

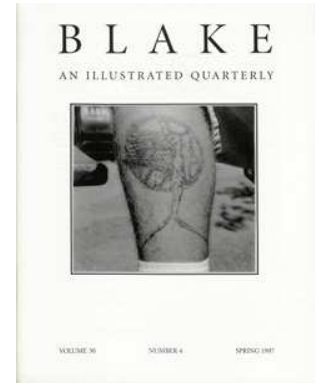
AN ILLUSTRATED QUARTERLY BLAKE

A R T I C L E

William Blake and His Circle: A Checklist of Publications and Discoveries in 1996

G. E. Bentley, Jr., Keiko Aoyama

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William Blake and His Circle: A Checklist of Publications and Discoveries in 1996

BY G. E. BENTLEY, JR.

*With the Assistance of Keiko Aoyama for
Japanese Publications*

The annual checklist of scholarship and discoveries concerning William Blake and his circle records publications for the current year (say, 1996) and those for previous years which are not recorded in *Blake Books* (1977) and *Blake Books Supplement* (1995). The organization of the checklist is as follows:

Division I: William Blake

Part I:	Editions, Translations, and Facsimiles of Blake's Writings
Section A:	Original Editions and Reprints
Section B:	Collections and Selections
Part II:	Reproductions of his Art
Part III:	Commercial Book Engravings
Part IV:	Catalogues and Bibliographies
Part V:	Books Blake Owned
Part VI:	Criticism, Biography, and Scholarly Studies

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

Division II: Blake's Circle

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

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

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

I take *Blake Books* (1977) and *Blake Books Supplement* (1995), *faute de mieux*, to be the standard bibliographical authorities on Blake¹ and have noted significant differences from them.

N.b. I have made no attempt to record manuscripts, typescripts, computer printouts, radio or television broadcasts, calendars, music, pillows,² posters,³ published scores,⁴ recorded readings and singings, rubber stamps,⁵ T-shirts, tattoos,⁶ video recordings, or email related to Blake.

The chief indices used to discover what relevant works have been published were (1) *Annual Bibliography of English Language and Literature*, LXVIII for 1993 (1995), pp. 374-77 (#5816-5772); (2) *BHA: Bibliography of the History of Art, Bibliographie d'Histoire de l'Art* (1995); (3) *Books in Print* (October 1996); (4) *British Humanities Index 1995* (1996); (5) *English and General Literature Index 1900-1933* (1934), pp. 178-79; ... 1934-1940 (1941), p. 121; ... 1941-1947 (1948), pp. 156-57; ... 1948-1954 (1955), pp. 193-94; ... 1955-1959 (1960), 122-23; ... 1960-1964 (1965), pp. 135-36; ... 1965-1969 (1970), pp. 131-32; ... 1970-1974 (1975), pp. 150-52; ... 1975-1979 (1980), pp. 160-61; ... 1980-1984 (1985), pp. 181-82; ... 1985-89 (1990), 164-65; ... 1990-1994 (1995), pp. 180-81; (6) *The Romantic Movement: A Selective and Critical Bibliography* for 1993 (1994), pp. 65-73, and (7) *The Year's Work in English Studies*, LXXIV for 1993 (1996) (by David Worrall).

I am grateful to more friends and correspondents than I can conveniently name, but I must offer special thanks to Julia G. Bentley (for translations from Chinese), John Byrne, D.W. Dörrbecker, Robert N. Essick, Arthur Freeman, William Halloran, Giles Harvey, Nelson Hilton, Ted Hoffman, Heather Howell, Marlborough Rare Books, Michael Millgate, Jeanne Moskal, James Northrup, Michael O'Neill, Oxford University Press, Morton D. Paley, Margaret Sharman, Joseph Viscomi, Xianyi Yang, and especially to Keiko Aoyama and Dr. E. B. Bentley.

¹ Except for the states of the plates for Blake's commercial book engravings, where the standard authority is R. N. Essick, *William Blake's Commercial Book Illustrations* (1991).

² For one with part of "The Tyger," see R. N. Essick, "Blake in the Marketplace, 1996," *Blake*, XXX (1997), hereafter cited as Essick, Marketplace, 1996.

³ E.g., "The Tyger" (Ashington, Northumberland: MidNAG [c. 1976]) Poster No. 35, c. 12 x 18."

⁴ For example, \$Dmitri Smirnov, *Jacob's Ladder: Blake's Pictures for 16 Players*, Op. 58 (N.Y., 1993); \$Dmitri Smirnov, *Shest' Srikhoyvorenii ... Six Poems by William Blake: For Voice and Organ* (1981); \$Dmitri Smirnov, *Vremena Goda ... The Seasons for Violin, Flute, Viola, and Harp* (1986).

⁵ For stamps of *America* and Essick's portrait of Blake made by a Santa Barbara firm, see Essick, Marketplace, 1996.

⁶ For a tattoo (1993) of "The Ancient of Days" on the left leg of Charles A. Bufalino, see Essick, Marketplace, 1996.

I should also like to express my gratitude for and joy in a Visiting Research Fellowship at Hatfield College, where much of the work on this checklist was done in the autumn of 1996, and to my colleagues there in the English department of Durham University.

Symbols

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

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

18 Numbers prefixed to Blake's manuscripts, original editions, and commercial engravings are the standard ones which identify them in *Blake Books*.

Abbreviations

BB	G.E. Bentley, Jr., <i>Blake Books</i> (1977)
BBS	<i>Blake Books Supplement</i> (1995)
Blake	<i>Blake/An Illustrated Quarterly</i>

Introduction

The number of publications recorded on Blake in this checklist for 1996 is very considerable: over 160 essays, 136 reviews, 13 books on Blake, 14 editions of his poetry, and 10 exhibitions and catalogues of his work in languages as diverse as Catalan, Chinese, Czech, English, French, German, Hebrew, Italian, Japanese, Korean, Polish, Portuguese, Russian, Scotch, Spanish, and Swedish. However, the flood of new publications is not nearly so great as this implies, for there are only 54 essays, 67 reviews, and nine books from 1996 recorded here. The even larger number of essays and reviews dating from 1784 to 1995 were first noticed in a variety of sources, chiefly *English and General Literature Index* for 1900-94 and the on-line catalogue of the Research Libraries Group.

The 14 editions of Blake's poetry newly noted here are mostly of small significance; editions of the *Songs* translated into Spanish (1987) and Chinese (1988), collections in Chinese (1973), Latvian (1981), Portuguese (1977), Russian (1993), and Scotch (1988), three broadsides (1930, 1968, 1980), and an "Office Drawn from" the *Marriage* and elsewhere in Blake "for Use of St. Mark's in-the-Bourie" (1920). *Selected Poems* (1996) and *Songs of Innocence & Experience* [sic] (1996) are insufficiently original for the publisher to bother to record the name of the editor. The only likely exception seems to be the two volumes of *Jerusalem*, edited and translated by Marcello Pagnini (1994), which neither its Italian nor its English publisher seems to

be able to supply and on which I can therefore scarcely comment.

In terms of Blake's original works, the most tantalizing is the discovery of a broken pair of spectacles in Blake's cottage in Felpham which could have belonged to the poet.

A good deal of new information about the earliest series of colored facsimiles of Blake's works in illuminated printing by William Muir has been discovered in the Crookshank Collection in the West Sussex Record Office in Chichester. These give details of when copies were sold and which originals were reproduced. They also include fascinating inscriptions attributed to Blake from *Thel* (A) and *Marriage of Heaven and Hell* (F) and the allegation that *Marriage* (F) once belonged to Dante Gabriel Rossetti.

Blake's designs for Bunyan's *Pilgrim's Progress* have been sold by the Frick Collection in New York, where they were for half a century, and they are now in a private collection in England.

Among Blake's commercial book engravings, there are a good many new locations recorded here, and a facsimile has been published of George Cumberland's *Attempt to Describe Hafod* (1996), though with no new information as to whether Blake had a hand in the engravings in it. And a great store of information about Lavater's *Essays on Physiognomy*, in the archive of John Murray, not only demonstrates the conditions in which one of the most distinguished illustrated books of the century was produced but records what Blake was paid for his small part in the enormous undertaking.

The most impressive and significant of the catalogues recorded here is Robin Hamlyn's *William Blake: visiones de mundos eternas* for the 1996 exhibition in Madrid. Most of the essays except for Hamlyn's are curiously irrelevant to Blake and to the pictures and books exhibited, but the works shown are extensive and of the first class, and the 180 color plates include complete reproductions of *Songs of Innocence* (X), *Europe* (B), and *Job*. As there has been very little publication about Blake in Spanish before 1996, this is an astonishing accomplishment.

A large proportion of the essays and reviews published on Blake in 1996⁷ appeared in *Blake/An Illustrated Quarterly*, in *Journal of the Blake Society at St James*, and in volumes of reprinted essays edited by Noriko Kawasaki and David Punter. One of the most rewarding of the new essays is that by Joseph Viscomi in *Blake*, displaying a vast range of new information about Blake's faithful patron Thomas Butts. Among the fascinating conclusions derived from these facts is that when Butts ordered duplicates of Blake's designs, he may have intended them for different houses he owned, one of them used for a school for a young ladies, and that the biblical subjects of many of these designs may have had a pedagogical function.

⁷ N.b. As usual, I cannot, through linguistic ignorance, comment on the 25 essays published in Japan and the two in Korea.

Blake also serves Blake scholarship with its extensive reports of "Blake in the Marketplace" by Robert Essick and of "Blake and His Circle," to which a whole issue is devoted.

One especially rewarding essay is the one by Stuart Peterfreund in *Eighteenth-Century Life* (1994) with its argument about "Blake—Prophet Against Ideology." Another is Stephen Prickett's argument in his *Origins of Narrative* (1996) concerning "Swedenborg and Blake: The Privatisation of Angels." And Karen Shabatai's argument concerning "Blake's Hostility Towards the Jews" in *ELH* (1996) raises disturbing issues which warrant serious reflection, though "Blake appears at best uninterested in the 'Jewish question.'" Michael Grenfell makes an attractive though much overstated case in the *Journal of the Blake Society of St James* (1996) that "A Gnostic view is 'the' key to understanding Blake's dense mythologies," and G. E. Bentley, Jr. provides illuminating parallels between the careers of "James Parker and His Partner William Blake" in *Studies in Bibliography* (1996).

There are the usual quota of attempts to consider Blake in terms of modern intellectual fashions like feminist theology, as well as a number of agreeable diversions. These include James Bogan's "centrifugal lark" in "Blake on a Bike," the "electronic concert dedicated to the life and work of William Blake," and the Blake "Xword" (all in *Journal of the Blake Society at St James*). A few arguments seem particularly labored or perverse, such as Peter Ackroyd's claim in *The Independent* (1993) and elsewhere that Blake was a "Cockney" (in the novel sense that he "expressed the true nature and spirit of London"). I should relish hearing that great London-lover Dr. Johnson respond to the allegation that he was a Cockney. Some arguments seem to be expiring, like Laocoön, in the grip of irresistible critical jargon, such as the claims that "Blake appropriates the homology between biological and non-biological creativity to address the politics of the copied text" (Julia Wright), that Molly Anne Rothenberg's book is written "in post-structuralist and 'post-post-structuralist' terms," and that in Jeanne Moskal's book "the intrapsychic wins out over the intersubjective."

Though a number of critical books are newly recorded here, few have much pretension to novelty. Noriko Kawasaki's *Eden wa Kitaka: William Blake Ronshu: On the Location of Eden: Studies on William Blake* (1996) reprints five of her essays in Japanese (1988-95), one of them translated from English for the purpose, and David Punter's *William Blake* (1996) reprints 10 essays of 1970-87 by various authors. Victor Paananen's *William Blake* (1996) is an "Updated Edition" of a modest little book first published in 1977. I have not been able to see, and therefore cannot comment on, Richard O'Keefe's *Mythic Archetypes in Ralph Waldo Emerson: A Blakean Reading* (1995) (except to say that it is presumably a revised version of his dissertation), François Piquet's *Blake et le Sacré* (1996) (ibid.) or William Richey's *Blake's Altering Aesthetic* (announced for November 1996).

Violet Tengberg's *William Blake's "The Tyger": En konstvetenskaplig analys och tolkning* (1994) is a study in Swedish of the *Songs*, reproduced from typescript and of modest dimensions and pretensions.

The two most substantial new critical books recorded here are Frank Vaughan's *Again to the Life of Eternity: William Blake's Illustrations to the Poems of Thomas Gray* (1996), with 139 folio pages and 116 plates, and Andrew Lincoln's *Spiritual History: A Reading of William Blake's Vala or The Four Zoas* (1995), a very substantial work though strangely unillustrated. Vaughan's book, which reproduces all Blake's watercolors for Gray in reduced size and monochrome, concludes very oddly that "Blake was not much interested in illustrating" Gray (7), even though he must have spent a great deal of the time on his designs for his good friend John Flaxman. Even more curiously, the Gray designs are said to have been intended to implant "not knowledge but a radical burning doubt" (18). These are strange conclusions for the poet who wrote:

He who shall teach the Child to Doubt
The rotting Grave shall neer get out. ...
He who Doubts from what he sees
Will neer Believe do what you Please.
If the Sun & Moon should doubt
Theyd immediately go out.

One may suspect that the purpose discovered in the Gray designs, "To educate one to rebel" (116) and "to free the mind-forged manacles" (rather than "to free the manacled mind") tells us more of what the critic wishes than of what the artist intended.

Andrew Lincoln's *Spiritual History* is an altogether more substantial and rewarding book, the most valuable critical work newly recorded here. It is a detailed "staged reading" of *Vala or The Four Zoas* designed for "new readers of *The Four Zoas*" (v, ix) but rewarding for critics of all levels of experience and sophistication. One of its most valuable features is its analysis of the poem as "a universal history" (1), with the aid of illumination from contemporary historians such as Gibbon. The Last Judgment in the poem reveals that man's prison "in a finite vision of the natural world" is a "prison locked from the inside" (190); we are the inmates of ourselves, and the key to escape is in our own hands. Andrew Lincoln's *Spiritual History* is a work to which one can return repeatedly for light upon Blake's poem—and upon the nature of humanity.

Completed this 27th Day of January 1997 at East Lake Apartments, Dongzhimenwai Dajie, Beijing

貝杰瑞

Division I: William Blake
Part I
Editions, Translations
and Facsimiles⁸

Section A:
Original Editions

Europe (1794[-1831])

Copy B

History: ... Copy B from Glasgow University is reproduced in the 1996 2 February-7 April catalogue of the Fundación "la Caixa" in Madrid, plates 28a-q.

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

Plate 1

History: ... Lent by "The Keynes Family Trust on deposit at the Fitzwilliam Museum" to the 1996 2 February-7 April exhibition of the Fundación "la Caixa" in Madrid, No. 30a.

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

Edition

For the Sexes: The Gates of Paradise [B]. (London: Frederick Hollyer, 1925) <BB #47>.

According to a prospectus (?1925), ordinary copies of this facsimile of the copy of Miss C. Carthew were for sale at 15s and 55 copies (only 50 of which were for sale) on "platinotype paper" at £4.4.0.⁹

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

Copy E

History: It was reproduced again in color in the Italian facsimile (1994).

Plate 1

History: ... Lent by "The Keynes Family Trust on deposit at the Fitzwilliam Museum" to the 1996 2 February-7 April exhibition of the Fundación "la Caixa" in Madrid, No. 53a.

Edition

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

The same ektachromes were apparently used in the facsimile edited by Marcello Pagnini (1994).

Reviews

11 §Jon Mee, *Australian Journal of Art*, X (1993), 105-06 (with the Blake Trust Songs).

⁸ N.b. In this checklist, "facsimile" is taken to mean "an exact copy" attempting very close reproduction of an original named copy including size of image, color of printing (and of tinting if relevant), and size, color, and quality of paper, with no deliberate alteration as in page-order or numbering or obscuring of paper defects.

⁹ A copy of the prospectus for all Hollyer's Blake reproductions is with the Muir facsimile of *For the Sexes* in the West Sussex Records Office; the prospectus presumably pre-dates Hollyer's reproduction of *All Religions are One* (1926), which is not mentioned there.

12 §Daniel Mark Epstein, "The Two William Blakes," *New Criterion*, XIII, No. 2 (October 1994), 10-22 (with Visconti's *Blake and the Idea of the Book* [1993] and the other Blake Trust volumes).

13 Iain Sinclair, "Customising Biography," *London Review of Books*, 22 February 1996, 16-19 (with Peter Ackroyd, *Blake* [1995], and the Blake Trust reproductions of *Songs of Innocence and of Experience* [1991], *The Early Illuminated Books* [1993], *The Continental Prophecies* [1995], *Milton* [1993], and *The Urizen Books* [1995]) (there is no indication that Sinclair has looked at *Jerusalem*—for a protest, see John Commander, below).

§**Jerusalem*. Ed. & tr. Marcello Pagnini. 2 vols. (Florence: Giunti Gruppo Editoriale, 1994) ISBN: 88-09-20507-3.

Vol. I is a facsimile of copy E, apparently using the same ektachromes as in the 1991 Blake Trust edition.

Receipt

1805 July 5

History: Bought with the Joseph Holland Collection by John Windle in 1995 and (according to Essick, Marketplace, 1996) and sold in June 1996 to the autograph dealer Kenneth Rendell.

Songs of Innocence (1789[-1808?])

Copy X <BBS 120-21>

History: Pl. 9-10 from the Fitzwilliam and pl. 13-14, 16-19, 23-25, 27, 34-36, 53-54 (the rest) from the National Gallery of Victoria (Melbourne) are reproduced together in the 1996 2 February-7 April catalogue of the Fundación "la Caixa" in Madrid, editions 17a-q.

§*Announcing the Felpham Edition of Songs of Innocence by William Blake: An Itaglio Plate Book Designed & Printed in Colour at the Pear Tree Press and Now Offered for Subscription*. (Flansham, Bognor Regis, Sussex: Pear Tree Press, 1937) 4 leaves.

There seems to be no record of the publication of such an edition.

§*Canciones de inocencia y de experiencia*. Ed. J. L. Caramés y S. G. Corugedo (Madrid, 1987).

Les Chants de l'Innocence. Tr. Alain Suied (1993) <Blake (1994)>.

Review

1 §François Hàn, *Europe*, No. 772 (1994), 206-07.

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

Pls. 42, 47 ("The Tyger" and "The Human Abstract")

History: ... Lent by "The Keynes Family Trust on deposit at the Fitzwilliam Museum" to the 1996 2 February-7 April exhibition of the Fundación "la Caixa" in Madrid, No. 27a-b.

Editions

**Songs of Innocence and of Experience*, ed. Geoffrey Keynes (1970) <BB # >.

The plates are reproduced in Gray, and Keynes's Introduction is translated by Yang Yi in *Tianzhen yu jing yan zhige* [*Songs of Innocence and of Experience*] (1988).

**Tianzhen yu jing yan zhige* [*Songs of Innocence and of Experience*]. Tr. Yang Yi [i.e., Jinru Yang]. (Changsha: Hunan Renmin Chubanshi [Hunan Peoples Publishing House], May 1988) 8°, pp. 7, 210; ISBN: 7-217-00342-3 (hardback) and 7-217-00343-1 (paperback).

G. Kaiensi [G. Keynes], "Yinhan [Introduction]" (1-8); T.S. Aillette [T.S. Eliot], "Weillan Bulaike [William Blake]" (1-8 [bis]); "Fan zhe de hua [Translator's comments]," dated the Fiftieth Anniversary of the War of Resistance Against Japanese Aggression, 13 August 1937 (204). The text consists of faint pale Gray reproductions of the *Songs* from the reproduction edited by Geoffrey Keynes (1970) of the Blake Trust facsimile (19) of copy, with facing translations into Chinese and followed by short comments.

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

Reviews

11 §Jon Mee, *Australian Journal of Art*, X (1993), 105-06 (with the Blake Trust *Jerusalem* [1991]).

12 §Daniel Mark Epstein, "The Two William Blakes," *New Criterion*, XIII, No. 2 (October 1994), 10-22 (with Viscomi's *Blake and the Idea of the Book* [1993] and the other Blake Trust volumes).

13 Iain Sinclair, "Customising Biography," *London Review of Books*, 22 February 1996, 16-19 (with Peter Ackroyd, *Blake* [1995], and the Blake Trust reproductions of *Jerusalem* [1991], *The Early Illuminated Books* [1993], *The Continental Prophecies* [1995], *Milton* [1993], and *The Urizen Books* [1995]) (there is no indication that Sinclair has looked at *Songs*—for a protest, see John Commander, below).

New Entry

Spectacles at Felpham (illus. 1)

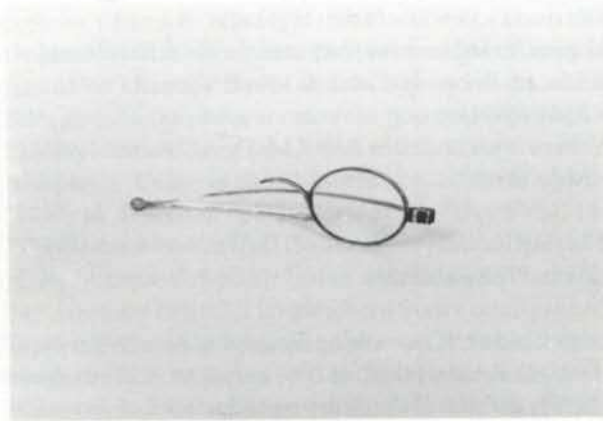
Half a pair of nineteenth-century spectacles, found about 1928 in a piece of rotting wood when the floor of Blake's cottage in Felpham was relaid, may have been the poet's about 1803. They have simple magnification of 1.75 (1.0 being neutral). The spectacles, which fit neatly on the life-mask of Blake, belong to Mrs. Heather Howell, the owner of the cottage.¹⁰

There is No Natural Religion (1794-95)

Copy E

History: (5) From Mrs. Ramsay Harvey, it passed by inher-

¹⁰ The spectacles Blake owned when he died are in the Fitzwilliam Museum (see *Blake* [1996]).



1 Half of a pair of gold-framed spectacles which were found about 1928 in Blake's cottage in Felpham and which may have belonged to Blake. They now belong to the owner of Blake's cottage on Blake's Road, Felpham, who courteously supplied these photographs. Photo courtesy of Devereux Photography, Felpham. If any Blake readers should want a print of these photos, Mrs. Heather Howell writes that she would be happy to obtain them through Devereux Photography. Please contact her at Blake's Cottage, Blake's Road, Felpham, Bognor Regis, West Sussex, PO22 7 EB.

itance to (6) Mr. Giles Harvey.¹¹

Section B:

Collections and Selections¹²

Blake: The Complete Poems, ed. W. H. Stevenson, second edition (1989).

Review

1 François Piquet, *Etudes Anglaises*, XLVII (1994), 478 (an account of the "nouveau-tés" in the second edition).

§**Blake: Selected Poems*. Ed. Mike Davis & Alan Pound. (Oxford: Heinemann Educational, 1996) Heinemann Poetry Bookshelf. viii, 168 pp.

Blake's *Illuminated Books* (The William Blake Trust). Volume I: *Jerusalem*, ed. M. D. Paley (1991) <BBS 88>. Volume II: *Songs of Innocence and of Experience*, ed. Andrew Lincoln (1991) <BBS 136>. Volume III: *The Early Illuminated Books*, ed. Morris Eaves, Robert N. Essick, & Joseph Viscomi (1993) <Blake (1994)>. Volume IV: *The Continental Prophecies*, ed. D. W.

¹¹ It was withdrawn from the Christie sale of the other Harvey Blakes (30 Nov 1993) when its authenticity was questioned on the basis of the discoveries of Joseph Viscomi.

¹² Here and below I ignore mere reprints.

Dörrbecker (1995) <Blake (1996)>.

Volume V: *Milton a Prophecy and the Final Illuminated Books*, ed. Robert N. Essick & Joseph Viscomi (1993) <Blake (1994)>.

Volume VI: *The Urizen Books*, ed. David Worrall (1995) <Blake (1996)>.

The Continental Prophecies, ed. D. W. Dörrbecker (1995) <Blake (1996)>.

Reviews

1 Iain Sinclair, "Customising Biography," *London Review of Books*, 22 February 1996, 16-19 (with Peter Ackroyd, Blake [1995], and the Blake Trust reproductions of *Jerusalem* [1991], *The Early Illuminated Books* [1993], *The Continental Prophecies* [1995], *Milton* [1993], and *The Urizen Books* [1995]) (there is no indication that Sinclair has looked at *The Continental Prophecies*—for a protest, see John Commander, below).

2 Barthélémy Jobert, *Revue de l'Art*, No. 112 (1996), 78 (with Joseph Viscomi, *Blake and the Idea of the Book* [1993], and *The Urizen Books*, ed. David Worrall [1995]) (barely mentioned).

The Early Illuminated Books, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (1993) <Blake (1996)>.

Reviews

3 §Daniel Mark Epstein, "The Two William Blakes," *New Criterion*, XIII, No. 2 (October 1994), 10-22 (with Viscomi's *Blake and the Idea of the Book* [1993] and the other Blake Trust volumes).

4 David Worrall, *Year's Work in English Studies* for 1993 (1996), 322 ("splendid").

5 Michael Ferber, *Blake XXIX*, 3 (Winter 1995-96), 88-90 ("an altogether splendid volume," with "the most lucid and succinct summary of Blake's methods of book production that I have ever seen" [88]).

6 Iain Sinclair, "Customising Biography," *London Review of Books*, 22 February 1996, 16-19 (with Peter Ackroyd, Blake [1995], and the Blake Trust reproductions of *Jerusalem* [1991], *Songs of Innocence and of Experience* [1991], *The Continental Prophecies* [1995], *Milton* [1993], and *The Urizen Books* [1995]) (there is no indication that Sinclair has looked at *The Early Illuminated Books*—for a protest, see John Commander, below).

7 S. L. M., *Gazette des Beaux-Arts*, 138^e Année (1996), 19 (with *Milton a Prophecy and the Final Illuminated Books*, ed. Robert N. Essick & Joseph Viscomi [1993]) (the series is "une magnifique collection").

§*Earth's Answer* (Madley, Hereford: Five Seasons Press [1980s]) Broadside.

"The Edition of the Works of Wm. Blake" printed by William Muir at "The Blake Press at Edmonton," England (1884-1936) <BB #249, BBS 152-55>.



2 Life mask of William Blake wearing the half-pair of spectacles. When the mask was made, the clay pinned his ears to his head, so the spectacle-frame had to be fixed to his head with anachronistic sellotape. Photo courtesy of Devereux Photography, Felpham.

The Rev. Mr. Arthur Chichester Crookshank (1889-1958) acquired from Quaritch most of the Muir facsimiles, many of them identified as "M^r Muirs Master Copy," which he bequeathed to the West Sussex Record Office <WSRO>. All these Master Copies have notes made in Quaritch's shop ("Q"), and some have notes by Muir ("M") as well. In the record below, the details not in *Blake Book Supplement* are given in bold face, and the copy reproduced is given within parentheses "(A)."

America (A)

Q: "copied from an original [A] lent to Mr Muir by M^r Quaritch in 1905. It is now in the U.S.A. **24 copies were sold by Mess^{rs} Quaritch.**" <WSRO>.

Ancient of Days [Europe pl. 1] (D)¹³

M: "Fifty copies . . . were sold by Mr Quaritch (at 21/- each—All numbered) between 18th May 1885 and 14th August 1919[.] | P.S. Reference to documents shows me that the above statement is not quite correct, M^r Pearson had sold nine copies before M^r Quaritch began"; "Coloured from an original by Blake in the British Museum." <WSRO>.

¹³ The note appears on the verso of the last leaf of the first version of *Thel* with which it is bound. A duplicate uncolored copy of *Europe* pl. 1 is marked "rough proof" "Corrected from life" (WSRO = West Sussex Record Office).

Book of Thel [first version] (D)¹⁴

M: "Copied from British Museum Copy [D]"; "Fifty Copies of this Book (all numbered) were produced and sold in 1884-90 at £2.2 0[.] M^r Pearson sold the first twenty copies between October 1884 and April 1885. At that date he retired from business because 'he found that he had £20,000 and he did not want more'[.] He introduced me to M^r Quaritch, who continued the work[.] He received and sold the remaining thirty copies between 27th April 1885 and 8th September 1890[.]"
<WSRO>.

Book of Thel [second version] (J)

Q: "24 copies have been sold"; M: "This copy of Thel [J] is coloured from one that M^r Bernard Quaritch lent to me in 1885-6. He sold it afterwards to an American [Amy Lowell c. 1900], so it is now in the U.S.A." With it are duplicates of pl. 2, 4, 6-7, identified (M) on a separate leaf: "The four pages just before this are from originals [from the *Small Book of Designs*] in the B. M. print Room | They were coloured by [Miss] E. J. Druitt" as in color-printing. <WSRO>.

Book of Thel [third version] (A)

"The Beckford copy" (i.e., A), bought by Quaritch at the Beckford sale in 1883, sold to E. W. Hooper in 1891. Both the second and third versions in the WSRO have inscriptions on the designs: Pl. 2 (titlepage): "Lives [?Loves] of the plants¹⁵ in Summer"; pl. 4: "Flowers personified"; pl. 6: "Spring"; pl. 7: "Fallen seeds protected by the earth Autumn." The third version facsimile also has a note: "Perhaps Beckford got these titles from Blake when buying the Book," though this copy of the book was in the Cumberland sale of 1835 before Beckford obtained it.
<WSRO>.

Europe (A, D, c)

Q: "with 2 pp. added from Blakeana ... 50 copies were sold by Messrs Quaritch | 'Blakeana' was a vol of scraps[;] the MacGeorge fragment is now in U.S.A." Part of this volume of Blakeana <BB #125> was sold by Quaritch in 1886 to William Muir, and the rest was sold by Quaritch to B. B. MacGeorge by 1906 and acquired by George C. Smith of the United States by 1927.¹⁶<WSRO>.

For the Sexes: The Gates of Paradise (F)

M: "About 20 copies have been made and sold[,] the Text [is] printed W Muir" (the text is in fact printed from movable type). <WSRO>.

Marriage of Heaven and Hell [second version] (F)

M, "Forest Gate May 1920": "This is a careful copy of a

¹⁴ With it is a much-corrected "Rough proof" of Muir's "Proposal for the Prophetic Books and the Songs of Innocence and of Experience by W Blake."

¹⁵ Part II (1789) of Erasmus Darwin's *Botanic Garden* was called "The Loves of the Plants."

¹⁶ Another copy of Muir's *Europe* is inscribed: "This is an uncolored copy of Europe | It is of no special value | M^r Muir offers it for your acceptance." <WSRO>

copy by Chatto & Windus c. 1864 <BB #99> From the Original [F] that belonged to D.G. Rossetti." "This copy is facsimiled after the Dante Gabriel Rossetti Copy—The titles given to the plates are after the Beckford copy [A]."¹⁷ "20 copies have been sold." The inscriptions are: Pl. 1 (titlepage): "Union of the Elements"; pl. 2: "Earth"; pl. 3: "Fire"; pl. 4: "Water"; pl. 5: "Air"; pl. 11: "Dawn"; pl. 14: "The Body of Hector"; pl. 15: "Genius"; pl. 16: "Ugolino"; pl. 20: "A Dream";¹⁸ pl. 21: "Satan addressing the Sun"; pl. 24: "Arbitrary Power." It is reproduced from a color-printed copy, and the only color-printed copy is F, which was bought by R. M. Milnes in 1852 and sold by his son in 1903. There seems to be no other evidence that copy F (or any other copy) "belonged to D.G. Rossetti." <WSRO>.

Marriage of Heaven and Hell [third version] (I)

M: "M^r Muir's Master Copy of the Fitzwilliam Heaven & Hell | about five copies were sold[.] The original is in the Fitzwilliam Museum Cambridge." "Copied in April 1886 by J. D. Wallis from the original in the Fitzwilliam Museum at Cambridge. | Note the letter press should all be printed in red, not in yellow." The titlepage verso is inscribed in pencil "Richard Edward Kerrick | August 31st 1856" as in copy I. "Coloured thus £4.4.0." It bears annotations from the Beckford copy. <WSRO>.

Song of Los (A)

M: "This is M^r Muir's Master Copy of the Song of Los copied from the original in the British Museum [A] | 21 copies were sold by Mess^{rs} Quaritch." <WSRO>.

There is No Natural Religion (A, H, L)

"M^r Muir's Master Copy of No Nat Relig | 50 copies were sold | I do not know where the original is now." Facing pl. b12 ("God becomes as we are that we may be as he is") is a quotation from Irenaeus about the phrase (see *William Blake's Writings* [1978], 14). On the first flyleaf is a transcription of *All Religions are One* with a note: "This little book is copied from illustrated leaves in the possession of the Linnell family ... W Muir"; Muir never made a facsimile of *All Religions are One*. <WSRO>.

§Eternity. (Berkeley, California: Mayacamas Press, 1993) Broadside 35 x 28 inches.

It is "He Who Binds to Himself a Joy."

§Fellow Labourers in the Great Vintage. ([Buffalo, N.Y.: Institute of Further Studies, 1968) Broadside.

§If the Doors of Perception Were Cleansed. ([Mount Carmel, Connecticut: Ives Street Press, 1983) 4 pp. A broadside.

§The Marriage of Heaven and Hell: Office Drawn from the Lyric and Prophetic Work of William Blake (1727-1827) for Use of St. Mark's in-the-Bourie. (N.Y.: 1920s).

¹⁷ The Crookshank Collection also has a copy of the First Version of Muir's facsimile of the *Marriage* made from copy A.

¹⁸ Inscribed at the bottom in Muir's Brown ink: "The Background should be quite smooth | The reds in the Serpent should be brighter."

Milton a Poem and the Final Illuminated Books, ed. Robert N. Essick & Joseph Viscomi (1993) <Blake (1994)>.

Reviews

3 §Daniel Mark Epstein, "The Two William Blakes," *New Criterion*, XIII, No. 2 (October 1994), 10-22 (with Viscomi's *Blake and the Idea of the Book* [1993] and the other Blake Trust volumes).

4 Dennis M. Read, *Blake*, XXIX, 3 (Winter 1995-96), 91-92 ("there is much to praise, little to question, and less to criticize in this splendid volume" [92]).

5 Iain Sinclair, "Customising Biography," *London Review of Books*, 22 February 1996, 16-19 (with Peter Ackroyd, *Blake* [1995], and the Blake Trust reproductions of *Jerusalem* [1991], *Songs of Innocence and of Experience* [1991], *The Early Illuminated Books* [1993], *The Continental Prophecies* [1995], and *The Urizen Books* [1995]) (there is no indication that Sinclair has looked at *Milton ... and the Final Illuminated Books*—for a protest, see John Commander, below).

6 David Worrall, *Year's Work in English Studies* for 1993 (1996), 323 ("splendid").

7 S. L. M., *Gazette des Beaux-Arts*, 138^e Année (1996), 19 (with *The Early Illuminated Books*, ed. Morris Eaves, Robert N. Essick, & Joseph Viscomi [1993]) (the series is "une magnifique collection").

§*Pesni Nevinnosti opyta*. [Tr. Sergeia Stepanova into Russian, Kommentari Aleksandry Glebouskoi.] (Sankt-Peterburg: Severo-Zapad, 1993) 270 pp.

Poems of William Blake ed. Peter Ackroyd (1995) <Blake (1996)>.

Review

1 *Alberto Manguel, "Genius of Blake revealed: Ackroyd makes it clear we owe the poet a great many revelations about our senses," *Globe and Mail* [Toronto], 13 January 1996, p. C20 (with Peter Ackroyd, *Blake* [1995]).

Poesía completa. Prólogo, Pablo Mañe [Garzon]; introducción, Mariano Vázquez Alonso; corrección y revisión, E. Caracciolo Trejo (Barcelona: Ediciones 29, 1986), Río nuevo, 2 vols., 452 pp. ISBN: 84-7175-186-0 <BBS; Blake (1994)>. ... D. §(Barcelona, 1995).

Poetical Works, ed. John Sampson (1913) <BB #302>.

The Penguin edition of Blake's *Selected Poems* (1996) was apparently selected from John Sampson's edition (1913).

§*A Printing House in Hell*. (Pittsburgh: The Laboratory Press, 1930) Students' Project (Carnegie Institute of Technology Library Press) Specimen No. 103. Broadside 35 x 20.

§*Proverbs of Hell*. Translated to Scotch by William Henshaw. ([Markinch:] Srievens Press, 1988) 8 pp.

§*Pu-lai-k'o shih hsuan*: Chou Wen-ping i. (Taipei: Wu Chou, mia 62, 1973) 121 pp. In Chinese.

**Selected Poems*. Ed. P. H. Butter. (London, Melbourne, Toronto: Dent, 1982) B. §1986. C. §1988. D. §1989. E. *London & Rutland, Vermont, 1991.

An "abridged edition," omitting the editor's name, was published as **Songs of Innocence & Experience* (London: Phoenix, 1996).

**Selected Poems*. (London, N.Y., Ringwood [Victoria, Australia], Toronto, Auckland: Penguin Books, 1996) Penguin Popular Classics 12°, x, 242. ISBN: 0-14-062219-5.

Lyric poems plus *Tiriel* and *Thel* apparently selected from *Poetical Works*, ed. John Sampson (1913) <BB #302>.

§**Selected Works*. Ed. David Stevens. (Cambridge: Cambridge University Press, 1995) 144 pp.

§**The Shepherd*. ([Berkeley Heights, New Jersey: The Oriole Press, ?1932]) 4 pp. "with cordial greetings of the season 1932-3."

Songs of Innocence & [of] Experience. (London: Phoenix, 1996) Square 16°, [vi], 58 pp., ISBN: 1-85799-541-4.

The text of the *Songs* and poems from the *Notebook* and the *Pickering MS* is apparently taken from *Selected Poems* [ed. P. H. Butter] (1981) <BBS 164> [which in turn is taken from *Poems & Prophecies*, ed. Max Plowman (1927) <BB #287>].

§*The Tyger: O tygres*. Tr. Augusto de Campos. (Sao Paulo: [no publisher], 1977) 8 pp. In English and Portuguese.

The Urizen Books, ed. David Worrall (1995) <Blake (1996)>.

Reviews

1 Iain Sinclair, "Customising Biography," *London Review of Books*, 22 February 1996, 16-19 (with Peter Ackroyd, *Blake* [1995], and the Blake Trust reproductions of *Jerusalem* [1991], *Songs of Innocence and of Experience* [1991], *The Early Illuminated Books* [1993], *The Continental Prophecies* [1995], and *Milton* [1993]) (there is no indication that Sinclair has looked at *The Urizen Books*—for a protest, see John Commander, below).

2 Barthélémy Jobert, *Revue de l'Art*, No. 112 (1996), 78 (with Joseph Viscomi, *Blake and the Idea of the Book* [1993], and *The Continental Prophecies*, ed. D.W. Dörrebecker [1995]) (barely mentioned).

§*The Voice of the Ancient Bard*. (London: Spoon Print Press, 1994) 4 leaves.

Illustrated by Linda Ann Landers.

§*William Blake Od mi-shire ve-Keats* [More Poems by Blake and Keats]. [Tr. Joshu Kochov.] (Tel Aviv: Ofir, 1980) 32 pp.

§Yongguk Nangnam sisa = *Selected English Romantic Poems*—William Blake oe. Ed. Sisa Yongosa. (Seoul: T'ukpyols: Sisa Yongosa, 1990) 247 pp.

**Zemirtes Koka* [*Under the Myrtle Tree*]. [Tr. Olga Lisovska into Latvian.] (Riga: Liesma, 1981) 203 pp.

Tamara Zalite, "Viljams Bleiks" (5-14); O. Lisovska, "Komentari" (103-04).

Part II

Reproductions of Drawings and Paintings

Section A:

Illustrations of Individual Authors

Bible

§Bhaktipeda, Swami. *The Bible Illuminated*: Illustrated by William Blake and Francisco de Hollanda. Ed. Krzysztof Cieszkowski. (New Vrindaban, W. Va.: Palace Pub, 1994).

Bunyan, John, *Pilgrim's Progress*

Blake's Bunyan designs (see illus. 1-4) were offered by the Frick Collection (N.Y.) (along with a design for *Paradise Regained*) at §Sotheby's (London), 14 November 1996, Lot 243 (estimate £260,000-£340,000), bought in, and sold to an Anonymous British collector. For behind the scenes details, see Essick, Marketplace, 1996.

Gray, Thomas, *Poems*

Blake's 116 watercolors for Gray are reproduced in reduced size and monochrome in Frank A. Vaughan, *Again to the Life of Eternity* (1996).

Milton, John, *Paradise Regained*

"The First Temptation" from the *Paradise Regained* series (see illus. 5) was sold by the Frick Collection to an Anonymous British collector—see Bunyan (above).

Section B:

Collections and Selections

William Blake at the Huntington, ed. Robert N. Essick (1994) <Blake (1995) under Art>.

Review

1 S. L. M., *Gazette des Beaux-Arts*, 138^e Année (1996), 19-20 (the book is edited by "l'un des principaux spécialistes actuels de Blake" and produced "en couleurs de grande qualité").

Part III

Commercial Book Engravings

Bible—*Illustrations of The Book of Job* (1826, 1874)

New Location: Felsted School (Felsted, Essex) (reproduced in the 1996 2 February-7 April (catalogue of the Fundación "la Caixa" in Madrid, plates 64a-x).

Spring 1997

Edition

Illustrations of The Book of Job Invented & Engraved by William Blake 1825. (London: Frederick Hollyer, 1923) <BB #430>.

According to a prospectus (?1925), 225 copies were produced at £3.3.0.

Cumberland, George, *An Attempt to Describe Hafod* (1796)

New Location: Princeton.

Edition

An Attempt to Describe Hafod by George Cumberland. A Bicentenary Edition Edited and Introduced by Jennifer Macve & Andrew Scater, Illustrated with Drawings from a sketchbook of Thomas Jones of Pencerrig introduced by Donald Moore. (Aberystwyth: Ymddiriedolaeth Yr Hafod—Hafod Trust, 1996) 8°, ISBN: 0-9527941-0-1.

This is a facsimile of the copy in the National Library of Wales, with Jennifer Macve & Andrew Scater, "Introduction" (1-10, 15-16), and Donald Moore, "The artist Thomas Jones at Hafod" (11-14, 16). A section on "Hafod in 1795 and Blake's Map" (9-10) concludes that "One must ... keep an open mind" as to what part Blake had in the map.

Cumberland, George, *Outlines from the Antients* (1829)

New Locations: Brown, California (Santa Barbara), Edinburgh.

Cumberland, George, *Thoughts on Outline* (1796)

New Locations: California State Library, Getty, Harvard, Iowa.

Dante, *Blake's Illustrations of Dante* (1838)

New Location: Birmingham Museum and Art Gallery.

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

C 1795 (Third Edition) New Location: Ushaw College (Durham).

Euler, Leonard, *Elements of Algebra* (1797)

Blake was probably referring to his engraving (c. 6.8 x 11.0 cm) for Euler's *Elements of Algebra* when he told the Revd. Dr. Trusler on 23 August 1799: "I had Twelve [Guineas] for the [small engraved] Head I sent you."¹⁹

Flaxman, John, *Compositions from ... Hesiod* (1817)

New Locations: Edinburgh, Newcastle Literary and Philosophical Society, NYPL (2), Pennsylvania State, Rochester, Syracuse.

¹⁹ He could alternatively but less plausibly be referring to his engraving of the head of John Brown (c. 11 x 13 cm) for Brown's *Elements of Medicine* (1795) or to one of the heads of Catullus and Cornelius Nepos (each c. 10 x 17 cm) for *Poems of Caius Valerius Catullus* (1795).

Flaxman, John, *The Iliad of Homer* (1805)
New Locations: American Academy (Rome), Art Institute (Chicago), Brown, California (Berkeley; Davis), California State Library, Cleveland Museum, Edinburgh, Florida State, Getty, Harvard, Metropolitan Museum, Michigan, Minnesota (2), Pierpont Morgan, NYPL, New York University, Pennsylvania State, Rochester, Ushaw College (Durham).

Gay, John, *Fables* (1793, [1811])
A 1793 New locations: Newcastle Literary and Philosophical Society; Toronto Public Library (Osborne Collection of Early Children's Books); Ushaw College (Durham).

Hayley, William, *Ballads* (1805)
New Locations: California (Berkeley), Cornell, Free Library of Philadelphia, Iowa, Michigan, NYPL, Stanford.

Hayley, William, *Essay on Sculpture* (1800)
New Location: Brown, California (Berkeley), Minnesota, Newcastle Literary and Philosophical Society, Pennsylvania.

Hayley, William, *The Life ... of William Cowper, Esq.* (1803-04)
New Locations: A (1803-04) Athenaeum (Philadelphia), Brown, California (Berkeley; Santa Barbara), Cornell, Edinburgh, Iowa, LC, Michigan, Mills College, Minnesota, National Gallery (Washington), National Library of Scotland, NYPL (2), Northwestern, Pennsylvania State, Southern California, Stanford, State University of New York (Stony Brook).
B Second Edition (1804) Rochester.

New Entry
Hayley, William, *The Life ... of William Cowper* (N.Y., 1803)
The wood-engraving in William Hayley, *The Life and Posthumous Writings of William Cowper* (New York: T. & J. Swords, 1803), Vol. II, at p. 245, of "The Weather-house" and "Cowper's Tame Hares" (8.3 x 11 cm) signed Alexander "Anderson F[ecit]" was copied from the design signed "Blake d & sc" in the edition of London: J. Johnson, 1803, as R. N. Essick was the first to point out in Marketplace, 1996, illus. 8. The plates engraved by Peter Maverick of Cowper and of Cowper's mother (Vol. I, frontispiece and at p. 3) are copied from Blake's engravings after George Romney and D. Heins.

Hayley, William, *The Life of George Romney* (1809)
New Locations: Art Institute (Chicago), Boston Museum, Brown, California (Berkeley [2], Davis, Santa Barbara), Clarke Art Institute, Edinburgh, Emory, Florida, Folger, Getty, Kimbell Art Museum, Metropolitan Museum, Min-

nesota (2), National Library (Ottawa), Nelson Atkins Museum, Stanford, Yale.

Hayley, William, *Triumphs of Temper* (1807)
THE | TRIUMPHS OF TEMPER [not THE | TRIUMPHS | OF | TEMPER, as in *Blake Books*]
New Locations: (1803) Brown, California (Berkeley), Cornell, Emory (Theology), Iowa, LC, Michigan, Mills College, Minnesota, NYPL, Northwestern, Pennsylvania, State University of New York (Buffalo).
(1807) Brown.

Josephus, Flavius, *Genuine and Complete Works* ([?1785-90])
<BBS 228-29>
Josephus, Flavius, *The Whole Genuine and Complete Works*, ed. Maynard & Kimpton (London: C. Cooke and ... Ireland, n.d.).
E (1792-93) New Location: Ushaw College (Durham).

Lavater, J. C., *Aphorisms* (1788, 1789, 1794)
The copy of Lavater's *Aphorisms* (1788)²⁰ signed and annotated by "Thos: Butt | 23 Aug^r 1789—" <Blake (1996)> almost certainly has nothing to do with Blake's London patron Thomas Butts; rather it belonged to a contemporary, perhaps of Bridgmouth, Shropshire, with a coincidentally similar name, who annotated it (as Lavater directed) with symbols indicating his likes and dislikes and with occasional notes such as that for Aphorism #539 concerning four women with virtues so rare that there will scarcely be found one in each quarter of the world:

Such are The Marchioness of Stafford—Trentham
Stafford
M^{rs} Berry of y^e Mill Stamford—Worcestershire
M^{rs} Butt of Bridgmouth
Shropshire
Miss Butt ———

Lavater, J. C., *Essays on Physiognomy* (1789-98; 1810; 1792 [i.e., 1817])
1810 New Locations: Edinburgh; National Library of Scotland.

Plate 4: The plate signed "Blake sculp" below and to the right of the image also has "Blake Sc" "very lightly scratched immediately below, and on the same diagonal as, the line defining the lower margin of the figure's neck" (as was first recorded in Essick, Marketplace, 1996).

The Quality of the Engravings
According to the engraver Thomas Holloway, who supervised the plates for Lavater's *Essays on Physiognomy*,

It was not long before TH found that in spite of all his Care & even expostulations with most of the Artists—

²⁰ Seen 15 May 1996 through the courtesy of Arthur Freeman and Ted Hoffman at Quaritch's (London).

the work they brought home was distressingly inaccurate—many plates were destroyed totally—and those which were the best executed were frequently so errone[o]us both in outline & expression that many parts were obliged to be *hammerd out* & reproduced—a piece of work this the most painful & the most mortifying imaginable to TH— ...

A great number of the plates were necessarily repaired in some instances twice in a few instances 3 times making the plates equal to duplicates—which was the case with the Venus de Medicis & others—without this attention the major part of the Impressions wou[ld] have been weak & the Reputation of the work most materially injured

The work executed by TH & others was in its Kind unique Without Vanity it is presumed that for Correctness as well as for execution it Stands unequalld.²¹

Payment for the Engravings

In Holloway's list of "Expenses attending the Engravings of Lavater ... during the years 1787 to 1799" is "Blake [£]39.19.6," a somewhat moderate payment for three small plates and one large one.

Holloway's figures indicate the following prices for Lavater:

Cost of Copper	£ 88. 4.—
Engraving Titles on Plates	£ 26.15.—
Total Cost of Engravings ²²	£2,558.17.—
Cost of Printing and Hotpressing Plates	£2,500.—

Sale of the Copperplates

The 537 copperplates for Lavater's *Physiognomy* were sold to John Stockdale, who published an edition in 1810. After Stockdale's death (1814), "*the Remaining Stock of the Estate of the Late Mr. John Stockdale*; consisting chiefly of Copper Plates, together with the Copyrights to the Works, to which they belong" was offered for sale at auction by Robert Saunders on 3 January 1818, and the "Five hundred and thirty-seven [copperplates]—Lavater's *Physiognomy*, by Hunter, 4°, and *Copyright*" were sold for £210 (according to the marked copy in the British Library; no buyer is listed for any of the lots).

Silent Reprint of the Book

The plates were subsequently printed on paper watermarked as late as 1817 but dated 1792 on the titlepages and bearing the names of the original publishers but not that of the 1817 buyer of the copperplates. Perhaps the new

²¹ "Observations Submitted to the Consideration of Doct Hunter M^r Johnson—two of the proprietors of Lavater—and the Execs of the late M^r [John] Murray" dated January 1802 in the archive of the publisher John Murray, printed here (like the other Murray Archive papers) by permission of John Murray.

²² This is the total given in Holloway's list of what he paid to individual engravers; the total in his list of what he paid year-by-year is £2,683.13.6 [this is mis-added by Holloway; it should be £2,628.13.6].

Of the 37 engravers for Lavater named in Holloway's list, only 24 names are recorded on the engravings themselves (113 plates), "*Holloway Direxit*" is on 156 of them, and 267 are anonymous.

owner discovered belatedly that the copyright he had acquired was for the plates only and did not include the copyright of Dr. Henry Hunter's translation of Lavater. He may therefore have decided that it was safest to conceal the date and to pretend that this was the original edition.

Malkin, B. H., *A Father's Memoirs of his Child* (1806)

New Location: Toronto Public Library (Osborne Collection of Early Children's Books).

Mora, José Joaquín de, *Meditaciones Poeticas* (1826)

New Location: Biblioteca Nacional (Madrid): R35836 and ER2444.

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

(1791, 1792, 1799, 1805, ?1815)

A 1791 New Location: Toronto Public Library (Osborne Collection of Early Children's Books).

Shakespeare, William, *Plays* (Boydell, 1802)

New Location: Ushaw College (Durham).

Stedman, J. G., *Narrative of a five years' expedition, against the Revolted Negroes of Surinam* (1796, 1806, 1813)

1796 New Locations: Newcastle Literary and Philosophical Society, Stanford.

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

A 1791 New Location: Toronto Public Library (Osborne Collection of Early Children's Books).

Young, Edward, *Night Thoughts* (1797) <BBS 271; Blake (1996)>

New Locations: Library of Congress, *Muhlenberg College.

Census of Colored Copies

Addenda

Copy G

History: ... (6) The Lutheran Church of America in 1986 passed it, with the Florence Foerderer Tonner print collection, to (7) The Frank Martin Gallery, Muhlenberg College.²³

Appendix

Books with Engravings Implausibly Attributed to Blake

The Minor's Pocket Book (1813)

Fuller details of the plate attributed to Blake in [Ann Taylor et al.], *The Minor's Pocket Book, for the Youth of Both*

²³ Ten plates from copy G are reproduced in color in Grant F. Scott, "A Clash of Perspectives: Blake's Illustrations to the Poem *Night Thoughts* ...," *Muhlenberg*, V (1993), 10-16.

Sexes ([London: Darton, Harvey, and Darton, 1813) are recorded and the Blake connection rejected in Essick, Marketplace, 1996.

§Plutarch's Lives: Abridged, Selected and Adapted for Youth ... as an Introduction to Classic Reading for the Use of Schools by J[ohn] Faucit Saville. ([London:] Printed for R. Hill, 1823) 116 pp.
It is claimed to have a "Frontispiece by William Blake."

Part IV Catalogues and Bibliographies

1954

**William Blake, The Romantic Poets, The Nineteenth Century: The Brick Row Book Shop, Inc., Catalogue No. 41. (N.Y.: Brick Row Book Shop, 1954).*

The Blake lots are 1-70, 668-70, including Blake's copy of Barry's *Account of a Series of Pictures* (1783) and nine works inscribed "Original Drawings by William Blake" [?now in the New York Public Library], "an interesting imposture."

1959, 1995

Robert F. Metzdorf. *The Tinker Library: A Bibliographical Catalogue of the Books and Manuscripts collected by Chauncey Brewster Tinker. (New Haven: Yale University Press, 1959) <BB #683> B. (1995).*

1960

Steer, Francis W. "William Blake." Pp. 6-14 of *The Crookshank Collection in the West Sussex Record Office: A Catalogue. Ed. Francis W. Steer. (Chichester: West Sussex County Council, 1960) See also xii-xvi and passim.*

The collection by the Rev. Arthur Chichester Crookshank (1889-1958) focuses on Blake (No. 90-201), Hayley, and Chichester printing (viii).

1976 2-5 March

Catalogue [of the University of California (Santa Barbara) Art Galleries exhibition for the Blake conference 2-5 March 1976].

Fifteen mimeographed leaves with 99 entries (most of the original Blakes from the collection of R. N. Essick). The catalogue was expanded (to 94 pp.), annotated, and illustrated in the catalogue of *William Blake in the Art of His Time* (24 February-27 March 1976) <BBS 293>.

1989

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

Review

1 §David B. Brown, "Blake in Australia," *Print Quarterly*, XII, 1 (March 1995), 87-88.

1990

Fitch, Donald. *Blake Set to Music* (1990) <BBS 309-10>.

Review

1 G. E. Bentley, Jr., in *Blake*, XXX (1996), 25-31 ("Fitch's search for music set to Blake texts seems to have been wonderfully comprehensive" [27]; the Appendix here [28-31] lists addenda and corrigenda).

1991 October

Records of the William Blake Bicentenary Celebrations (1955-59), MS 615 Department of Manuscripts and Special Collections, Hallward Library, University of Nottingham. ([Nottingham: University of Nottingham, October 1991]).

A five-page printed catalogue of "minutes, correspondence, photographs of Blake's paintings, news cuttings, agreements and financial material ... given to the Library in 1991 by Mr John Pyke, whose wife, then Miss D. Vaughan, assisted the committee in its work."

1991

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

Review

1 §David Fuller, *Durham University Journal*, N.S. LIV (January 1993), 115-19 (with *Blake and His Bibles*, ed. D. V. Erdman [1990]).

1993 1 May-26 June

§William Blake and His Circle. Hunterian Library, [University of] Glasgow, [exhibition] 1 May-26 June 1993. (Glasgow, 1993).

1994

G. E. Bentley, Jr., with the assistance of Keiko Aoyama, *Blake Studies in Japan* (1994) <Blake (1995)>.

Reviews

1 Yoko Ima-Izumi, *Blake*, XXIX, 3 (Winter 1995-96), 82-88 (mostly a useful "necessary historical explanation" concerning the Japanese Blake scholars discussed in the "valuable introduction" to *Blake Studies in Japan* [82]).

2 Noriko Kawasaki, *Igirisu Romanha Kenkyu*, *Igirisu Romanha Gakkai: Essays in English Romanticism*, Japan Association of English Romanticism, No. 19-20 (1996), 178-80. In Japanese. (Highly esteemed.)

1995 6-17 February

The Genitals are Beauty, exhibition at The House of William Blake 6-17 February 1995 <Blake (1996)>.

Review

1 Keri Davies, *Blake*, XXIX, 3 (Winter 1995-96), 102-03 (the genitalia exhibition "tied together a roomful of genitals with some of the kitschy inheritance of St. Valentine's Day").

1996 2 February-7 April; 17 April-2 June

William Blake: visiones de mundos eternos (1757-1827). [Ex-

hibition] 2 de febrero-7 de abril de 1996 [at the] Sala de Exposiciones de la Fundación "la Caixa," Madrid. [Tr. Gabriel Sánchez Espinosa, Russell B. Sacks, & Elvira Villena.] (Madrid: Fundación "la Caixa," 1996) 4°, 262 pp., 180 plates; ISBN: 84-7664-537-6. B. \$William Blake: visions de mons eterns, 1757-1827: [Exhibition by Robin Hamlyn] 17 d'abril-2 de juny de 1996 Centre Cultural de la Fundacio "La Caixa." (Barcelona: Centre Cultural de la Fundacion "la Caixa," 1996) 226 pp. In Catalan.

Robin Hamlyn is the Comisaro or Curator of the exhibition.

The book (A) consists of:

1 Luis Monreal (Director General, Fundación "la Caixa"), "Presentación" (11), "Foreword" (217): A prime reason for organizing the Blake exhibition is "the fact that his work is not present in any Spanish museum or collection."

2 Robin Hamlyn, "William Blake (1757-1827)" (12-29 in Spanish; 219-28 in English): A general account for a Spanish audience.

3 Francisco Calvo Serraller, "Blake y Goya: convergencias y divergencias entre dos mundos" (31-42); "Blake and Goya: Convergence and Divergence between Two Worlds" (229-35): Concerns "Flaxman's possible influence on Goya" (231), with an aside on Fuseli and a paragraph on Blake.

4 Estella de Diego, "La invención de William Blake" (43-52); "The Invention of William Blake" (237-42): "Blake is pervaded by life," and "it is hard to tell just how much the Surrealists actually read of Blake" (240, 237).

5 * [Adela Morán & Montserrat Gómez], "Catalogo" (53-210, with descriptions only of the 180 color plates reproduced, which include *Innocence* [X], *Europe* [B], and the Job engravings [1826]); "Catalogue" (243-59 in English of all 188 items exhibited).

6 "Bibliografía" (211-13); "Literature" (261-62).

Review

1 *Shantigarbha. "Visions of Eternity: Blake in Madrid: Exhibition at Fundacion 'la Caixa,' Madrid, February-April 1996," *Urthona*, No. 6 (1996), 83 ("an important event").

1996 9 July-6 October

\$William Blake's Illustrations to Young's Night Thoughts. [Exhibition at the] Tate Gallery, 9 July-6 October 1996. (London: Tate Gallery, 1996) 8 pp.

1996 4-5 December

... *Periodicals, Manuscripts & Ephemera, etc.* [auction sale by Foncie] Mealy. (Dublin, 1996).

The Blakes included Lots 263-64, 297, 302, 303, 331, 385, 564-66, 579-88, 635, 637, 729, 797, 1247. Perhaps the most remarkable entry was that for Bewick's Virgil (1821) <BB #504>, Vol. I (?All published), estimate £150-£200 [sold for £3,000].

1996?

William Blake: [Sale catalogue of] R. A. Gilbert. (Bristol:

R. A. Gilbert, [?1996]).

An 11-page list of 330 Blake items for sale en bloc (without price).

Part V

Books Blake Owned

Barry, James, *An Account of a Series of Pictures* (1783) <BBS 315-16>.

History: (1) It belonged to Samuel Palmer (see below), (2) Whose son inscribed the sketch: "This is a portrait of Barry by Blake A H Palmer"; (3) Acquired by H. Buxton Forman, who added his bookplate and a note about it and sold it posthumously at Anderson Galleries, 15 March 1920, Lot 36 [for \$205]; (4) Acquired by G. C. Smith, Jr., described in his anonymous catalogue (1927) <BB #631>, and sold posthumously at Parke-Bernet, 2 November 1938 <BB #644>, Lot 94 [for \$250]; (5) Sold anonymously at Parke Bernet Galleries, 18 February 1942, #68 ("ORIGINAL WRAPPERS"); (6) Offered in Brick Row Book Shop Catalogue 41 (1954), Lot *1, for \$200; (7) Bought from Jacob Zeitlin of Los Angeles in 1962 by (8) Sir Geoffrey Keynes, who described it in his catalogue (1964) <BB #687>, No. 721, and sold it posthumously with the rest of his type-printed books in 1986 to (9) Cambridge University Library.

Appendix

Books Owned by the Wrong William Blake

Johnson, Samuel

THE | LIVES | OF THE MOST EMINENT | ENGLISH POETS; | WITH | CRITICAL OBSERVATIONS | ON THEIR WORKS. | By SAMUEL JOHNSON. | IN FOUR VOLUMES. | - | VOLUME I [-IV]. | - | LONDON: | PRINTED FOR C. BATHURST, J. BUCKLAND, W. STRAHAN, J. RIVING- | TON AND SONS, T. DAVIES, T. PAYNE, L. DAVIS, W. OWEN, B. WHITE, | S. CROWDER, T. CASLON, T. LONGMAN, B. LAW, C. DILLY, | J. DODSLEY, J. WILKIE, J. ROBSON, J. JOHNSON, T. LOWNDES, | G. ROBINSON, T. CADELL, J. NICHOLS, E. NEWBERY, | T. EVANS, P. ELMSLY, J. RIDLEY, R. BALDWIN, G. NICOL, | LEIGH AND SOTHEBY, J. BEW, N. CONANT, W. NICOLL, | J. MURRAY, S. HAYES, W. FOX, AND J. ROWEN. | M DCC LXXXI [1781].

A copy with the black stamp in each volume of "W:BLAKE" and with paper labels bordered by hand in red ink on each front paste-down with a brown ink (shelf-list?) number "N° 40[-43]." to be offered in Marlborough Rare Books Catalogue 165 (1996). No such stamp or number is in any book demonstrably owned by the poet, nor is such a system or the size of library it implies characteristic of him. Probably the books belonged to one of the many contemporaries of the poet who bore his name.

Part VI
Criticism, Biography, and Scholarly Studies

Ackroyd, Peter, *Blake* (1995) <*Blake* (1996)>.

An excerpt from chapter 5 was reprinted in *Lonsdale*, II, No. 1 (January 1996), 12-13.

For his account of writing the book, see *Journal of the Blake Society* (1996), 3-4.

Reviews

8 *Jonathan Bate, "William Blake in the new Jerusalem: Jonathan Bate admires Peter Ackroyd's biography of the great London visionary," *Sunday Telegraph*, 3 September 1995, p. 9 ("a biography of Blake which is lucid and measured, but also intuitive and empathetic. The scholarship is impeccable, yet at the same time the novelist has got under his man's skin").

9 §John Bemrose, "Burning bright," *Macleans*, 6 November 1995. B. Reprinted in *Lonsdale*, II, No. 1 (January 1996), 7-8 ("Ackroyd has given the artist a more palpable, detailed presence than he has enjoyed at any time since his death").

10 Anon. "Anti-Enlightenment visionary," *Economist Review*, 11 November 1995, pp. 4-5 (Ackroyd "sympathises deeply with Blake's struggles" and takes Blake's "visions as seriously and soberly as he did," but he is "badly served by the book's designer" and editor for tolerating muddy plates and prolix "displays of erudition").

11 *Alberto Manguel, "Genius of Blake revealed: Ackroyd makes it clear we owe the poet a great many revelations about our senses," *Globe and Mail*, [Toronto] 13 January 1996, p. C20 (with *Poems of William Blake* ed. Peter Ackroyd [1995]).

12 Iain Sinclair, "Customising Biography," *London Review of Books*, 22 February 1996, pp. 16-19 (with the Blake Trust reproductions of *Jerusalem* [1991], *Songs of Innocence and of Experience* [1991], *The Early Illuminated Books* [1993], *The Continental Prophecies* [1995], *Milton* [1993], and *The Urizen Books* [1995]) (an enormous, and enormously self-indulgent, meander through what he thinks are current intellectual avant-garde matters, commenting incidentally that Ackroyd's "*Blake* is decently crafted fiction overwhelmed by an excess of tyrannical facts" "with perhaps a little too much fondness for local colour" [18]).

13 Paul Cantor, "William Blake, Capitalist," *Weekly Standard*, 22 April 1996, pp. 29-32 (Ackroyd's "new biography of Blake" stresses insufficiently that Blake shows "the dogged spirit of the English small businessman" but that Blake "constantly misreads the market; he didn't ignore or abjure it" [31, 30]).

14 George Gurley (*Kansas City Star*), "Illuminating the visions of William Blake," *Chicago Tribune*, 23 April 1996, Section 2, p. 3 (Ackroyd's "stylish writing [is] lyrical and illuminating without being intrusive"—and Gurley has discovered that Blake "could swear in nine languages").

15 Michael Dirda, *International Herald Tribune*, 21 May

1996, p. 10 ("Peter Ackroyd makes Blake live for the modern reader").

16 *Kennedy Fraser, "Piper Pipe that Song Again: Peter Ackroyd finds a William Blake for our time," *New Yorker*, 27 May 1996, pp. 126-31 ("This is a book with bounce and push" about a man whose "work just glows, somehow").

17 §Colin Steel, *Australian Book Collector* (April 1996) (with Viscomi's *Blake and the Idea of the Book* [1993]).

18 Anon., *Lonsdale*, II, No. ii (April 1996), 11-[15] (review of chapters 8-14) ("That which made Blake a truly gifted man was his abilities and talents as a tradesman" [12]).

19 Tim Heath, *Journal of the Blake Society* (1996), pp. 77-79 (Ackroyd "builds up a life, slowly, with care and with detail").

20 *Dharmachari Ananda, "A Grain of Sand in Lambeth," *Urthona*, No. 5 [1996], 43-46 (it is "a rich and closely observed biography" with a sharp focus on "tiny but telling detail," but "Ackroyd has a tendency to be dogmatic," and "the whole man manages to elude us").

*Ackroyd, Peter. "Cockney Visionaries." *Independent* [London] 18 December 1993, p. 27 <*Blake* (1994)>.

"I want ... to describe those London luminaries and Cockneys [chiefly "that Cockney visionary William Blake," Dickens and J. M. W. Turner] who in their art have expressed the true nature and spirit of London. "Cockney" here appears to mean someone who epitomizes London.

*Ackroyd, Peter. "To the rescue of a cockney prophet: Peter Ackroyd tells Giles Coren why William Blake is unjustly neglected." *Times*, 11 September 1995, p. 17.

"Blake is a much better poet than people think"; "There has never been a substantial biography of Blake"; "in fiction you have to tell the truth. In biography you can make things up."

Adams, Hazard. "Jerusalem's Didactic and Mimetic-Narrative Experiment: In Happy Memory of Northrop Frye." *Studies in Romanticism*, XXXII (1993), 627-54.

"In *Jerusalem* Blake sets contraries to the task of building an order in disorder and disorder in order at the same time—and in the same place"—an introduction to a reading" (627), with a survey of *Jerusalem* criticism (651-54).

§Ahlstrom, Chrispin. "Poet-Profet och konstnar." *Göteborgs-Posten*, 27 April 1974. In Swedish.

Allison, John. "Charioteer of fire: A huge choral setting of William Blake comes to London on Sunday: A three-hour epic previewed." *Times*, 15 November 1996, p. 36.

Chiefly an interview with William Bolcom about a performance on 17 November 1996 at South Bank of his setting of *Songs of Innocence and of Experience*.

Annwn, David, *Hear the Voice of the Bard!* (1995) <*Blake* (1996)>.

Review

1 Sarah Joyce, *Journal of the Blake Society* (1996), 65-67 (it is a "perceptive reading" of the "Introduction" to *Experience*).

Anon. "Expert on poet William Blake to lecture group." *Sunday Chronicle* [Muskegon, Michigan], 18 September 1996.

Lecture by G. E. Bentley, Jr., on "The Artist and the Prophet: The Art of William Blake," related to the minor Blake collection at the Muskegon Museum of Art.

Anon. "Felpham Has a Stamp Bible, Tobacco, and a Poet's Cottage." *Southern Weekly News*, 20 December 1952, p. 15. Partly about Blake's cottage at Felpham.

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

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

Anon. "Scene of a fairy funeral." *Evening Argus*, 28 October 1962.

Chiefly a photograph of Blake's Cottage at Felpham.

Anzai, Keiko. "Albion no Musumetachi no Genso ni okeru Hana Imejari no Shoso: Aspects of Flower Imagery in *The Visions of the Daughters of Albion*." *Showakaguin Tankidaigaku Kiyo: Bulletin of Showagakuin Junior College*, No. 28 (1991), 83-95. In Japanese.

§Anzai, Keiko. "Blake, Lambeth Shohon ni okeru 'Namida' to 'Kozui': Tears and Deluge in Blake's Lambeth Books." *Showakaguin Tankidaigaku Kiyo: Bulletin of Showagakuin Junior College*, No. 22 (1990). In Japanese.

Anzai, Keiko. "Blake 'Yameru Bara' ni okeru Jenda no Imi: The Gender of the Worm in Blake's 'The Sick Rose.'" *Ningen Bunka Kenkyu Nenpo, Ochanomizu Joshi Daigaku, Ningen Bunka Kenkyuka: Bulletin of the Doctoral Research Course in Human Culture* [Ochanomizu Women's University], No. 15 (1991), 95-106. In Japanese.

§Anzai, Keiko. "The Four Zoas ni okeru Enion to Jumoku no Imejari: Symbolic Trees and Enion in Blake's *The Four Zoas*." *Showakaguin Tankidaigaku Kiyo: Bulletin of Showagakuin Junior College*, No. 31 (1994). In Japanese.

§Anzai, Keiko. "'Kyojun' no Anbivarensu—Milton no Leutha Zo: Ambivalence of Submission: Leutha in Blake's

Milton." *Showakaguin Tankidaigaku Kiyo: Bulletin of Showagakuin Junior College*, No. 29 (1992). In Japanese.

*Anzai, Keiko. "Yokuatsu no Katachi—William Blake Newton no Shinborizumu: A Depraved Form—The Symbolism of Blake's *Newton*." *Ningen Bunka Kenkyu Nenpo, Ochanomizu Joshi Daigaku, Ningen Bunka Kenkyuka: Bulletin of the Doctoral Research Course in Human Culture* [Ochanomizu Women's University], No. 14 (1990), 101-14. In Japanese.

Aoyama, Keiko. "Imi wa dokokara kuruno ka—Blake no *Urizen* [Daiichi] no Sho ni okeru Imi-seisei no Purosesu: How Are the Meanings Generated?—William Blake's Political Stance in the 1790's and *The [First] Book of Urizen*." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism*, Japan Association of English Romanticism, No. 19-20 (1996), 41-48. In Japanese.

§Arakawa, Mitsuo. "Bungaku no naka no Toshi—William Blake to William Wordsworth no Baai [Cities in Literature—In the Cases of William Blake and William Wordsworth]." *Tohoku Gakuin Daigaku Ronshu, Ningen Gengo, Joho, Tohoku Gakuin Daigaku Gakujutsu Kenkyukai: The Tohoku Gakuin University Review*, Human, Linguistics, and Information Sciences, The Research Association, Tohoku Gakuin University, No. 110 (1995), 73-91. In Japanese.

Baldwin, Michael. "Between Agues and the Muse: Blake would recognize the old place" *Guardian*, 10 August 1991.

About Blake's cottage at Felpham.

Barry, Kevin. "Autonomous song: [Michel-Paul Guy de] Chabanon and Blake." Pp. 65-78 of chapter 2: "William Blake and William Cowper" (56-93, 198-203) of his *Language, music, and the sign: A study in aesthetics, poetics and poetic practice from Collins to Coleridge*. (Cambridge, N.Y., New Rochelle, Melbourne, Sydney: Cambridge University Press, 1987).

A survey of "the most important ideas about music in the later poetry of the eighteenth century" (56).

*Beer, John. "Prophetic Affluence in the 1790s." Chapter 2 (23-48, 257-62) of his *Romantic Influences Contemporary-Victorian-Modern*. (N.Y.: St Martin's Press, 1993).

Concerns especially Blake, Wordsworth, and Coleridge. Blake is also dealt with in "Flowings" (chapter 1, 1-22, 156-57).

Behrendt, Stephen C., *Reading William Blake* (1992) <BBS 364>.

Review

1 §James O. Allsup, *Wordsworth Circle*, XXV (1994), 219-

21 ("a golden string that leads us in at the gate of a cleansed perception of not only literature but criticism").

*Bentley, G. E., Jr. "The Journeyman and the Genius: James Parker and His Partner William Blake With a List of Parker's Engravings." *Studies in Bibliography*, XLIX (1996), 208-31 plus 6 plates.

"The career of James Parker demonstrates what that of William Blake might have been like had he been a steady, reliable workman like Parker—and had he not been a genius" (220).

Bentley, G. E., Jr. "Rex v. Blake: Sussex Attitudes toward the Military and Blake's Trial for Sedition in 1804." *Huntington Library Quarterly*, LVI (1993), 83-89 <Blake (1994)>.

Reviews

1 R[obert]. F. G[leckner], *Romantic Movement* for 1993 (1994) ("Interesting additions to what we know already (largely from Bentley)").

2 David Worrall, *Year's Work in English Studies* for 1993 (1996), 324 ("written fascinatingly").

*Bindman, David. "Blake, William." Vol. IV, pp. 116-23 of *The Dictionary of Art*. Ed. Janet Turner. (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996).

A good standard account.

Blake/An Illustrated Quarterly

Volume XXVI, Number 2 (Fall 1992)

1 Marsha Keith Schuchard. "The Secret Masonic History of Blake's Swedenborg Society." Pp. 40-51.

Review

1 David Worrall, *Year's Work in English Studies*, LXXIV for 1993 (1996), 326 (it manifests "thorough researching").

Blake/An Illustrated Quarterly

Volume XXVI, Number 4 (Spring 1993)

1 John Vice, "William Blake—A Man Without Marx." Pp. 162-65.

Review

1 I[rene] H. C[hayes], *Romantic Movement* for 1993 (1994), 72 (a summary).

Blake/An Illustrated Quarterly

Volume XXVII, Number 1 (Summer 1993):

1 G. E. Bentley, Jr. "Blake ... Had No Quaritch: The Sale of William Muir's Blake Facsimiles." Pp. 4-13.

Review

1 David Worrall, *Year's Work in English Studies*, LXXIV for 1993 (1996), 328 ("well-documented, comprehensively researched").

2 *Keri Davies. "William Muir and the Blake Press at Edmonton with Muir's letters to Kerrison Preston." Pp. 14-25.

Review

1 David Worrall, *Year's Work in English Studies*, LXXIV for 1993 (1996), 328 ("well-documented, comprehensively researched").

Blake/An Illustrated Quarterly

XXVII, Number 2 (Fall 1993)

1 Robert N. Essick, "Blake's 1812 Exhibition." Pp. 36-42.

Review

1 I[rene] H. C[hayes], *Romantic Movement* for 1993 (1994), 67 (a carping summary).

Blake/An Illustrated Quarterly

Volume XXVII, Number 3 (Winter 1993-94)

2 Paula R. Feldman, "Felicia Hemans and the Mythologizing of Blake's Death." Pp. 69-72.

Review

1 I[rene] H. C[hayes], *Romantic Movement* for 1994 (1995), 43-44 (a summary).

3 Warren Stevenson, "The Image of Canada in Blake's *America a Prophecy*." Pp. 72-74.

Review

1 I[rene] H. C[hayes], *Romantic Movement* for 1994 (1995), 45 ("Another argument from coincidence").

Blake/An Illustrated Quarterly

Volume XXVIII, Number 2 (Fall 1994)

2 Chris Orr, "The Life of W. Blake." Pp. 35-38.

Review

1 I[rene] H. C[hayes], *Romantic Movement* for 1994 (1995), 44 ("The six scenes reproduced are lively, allusive, and Hogarthian").

1 Joseph Viscomi, "A Breach in a City the Morning after the Battle: Lost or Found?" Pp. 44-61.

Review

1 I[rene] H. C[hayes], *Romantic Movement* for 1994 (1995), 46 ("highly detailed," "enlightened" and "instructive").

Blake/An Illustrated Quarterly

Volume XXVIII, Number 2 (Fall 1994)

6 David Simpson, "Which Newton for the British Library?" Pp. 77-78.

Review

1 I[rene] H. C[hayes], *Romantic Movement* for 1994 (1995), 45 (a summary).

Blake/An Illustrated Quarterly

Volume XXVIII (1994-95)

1 Aileen Ward, "Who Was Robert Blake?" Pp. 84-89.

Review

1 I[rene] H. C[hayes], *Romantic Movement* for 1994 (1995), 46 ("A very thorough reconsideration of the confused and confusing evidence").

Blake/An Illustrated Quarterly

Volume XXIX, Number 3 (Winter 1995/96 [4 April 1996])

1 Martin Butlin. "A Rare Group of Early Twentieth-Century Watercolors by a Follower of William Blake." Pp. 76-77. (Henry John Stock [1853-1930] was "befriended by W.J. Linton," moved to Felpham, and painted from Revelation "Blakean subjects in totally un-Blakean style.")

2 Max Browne. "A Blake Source for von Holst." Pp. 78-81. (Theodor von Holst [1810-44] copied figures from *Jerusalem* [B?] pl. 1, 19, 21, 23.)

Reviews

3 Yoko Ima-Izumi. Review of G. E. Bentley, Jr. [with Keiko Aoyama], *Blake Studies in Japan* (1994<Blake 1995>), under Catalogues. Pp. 82-88. (Mostly a useful "necessary historical explanation" concerning the Japanese Blake scholars discussed in the "valuable introduction" to *Blake Studies in Japan* [82].)

4 Michael Ferber. Review of *The Early Illuminated Books*, ed. Morris Eaves, Robert N. Essick, & Joseph Viscomi (1993). Pp. 88-90. ("An altogether splendid volume," with "the most lucid and succinct summary of Blake's methods of book production that I have seen" [88].)

5 Dennis M. Read. Review of *Milton a Poem and the Final Illuminated Books*, ed. Robert N. Essick & Joseph Viscomi (1993). Pp. 91-92. ("There is much to praise, little to question, and less to criticize in this splendid volume" [92].)

6 Harriet Linkin. Review of Molly Anne Rothenberg, *Rethinking Blake's Textuality* (1993). Pp. 92-94. (A "few important close readings beautifully ground Rothenberg's astute but sometimes theory-thick discussion of philosophical and religious contemporary contexts to compensate for whatever imperfections the book contains" [94].)

7 Andrew Lincoln. Review of George Anthony Rosso, Jr., *Blake's Prophetic Workshop* (1993). Pp. 95-96. ("Some of the assumptions and methods involved seem questionable" [95].)

8 Janet Warner. Review of Steven Vine, *Blake's Poetry: Spectral Visions* (1993). P. 96. ("Often the critic is undermined by the energy and mystery of his poet," but "the approach that seemed confusing in *The Four Zoas* works brilliantly in Vine's concise discussions of *Milton* and *Jerusalem*.")

9 Andrew Lincoln. Review of the production of *Blake's Innocence and Experience* by Elliot Hayes [1983 <BBS 503>], with Michael Loughnan as William Blake. Directed by Valerie Doulton; designed by Gary Thorne; music for songs by Loreena McKennitt. At the Tristran Bates Theatre, Tower Street, London, 12-18 June 1995. P. 97. ("The limits of the play, and Valerie Doulton's expert handling of them, make for a portrait that is definite, determinate, and impossible to forget.")

10 Stephen Cox. Review of Jeanne Moskal, *Blake, Ethics, and Forgiveness* (1994). Pp. 97-102. ("A typical academic book" whose "problems are not all stylistic and organizational," for "Some of Moskals' intellectual positions have not been thought through carefully enough" [97, 102].)

11 Keri Davies. Review of "'The Genitals are Beauty,' Exhibition of 'An Interior of William Blake.' House of William Blake, London. July-August, 1994." Pp. 102-03. (The genitalia exhibition "tied together a roomful of genitals with some of the kitschy inheritance of St. Valentine's Day.")

Blake/An Illustrated Quarterly

Volume XXIX, No. 4 (Spring [July] 1996)

1 *Robert N. Essick. "Blake in the Marketplace, 1995, Including a Survey of Blakes in Private Ownership." Pp. 108-30. (A masterfully detailed catalogue, including as an "Appendix: New Information on Blake's Engravings" [130].)

2 *G. E. Bentley, Jr., With the Assistance of Keiko Aoyama for Japanese Publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 1995." Pp. 131-68.

Newsletter²⁵

3 Anon. "William Blake Collection Moves Home." P. 168. (The Preston Blake Collection has been moved from a branch of the Westminster Public Library [at 35 St Martin's Street] to the City of Westminster Archives Centre [at 20 St Anne Street].)

4 Anon. "Blakean Art News: Milton." (*Milton* [i.e., "The Bard's Song"] will be performed twice, apparently by Golgonooza Productions, in Boulder, Colorado, in November 1996, with "a virtual universe based on Blake's artwork.")

Blake/An Illustrated Quarterly

Volume XXX, Number 1 (Summer [September] 1996)

1 Joseph Viscomi. "A 'Green House' for Butts? New Information on Thomas Butts, His Residences, and Family." Pp. 4-21. (An enormous mass of valuable detail about the family and residences of Thomas Butts's family suggests that his son Thomas Butts [Jr.] may not have been the anonymous vendor of the Blakes in the Sotheby sales of 26-27 March and 26 June 1852 [20].)

2 Denise Vultee. "Apollonian Elephant?" P. 22. (The "Apollonian elephant," as E.G. Marsh in 1802 identifies Blake's engraving for Hayley's Elephant Ballad, derives not from the elephant-free *Argonautica* of Apollonius of Rhodes referred to in the same letter but from Philostratus' *The Life of Apollonius of Tyana*, a neo-Pythagorean philosopher of the first century A.D.)

3 David Caplan. "Blake in Boca Raton." P. 22. (A poem.)

Reviews

4 Michael Gamer, Paul Wayne Rodney, & Nanora Sweet. Review of David Simpson, *Romanticism, Nationalism, and the Revolt against Theory* (1993). Pp. 23-25. (It is "an em-

²⁴ The title here is confused. The exhibition of "An Interior for [sic] William Blake" <Blake (1995)> was on 1-14 August 1994; that of "The Genitals are Beauty" <Blake (1996)> (reviewed here) was on 6-17 February 1995, as the review makes clear.

²⁵ Omitting items irrelevant to William Blake.

bodiment of the romantic 'methods' of Germaine de Staël and Samuel Taylor Coleridge" [23].)

5 G. E. Bentley, Jr. Review of Donald Fitch, *Blake Set to Music* (1990). Pp. 25-31. ("Fitch's search for music set to Blake texts seems to have been wonderfully comprehensive" [27]; the Appendix here [28-31] lists addenda and corrigenda.)

§Bowra, Cecil Maurice. "On Blake's 'The Tiger [sic]'" Vol. II, p. 84, of *Readings for Liberal Education*. Ed. Louis Glenn Locke, William Merriam Gibson, & George Warren Arms. (Rinehart, 1948) B. Revised edition. (1952).

§Bradford, Richard. "Blake and the Arbitrary Use of Language." In his *A Literary History of English Poetry*. (London & N.Y.: Routledge, 1993).

Brammer, Marsanne Carolee. "Poetics of the Incommensurable: Classical Scientific Epistemology and Mystical Discourse in Nineteenth and Twentieth Century British Literature." *DAI*, LVI (1995), 353A. California (San Diego) Ph.D.

The thesis "focuses on the ways in which the illuminated writings of William Blake and James Joyce's *Ulysses* develop a poetics of the incommensurable"; Blake is in chapters 3-4.

Brown, Marshall. "Stealing a Self: Schiller and Blake." Pp. 104-12 of chapter 5 (81-112), "The Economy of Sensibility," in his *Preromanticism*. (Stanford: Stanford University Press, 1991).

Bull, Malcolm. "Blake and Watts in *Songs of Experience*." *N&Q*, CCXLI [N.S., XLIII] (1996), 27-29.

In "I saw a chapel all of gold" and "The Garden of Love," Blake is alleged to be "clearly rewriting Watts," "The Church the Garden of Christ."

Bungey, Margurite. "Well-loved family hymns: No. 6: Jerusalem by William Blake (1757-1827)." *This England*, XVIII, No. 1 (Spring 1985), 26-29.

With photographs of Blake's cottage and the Fox Inn at Felpham.

Butt, William. "Robert Gourlay's *Millennial Vision: A Reader's Guide*." *Journal of Canadian Studies: Revue d'études canadiennes*, XXIV (1989), 66-80.

It is about the vague "correspondence between Gourlay's writing and that of Blake" (68), though Gourlay (d. 1863), a Canadian reformer, never mentions Blake.

§Castoren, Gunnar. "William Blake." *Svenska Dagbladet*, 11, 14 January 1909. In Swedish.

*Chauvin, Danièle. *L'Œuvre de William Blake* (1992) <Blake (1994)>.

Review

1 Robert Davreu, *Romantisme*, No. 83 (1994), 115-16 ("lumineuse et convaicante").

Chayes, Irene H. "Picture and Page, Reader and Viewer in Blake's *Night Thoughts* Illustrations." *Studies in Romanticism*, XXX (1991), 439-71 <BBS 436>.

Review

1 D. V. E[rdman], *Romantic Movement* for 1993 (1994), 64-65 ("A valuable program from which all Blakeists can benefit").

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

7 Andrew Lincoln. "Blake and the 'Reasoning Historian.'" Pp. 73-85.

Material from it is incorporated in revised form in his *Spiritual History: A Reading of William Blake's Vala or The Four Zoas* (1995).

Review

1 §Jason Whittaker, *BARS Bulletin and Review*, No. 9 (November 1995), 19.

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

Reviews

1 §Michael Fischer, *Wordsworth Circle*, XXIV (1993), 230-32.

2 François Piquet, *Études Anglaises*, XLVII (1994), 478-79 (a work of "érudition précise").

Commander, John. "Dereliction." *London Review of Books*, 21 March 1996, p. 5.

He deplores the absence of "critical comment on, or response to" the scholarship in the Blake Trust volumes which Iain Sinclair was purporting to review.

§Courthope, William John. "Democracy and Lyric Poetry, Scottish and English." Vol. VI, 52-83 of his *A History of English Poetry*. (London & N.Y.: Macmillan, 1895-1910). B. §(London: Macmillan & Co., 1922-1925) C. §(N.Y.: Russell & Russell, 1962).

Said to concern Blake.

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

Review

2 Kathleen Lundeen. *European Romantic Review*, V (1994), 127-31 ("challenging, controversial" [131]).

Cranston, Maurice. *The Romantic Movement*. (Oxford & Cambridge [U.S.A.]: Blackwells, 1994). Pp. 52-56.

Crisman, William. "Songs named 'Song' and the Bond of the Self-Conscious Lyricism in William Blake." *ELH*, LXI (1994), 619-33 <Blake (1995)>.

Review

1 I[rene] H. C[hayes], *Romantic Movement* for 1994 (1995), 43 (a summary).

Curran, Stuart, & Joseph A. Wittreich, Jr., ed., *Blake's Sublime Allegory* (1973) <BB #A1437 5>.

Jean H. Hagstrum. "Babylon Revisited, or the Story of Luvah and Vala." B. "Slightly abbreviated" in *William Blake*, ed. David Punter (1996), 36-53.

Davie, Donald. "Conclusion." Pp. 155-58 of his *The Eighteenth-Century Hymn in England*. (Cambridge: Cambridge University Press, 1993).

Blake's "point of view [was] unChristian" and his "Jerusalem" from *Milton* is not a hymn, partly because it "has no argument at all."

Davies, J. M. Q. *Blake's Milton Designs* (1993) <Blake (1995)>.

Reviews

1 I[rene] H. C[hayes], *Romantic Movement* for 1993 (1994), 65-66 (a carping summary).

2 David Worrall, *Year's Work in English Studies*, LXXIV for 1993 (1996), 325 ("learned readings of Blake's Milton designs").

Davreu, Robert. "Londres, Blake et Wordsworth: genèse poétique d'une vision moderne de la ville." *Romantisme*, No. 83 (1994), 38-48.

See especially "W. Blake: Londres, ville maudite, promesse de cité sainte" (40-42).

Day, Aidan. *Romanticism*. (London & N.Y.: Routledge, 1996) The New Critical Idiom.

Blake is particularly on pp. 17-26 in a section called "Enlightenment or Romantic."

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

Review

9 Jonathan Lamb, *Huntington Library Quarterly*, LVI (1993), 191-207.

Den Otter, A. G. "True, Right, and Good: Blake's Argument for Vision in *Jerusalem*." *Philological Quarterly*, LXXII (1993), 73-96 <Blake (1994)>.

Review

1 David Worrall, *Year's Work in English Studies*, LXXIV for 1993 (1996), 327 ("interesting").

Dörrbecker, D. W. "Blake, William." Vol. XI, 359-66 of *Allgemeines Künstler-Lexikon: Die Bildenden Künstler aller Zeiten und Völker*. (München-Leipzig: K.G. Saur, 1995).

A densely-packed essay, with extensive bibliographical references; there are also entries by the same author on Catherine Blake (the poet's wife [353]) and Robert Blake (his brother [358]).

It is a kind of replacement for A. G. B. Russell, "Blake,

William," Vol. IV, pp. 84-88 of *Allgemeines Lexikon der Bildender Künstler*, ed. Ulrich Thieme & Felix Becker (1910) <BB>.

Eaves, Morris, *The Counter-Arts Conspiracy* (1992) <Blake (1993)>.

Reviews

1 \$Tim Cloudsley, *History of European Ideas*, XVIII (1994), 1042-44.

2 \$Mark Hallett, *Art History*, XVIII (1995), 608-09.

3 Brian Wilkie, *Yearbook of English Studies*, XXV (1995), 299-300 (it shows "considerable erudition" and "great imaginative power").

4 David Worrall, *Year's Work in English Studies*, LXXIV for 1993 (1996), 326 ("an original and very significant contribution").

Eaves, Morris, & Michael Fischer, ed., *Romanticism and Contemporary Criticism* (1986) <BBS 576>.

W. J. T. Mitchell. "Visible Language: Blake's Wond'rous Art of Writing." B. Reprinted without the section on calligraphy, "Human Letters," in *William Blake*, ed. David Punter (1996), pp. 123-48.

Eliot, T. S. "Mad Naked Blake." (1920) <BB # >.

Translated into Chinese by Yi Yang with her *Tianzhen yu jing yan zhige* [Songs of Innocence and of Experience] (1988).

*Endo, Toru. "Blake ni okeru Ryutai Imegi—18-seiki Kagaku Shiso to Blake: Images of Liquid in Blake's Poetry [—Science in the 18th Century and Blake]." *Igirisu Romanha Kenkyu*, Igirisu Romanha Gakkai: *Essays in English Romanticism*, Japan Association of English Romanticism, No. 19-20 (1996), 49-58. In Japanese.

*Engetsu, Katsuhiko. "Meikyu no Blake—Mil/ton Zen [1]2 kan o yomu: Blake in the Labyrinth—Reading Mil/ton in [1]2 Books." *Doshisha Daigaku Eigo Eibungaku Kenkyu: Doshisha Studies in English, the Literary Association*, *Doshisha University*, No. 65 (1995), 19-50. In Japanese, with an English abstract on 51-52.

Erdman, David V., ed., *Blake and His Bibles* (1990) <BBS 462-63>.

Reviews

1 \$David Fuller, *Durham University Journal*, N.S. LIV (January 1993), 115-19 (with Robert N. Essick, *William Blake's Commercial Book Illustrations* [see 1991]).

2 Brian Wilkie, *Yearbook of English Studies*, XXIII (1993), 351-52 (praise).

Erdman, David V., & John E. Grant, ed., *Blake's Visionary Forms Dramatic*, (1970) <BB #1580 A>.

George Quasha. "Orc as a Fiery Paradigm of Poetic Torsion." B. "Reproduced in a slightly abbreviated form" in *William Blake*, ed. David Punter (1996), 16-35.

§Ernst, C. "The Vocation of Nature." Pp. 59-73 of *The Limits of Human Nature: Essays Based on a Course of Lectures Given at the Institute of Contemporary Arts, London*. Ed. Jonathan Benthall. (London: Dutton, 1974).

Said to concern Blake.

Esterhammer, Angela. "The Constitution of Blake's Innocence and Experience." *English Studies in Canada*, X (1993), 151-60.

Review

1 David Worrall, *Year's Work in English Studies*, LXXIV for 1993 (1996), 328 (it shows "elegant clarity").

Fausset, Hugh Panson. "William Blake." Chapter 6 (152-64) of his *Studies in Idealism*. (London & N.Y., 1923) <BB> B. §(Port Washington [N.Y.], Kennikat, 1965).

§Freeman, Kathryn S. *Blake's Nostos: Fragmentation and Non-Dualism in The Four Zoas*. (State University of New York, 1977) SUNY Series in Western Esoteric Traditions. 192 pp. ISBN: 0-7914-3298-X.

Freeman, Kathryn S. "Narrative Fragmentation and Undifferentiated Consciousness in Blake's *The Four Zoas*." *European Romantic Review*, V (1995), 178-92.

Furtwangler, Albert. "Jefferson's Trinity." Pp. 115-37 of his *American Silhouettes: Rhetorical Identities of the Founders*. (New Haven & London: Yale University Press, 1987).

Bacon, Newton, & Locke were revered by Jefferson and deplored by Blake (128-34).

Glausser, Wayne. "Atomistic Simulacra in the Enlightenment and in Blake's Post-Enlightenment." *Eighteenth Century: Theory and Interpretation*, XXXII (1991), 73-88 <Blake (1996)§>.

"Spectres and emanations can both trace their lineage back through [Epicurean] atomism" (75).

Glendening, John. "Ezra Pound and Ezra Pound's Blake: Method in Madness, Madness in Method." *Paideuma*, XX (1991), 95-106.

In Canto 16, "the apparent madness of the Blake passage reflects, parodies, and hence resists the madness Pound saw not only in Blake's method, but also, quite possibly, in himself" (107).

Goyder, George, *Signs of Grace* (1993) <Blake (1996)>.

Review

1 Tim Heath, *Journal of the Blake Society* (1996), 75-77 (it is a "clear and orderly" autobiography).

Groves, David. "'W—M B—E, A Great Original': William Blake, The Grave, and James Hogg's *Confessions*." *Scottish*

Literary Journal, XVIII, No. 2 (November 1991), 27-45 <BBS 496>.

Review

1 R. F. G[leckner], *Romantic Movement* for 1993 (1994), 67 (the claim that the W—M B—E is William Blake evokes a succinct "Oh my!").

*Grundy, Thomas E. "An Eye of gifts & graces: A Reading of Blake's *The Book of Thel*." *Nagoya Daigaku Bungakubu Kenkyu Ronshu*, Bungaku 41: *The Journal of the Faculty of Letters, Nagoya University*, Literature 42, No. 124 (1996), 49-78.

Gurney, Stephen. "William Blake." Chapter 2 (26-41, 318) of his *British Poets of the Nineteenth Century*. (N.Y.: Twayne Publishers; Toronto: Maxwell Macmillan Canada; N.Y., Oxford, Singapore, Sydney: Maxwell Macmillan International, 1993).

A general account.

Haigwood, Laura. "Blake's *Visions of the Daughters of Albion*: Revising an Interpretive Tradition." *San Jose Studies*, XI, No. 2 [1985] <BBS 498>. B. Reprinted in *William Blake*, ed. David Punter (1996), 94-107.

§Hampton, Christopher. "Blake's Dialectic: The Prolongation of Mental War." In his *Socialism in a Crippled World*. (London: Penguin, 1981).

§Hampton, Christopher. *The Ideology of the Text*. (The Open University, 1990).

It contains a chapter on Blake.

*Harbison, Robert. "The Cult of Death." Chapter 2 (25-62) of his *Deliberate Regression*. (London: André Deutsch Ltd, 1980) B. §(N.Y. Knopf, 1980).

Blake is dealt with particularly on pp. 40-45.

*Harman, Clare. "Revealed: Blake's vision of a British statue of liberty: A millenium monument? It won't match a towering idea they had 200 years ago." *Independent on Sunday*, 20 October 1996, p. 7.

On Flaxman's design for a Naval Monument (1800), scarcely related to either a revelation or Blake.

Harris, R. W. "The New Jerusalem of William Blake." Chapter 8 (149-69) of his *Romanticism and the Social Order 1780-1830*. (London: Blandford Press, 1969) Blandford History and Literature Series.

A very general introduction to the poetry; "he was less interested in politics as such than in the moral problems and conflicts within his own breast" (149).

Hayes, Elliot, *Blake's Innocence and Experience* (1983), play performance <BBS 503>.

Review

1 Andrew Lincoln, *Blake*, XXIX, 3 (Winter 1995-96), 97 ("the limits of the play, and Valerie Doulton's expert handling of them, make for a portrait that is definite, determinate, and impossible to forget").

§*Henderson, Jeff. "Right License: Blake's Reading/Painting of the Canterbury Pilgrims." *Publications of the Arkansas Philological Association*, XVIII, 2 (1992), 1-14.

Hilton, Nelson. *Literal Imagination* [1983] <BBS 507>.

"Blake in the Chains of Being" is reprinted in *William Blake*, ed. David Punter (1996), 71-93.

Hilton, Nelson, & Thomas Vogler, ed. *Unnam'd Forms* (1986) <BBS 508>.

Gavin Edwards. "Repeating the Same Dull Round." B. The "first half" is reprinted in *William Blake*, ed. David Punter (1996), 108-22.

David Simpson. "Reading Blake and Derrida—Our Caesars neither Praised nor Buried." B. Reprinted in *William Blake*, ed. David Punter (1996), 149-64.

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

Hoerner, Fred. "Prolific Reflections: Blake's Contortion of Surveillance in *Visions of the Daughters of Albion*." *Studies in Romanticism*, XXXV (1996), 119-50.

About Oothoon and Locke.

§Holten, Ragnar von. "Profet och bildmakare." *Svenska Dagbladet*, 22 April 1978. In Swedish.

James, David E. "Angels out of the Sun: Art, Religion and Politics in Blake's *America*." *Studies in Romanticism*, XVIII (1979) <BBS 524> B. Reprinted in "abbreviated" form in *William Blake*, ed. David Punter (1996), 54-70.

James, G. Ingli. "William Blake and Feminist Theology: Some Observations on the Affinities." *Feminist Theology*, No. 11 (January 1996), 72-85.

Chiefly concerned with "how much there is in Blake which particularly resonates with feminist theology, both ... Christian and post-Christian," "even if he was an mcp" (73, 85).

James, Joan E., & G. Ingli James. "Blake's 'The Clod and the Pebble': Some Christian-Feminist Observations." *Feminist Theology*, No. 6 (May 1994), 48-52.

Perhaps "love, properly understood, is neither exclusively passive nor exclusively active" (52).

§Jossua, Jean-Pierre. *Pour une histoire religieuse de l'expérience littéraire*. Vol. II: *La Poésie moderne*. (Paris:

Beauchesne, 1990).

Said to be about Blake.

Journal of the Blake Society at St James (1995) <Blake (1996)>.

10 Jim Dewhurst, "Is The Tyger All About IT?" Pp. 3-6. See *Journal of the Blake Society* (1996) for a letter of agreement by Thomas F. Dillingham and an account by Dewhurst of the origin of his essay.

**The Journal of the Blake Society at St. James* (1996).

1 The Editors [Jim Dewhurst & ?Pauline Wilson²⁶]. "Editorial." P. 2. (An invitation for "contributions on any work that is conceived within a Blakean spirit, however that may be defined.")

2 Peter Ackroyd. "The Writing of Blake." Pp. 3-4. (A general account of the writing of his biography called *Blake*.)

3 *G. E. Bentley Jr. "I Hear a Voice You Cannot Hear": William Blake's Audiences." Pp. 5-18. ("The world was not much interested in William Blake ... the audience he most valued was in heaven and in his own mind" [18].)

4 *Michael Grenfell. "Blake And Gnosis." Pp. 19-29. ("Working notes" on Gnosticism with the premise that "A Gnostic view is 'the' key to understanding Blake's dense mythologies" [20, 19].)

5 *James Bogan. "Blake on a Bike: Following the Footsteps of Los' Epic Ramble in *Jerusalem*." Pp. 30-47. (An amusing "centrifugal lark" [45].)

6 Jason Whittaker. "Blake and the Native Tradition." Pp. 48-56. (An attempt "to sketch briefly the significance of the giant Albion and two groups of his sons, the bards and druids, for Blake's religious vision" [48].)

7 Chris Rubinstein. "Xword." Pp. 57-60. (With Blake-context clues such as "Scoundrel who knew Mary Wollstonecraft," five letters presumably for Imlay, the lover of Mary Wollstonecraft.)

8 Chris Rubinstein. "'An Imaginative Exercise: Blake Writes London.'" P. 60. (A poem.)

Correspondence

9 Thomas F. Dillingham. "Blake and The Tyger." Pp. 60-61. (Agrees with Jim Dewhurst, "Is The Tyger All About IT?," *Journal of the Blake Society* [1995], 33-36, "that the tiger is, at least in part, an embodiment of the sexual energy of the phallus"; with a "Note from Jim Dewhurst" [61] about the origin of his essay.)

10 Michael Edwards. "William Blake on Tape." P. 61. (Would anyone like to finance and promote his tape of a reading by a Dartington College student from the *Songs and Marriage* "with my music score"?)

Information

11 Chris Rubinstein. "Memorabilia (2)." P. 62. (The Finch Foundry, which "dates from around 1800," is at Sticklepath.)

²⁶ Jim Dewhurst is said to be "Co-designer of this journal interior with Pauline Wilson" (80).

12 Kevin Kewell. "Blake on the Internet." Pp. 62-63. ("blake@albion.com ... is an 'electronic concert dedicated to the life and work of William Blake,'" and "http://library.utoronto.ca/www/utelrp/authors/blake.html" has "much to say on Blake and English poetry.")

13 Anon. "The Hammer of Los—I remember! I remember!" P. 63. (There were four performances in October 1996, and "Any financial contributions welcomed!")

14 Anon. "The Blake Society and Blake Journal." P. 64. (General accounts.)

15 Anon. "Depression is a Gift." P. 64. (Solicitation for contributions to the next exhibition at the House of William Blake.)

Reviews

16 Sarah Joyce. Review of David Annwn, *Hear the Voice of the Bard!* (1995). Pp. 65-67. (The book is a "perceptive reading" of the "Introduction" to *Experience*.)

17 Sunao Vagabond [stage name of Andrew Vernède]. Review of Andrew Solomon, *Blake's Job* (1995). Pp. 67-69. (A "marvellous book," "astoundingly well-informed.")

18 Peter Cadogan. Review of Jon Mee, *Dangerous Enthusiasm* (1992). P. 70. ("A notice rather than a review" of "a brilliant book," "most interesting.")

19 Peter Cadogan. Review of George Goyder, *The Just Enterprise*. Pp. 70-72. (The book, by the President of the Blake Society, is about what happens "if we treat human beings as human beings" in industry.)

20 Andrew Vernède. Review of Elliott Hayes, *Blake—Innocence and Experience: A Play*. Pp. 72-75. (A review of a performance at Tristan Bates Theatre, n.d.)

21 Tim Heath. Review of George Goyder, *Signs of Grace* (1993). Pp. 75-77. (It is a "clear and orderly" autobiography.)

22 Tim Heath. Review of Peter Ackroyd, *Blake* (1995). Pp. 77-79. (Ackroyd "builds up a life, slowly, with care and with detail.")

Kaplan, Marc A. "Weeping woman/weaving woman: gender roles in Blake's mythology." *DAI*, LVI (1995), 369A. California (Los Angeles) Ph.D. (1993).

"Sexism is not incidental to Blake's system, but fundamental."

Kawasaki, Noriko. "Blake ni okeru Ifuku no Imi [The Symbolic Meanings of Clothing in William Blake]." *Echudo*, Ochanomizu Joshi Daigaku Daigakuin Eibungakkai: *Etude* [Society of English Literature, Graduate School of Ochanomizu Women's University], No. 19 [1989], 40-52 <BBS 532>. B. Reprinted as chapter 3 (67-89) of her *Eden wa Ki taka: William Blake Ronshu: On the Location of Eden: Studies on William Blake*. (Tokyo: Kindai Bungeisha, 1996) In Japanese.

§Kawasaki, Noriko. "Eden wa Kita ka: Damon no Blake Dikushonari Saiko: On the Location of Eden: Reconsider-

ing S.F. Damon's *A Blake Dictionary*." *Ningen Bunka Kenkyu Nenpo*, Ochanomizu Joshi Daigaku: *Bulletin of the Doctoral Research Course in Human Culture* [Ochanomizu Women's University], No. 17 [1994]. B. Reprinted in chapter 2 (5-38) of her *Eden wa Kitaka: William Blake Ronshu: On the Location of Eden: Studies on William Blake*. (Tokyo: Kindai Bungeisha, 1996) In Japanese.

*Kawasaki, Noriko. *Eden wa Kita ka: William Blake Ronshu: On the Location of Eden: Studies on William Blake*. (Tokyo: Kindai Bungeisha, 1996) 149 pp. ISBN: 4-7733-5907-2 C0095. In Japanese.

The book consists of reprinted essays:

1 "Eden wa Kita ka: Damon no Blake Dikushonari Saiko: On the Location of Eden: Reconsidering S.F. Damon's *A Blake Dictionary*." Pp. 5-38. (Reprinted from *Ningen Bunka Kenkyu Nenpo*, Ochanomizu Joshi Daigaku: *Bulletin of the Doctoral Research Course in Human Culture* [Ochanomizu Women's University], No. 17 [1994].)

2 "Maigo no Imeji ni tsuite: William Blake to Makuranososhi 'Mino Mushi' no Dan no Hikaku Kenkyu: On the Imagery of the Lost Child: Starting from a Comparative Study of William Blake's Poetry and the 'Minomushi' Passage of *Makura-no-Soshi*." Pp. 39-66. (Reprinted from *Ningen Bunka Kenkyu Nenpo*, Ochanomizu Joshi Daigaku: *Bulletin of the Doctoral Research Course in Human Culture* [Ochanomizu Women's University], No. 12 [1988], 75-89.)

3 "Blake ni okeru Ifuku no Imi: The Symbolic Meanings of Clothing in William Blake." Pp. 67-89. (Reprinted from *Echudo*, Ochanomizu Joshi Daigaku Daigakuin Eibungakkai: *Etude* [Society of English Literature, Graduate School of Ochanomizu Women's University], No. 19 [1989], 40-52.)

4 "Kozetsu no Iso—Blake no 'Maigo no Otokonoko': Phases of Alienation: William Blake's 'The Little Boy Lost'." Pp. 91-105. (Reprinted from *Romanha Kenkyu*, Igrisu Romanha Gakkai: *Essays in English Romanticism*, Japan Association of English Romanticism, No. 14 [1990], 8-15.)

5 "William Blake ni okeru 'Mushi' to 'Katachi': Form and Worm in William Blake." Pp. 107-45. (Translated by the author into Japanese from pp. 96-113 of her essay in *Centre and Circumference: Essays in English Romanticism* [by members of the] Association of English Romanticism in Japan. Ed. Kenkichi Kamijima. [Tokyo: Kiriara Shoten, 1995].)

*Kawasaki, Noriko. "Maigo no Imeji ni tsuite: William Blake to Makuranososhi 'Mino Mushi' no Dan no Hikaku Kenkyu: On the Imagery of the Lost Child: Starting from a Comparative Study of William Blake's Poetry and the 'Minomushi' [Bagworm] Passage of *Makura-no-Soshi*." *Ningen Bunka Kenkyu Nenpo*, Ochanomizu Joshi Daigaku: *Bulletin of the Doctoral Research Course in Human Culture* [Ochanomizu Women's University], No. 12 [1988], 75-89 <BBS 532>. B. Reprinted in chapter 1 (39-66) of her *Eden*

wa Kita ka: William Blake Ronshu: *On the Location of Eden: Studies on William Blake*. (Tokyo: Kindai Bungeisha, 1996) In Japanese.

Minomushi passage is one of 300 passages in Sei Shonagon, *Makura-no-Soshi* [*Pillow Talk*] (early 11th Century).

Kawasaki, Noriko. "Satan no Chokoku—Blake no Milton ni tsuite ([1]-7)" [Transcending Satan-Self in Blake's Milton]. *Gifu Shiritsu Joshi Tankidaigaku Kenkyu Kiyo* [Bulletin of Gifu City Women's Junior College], No. 39 (1989), 39-46 <BBS 532>; No. 40 (1990), 49-55; No. 41 (1991), 149-55; No. 42 (1992), 27-32; No. 43; No. 44 (1994), 15-20; No. 45 (1995), 9-16. In Japanese.

No. 3 is sub-titled "'pity' to 'shizumu Hi' ['pity' and 'the setting Sun']"; from No. 44 (1994), both journal and essay titles appear also in translation.

Kawasaki, Noriko. "William Blake ni okeru 'Mushi' to 'Katachi': Form and Worm in William Blake." Pp. 96-113 of *Centre and Circumference: Essays in English Romanticism* [by members of the] Association of English Romanticism in Japan. Ed. Kenkichi Kamijima. (Tokyo: Kiri-hara Shoten, 1995) <Blake (1996)>. B. Translated by the author into Japanese as chapter 5 (107-45) of her *Eden wa Kitaka: William Blake Ronshu: On the Location of Eden: Studies on William Blake*. (Tokyo: Kindai Bungeisha, 1996).

Kazin, Alfred. "An Introduction to William Blake." Pp. 36-88 of his *Inmost Leaf: A Selection of Essays*. (N.Y., 1941) <BB> B. Pp. 1-55 of *The Portable Blake*, ed. Alfred Kazin. (N.Y., 1946) <BB> C. §(N.Y.: Harcourt, 1955).

§Kim, Ok Yub. "Blake eui Milton: jungshinjeok tujaeng eul wihan saeroun chutbal [Blake's Milton: A New Start for Mental Conflict]." *English Studies* [of Seoul University], XVII (1993), 31-43. In Korean.

§Kim, Young Shik. "William Blake eui yokmang geungiung [Blake's Eulogy on Human Desire]." *Journal of English Language and Literature* [of Chongjun, Korea], XXXIV (1993), 25-50. In Korean.

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

4 Hatsuko Niimi, *Studies in English Literature 1994* ([English Literary Society of Japan, ?1994]), 99-105.

Kovel, Joel. "Some Lines from Blake." Chapter 14 (277-87) of his *The Radical Spirit: Essays on Psychoanalysis and Society*. (London: Free Association Books, 1988).

The lines from *The Marriage*: "Man has no Body distinct from his soul ... Energy is Eternal Delight" "are an almost exact enunciation of what Freud held to be most essential about the psyche" (277).

Lambo, John. "The Imagination as Unifying Principle in the Works of Blake and Wordsworth." *Diogenes*, XLI, No. 4 (1993), 59-72 <Blake (1995)>.

"Blake and Wordsworth ... essentially share the same world view" (59).

Leavis, F. R. "Justifying One's Evaluation of Blake." *Human World*, VI (May 1972), 58. B. Pp. 66-85 of *William Blake: Essays in honour of Sir Geoffrey Keynes*. Ed. Morton D. Paley & Michael Phillips (1973) <BB #2350 4> C. §Pp. 1-23 of *The Critic as Anti-Philosopher: Essays & Papers*. Ed. G. Singh. (Athens & London: University of Georgia Press, 1982).

Lincoln, Andrew. "Blake and the Natural History of Creation," *Essays and Studies* 1986, N.S. XXXIX (1986), 94-103 <BBS>.

Material from it is incorporated in revised form in his *Spiritual History: A Reading of William Blake's Vala or The Four Zoas* (1995).

Lincoln, Andrew. "Blake's Lower Paradise: The Pastoral Passage in *The Four Zoas*, Night the Ninth," *Bulletin of Research in the Humanities*, LXXXIV (1981), 470-78 <BBS>.

Material from it is incorporated in revised form in his *Spiritual History: A Reading of William Blake's Vala or The Four Zoas* (1995).

Lincoln, A.W. J. "A history of the composition of William Blake's *Vala or The Four Zoas* as revealed by a study of the surviving manuscript." *Index to [British] Theses*, XXV (1977), 7 (#5470). Wales (Bangor) Ph.D. <Blake (1996)>.

It is clearly related to his *Spiritual History: A Reading of William Blake's Vala or The Four Zoas* (1995).

Lincoln, Andrew. *Spiritual History: A Reading of William Blake's Vala or The Four Zoas*. (Oxford: Clarendon Press, 1995) 8°, xviii + 322 pp. ISBN: 0-19-818314-3.

An elaborate, detailed, and rewarding "staged reading" for "new readers of *The Four Zoas*" "that moves, as Blake himself moved, from simpler to more complex forms of writing" and stresses that *Vala* is "a universal history" with reference to contemporary historians such as Gibbon; Blake's presentation of the Last Judgment suggests that "although Man has been imprisoned in a finite vision of the natural world, the prison is locked from the inside" (v, ix, 1, 190).

The "book incorporate[s] material revised from" his (1) "Blake's Lower Paradise: The Pastoral Passage in *The Four Zoas*, Night the Ninth," *Bulletin of Research in the Humanities*, LXXXIV (1981), 470-78; (2) "Blake and the Natural History of Creation," *Essays and Studies* 1986, N.S. XXXIX (1986), 94-103; (3) "Blake and the 'Reasoning Historian,'" 73-85 of *Historicizing Blake*, ed. Steve Clark & David Worrall (London, 1994) (xiv), and it is clearly related to his Uni-

versity of Wales (Bangor) doctoral dissertation entitled "A history of the composition of William Blake's *Vala or The Four Zoas* as revealed by a study of the surviving manuscript" (c. 1977).

*Löchle, Dieter. *William Blake—Roof'd in from Eternity*: Erschienen als Begleitheft zur Ausstellung vom 3. April bis zum 25. Mai 1995 in der Universitätsbibliothek Tübingen. (Tübingen: Universitätsbibliothek Tübingen, 1995) 4°, 32 pp. <Blake (1996)§>.

The text consists of 10 excerpts from Blake in English and German plus reproductions plus comments. It is accompanied by 10 plates with designs loosely based on Blakean figures (first exhibited at Tübingen University Library, April-May 1995) enclosed in a portfolio entitled Dieter Löchle. *William Blake—Roof'd in from Eternity*. (Tübingen, Germany: Fockenberg 6/1994 [sic], 1995) Folio, 10 plates, no text.

Mackenzie, J. S. "Conventional Morality." Chapter 6 (133-61) of his *Arrows of Desire: Essays on Our National Character and Outlook*. (London: George Allen & Unwin Ltd, 1920).

About Blake's attacks on Puritan morality (143-56).

Maeda, Yoshihiko. "Blake ni yoru Yaso Suisai Sashie No. 68 no Zuzo o megutte: Notes on the Iconography of Blake's Design No. 68 for Young's *Night Thoughts*." *Rikkyo Daigaku Kenkyu Hokoku, Jinbunkagaku: St. Paul's Review: Arts and Letters, College of General Education, Rikkyo University*, No. 54 (1995), 41-96. In Japanese.

Matsushima, Shoichi. "Blake to Kindai Nippon—Yanagi Soetsu to Oe Kenzaburo no Baai [Blake and Modern Japan—Soetsu Yanagi and Kenzaburo Oe]." *Gakushuin Daigaku Bungakubu Kenkyu Nenpo: The Annual Collection of Essays and Studies, Faculty of Letters, Gakushuin University*, XLII (1995), 159-74. In Japanese.

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

Reviews

3 §Michel Baridon, *Dix-Huitième Siècle*, XXV (1993), 601.

4 François Piquet, *Etudes Anglaises*, XLVII (1994), 339-40 (Mee is an "excellent connaisseur de la littérature radicale du temps").

5 Peter Cadogan, *Journal of the Blake Society* (1996), 70 ("a notice rather than a review" of "a brilliant book," "most interesting").

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

Eule, 1992) Studien zur englischen Romantik 4.

About illustrations of Milton's Satan, especially by Blake, with 35 reproductions.

Merton, Thomas. "Blake and the New Theology." *Sewanee Review*, LXXVI (1968), 673-82 <BBS 572>. B. §Pp. 3-11 of *The Literary Essays of Thomas Merton*. Ed. Brother Patrick Hart. (New Directions, 1981).

Miller, Dan, Mark Bracher, & Donald Ault, ed. *Critical Paths* (1987) <BBS 574>.

David Aers. "Representations of Revolution: From *The French Revolution* to *The Four Zoas*." B. Reprinted in much shorter form in *William Blake*, ed. David Punter (1996), 165-87.

Brenda S. Webster. "Blake, Women, and Sexuality." B. Reprinted in *William Blake*, ed. David Punter (1996), 188-206.

Morse, David. "The Figure of the Artist in English Romantic Poetry." Chapter 6 (228-92) of his *Romanticism: A Structural Analysis*. (London & Basingstoke: Macmillan Press, 1982) B. §(N.Y.: Barnes & Noble, 1982).

Blake is particularly on pp. 234-46.

*Morton, A. L. *The Everlasting Gospel: A Study in the Sources of William Blake* (1958) <BB #2251>. B. *Blake to [and] Ranters: Blake Shiso no Gensen [Sources of Blake's Thoughts]*. Tr. Shoichi Matsushima into Japanese. (Tokyo: Hokuseido Shoten, 1996) 155 pp. ISBN: 590-10105-1 C3098.

The Japanese version includes "Blake Nenpu [Blake Chronicle]" (123-36), "Nihon ni okeru Blake Bunken [Blake Bibliography in Japan]" (137-48), and "Yakusha Atogaki [Translator's Afterword]" (149-55).

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

Reviews

1 Anon., *Chronicle of Higher Education* (June 1994) (a one-sentence summary).

2 Kay Kimbrough, *Harbinger* (it is "outstanding" for "demonstrating" the "evolution" of Blake's ethical views and for illuminating Blake as an "original visionary prophet").

3 J. T. Lynch, *Humanities: Language & Literature—English & American*, XXXII, No. 4 (December 1994) ("the focus is narrow without always being sharp; the readings are sometimes belabored; and the importance of her topic is overstated").

4 David L. Clark, *Christianity and Literature*, XLIV, No. 3-4 [sic] (Spring-Summer 1995), 397-400 ("even-handed" and "powerfully illuminating").

5 Thomas L. Cooksey, *South Atlantic Review*, LX, No. 3 (September 1995), 123-25 (a "useful contribution," "thorough and well-informed, if at times monotonous" which shows

that "the intrapsychic wins out over the intersubjective"). 6 Steven Cox, *Blake*, XXIX, 3 (Winter 1995-96), 97-102 ("a typical academic book" whose "problems are not all stylistic and organizational," for "Some of Moskal's intellectual positions have not been thought through carefully enough" [97, 102]).

7 D. Bg, *Academic Library Books Review* (April 1996) ("It contributes to our understanding of Blake's struggle to represent human forgiveness in his work").

8 Jason Whittaker, *BARS Bulletin & Review*, No. 10 (May 1996), 12-13 (almost entirely summary).

9 Doug Thorpe, *Religion & Literature*, XXVIII, No. 1 (Spring 1996), 129 (with E. P. Thompson, *Witness Against the Beast* [1993]) (a summary).

10 §Margaret Storch, *Modern Language Review*, XCI, No. 2 (1996), 458-59 (with Joseph Viscomi, *Blake and the Idea of the Book* [1994]).

11 David Worrall, *Byron Journal* (Summer 1996), 96 ("a brave and important study").

Muhlestein, Daniel K. "(Re)Reading 'The Chimney Sweeper': Western Marxism, Christian Faith, and a Negative Hermeneutics of Critical Demystification." *Literature and Belief: Center for the Study of Christian Values*, Brigham Young University, XIII (1993), 69-94.

Three readings of "The Chimney Sweeper" from *Innocence*, one Marxist.

Murry, John Middleton. "William Blake and Revolution." *New Adelphi*, N.S. IV (1932), 536-43 <BB #2237>. B. Tr. Bunsho Jugaku, *Blake to Whitman*, II (1932), 489-91 <BB #1219 25>. C. §Pp. 55-66 of *Essays of the Year 1931-1932*. (Fort Lee [New Jersey]: Argonaut, 1932).

§Nemerov, Howard. "Poetry, Prophecy, Prediction." Pp. 208-21 of his *Reflexions on Poetry & Poetics*. (New Brunswick: Rutgers University Press, 1972).

Said to be about Blake.

Nemerov, Howard. "Two Ways of Imagination: Blake & Wordsworth." *Carlton Miscellany*, V (1964), 18-41 <BB #2280>. B. §Pp. 102-23 of his *Reflexions on Poetry & Poetics*. (New Brunswick: Rutgers University Press, 1972) C. §Pp. 140-60 of his *New and Selected Essays*. (Carbondale: Southern Illinois Press, 1985).

§Niikura, Shunichi. "Blake to Seisho [Blake and the Bible]." *Meiji Gakuin Daigaku Kirisutokyo Kenkyujo Kiyo* [The Bulletin of the Research Association of Christianity, Meiji Gakuin University], No. 28 (1995), 51-69. In Japanese.

Niimi, Hatsuko. "Blake no 'Yameru Bara' no Hi-Genteisei (1): The Indefinability of Blake's 'The Sick Rose' (1)." *Nihon Joshi Daigaku Eibeibungaku Kenkyu: Studies in English and American Literature*, The English Literary Society of Japan

Women's University, No. 31 (1996), 1-14. In Japanese.

Norvig, Gerda S. *Dark Figures in the Desired Country* (1993) <Blake (1994)>.

Review

5 David Worrall, *Year's Work in English Studies* for 1993 (1996), 324 (the book "is highly compromised by the neglect of the materiality of the pictures ... unnerving at best and questionable at worst").

§Odden, Danile. "Blake, Wordsworth, and the French Revolution." *Humanist Dagarna: Att Först å Europa* [Humanities Days: To Understand Europe], ([University of Uppsala] 1994), 147-51.

O'Keefe, Richard Robert. "Mythic archetypes in Ralph Waldo Emerson: A Blakean Reading." Pennsylvania State Ph.D. 1991 <BBS 591>.

Presumably it is the basis for his book with the same title (1995).

§O'Keefe, Richard. *Mythic Archetypes in Ralph Waldo Emerson: A Blakean Reading*. ([Kent, Ohio:] Kent State University Press, 1995) ISBN: 0-87338-518-7.

Presumably it derives from his 1991 Pennsylvania State dissertation with the same title <BBS 591>.

Review

1 §P. J. Ferlazzo, *Choice*, XXXIII (1996), 1312-13.

O'Keefe, Vincent. "Debunking the Romantic Ideology: A Re-View of Blake's *Jerusalem*." *European Romantic Review*, VII (1996), 40-48.

"*Jerusalem* is a socially engaged work of literature" (40).

O'Neill, Michael. "Blake and the Self-Conscious Poem." Pp. 145-59 of *Trends in English and American Studies: Literature and the Imagination: Essays in Honour of James Lester Hogg*. Ed. Sabine Coelsch-Foisner, Wolfgang Görtzschacher, & Holger M. Klein. (Lewiston/Queenston/Lampeter [Wales]: The Edwin Mellen Press, 1996).

"I wish to claim for Blake, then, a simultaneous ability to affirm and question the poet's role" (149).

Paananen, Victor N. *William Blake*. (Boston, 1977) Twayne English Authors Series 202 <BBS 597> B. **William Blake*: Updated Edition. (N.Y.: Twayne Publishers; London, Mexico City, New Delhi, Singapore, Sydney, Melbourne: Prentice Hall International, 1996) Pp. xxi, 185.

B has an added "Preface to Updated Edition" (ix-xii).

Peterfreund, Stuart. "Blake and the Ideology of the Natural." *Eighteenth-Century Life*, N.S., XVIII (1994), 92-119.

The heart of the matter is "Blake—Prophet Against Ideology" (104-14): "Embodied humanity does not live by matter alone; spirit, not by matter at all" (114).

*Phillips, Michael. "Blake and the Terror 1792-93." *Library*, 6 S, XVI (1994), 263-97 <Blake. (1995)>.

Review

1 R. F. G[leckner], *Romantic Movement* for 1994 (1995), 44-45 ("A splendid piece of detective work, careful discrimination, and scholarly imagination").

§Piquet, François. *Blake et le Sacré*. ([Paris:] Didier Érudition, 1996) *Études Anglaises* 98. 450 pp., 23 reproductions; ISBN: 2-86460-270-9.

Presumably it is descended from his Doctorat ès lettres of the same title (1981) <BBS 606>.

Piquet, François. "Entre chilisisme et épiphanie: Blake et l'espérance millénariste." Pp. 143-52 of *Évolution et Révolution(s) dans le Grande-Bretagne du XVIII^e siècle*: Actes des colloques tenues 1989-1990 à la Sorbonne [organisés par le] Centre d'Études anglaises du XVIII^e siècle, Université de Paris III—Sorbonne nouvelle. Ed. Paul Gabriel Boucé. (Paris: Publications de la Sorbonne, 1993) *Langues et Langues* 24.

§Porée, Marc. "Marges/cadres: l'exemple du romantisme anglais." Pp. 177-88 of *Cadres et Marges*: Actes du quatrième colloque du CICADA: 2, 3, 4 décembre 1993. Ed. Bertrand Rougé. (Paris: Publication de l'université de Paris, 1995).

It is especially about Blake.

Porée, Marc. "Poétique d'une forme brève: Les proverbes de l'enfer Blakiens." *Études Anglaises*, XLVIII (1995), 395-406.

An intricate argument about the *Marriage*.

*Prickett, Stephen. "Swedenborg and Blake: The Privatisation of Angels." Pp. 215-21 of his *Origins of Narrative: The Romantic Appropriation of the Bible*. (Cambridge: University Press, 1996).

In Blake's watercolor of "Jacob's Ladder," the presence of angelic females and children suggests a Swedenborgian context. The book is about "the way in which the Romantics read the Bible" (xi).

Punter, David. "Legends of the Animated Body: Blake's Albion and the Body and Soul of the Nation." *Romanticism*, I (1995), 161-76.

Punter, David, ed. *William Blake*. (Basingstoke & London: Macmillan Press Ltd, 1996) New Casebooks 8°, ISBN: 0-333-54596-6 (hardcover) and 0-333-54957-4 (paperback).

The book consists of John Peck & Martin Coyle, "General Editors' Preface" (ix); David Punter, "Introduction" (1-15) plus

1 George Quasha. "Orc as a Fiery Paradigm of Poetic Torison." Pp. 16-35. ("Reproduced in a slightly abbreviated form" from *Blake's Visionary Forms Dramatic*, ed. David V.

Erdman & John E. Grant [1970].)

2 Jean H. Hagstrum. "Babylon Revisited, or the Story of Luvah and Vala." Pp. 36-53. ("Slightly abbreviated" from *Blake's Sublime Allegory*, ed. Stuart Curran & Joseph A. Wittreich, Jr. [1973].)

3 David E. James. "Angels out of the Sun: Art, Religion and Politics in Blake's America." Pp. 54-70. ("Abbreviated" from *Studies in Romanticism*, XVIII [1979].)

4 Nelson Hilton. "Blake in the Chains of Being." Pp. 71-93. (Reprinted from his *Literal Imagination* [1983].)

5 Laura Haigwood. "Blake's *Visions of the Daughters of Albion*: Revising an Interpretive Tradition." Pp. 94-107. (Reprinted from *San Jose Studies*, XI, No. 2 [1985].)

6 Gavin Edwards. "Repeating the Same Dull Round." Pp. 108-22. (Reprinted from "the first half" of his essay in *Unnam'd Forms*, ed. Nelson Hilton & Thomas Vogler [1986].)

7 W. J. T. Mitchell. "Visible Language: Blake's Wond'rous Art of Writing." Pp. 123-48. (Reprinted without the section on calligraphy, "Human Letters," from *Romanticism and Contemporary Criticism*, ed. Morris Eaves & Michael Fischer [1986].)

8 David Simpson. "Reading Blake and Derrida—Our Caesars neither Praised nor Buried." Pp. 149-64. (Reprinted from *Unnam'd Forms*, ed. Nelson Hilton & Thomas Vogler [1986].)

9 David Aers. "Representations of Revolution: From *The French Revolution* to *The Four Zoas*." Pp. 165-87. (Reprinted from the "much longer" form in *Critical Paths*, ed. Dan Miller, Mark Bracher, & Donald Ault [1987].)

10 Brenda S. Webster. "Blake, Women, and Sexuality." Pp. 188-206. (Reprinted from *Critical Paths*, ed. Dan Miller, Mark Bracher, & Donald Ault [1987].)

Purinton, Marjean D. "An Act of Theological Revisioning: William Blake's Pictorial Prophecy." *Colby Quarterly*, XXIX, 1 (March 1993), 33-42 <Blake (1995)>.

Review

1 David Worrall, *Year's Work in English Studies*, LXXIV for 1993 (1996), 325 ("profoundly disorienting").

§Raine, Kathleen. "C. G. Jung—A Debt Acknowledged." *Harvest: Journal for Jungian Studies*, XXXIV (1988-89), 7-22. B. Chapter 13 (167-76) of *Jungian Criticism*. Ed. Richard Sugg. (Evanston: Northwestern University Press, 1992) <Blake (1995)>.

"I would not call myself a 'Jungian'—Blake is my master," but "a follower of Blake must be, if not a follower of Jung, at all events a fellow traveler" (B, 168, 167).

Raine, Kathleen. "The Underlying Order: Nature and the Imagination." Chapter 15 (198-216) of *Fragments of Infinity: Essays in Religion and Philosophy: A Festschrift in Honour of Professor Huston Smith*. Ed. Arvind Shaara. (Bridport, Dorset: Prism Press; Garden City Park, N.Y.:

Avery Publishing Group; Lindfield, Australia: Unity Press, 1991).

Blake is especially on pp. 201-10; "Let us examine what he is in reality saying" in his myth (206).

§Rexroth, Kenneth. "Poets, Old and New: William Blake." Pp. 208-09 of his *Assays*. (New Directions, 1962).

§Richey, William. *Blake's Altering Aesthetic*. (University of Missouri Press, 1996) 216 pp., ISBN: 0-8262-1077-5.

§Richey, William. "Neoclassical Gothicism of Blake's Early Poetry and Art." *Poetica*, XXXIX-XL for 1993 (Shubun International Co., Ltd., 1994), 73-91.

Richey, William. "'Not Angles but Angels': Blake's Pictorial Defense of English Art." *European Romantic Review*, VII (1996), 49-60.

Blake's design of "Non Angeli Sed Angli," based on James Barry's *Inquiry* (1775), refutes the idea that "British artists were incapable of artistic excellence" (49).

Richey, William. "'One must be master': Patronage in Blake's *Vala*." *Studies in English Literature 1500-1900*, XXXIII (1993), 705-24.

The account of the fall of Los in Night I reflects Blake's experience that "By trying to please one patron [William Hayley], he risks offending another [Thomas Butts]" (708).

Riede, David G. "Blake's *Milton*: On Membership in the Church Paul." In *Re-membering Milton: Essays in the Texts and Traditions*. Ed. Mary Nyquist & Margaret W. Ferguson. (London: Methuen, 1987) <BBS 623> B. Reprinted "in revised form" as "Blake and the Church Blake." Chapter 1 (33-91) of his *Oracles and Hierophants: Constructions of Romantic Authority*. (Ithaca & London: Cornell University Press, 1991) Also pp. 4-12 and *passim*.

Ries, Frank W. D. "Sir Geoffrey Keynes and the Ballet *Job*." *Dance Research*, II, No. 1 (Spring 1984), 19-34 <Blake (1995)>§.

An interview with Keynes—all the words are those of Keynes and his collaborators Gwen Raverat (his sister-in-law) and Vaughan Williams (her cousin)—about the *Job* ballet (BB #2049), with "the original scenario" (30-33).

Rix, Donna S. "Milton: Blake's Reading of Second Isaiah." Chapter 7 (106-18, 203-06) of *Poetic Prophecy in Western Literature*. Ed. Jan Wojcik & Raymond-Jean Frontain. (Teaneck, Rutherford, Madison: Fairleigh Dickinson University Press; London & Toronto: Associated University Presses, 1984).

An argument that "on the first six plates of *Milton*, Blake not only employs almost all of the themes and images of Second Isaiah [Isaiah 40-55], but he also arranges them in

an order paralleling the order of their appearance in the prophecy. Most striking of all, perhaps, are the similarities between Blake's portrait of Milton and Second Isaiah's portrait of the servant" (106).

§Rogal, Samuel J. "Blake's 'And did those feet' as Congregational Hymn." *Hymn*, XLIV, No. 3 (July 1993), 22-25.

Includes a history of its composition and performance.

§*Roob, Alexander. *Das hermetische Museum: Alchemie und Mystik*. (Cologne: Benedikt Taschen Verlag, 1996) ISBN: 3-8228-8803-6.

Blake is reproduced and explained on pp. 69, 119, 161, 163-64, 174, 182, 192, 201-02, 213-14, 229-31, 259, 296-97, 429, 433, 437, 461, 482, 489, 491, 523, 531, 551, 553, 577, 626, 632-33, 649, 652, 663, 692-93, 696-97.

An English edition is scheduled for 1997.

Rosso, George Anthony, Jr., *Blake's Prophetic Workshop* (1993) <Blake (1994)>.

Reviews

1 I[rene] H. C[hayes], *Romantic Movement* for 1993 (1994), 69 (a summary).

2 Andrew Lincoln, *Blake*, XXIX, 3 (Winter 1995-96), 95-96 ("some of the assumptions and methods involved seem questionable" [95]).

3 Philip Cox, *Review of English Studies*, N.S., XLVIII (1996), 425-26 (the book "will be of use to new students" of Blake but "fails to contribute in a sustained way to an advancement of our understanding of Blake's most puzzling epic").

4 David Worrall, *Year's Work in English Studies*, LXXIV for 1993 (1996), 326-27 ("genuinely humanist in its sympathies").

5 Margaret Storch, *Yearbook of English Studies*, XXVI (1996), 292 (it is "welcome" and "lucid").

Rothenberg, Molly Anne. *Rethinking Blake's Textuality* (1993) <Blake (1994)>.

Reviews

1 I[rene] H. C[hayes], *Romantic Movement* for 1993 (1994), 69-70 (a "remarkable *tour de force*," "an individual though depersonalized response to Blake in post-structuralist and 'post-post-structuralist' terms").

2 Harriet Linkin, *Blake*, XXIX, 3 (Winter 1995-96), 92-94 (a "few important close readings beautifully ground Rothenberg's astute but sometimes theory-thick discussion of philosophical and religious contemporary contexts to compensate for whatever imperfections the book contains" [94]).

3 Kathryn S. Freeman, *European Romantic Review*, VII (1996), 87-90 (the book "offers keen insight" [87]).

4 Margaret Storch, *Yearbook of English Studies*, XXVI (1996), 292-93 ("challenging and penetrating").

5 David Worrall, *Year's Work in English Studies*, LXXIV for 1993 (1996), 327 ("a subtle book but not a wilful one").

§Rothery, Agnes Edwards. "Four Poets and Four Gardens." Pp. 51-166 of her *Joyful Gardener*. (Dodd, 1949).

Probably it is related to her "Mad Poets in the Spring," *Virginia Quarterly Review*, III (1927), 250-63 <BB #2583> about John Clare, Blake, Mangan, and Dowson.

Sato, Hikari. "Oothoon no Koe to Kafuchosei Shakai—Blake no Albion no Musumetachi no Genso no Ichikosatsu: The Voice of Oothoon and Patriarchy [On Visions of the Daughters of Albion]." *Igirisu Romanha Kenkyu*, Igrisu Romanha Gakkai: *Essays in English Romanticism*, Japan Association of English Romanticism, No. 19-20 (1996), 31-39. In Japanese.

*Sayers, Lesley-Ann. "An enigma more than a landmark." *Dance Now*, II, No. 3 (Autumn 1993), 40-47, 49.

The Birmingham Royal Ballet revival of Ninette de Valois's *Job* ballet based on Blake's designs <BB #2049> "is nothing less than a revelation."

Schock, Peter A. "The Marriage of Heaven and Hell: Blake's Myth of Satan and its Cultural Matrix." *ELH*, LX (1993), 441-70 <Blake (1995)>.

Reviews

1 I[rene] H. C[hayes], *Romantic Movement* for 1993 (1994), 70-71 ("the information he has assembled here on the political and intellectual milieu of the time is valuable in itself").

2 David Worrall, *Year's Work in English Studies* for 1993 (1996), 323 (admiring).

*Schwenger, Peter. "Blake's Box, Coleridge's Circles, and the Frame of Romantic Vision." *Studies in Romanticism*, XXXV (1996), 99-117.

Focuses on Blake's drawing of "Elisha in the Chamber on the Wall" and "the power of the frame" (116).

*Scott, Grant F. "A Clash of Perspectives: Blake's Illustrations to the Poem *Night Thoughts*: At once monumental and elastic, Blake's powerful images inhabit a world of their own." *Muhlenberg: The Magazine of Muhlenberg College*, V, No. 1 (Fall 1993), 10-16.

"Blake often turns Young's most characteristic features ... against him" (14). The 10 reproductions are from the Muhlenberg colored copy (C) of *Night Thoughts*.

Shabetai, Karen. "The Question of Blake's Hostility Toward the Jews." *ELH*, LXI (1996), 139-52.

"I remain puzzled and disturbed by the many examples of hostility that pepper his works," especially in the debate about Deism, though "Blake appears at best uninterested in the 'Jewish question'" (139, 149).

Simpson, David. "The Struggle with Albion's Angels: William Blake." Pp. 159-67 of his *Romanticism, Naturalism and*

the Revolt Against Theory. (Chicago & London: University of Chicago Press, 1993).

Simpson, Matt. "Blake's *Songs of Innocence* and [of] *Experience*." *Critical Survey*, IV, No. 1 (1992), 20-27.

"Blake demands ... that we experience *Songs* ... as visionary" (22).

Smith, L. E. W. "The Sick Rose." Part 6 (61-68) of his *Twelve Poems Considered*. (London: Methuen & Co Ltd, 1963) B. (1964).

"It is the sounds rather than the meanings of the words in this poem that make us feel what it is about" (A, 68).

Solomon, Andrew, *Blake's Job* (1995) <Blake (1996)>.

Review

1 Sunao Vagabond [stage name of Andrew Vernède], *Journal of the Blake Society* (1996), 67-69 (a "marvellous book," "astoundingly well-informed").

§Stephens, James. "William Blake." Pp. 195-201 of his *James, Seumas, and Jacques: Unpublished Writings of James Stephens*. Ed. Lloyd Frankenberg. (N.Y.: Macmillan, 1964).

*Stevenson, Warren. "Blake's Myth of Divine Analogy." Chapter 1 (23-48) of his *Romanticism and the Androgynous Sublime*. (Madison & Teaneck: Fairleigh Dickinson University Press; London: Associated University Press, 1996).

Storch, Margaret, *Sons and Adversaries* (1990) <BBS 647>.

Review

1 §Adela Pinch, *Signs*, IX (1993), 264-68.

Sturrock, June. "Protective Pastoral: Innocence and Female Experience in William Blake's *Songs* and Christina Rossetti's *Goblin Market*." *Colby Quarterly*, XXX (1994), 98-108.

"Both *Songs of Innocence* and of *Experience* and *Goblin Market* present versions of pastoral [in the sense of an idyllic, rural setting] ... to suggest the state of youthful innocence" (105).

Suzuki, Masashi. *Genso no Shigaku: William Blake Kenkyu: Visionary Poetics: A Study of William Blake*. (Kyoto: Aporonsha, 1994) ISBN: 4-87041-058-3 C3098 <Blake (1995), 181>.

Review

1 Shigeru Taniguchi, *Igirisu Romanha Kenkyu*, Igrisu Romanha Gakkai: *Essays in English Romanticism*, Japan Association of English Romanticism, No. 19-20 (1996), 149-52. In Japanese.

*Suzuki, Masashi. "'We censure Nature for a Span too short': William Blake and *Night Thoughts* II, 115-20." Pp. 305-26 of *Enlightened Groves: Essays in Honour of Professor Zenzo Suzuki*. Ed. Eiichi Hara, Hiroshi Ozawa, & Peter Robinson. (Tokyo: Shohakusha, 1996) ISBN: 4-88198-858-1.

Swann, Joseph. "The Breaking of Language: Blake and the Development of Yeats's Imagery." Pp. 217-31, 344-45 of *The Internationalism of Irish Literature and Drama*. Ed. Joseph McMinin, with Anne McMaster, & Angela Welch. (Gerrards Cross: Colin Smythe, 1992) *Irish Literary Studies*, 41 <Blake (1996)>.

"Blake's whole poetic drift [*sic*] was to attack and break" "the aesthetic unity of the poem," and "This was the way Yeats was to think and write" (220, 223).

§Takemura, Masayuki. "Views of the Human Imagination—Blake, Poe [and] Swedenborg." *Eibeibunka [English and American Literature]*, No. 26 (1996), 41-51.

*Tengberg, Violet. *William Blake's "The Tyger": En konstvelenskaplig analys och tolkning*. C-uppsats vid Konstvelenskapliga Institutionen Göteborgs Universitet. (Handledare: Lars Stockel, Höstterminen, 1994) 66 leaves printed on one-side-only from typescript in Swedish, plus 23 reproductions.

Ff. 20-44 are about the *Songs*, including a translation of "The Tyger" (f. 60).

Thompson, E. P., *Witness Against the Beast: William Blake and the Moral Law* (1993) <Blake (1994)>.

Reviews

7 Peter Bradshaw, "Return to dissent," *Evening Standard*, 16 December 1993, p. 40 (it shows the "vigour and distinctive Englishness" of Blake and of E. P. Thompson).

8 §Terry Eagleton, *NSS*, XXVI (1993), 39-40 (cautious praise).

9 §Colin Welch, *Spectator*, 18-25 December 1993, pp. 70-71.

10 §Alfred Kazin, "The Vision Thing," *New Republic*, 21 March 1994, pp. 38-40.

11 J[ohn] P[eter] L[undman], *Romantic Movement* for 1993 (1994), 70-71 ("an essential corrective to Blake studies which are, far too often, as fantastical as Blake's own works").

12 §Nigel Smith, *Eighteenth Century*, XLIV (1994), 147-55.

13 François Piquet, *Etudes Anglaises*, XLVIII (1995), 195-98 (this "étude captivante" demonstrates that "Thompson est un admirable connaisseur du monde complexe des sectes" [498]).

14 Doug Thorpe, *Religion & Literature*, XXVIII, No. 1 (Spring 1996), 129 (with Jeanne Moskal, *Blake, Ethics, and Forgiveness* [1994]) (a summary).

15 David Worrall, *Year's Work in English Studies*, LXXIV for 1993 (1996), 328-29 ("at a stroke, *Witness Against the Beast* makes Blake understandable").

*Treadwell, James, "Blake, John Martin, and the Illustration of *Paradise Lost*." *Word & Image*, IX (1993), 363-82 <Blake (1994)>.

Review

1 I[rene] H. C[hayes], *Romantic Movement* for 1993 (1994), 72 (a summary).

*Vaughan, Frank A. *Again to the Life of Eternity: William Blake's Illustrations to the Poems of Thomas Gray*. (Selinsgrove: Susquehanna University Press; London: Associated University Presses, 1996) Folio, 139 pp., 116 plates, ISBN: 0-945636-74-1.

"Blake was not much interested in illustrating" Gray; instead, "he fought to free the mind-forged manacles," "To educate one to rebel," to implant "not knowledge but a radical burning doubt" (7, 116, 18). Blake's 116 watercolors for Gray are reproduced in reduced size and monochrome.

Vine, Steven, *Blake's Poetry: Spectral Visions* (1993) <Blake (1994)>.

Review

1 Janet Warner, *Blake*, XXIX, 3 (Winter 1995-96), 96 ("often the critic is undermined by the energy and mystery of his poet," but "the approach that seemed confusing in *The Four Zoas* works brilliantly in Vine's concise discussions of *Milton* and *Jerusalem*").

Viscomi, Joseph, *Blake and the Idea of the Book* (1994) <Blake (1995)>

Reviews

9 §Daniel Mark Epstein, "The Two William Blakes," *New Criterion*, XIII, No. 2 (October 1994), 10-22 (with the five Blake Trust volumes).

10 §Morton D. Paley, *Wordsworth Circle*, XXV (1994), 198-99 ("revolutionary" and "indispensable").

11 Thomas G. Tanselle, *Nineteenth-Century Literature*, XLIX (1995), 534-37 <Blake (1996)> (a "magnificent achievement" which "will profoundly influence future studies," but "there could ... be greater clarity in Viscomi's use of bibliographical terminology" such as "edition" for "print-run").

12 §Anon., *Dix-Huitième Siècle*, No. 27 (1995—Revue Annuelle).

13 §Hazard Adams, *Journal of Aesthetics and Art Criticism*, LIII, No. 4 (Fall 1995).

14 §Jeffrey D. Parker, *South Atlantic Review*, January 1995, 174-76.

15 §Sarah Symmons, *British Journal of Aesthetics*, XXXV, No. 3 (July 1995), 308-09.

16 Barthélémy Jobert, *Revue de l'Art*, No. 112 (1996), 78 (with *The Continental Prophecies*, ed. D. W. Dörrebecker [1995]), and *The Urizen Books*, ed. David Worrall [1995]) ("magistrale").

17 §Colin Steel, *Australian Book Collector* (April 1996) (with Ackroyd's *Blake* [1995]).

18 §Margaret Storch, *Modern Language Review*, XCI, No. 2 (1996), 458-59 (with Jean Moskal, *Blake, Ethics, and Forgiveness* [1994]).

19 S. L. M., *Gazette des Beaux-Arts*, 138^e Année (1996), 20 (a summary).

20 David Worrall, *Year's Work in English Studies* for 1993 (1996), 521-22 (it displays "staggering logic").

Wada, Ayako. "Blake's *Vala/The Four Zoas*: The Genesis of Night I as a Preludium." *Igrisu Romanha Kenkyu*, Igrisu Romanha Gakkai: *Essays in English Romanticism*, Japan Association of English Romanticism, No. 19-20 (1996), 5-14.

The Preludium (Night I, 3-7) "reversed this archetypal vision of the Fall ... in the *America* Preludium," and in its further revision "The poem suffered the fatal structural wounds when it had hardly been given shape" (11, 12).

Ward, Aileen. "The Forging of Orc: Blake and the Idea of Revolution." *Tri-Quarterly*, XXIII-XXIV (1972), 204-07 <BB #A1918>. B. \$Pp. 204-27 of *Literature in Revolution*. Ed. George Abbott & Charles Hamilton Newman. (N.Y.: Holt, 1972).

Ware, Tracy. "Bring 'Gladness out of Sorrow': *By the Aurelian Wall*." Pp. 111-27 of *Bliss Carman: A Reappraisal*. Ed. Gerald Lynch. (Ottawa, London, Paris: University of Ottawa Press, 1990) Reappraisals: Canadian Writers <Blake (1994)>.

"Carman's indebtedness to Blake is obvious and extensive"; in "The Country of Har: For the Centenary of Blake's *Songs of Innocence*," *Athenaeum* (1890) reprinted in *By the Aurelian Wall* (1898), "Har is the ideal of England" (119, 118).

\$Wemyss, Henry. "Blake Watercolours from The Frick Collection." *Sotheby's Preview* (November 1996), 18-19.

\$Williams, John. "Place of William Blake in Relationship to the Growth of Radical Thought in England." York University D.Phil., 1974.

Wilmott, Richard; Brian Alderson; Colin A. St John Wilson; Michael Saunders. "Newton statue." *Times*, 10 August 1992, p. 11 (Wilmott & Alderson), 13 August 1993, p. 11 (Wilson & Saunders).

Paolozzi's statue of Newton after Blake's design for the new British Library is "a cultural gaffe" (Wilmott), "demonstrates the BL's failure to apprehend the artist's meaning" (Alderson), is creditable because "ambivalent" and "equivocal" (Wilson, a member of the BL committee) and because "whereas Blake's figure is impotent and exposed to the elements, Paolozzi's is immensely strong and powerful [*sic*]" (Saunders, chairman of the British Library board).

\$Winegarten, R. "The Apocalyptic Vision of William Blake." Pp. 3-19 of his *Writers and Revolution: The Fatal Lure of Action*. (New Viewpoints, 1974).

\$Wolf, Edwin. *William Blake as an Artist*

The unpublished book was offered with Wolf's Blake papers by \$Jonathan Hill, Catalogue 98 (1996), Lot 54, for \$7,500 (see Essick, *Marketplace*, 1996). Wolf's sometime

collaborator Ruthven Todd published his own book called *William Blake as an artist*.

Wright, Julia M. "'And None Shall Gather the Leaves': Unbinding the Voice in Blake's *America* and *Europe*." *European Romantic Review*, VII (1996), 61-84.

"Blake appropriates the homology between biological and non-biological creativity to address the politics of the copied text" (77).

Young, Gerard. "Blake's Felpham paintings on exhibition in Manchester." *Post*, 17 May 1969.

Review of the exhibition of Blake's Heads of the Poets for Hayley's Library at the City Art Gallery (Manchester) <BB #697>.

Youngquist, Paul. "Reading the Apocalypse: The Narrativity of Blake's *Jerusalem*." *Studies in Romanticism*, XXXII (1993), 601-25.

The "contingent narrativity of *Jerusalem*" works by "ramification and incursion" (613).

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1 David Worrall, *Year's Work in English Studies*, LXXIV for 1993 (1996), 327.

Zamir, Shamoan. "The Artist as Prophet, Priest and Gun-slinger: Ishmael Reed's *Cowboy in the Boat of Ra*." *Callaloo: A Journal of Afro-American and African Arts and Letters*, XVII (1994), 1205-35.

Partly about the contexts of Blake and Yeats in Reed's poem "I am a cowboy in the boat of Ra."

Division II: Blake's Circle

Cromek, Robert Hartley (1770-1812)

Entrepreneur, Patron and Exploiter of Blake

David Alexander. "Cromek, Robert Hartley." Vol. VIII, p. 186 of *The Dictionary of Art*. Ed. Janet Turner. (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996).

Cumberland, George (1754-1848)

Polymath, Blake's Friend, Correspondent, and Collaborator

David Rodgers. "Cumberland, George." Vol. VIII, p. 264 of *The Dictionary of Art*. Ed. Janet Turner. (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996). Thomas Johnes. *A Land of Pure Delight: Selections from the Letters of Thomas Johnes of Hafod, Cardiganshire (1748-1816)*. Ed. Richard J. Moore-Colyer. (Llandysul: Gomer Press, 1992).

An account of "George Cumberland" (62-65) precedes letters from Johnes to him of 1784-1815. In a letter to Robert Anderson of 29 January 1808, Johnes says that in Malkin's *Father's Memoirs of His Child* (1806) <BB #482>

"You will see an account of Blake and an eulogium of your humble servant. Blake is certainly verging on the extravaganza" (230).

Flaxman, John (1756-1826)

Sculptor, Friend of Blake

David Bindman. "Flaxman, John." Vol. XI, pp. 161-63 of *The Dictionary of Art*. Ed. Janet Turner. (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996).

Fuseli, John Henry (1741-1825)

Artist, Friend of Blake

David Blayney Brown. "Fuseli, Henry [Johann Heinrich Füssli]." Vol. XI, p. 862 of *The Dictionary of Art*. Ed. Janet Turner. (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996).

Linnell, John (1792-1882)

Painter and Engraver, Blake's Patron

Christina Payne. "Linnell, John (ii)." Vol. XIV, pp. 426-28 of *The Dictionary of Art*. Ed. Janet Turner. (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996).

Palmer, Samuel (1805-81)

Artist, Blake's Disciple

David Blayney Brown. "Palmer, Samuel." Vol. XXIII, pp. 844-47 of *The Dictionary of Art*. Ed. Janet Turner. (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996).

Richmond, George (1809-96)

Artist, Blake's Disciple

David Blayney Brown. "Richmond, George." Vol. XXVI, pp. 353-54 of *The Dictionary of Art*. Ed. Janet Turner. (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996).

Varley, John (1778-1842)

Artist, Astrologer, Friend of Blake

Anne Lyles. "Varley, John." Vol. XXXI, pp. 908-09 of *The Dictionary of Art*. Ed. Janet Turner. (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996).

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