 1956) <BB #2388> C. (Harmondsworth: Peregrine Books, 1964), 128-56. D. Š'Blake und die flammende Linie.' 145-78 of *Das Englische in der englischen Kunst*. Tr. Heidi Conrad. (Munich, 1974) <BBS 603>. E. *Tr. Naoshi Tomobe & Hisayasu Hirukawa into Japanese as "Blake to Hono no Sen," Chapter V (91-110) of *Eikoku Bijutsu no Eikokusei: Kaiga to Kenchiku ni miru Bunka no Tokushitsu*. (Tokyo: Iwasaki Bijutsusha, 1981) <BSJ 95>.

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

*Phillips, Michael. "Blake and the Terror 1792-93." *Library*, 6 S, XVI (1994), 263-97.

Because of Pitt's "Reign of Terror" against seditious publications, Phillips claims, "by mid-October 1793 [when Blake

issued his *Prospectus*], it was clear that the risk had become too great for Blake to make use of forms of production and publication that would have made his works inexpensive and therefore more generally available" (290), and indeed he may have suppressed some of his works such as "Our End is Come" and "To the Public."

_____. "Blake's House in Lambeth." *London Topographical Society Newsletter*, No. 39 (Nov 1994), 2-6.

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

*Prynne, J. H. *Stars, Tigers and the Shape of Words: The William Matthews Lectures 1992* delivered at Birkbeck College, London. ([?London: ?Birkbeck College], 1993) 22-33, 50-56.

A detailed and fruitful discussion of "The Tyger" in the linguistic context of "arbitrariness" (1).

ŠPurinton, Marjean D. "An Act of Theological Revisioning: William Blake's Pictorial Prophecy." *Colby Quarterly*, XXIX, 1 (March 1993), 33-42.

*Raine, Kathleen. *William Blake*. (London, N.Y., Toronto, 1951) Bibliographical Series of Supplements to "British Book News." B. (1958) C. *Revised (1965). D. *Revised (1969). E. *Tr. Ichiro Koizumi. (Tokyo: Kenkyusha, 1956) Eibungaku Handbook—Sakka to Sakuhin Series [Handbooks of English Literature—"Writers and their Works" Series]. 41 <BB #2491> F. (Tokyo: Kenkyusha, 1982). In Japanese <BSJ 96>.

A brief introductory pamphlet, not remarkable for accuracy.

ŠReed, W. L. "Dimensions of Dialogue in the Book of Job: A Topology according to Bakhtin." *Texas Studies in Language & Literature*, XXXI (1992), 177-96.

Apparently at least in part about Blake's *Job*.

*Reinart, Charles. "William Blake (28 November 1757-12 August 1827)." 16-58 of *British Romantic Poets, 1789-1832: First Series*. Ed. John R. Greenfield. (Detroit, New York, London: A Bruccoli Clark Layman Book, Gale Research Inc., 1990.) Dictionary of Literary Biography Volume Ninety-Three.

A responsible standard account, with 51 reproductions.

ŠReynolds, Mark. "Writings to Read Poetry: Teaching Blake's *Songs of Innocence* and [of] *Experience*." *Alabama English*, IV (1993), 21-28.

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

"The French Revolution is essentially a political tract in epic form" which "seeks to counter . . . Edmund Burke[s] . . . *Reflections on the Revolution in France*" (817).

ŠRitz, Régis. "Vision poétique du peuple révolutionnaire dans *The French Revolution* de William Blake." *Revue française d'Histoire du Livre*, LIX (1990), 369-75.

ŠRosen, Steven J. "Canettian Crowd Symbols in Blake's and

Wordsworth's Nature Poetry." *The Friend: Comment on Romanticism*, I, No. 4 (1992), 20-21.

Sakai, Nobuo. "W. Blake no shiteki riariti ni tsuite [On W. Blake's Poetic Reality]." *Eibungakkai Kaiho, Otani Daigaku Eibungakkai [Journal of the Society of English Literature, Otani University]*, No. 4 (1977), 18-25. In Japanese <BSJ 97>.

*Sakai, Tadayasu. "Dohangashu Job-ki / 29-go shitsu no William Blake [Collection of Engravings, *The Book of Job* / William Blake in Room 29]." *Mizue [Water-Colour Paintings]: A Monthly Review of the Fine Arts*, No. 807 (April 1972), 58-77. B. *Reprinted with alterations and additions as "29-go shitsu no Blake [Blake in Room 29]" in his *Ningen no iru E tonotaiwa—Europe no Gakatachi [Dialogue to Pictures Painting Human: European Painters]* (1981), 186-99. In Japanese <BSJ 97>. In *Mizue*, 20 of the 22 *Job* plates are reproduced.

*_____. "Oinaru Konton = Blake [Great Chaos = Blake]. 186-228 of his *Ningen no iru E tonotaiwa: Europe no Gakatachi [Dialogue to Pictures Painting Human: European Painters]*. (Tokyo: Yuhikaku, 1981). In Japanese <BSJ 97>.

The Blake section consists of "29-go shitsu no Blake [Blake in Room 29]" (186-99) (on "The Ghost of a Flea" in Room 29 of The Tate Gallery, reprinted from "Dohangashu Job-ki / 29-go shitsu no William Blake," *Mizue* [1972]) and "Oinaru Konton [Great Chaos]" (200-28) (reprinted from *Mizue* [1978], q.v.).

*Sakaki. "Oe to [and] Blake." *Asahi Shinbun*, Yukan [Asahi newspaper, evening edition], 21 Dec 1994. In Japanese.

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

*Sakazaki, Otsuro. "Blake to Seikimatsu Geijutsu [Blake and Art at the End of the 19th Century]." *Yuriika: Eureka*, II (1970), 18-21. In Japanese <BSJ 98>.

Sanders, Jon Barry. "A Dream of Nine Nights: The Narrative Structure of *The Four Zoas*." *Fuji Joshi Daigaku, Fuji Joshi Tankidaigaku Kiyo, Dai 1-bu: Bulletin of Fuji Women's College*, S I, No. 23 (1986), 1-27 <BSJ 98>.

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

_____. "Textual Problems, Poetic Solutions: The Two Nights VII in *The Four Zoas*." *Fuji Joshi Daigaku, Fuji Joshi Tankidaigaku Kiyo, Dai 1-bu: Bulletin of Fuji Women's College*, S I, No. 24 (1987), 1-35 <BSJ 98>.

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

_____. "Blake no Yaku ni tsuite Umegaki Minoru Shi ni [To Mr Minoru Umegaki concerning Japanese translation of Blake's text]." *Eigo Seinen: Rising Generation*, LVIII (1927), 383. In Japanese <BSJ 98>.

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

The book consists of:

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

A "Blake no Shogai [Blake's Life]." 1-33.

B "Blake to sono Jidai [Blake and his Age]." 33-48. (Apparently reprinted in *Sabato* [1939], below.)

C "Blake no 'Sozo' [Blake's 'Imagination']." 48-59.

D "Nenpyo [Chronological Table]." 59-66.

2 *"Blake no E ni tsuite [On Blake's Paintings]." 67-85. (Reprinted in his *Kyoan Bunshu* [1966], III, 13-25 <BSJ 100>.)

3 *"Blake no Henrin [Some Aspects of Blake]." 86-107.

4 *"Blake no Eikyo [Blake's Influence]." 108-15. (Reprinted from *Eigo Seinen: Rising Generation*, LVII (1927), 366-67 <BB #1541 11>.)

5 "Blake Kenkyu Tosho Kaidai [Bibliographical Introduction to Blake Studies]." 116-32. (Reprinted from *Eigo Seinen: Rising Generation*, LVII [1927], 411-13 <BB #1541 15>.)

6 *"Eikoku de Aimita Blake Gakusha no Omoide [Reminiscence of Blake Scholars Whom I Met in England]." 133-59. (Reprinted from "Eikoku de atta Blakeans no omoide [Memoir of Blakeans Whom I Met in England]," *Eibungaku Kenkyu: Studies in English Literature*, VII, No. 3 [1927], 372-89 <BB #2634>.)

7 "Berger Kyoju Homonki [A Visit to Professor (Pierre) Berger]." 160-68.

8 "Nihon Blake-gaku Kaiko [Memoirs of Blake Studies in Japan]." 169-210. (Reprinted from *Eigo Kenkyu: The Study of English*, XXII (1929), 630-37, 683-89 <BB #2636>.)

\$_____. "Blake to sono Jidai." *Sabato* (Taibunsha) (1939). In Japanese <BSJ 99>.

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

_____. "Eikoku de atta Blakeans no Omoide [Memoir of Blakeans Whom I Met in England]." *Eibungaku Kenkyu*, Teidai Eibungakkai: *Studies in English Literature*, A Quarterly Review Compiled & Issued by The English Seminar of The Tokyo Imperial University, VII, No. 3 (1927), 372-89. In Japanese <BB #2634>. B. Reprinted in his *Blake Ronko* (1929), 133-59, above <BSJ 99-100>.

_____. *Kyoan Bunshu: Sangu Makoto Chosaku Senshu*, Dai 3-kan [*The Collected Works of Makoto Sangu* Vol. III]. (Tokyo: Sangu Makoto Chosaku Senshu Kankokai, 1966). In Japanese <BSJ 100>.

The book includes:

1 "Blake no E ni tsuite [On Blake's Paintings]." 13-25. (Reprinted from his *Blake Ronko [Blake Studies]* [1929], 67-85 <BB #2633>.)

2 "Shijin to shite no Blake [Blake as a Poet]." 26-44. (A translation of Laurence Binyon, "Blake the Poet," in *William Blake: Illustrations of the Book of Job* (1906) <BB #426> reprinted from *Suzuran [Lily of the Valley]*, II [1923], 2-16 and *Shigaku ni Noboru [Ascent of Poetic Mountain]* [1925], 291-322 <BB #2637>.)

3 "Blake no Hanga ni tsuite [On Blake's Engravings]." 45-53. (Reprinted in *Bokushuin: Faunus*, No. 6 (1976), 146-51, q.v. <BBS 631>.)

4 "Shoki Blake Gakusha no koto nado [Reminiscences of the Early Stage of Blake Study in Japan]." 53-56. (Reprinted from *Eigo Seinen: Rising Generation*, [1957] <BB #1542 8>, q.v.)

5 "Toyofu no Gaka Shijin: William Blake seitan 200-nen ni atatte [Oriental Poet and Painter: Commemoration of William Blake's Bicentenary]." 56-59. (Reprinted from *Shikai* [1958] <BB #2639> and *Shinjin* [1958], below.)

_____. "Toyofu no Gaka Shijin: William Blake Seitan 200-nen ni atatte [Oriental Poet and Painter: Commemoration of William Blake's Bicentenary]." *Shikai: Nihon Shijin Kurabu: The Shikai: Bulletin of the Japan Poet's Club*, No. 52 (1958), 1-2. In Japanese <BB #2639>. B. Reprinted in *Shinjin* [True Man], XXXVI, No. 5 (1958), 7-8. C. Reprinted in his *Kyoan Bunshu*, Vol. III (1966), 56-59, above. In Japanese <BSJ 101>.

Sato, Kiyoshi. "Eishijin ni tsuite no Kanso [My Thoughts on English Poets]." *Eibungaku Kenkyu*, Teidai Eibungakkai: *Studies in English Literature*, A Quarterly Review Compiled & Issued by The English Seminar of The Tokyo Imperial University, VII, No. 1 (1927), 145-53. In Japanese <BSJ 102>.

The essay consists of (1) "Chatterton, Blake and Keats" (145-46); (2) "Oxymoron" (146-48); (3) "Cowper" (149-50); and (4) "Songs of Innocence" (150-53).

Sekimoto, Eiichi. "Blake—sono shochoteki Hyogen ni tsuite (1) [Blake—On his Symbolic Expressions]." *Sylvan*, No. 5 (1959), 75-82. In Japanese <BSJ 102>.

§Senke, Motomaro. "Gogh, Blake." In his *Sokai Shishu* [Collected Poems of the Ocean]. (Tokyo: Bungaku Annaisha, 1936). In Japanese. B. 436-37 of *Senke Motomaro Zenshu*, Jo-kan [Complete Works of Senke Motomaro, Vol. I (Tokyo: Senke Motomaro Zenshu Kankokai, 1964) <BSJ 103>.

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

§Signet, Charles J. "The Role of Christ in Blake's *The Four Zoas*." *Essays in Literature*, III (1976), 167-80.

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

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

§Smith, K.E. "Blake, Wordsworth and the French Revolution." *Studies on Voltaire and the Eighteenth Century*, CCCV (1992), 1411-12.

*Solomon, Andrew. *Blake's Job: A Message for our Time*. (London: Palamabron Press, 1993) 4°, pp. viii, 86, ISBN: 0 9522211-1-x.

A plate-by-plate analysis of each of the 22 engravings (here reproduced), as "the fruit of a sustained attempt to use this great final statement of Blake's message" (viii).

Spector, Sheila. "Tiriel as Spenserian Allegory Manqué." *PQ*, LXXI (1992), 313-35.

Hebrew etymologies are used to bolster the claim that "Tiriel exists as a negative response to Spenser's *Legende of the Knight of the Red Crosse, or of Holinesse*" (315).

Stewart, David. "The Context of Blakean Contraries in *The Marriage of Heaven and Hell*." *Essays in Literature*, XXI (1994), 43-53.

For the "Marriage" in the title, "Blake seems to be employing the . . . Behmenist model" that "evil is a necessary part of the Godhead but does not exist independently" (52).

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

Review

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

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

*Sullivan, Meg. "Huntington has pictures to go with Blake's words." *Daily News*, [Los Angeles] 27 Sept 1994, 1, 15.

A herald for the Huntington exhibition, largely based on an interview with Robert Essick. (The same text, attributed to "New York Times Service," appears in Anon., "Blake's art burns bright," *Globe and Mail*, [Toronto] 15 Oct 1994, C26, and doubtless elsewhere.)

*Suzuki, Masashi. "'Architecture,' 'Foot' and 'Beulah': Visionary Gate in Milton." *Eigo to Eibungaku, Yamaguchi Daigaku: English and English-American Literature, Yamaguchi University*, No. 24 (1989), 105-33 <BSJ 105>. B. Translated into Japanese by the author and printed on 201-34 of his *Genso no Shigaku: William Blake Kenkyu: Visionary Poetics: A Study of William Blake* (1994).

_____. "Fujikomareta Chikara to Undo—The First Book of Urizen to dorigigakuteki Sekai: Confined Force and Motion—The First Book of Urizen and Newtonian Dynamics." *Eibungaku Kenkyu*, Nihon Eibungakkai: *Studies in English Literature*, The English Literary Society of Japan, LIX, 1 (1982), 29-42 <BBS 651>. B. *Reprinted on p 154-76 of his *Genso no Shigaku: William Blake Kenkyu: Visionary Poetics: A Study of William Blake* (1994). In Japanese.

*_____. *Genso no Shigaku: William Blake Kenkyu: Visionary Poetics: A Study of William Blake*. (Kyoto: Aporonsha, 1994) xlv + 316 pp. In Japanese.

The work consists largely of reprinted essays:

Chapter I (9-56): "Kodomo no Imaji no Henbo—Muku to Keiken no Uta [Transformations of the Image of Child—Songs

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

Chapter II (57-100) is in two parts:

A *Kigen to shite no ‘Shi no Rei/Shiteki Tensai’ [‘The Poetic Genius’ as an Origin].” 59-72. (Reprinted from *Igirisu Romanha Kenkyu*, *Igirisu Romanha Gakkai: Essays in English Romanticism*, Japan Association of English Romanticism, No. 15 (1991), 8-15 <BSJ 106>.)

B *Kigen to Maiso—America [Origin and Burial in America].” 73-100.

Chapter III (101-40) is in two parts:

A *Yugamerareta Me—Shikaku no Mondai to Newton Rikigaku [Distorted Eyes—The Optical Problem and Newtonian Dynamics].” 103-18. (Reprinted from *Igirisu Romanha Kenkyu*, *Igirisu Romanha Gakkai: Essays in English Romanticism*, Japan Association of English Romanticism, No. 4-5 [1981], 1-9 <BBS 652>.)

B *Mugen, ‘Mugentei,’ ‘Sen’ to Ryuritsuho [‘Infinite,’ ‘Indefinite,’ ‘Line,’ and ‘Fluxions’].” 119-40. (Reprinted from *Shiron* [Essays], ‘Shiron’ Dojinkai, *Tohoku Daigaku Bungakubu Eibungaku Kenkyushitsu* [Society of English Literature, Faculty of Letters, Tohoku University], XXI (1982), 1-20 <BSJ 107>.)

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

A “Shizen Shukyo to Chikara [Natural Religion and Energy].” 143-53. (Reprinted from 55-64 of *Igirisu Romanha Kenkyu: Shiso/Hito/Sakuhin* [Studies of English Romanticism: Thoughts/Men/Works] [Tokyo: Kirihara Shoten, 1985] <BBS 519>.)

B *Fujikomareta Chikara to Undo—Urizen no Sho [Confined Force and Motion—The Book of Urizen].” 154-76. (Reprinted from *Eibungaku Kenkyu*, *Nihon Eibungakkai: Studies in English Literature*, The English Literary Society of Japan, LXIX, 1 [1982], 29-42 <BBS 651>.)

C *Senso to Uzumaki—Yottsuo no Zoas [War and Vortex—The Four Zoas].” 177-97. (Reprinted from *Eibungaku Kenkyu*, *Nihon Eibungakkai: Studies in English Literature*, The English Literary Society of Japan, LXIV, 1 [1987], 3-18 <BBS 652>.)

Chapter V (199-267) is in two parts:

A *Genso no Mon—‘Kenchiku,’ ‘Ashi’ shoshite ‘Beulah’ [Visionary Gate—‘Architecture,’ ‘Foot,’ and ‘Beulah’].” 201-34. (Translated by Suzuki from *Eigo to Eibungaku, Yamaguchi Daigaku: English and English-American Literature, Yamaguchi University*, No. 24 [1989], 105-33 <BSJ 105>.)

B *Sakasa Junrei—Milton to Tenro Rekitei [An Inverted Pilgrimage: Milton and The Pilgrim’s Progress].” 235-67. (Translated by the author from *Eibungaku Hyoron: Kyoto Daigaku Kyoyobu Eigokyoshitsu: Review of English Literature: English Department, College of Liberal Arts, Kyoto University*, LXII (1991), 49-72 <BBS 651>.)

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

_____. “An Inverted Pilgrimage: Blake’s Milton and The Pilgrim’s Progress.” *Eibungaku Hyoron: Kyoto Daigaku Kyoyobu*

Eigo Kyoshitsu: *Review of English Literature: English Department, College of Liberal Arts, Kyoto University*, LXII (1991), 49-72 <BBS 651>. B. *Translated into Japanese by the author as “Sakasa Junrei—Milton to Tenro Rekitei” on 235-67 of his *Genso no Shigaku: William Blake Kenkyu: Visionary Poetics: A Study of William Blake* (1994).

_____. “Kigen to shite no ‘Shi no Rei’ [‘The Poetic Genius’ as an Origin].” *Igirisu Romanha Kenkyu*, *Igirisu Romanha Gakkai: Essays in English Romanticism*, Japan Association of English Romanticism, No. 15 (1991), 8-15 <BSJ 106>. B. *Reprinted on 59-72 of his *Genso no Shigaku: William Blake Kenkyu: Visionary Poetics: A Study of William Blake* (1994). In Japanese.

_____. “Kodomo no ‘Imaji’ no Henbo—Songs of Innocence and [of] Experience no ichikosatsu: Transformations of the Image of Child—An Essay on Songs of Innocence and of Experience.” *Eigo to Eibeibungaku, Yamaguchi Daigaku: English and English-American Literature, Yamaguchi University*, No. 12 (1977), 33-59 <BBS 651>. B. Reprinted as Chapter I (9-56) of his *Genso no Shigaku: William Blake Kenkyu: Visionary Poetics: A Study of William Blake* (1994). In Japanese.

_____. “Senso to Uzumaki—The Four Zoas ni okeru Chikara: War and Vortex: Power in The Four Zoas.” *Eibungaku Kenkyu*, *Nihon Eibungakkai: Studies in English Literature*, The English Literary Society of Japan, LXIV, 1 (1987), 3-18 <BBS 652>. B. *Reprinted in 177-97 of his *Genso no Shigaku: William Blake Kenkyu: Visionary Poetics: A Study of William Blake* (1994). In Japanese.

_____. “William Blake to ‘Ryuritsuho’—‘Infinite,’ ‘Indefinite,’ ‘Line’: William Blake and ‘Fluxions’—‘Infinite,’ ‘Indefinite,’ ‘Line.’” *Shiron* [Essays], ‘Shiron’ Dojinkai, *Tohoku Daigaku Bungakubu Eibungaku Kenkyushitsu* [Society of English Literature, Faculty of Letters, Tohoku University], XXI (1982), 1-20 <BSJ 107>. B. Reprinted on 119-140 of his *Genso no Shigaku: William Blake Kenkyu: Visionary Poetics: A Study of William Blake* (1994). In Japanese.

_____. “Yugamerareta Me—Blake ni okeru Shikaku no Mondai to Newton Rikigaku [Distorted Eyes—The Optical Problem in Blake and Newtonian Dynamics].” *Igirisu Romanha Kenkyu*, *Igirisu Romanha Gakkai: Essays in English Romanticism*, Japan Association of English Romanticism, No. 4-5 (1981), 1-9 <BBS 652>. B. *Reprinted on 103-18 of his *Genso no Shigaku: William Blake Kenkyu: Visionary Poetics: A Study of William Blake* (1994). In Japanese.

Suzuki, Ryohei. “J. Joyce no *Finnegans Wake* ni taisuru W. Blake no Koki Yogensho no Eikyo ni tsuite: A Study of Influence of Blake’s Major Prophetic Books on Joyce’s *Finnegans Wake*.” *Hosei Daigaku Kyoyobu Kiyo: Bulletin of the Faculty of Liberal Arts, Hosei University*, No. 37 (1981), 1-27. In Japanese <BSJ 107>.

Svatik, Stephen. “An Interpretation of William Blake’s *The Gates of Paradise*.” *Shokugyo Kunren Daigakko Kiyo, Jinbun Kyoiku Hen: Bulletin of the Institute of Vocational Training, Hu-*

manities and Education, No. 17, B (1988), 1-4. In Japanese <BSJ 108>.

Tait, Simon. "House room for a visionary: Simon Tait reports on a campaign to turn William Blake's house into a centre for design innovation." *Times*, 12 May 1994.

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

A separate press release of 11 April 1994 for The House of William Blake says that it is

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

Takahara, Koji. "France Kakumei Jidai no Blake [Blake in the Age of the French Revolution]." *Eibeibungaku, Toita Joshi Tankidaigaku, Eibeibungaku Kenkyukai* [English-American Literature, Toita Women's Junior College], No. 34 (1979), 18-21. In Japanese <BSJ 108>.

_____. "William Blake no 'Shirei' to Vision [William Blake's 'Muses' and Vision]." *Eibeibungaku, Toita Joshi Tankidaigaku, Eibeibungaku Kenkyukai* [English-American Literature, Toita Women's Junior College], No. 32 (1978), 17-20. In Japanese <BSJ 108>.

_____. "William Blake no Shoki Yogensho to sono Shiso [William Blake's Earlier Prophetic Books and Their Thoughts (1-3)]." *Eibeibungaku, Toita Joshi Tankidaigaku, Eibeibungaku Kenkyukai* [English-American Literature, Toita Women's Junior College], No. 40 (1983), 89-105; No. 41 (1983), 39-59; No. 42 (1985), 75-92. In Japanese <BSJ 108>.

Takeshima, Yasushi. "Proverbs of Hell no shochoteki Imi [Symbolical Meanings of 'The Proverbs of Hell']." *Kanazawa English Studies*, Kanazawa Daigaku Eibungakkai: The Society of English Literature, Kanazawa University, No. 18 (1988), 1-10. In Japanese <BSJ 112>.

§_____. "William Blake no 'Songs of Innocence and of Experience' [William Blake's *Songs of Innocence and of Experience*]." Hiroshima Daigaku Bungaku Hakase Ronbun [Hiroshima University Ph.D.], 6 May 1963. In Japanese <BSJ 112>.

_____. "William Blake 'Songs of Experience' no Kenkyu [A Study of William Blake's *Songs of Experience*]." *Fukui Daigaku Gakugeigakubu Kiyo*, Jinbunkagaku [Bulletin of Fukui University Faculty of Arts Periodical, The Humanities], No. 4 (1955), 12-25; No. 5 (1956), 61-78; No. 6 (1957), 51-62; No. 8 (1958),

15-25; No. 9 (1959), 43-56 <not by Osamu Takemori as in BB #2817>. In Japanese <BSJ 112>.

*Takiguchi, Haruo. "Uchuran, Sekairan, Blake [Cosmic Egg, World Egg and Blake]." 222-40 of "*Shintai*" no Imeji—Igirisu Bungaku kara no Kokoromi [Imagery of "Body": In English Literature]. Ed. Toru Egawa. (Kyoto: Mineruva Shobo, 1991). In Japanese <BSJ 113>.

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

*Takiguchi, Shuzo. "Blake." 63-65 of *Sekai Bijutsu Zenshu*, Dai 19-kan [Fine Arts of the World, Vol. XIX]. (Tokyo: Heibonsha, 1954). In Japanese <BSJ 113>.

*Takubo, Hiroshi. "A Little BOY Lost: Shiron [An Essay on 'A Little Boy Lost']." *Teoria* [Theory: Journal of the Graduate School of Hosei University, Society of English Literature], No. 19 (1987), 15-34. In Japanese <BSJ 113>.

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

Tamego, Takako. "Blake no Yaso Kaishaku—Jikohesoku to Kaiho no Hyogen: Blake's Interpretation of *Night Thoughts*: The Expression of Self-Blockade and Liberation." *Igirisu Romanha Kenkyu*, Igirisu Romanha Gakkai: *Essays in English Romanticism*, Japan Association of English Romanticism, No. 17 (1993), 42-50. In Japanese <BSJ 113>.

Tanaka, Sachiho. "W. Blake no Shiten: On the Standpoint of William Blake." *Katahira, Eigo Eibungaku Ronso*, Chubu Katahira Kai: *The Katahira, Studies in English Language & Literature*, No. 18 (1983), 85-91. In Japanese <BSJ 113>.

Tanaka, Tsutomu. "W. Blake no 'The Little Black Boy' Ichikosatsu: 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 <BSJ 113-14>.

Thompson, E.P., *Witness Against the Beast* (1993) <Blake (1994), 29>.

Reviews

1 §Michael Ferber, "The Making of William Blake," *Nation*, 15 Nov 1993, 594-600.

2 *Aileen Ward, "William Blake, Who Made Thee? According to E.P. Thompson, one strong influence was a sect known as the Muggletonians," *New York Times*, 8 May 1994, 19 ("a splendid conclusion to a life of great scholarship").

3 *Richard Holmes, "Lord of Unreason," *New York Review*, 12 May 1994, 15-17 (a charming, brilliant, "powerful and subtle sermon," which shows "Thompson, the imaginative historian and passionate researcher, at his best").

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

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

Thorpe, Douglas Joseph, *A New Earth: The Labor of Language in Pearl, Herbert's Temple, and Blake's Jerusalem* (1990) <BBS 660>.

Reviews

1 §Parabola, XVI (1991), 124.

2 §Theological Studies, LIII (1992), 185 +.

*Toki, Koji. "Blake no Hikyo Shinwa [Blake's Esoteric Mythology]." *Yuriika: Eureka*, VI, No. 9 (1974), 192-99. In Japanese <BSJ 116>.

_____. "Seishin no Tabibito' no Jikan Kozo [Time Structure in 'The Mental Traveller']." *Yuriika: Eureka*, V, No. 9 (1973), 160-65. In Japanese <BSJ 117>.

§Umetsu, Narumi. "A Study of William Blake: Songs of Innocence and of Experience." Tokyo Kyoiku Daigaku Bungaku Hakase Ronbun [Tokyo Kyoiku University Ph.D.], 11 January 1967 <BSJ 121>.

Printed in his *A Study of William Blake: Songs of Innocence and of Experience* (Tokyo, 1963) <BB #2884>.

§Upstone, Robert. *Sketchbooks of the Romantics*. (Secaucus, N.J.: Quarto Publishing, 1991)

Said to include Blake.

Usui, Gunta. "W. Blake no Shingaku—Tiriel no Baai: W. Blake's Mythology in Tiriel." *Gifu Kogyo Koto Senmongakko Kiyo: Memoir of Gifu Technical College*, No. 4 (1969), 139-46. In Japanese <BSJ 121>.

*Van Wingen, Peter. "Into the Mystic: Rare Books Division Acquires Important Addition to Blake Collection." *Library of Congress Information Bulletin*, LIII (1994), 443-44.

The Library of Congress acquired in 1994 a copy of Mary Wollstonecraft, *Original Stories* ([1791]), with Blake's plates coloured "contemporary with the time of publication" in keeping with Blake's "concept of the completed book," though the "vibrant colors" described are not at all characteristic of Blake's works in Illuminated Printing in 1791.

§Vidal-Naquet, Pierre. "Atlantis and the Nations." *Critical Inquiry*, XVIII (1992), 300-26.

Blake and Captain Wilford are dealt with.

Viscomi, Joseph Steven. *Blake and the Idea of the Book* (1993) <Blake (1994), 30>.

The book matured from his dissertation on "The Workshop of William Blake" (1982).

Reviews

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

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

_____. "The Workshop of William Blake: The Making of an Illuminated Book." *DAI*, XLIII (1982), 1558A. Columbia Ph.D., 1982.

The work matured into his *Blake and the Idea of the Book* (1993).

Waley, Arthur. "Blake the Taoist." 169-75 of his *The Secret History of the Mongols and Other Pieces*. (London, 1963) <BBS 670-71>. B. "William Blake wa Rosoha datta [William Blake was a Taoist]." Tr. Shozo Kashima into Japanese. *Misuzu [A Monthly Magazine]*, XXVII, No. 4 (April 1985), 32-39 <BSJ 122>.

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

§Ware, Tracy. "Bring 'Gladness out of Sorrow' By the Aurelian Wall." 111-27 of *Bliss Carmen: A Reappraisal*. Ed. Gerard Lynch. (Ottawa: University of Ottawa Press, 1990)

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

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

_____. "Muku to Keiken no Uta Seiritsu to Kose: Gaikan—Muku to Keiken no Uta Kenkyu (1): [A General Survey of Songs of Innocence and of Experience —] A Study of Songs of Innocence and of Experience (1)." *Kobe Jogakuin Daigaku Ronshu: Kobe College Studies*, XXXVIII, No. 2 (1991), 333-47. In Japanese, with an English abstract on 34. <For Part 2, see Watanabe, "'Kohitsuji,' . . ." above.>

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]*, No. 13 (1983), 73-85. In Japanese <BSJ 123>.

_____. "Shi no Nibun Kozo ni tsuite: William Blake no 'Night' no Baai [On Binary Structures in Poetry: The Case of William Blake's 'Night']." *Kobe Eibei Ronso, Kobe Eibeigakkai [Journal of the Society of English-American Literature, Kobe University]*, No. 1 (1988), 97-109. In Japanese <BSJ 123>.

Weiner, David. "Illuminated Blake." *Los Angeles Reader: The*

Free Weekly City Magazine, XVI (23 Sept 1994).

Response to the Huntington exhibition.

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

Wilkie, Brian, *Blake's Thel and Oothoon* (1990) <BBS 678>.

Review

1 Margaret Storch, *Modern Language Review*, LXXXVII (1993), 164-65 (appreciative).

*Williams, Janette. "More than words: Blake exhibit has illustrated poetry." *Pasadena Star-News*, 28 Sept 1994, A3.

Review of the exhibition at the Huntington.

§Wilson, Colin. *The Glass Cage: an unconventional detective story*. (London: Arther Barker, 1966) B. §(N.Y.: Random House, 1967) C. (New York & London: Bantam Book, 1973).

A Blake scholar named Damon Reade uses clues from Blake's works to identify and befriend a serial murderer.

*Wilson, William. "William Blake's Visions Shines in His Prints at Huntington." *Los Angeles Times*, 4 Oct 1994, F1, F5.

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

For a protest about the review, see Brad Zukovic, "William Blake: A Creator, Not a Mystic," *Los Angeles Times*, 15 Oct 1994.

Worrall, David, *Radical Culture: Discourse, Resistance and Surveillance, 1790-1820* (1992) <BBS 684-85>.

Review

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

Yamada, Butaro. *Bankoku Jinmei Jisho [A Biographical Dictionary of the World]*. (Tokyo: Hakubunkan, 1893). In Japanese <BSJ 123-24>.

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

Yamakage, Takashi. "William Blake ni okeru Ryoseiguyū to Haninyō [Androgyne and Hermaphrodite in William Blake]." *Eibungakkaishi, Niigata Daigaku Eibungakkai [Bulletin of English Literature Society, English Literature Society of Niigata University]*, No. 21 (1982), 53-70. In Japanese <BSJ 124>.

Yamanaka, Sakiyo. "Blake no Sozoryoku [Imagination in Blake]." *Eishi Hyoron*, Chugoku Shikoku Igrisu Romanha Gakkai: *Essays on Poetry*, The Chugoku-Shikoku Society of English Romanticism, No. 1 (1984), 3-14. In Japanese <BSJ 159>.

[Yanagi, Soetsu (Muneyoshi)]. "Blake Tenrankai ni tsuite [On the Blake Exhibition]." *Shirakaba [The White Birch]*, V, No. 11 (1914), 272; V, No. 12 (1914), 137. B. Reprinted in *Yanagi Muneyoshi Zenshu* (1981), V, 104, 105. In Japanese <BSJ 127>.

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

Yeats, William Butler. "William Blake to Sozoryoku [William Blake and the Imagination]." Tr. Yuichi Mizunoe. 52-54 of *Yeats; Eliot; Auden*. Ed. Masao Hirai & Yuichi Takamatsu. (Tokyo: Chikuma shobo, 1975) Chikuma Sekai Bungaku Taikēi 71 [Chikuma Series of World Literature Vol. LXXI]. In Japanese <BSJ 138>.

Yokoi, Shizue. "Fushi Shigeki Tsuki no naka no Shima—Blake no Aironi to sono Soko ni nagareru mono [Satirical Poetic Drama, An Island in the Moon—On Blake's Irony]." *Bungaku to Hyoron: Letters & Essays*, No. 13 (1979), 32-41. In Japanese <BSJ 138>.

*Yoshida, Osamu. "William Blake no 'Job Ki.'" *Eishi Hyoron*, Chugoku Shikoku Igrisu Romanha Gakkai: *Essays on Poetry*, The Chugoku-Shikoku Society of English Romanticism, No. 1 (1984), 23-34. In Japanese <BSJ 159>.

Yura, Kimiyoshi. "Blake to kokujin ai [Blake and his Sympathy to Blacks]." *Gakuto: Gakuto [Lamplight of Learning]*, LXXX, No. 7 (1983), 16-19. B. Reprinted in his *Mimizuku eigaku juku* (1987). In Japanese <BBS 694>.

_____. "Yanagi Shiso no Shihatsu Eki: William Blake (1[-4]) [The Starting Station of Yanagi's Thought: His William Blake (1[-4])]." *Mingei: The Mingei*, No. 453 (1990) [Special issue:] Muneyoshi: Blake no deai [Muneyoshi's Encounter with Blake], 2-9 <BBS 695>; No. 454 (1990), 54-60; No. 455 (1990), 59-63; No. 456 (1990), 23-28. In Japanese <BSJ 142>.

According to the first part, "Yanagi was inspired by Blake's philosophy of combining art, religion and imagination into one element."

The essay is reprinted from *Yanagi Muneyoshi Zenshu [The Complete Works of Muneyoshi Yanagi]*, Vol. IV (1981), 22-29, and also appears in the catalogue of *William Blake (Yanagi no Deai)* (1990 Sept. 1-Oct. 28 under Catalogues).

Zukovic, Brad. "William Blake: A Creator, Not a Mystic." *Los Angeles Times*, 15 Oct 1994, F6.

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

Division II: Blake's Circle

Catalogues

1991

The Painted Word: British History Painting, 1750-1830, ed. Peter Canon-Brookes (1991).

Review

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

Books and Essays

Encyclopedia of Romanticism, ed. Laura Dabundo (1992).

Review

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

A Handbook to English Romanticism, ed. Jean Raimond & J.R. Watson (1992).

Review

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

George Cumberland (1754-1848)

Blake's Friend, Correspondent, and Collaborator

George Cumberland, *The Captive of the Castle of Senaar: An African Tale*, ed. G.E. Bentley, Jr. (1991) <BBS 369>.

Review

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

John Henry Fuseli (1741-1825)

Artist, Friend of Blake

O'Dell, Ilse. "Füssli 'Fakes'?" *Print Quarterly*, X (1993), 37-42. About "Füssli's borrowing from prints by Jost Amman in his early drawings. . . some drawings that are attributed to Amman are in fact by Füssli" (37).

*D. H. Weinglass. *Prints and Engraved Illustrations By and After Henry Fuseli: A Catalogue Raisonné*. (Aldershot, Hampshire: Scolar Press, 1994) 4"; xxxvi, 412, over 300 reproductions; ISBN: 0-85967-882-2.

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

William Hayley (1745-1820)

Poet, Patron, Employer of Blake

Holmes, John R. "William Hayley (29 October 1745-12 November 1820)." 165-74 of *British Romantic Poets, 1789-1832: First Series*. Ed. John R. Greenfield. (Detroit, New York, London: A Brucoli Clark Layman Book, Gale Research Inc., 1990.) Dictionary of Literary Biography Volume Ninety-Three.

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

Mertner, Edgar. "The 'Horrid Penance': William Hayley and Swift." *Swift Studies*, VII (1992), 101-05.

In the Temple of Spleen section of his *Triumphs of Temper*, Hayley devotes fifty lines to the "severe punishment" of Swift.⁴⁶

James Heath (1757-1848)

Engraver

Charles Heath (1785-1848)

Engraver

Frederick Heath (1810-78)

Engraver

John Heath. *The Heath Family of Engravers 1779-1878* (1993) <Blake (1994), 32>.

Review

1 Robert N. Essick, *Blake*, XXVIII (1994), 67-71 (the work is full of valuable information, but "we can reasonably demand a higher level of accuracy and consistency" [69]; at the end is a useful "Appendix: Unrecorded Book Illustrations by Thomas Stothard" [70-71], recording 13 books with 24 Stothard illustrations.)

Joseph Johnson (1738-1809)

Bookseller, Employer of Blake

Tomalin, Claire. "Publisher in prison: Joseph Johnson and the book trade." *TLS*, No. 4783 (2 Dec 1994), 15-16.

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

John Linnell (1792-1882)

Painter, Patron and Friend of Blake

See Linnell, David. *Blake, Palmer, Linnell and Co.: The Life of John Linnell* (above).

Joseph Seagrave (d. 1808)

Chichester Printer, Friend of Blake

McCann, Timothy J. "Poems, Posters and Poll Books: Eighteenth Century Printing in Chichester." *Sussex Archaeological Collections*, CXXX (1992), 189-99.

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

Mary Wollstonecraft (1759-97)

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

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

Review

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

See also in Part III: Commercial Engravings

⁴⁶ This was erroneously listed (unseen) in *Blake* (1994), 25, as if it were related to Blake.

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