

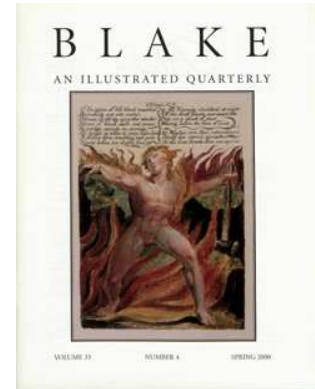
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C H E C K L I S T

William Blake and His Circle: A Checklist of Publications and Discoveries in 1999

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William Blake and His Circle: A Checklist of Publications and Discoveries in 1999

BY G. E. BENTLEY, JR.

The annual checklist of scholarship and discoveries concerning William Blake and his circle records publications for the current year (say, 1999) and those for previous years which are not recorded in *Blake Books* (1977), *Blake Books Supplement* (1995), and "William Blake and His Circle" (1994-98). 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 Crome, George Cumberland, John Flaxman and his family, Henry Fuseli, Thomas and William Hayley, John Linnell and his family, Samuel Palmer, James Parker, George Richmond, 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.

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 systematic attempt to record manuscripts, typescripts, computer printouts, radio or television broadcasts, calendars, exhibitions without catalogues,² festivals and lecture series, furniture with inscriptions, microforms,³ music, performances,⁴ pillows (decorated), poems, posters, published scores, recorded readings and singings, refrigerator magnets,⁵ rubber stamps, tiles, T-shirts, tattoos, video-recordings,⁶ or email related to Blake.⁷

The status of electronic "publications" becomes increasingly vexing. Some such works seem to be merely electronic versions of physically stable publications, such as *Colliers Encyclopedia-CD Rom* (1996), with essays by Charles P. Parkhurst, Jr., on Fuseli and Flaxman and by Geoffrey Keynes on Blake (1966) <BB #2040, which replaced that by Mark Schorer and Charles P. Parkhurst, Jr., BB #2673>. Some electronic publications, however, suggest no more knowledge than how to operate a computer, such as those invited for the listings of the book-sale firm of amazon.com, which are divided into those by (1) the author, (2) the publisher, and (3) other, perhaps disinterested, remarkers. I have not searched for electronic publications, and I report here only those I have happened upon which appear to bear some authority.⁸ The most important of these are the William Blake

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 E.g., "Tyger of Wrath: William Blake in the National Gallery of Victoria" (Melbourne, Australia), which opened on 27 April 1999.

³ E.g., *Coloured Engravings to Edward Young's "Night Thoughts" from Sir John Soane's Museum* (Microforms Academic).

⁴ For instance, the "literary freak-show" called "The Animated Blake" created and performed by James Jay at the Seattle Fringe Festival, March 1999; see *Blake* 32 (1998-99): 87.

⁵ "The Tyger" (4 lines), "The Sick Rose" (8 lines), and "Ah! Sunflower" (whole), with wall-paper-like designs unrelated to Blake's were auctioned in 1999 for \$15.64, according to R.N. Essick, "Blake in the Marketplace, 1999," *Blake* (2000): "The market for Blake refrigerator magnets is clearly heating up; I was outbid."

⁶ For instance, Eugenie Freed, "States of the Human Soul: William Blake's *Songs of Innocence and of Experience*" (30 minutes, 1993, available from her from 2000 at P.O. Box 40492, Cleveland, South Africa 2022 or on email at eugenief@netactive.co.za) (see the review by Anon. [Nelson Hilton] in *Blake* 29 [1993-94]: 99), and "Genie und Wahn: Johann Heinrich Füssli 1741-1825: Maler und Literat," Ein Film von Gardenz Meili, Einführung Prof. D. H. Weinglass, Music by Haendel, including choreography and animation (30 minutes, VHS, 1999).

⁷ According to artnews.com, 1999, a mural 12' x 24' by Ruth Weisberg for the Virginia Steele Scott Gallery at the Huntington was "sparked by" Blake's design for Dante Canto V: "A Whirlwind of Lovers."

⁸ (1) \$Morris Eaves, "Collaboration Takes More than E-Mail: Behind the Scenes at the William Blake Archive," *Journal of Electronic Publishing* 3 (Dec. 1997). <<http://www.press.umich.edu/jep/03-02/Blake.html>>.

Archive⁹ and the concordance of Nelson Hilton.¹⁰

The chief indices used were *Australian Books in Print* 1998 (1998) (2 Blake books found); *Book Review Digest* (1999); *Book Review Index Cumulation* 1998 (1999), 1999 (2000); *Books in Print* 1999-2000 (1999) (54 entries under author, 51 under title, 144 under subject); *British Humanities Index* for 1998-99; *Cumulative Book Index* (March-Dec. 1999) (14); *Dissertation Abstracts International* (1998-99); *Guide to Microforms in Print* 1998 (1998); *Indian Books [in English] in Print* 1998 (1998) (0); *Livres disponibles 1999: French Books in Print* (Dec. 1998) (11 books); Modern Language Association on-line bibliography (up to September 1999); *Times Literary Supplement Index[es] 1902-1939, 1940-1980, 1981-1985*; *Verzeichnis lieferbarer Bücher: German Books in Print* 1998-99 (July 1998) (6 books); *Whitaker's Books in Print* 1999 (Jan. 1999) (91 under Blake, 22 under Blake's); and *The Year's Work in English Studies* 77 [for 1996] (1999).

(2) §Matthew Kirschenbaum, "Managing the Blake Archive," *Romantic Circles* (March 1998). <<http://www.tlc.umd.dispatches/column 7>>

(3) *Marsha Keith Schuchard, "Why Mrs. Blake Cried: Swedenborg, Blake and the Sexual Basis of Spiritual Vision," *Esoterica: The Journal of Esoteric Studies* 2 (Sept. 1999) <<http://www.esoteric.mus.edu/>> (according to Swinburne, "it is . . . said, truly or falsely" that Blake proposed to take "a second wife," a proposal which Catherine Blake met "with tears," and the tears are explained here by Blake's alleged Swedenborgian-Masonic-Cabalistic-Moravian sexual theory and practice).

⁹ In September 1999, the electronic hypertext entitled The William Blake Archive (<http://iath.virginia.edu/blake>) consisted of:

All Religions are One (A)
America (E —+ M, O forthcoming)
Book of Ahania (A)
Book of Los (A)
The Book of Thel (F, H, I, O)
Descriptive Catalogue (no copy identified—forthcoming)
Europe (B —+ H, K forthcoming)
The First Book of Urizen (G—+A-D, F—forthcoming)
For Children: The Gates of Paradise (D)
For the Sexes: The Gates of Paradise (D)
Ghost of Abel (A)
Jerusalem (E, I)
Laocoon (B)
Marriage of Heaven and Hell (C-D, F—+ G-H-I, L-M <the last two consisting of only "A Song of Liberty"> forthcoming)
Milton (C—+ D forthcoming)
On Homers Poetry [and] On Virgil (A, F)
"The Pickering Manuscript" (forthcoming)
Poetical Sketches (no copy identified — forthcoming)
Song of Los (B—+ A, F forthcoming)
Songs of Innocence (B, U)
Songs of Innocence and of Experience (C, F, L, Z—+ O, R, V, AA forthcoming)
There is No Natural Religion (C, G, L)
Visions of the Daughters of Albion (A, C, G, I)
plus forthcoming watercolors to *The Book of Job* (plus engravings), *Chaucer's Canterbury Pilgrims* (plus engravings), *Milton's L'Allegro and Il Penseroso*, *Comus*, *Nativity Ode*, *Paradise Lost*, and *Paradise Regained*, and all commercial engravings (both book illustrations and original separate prints).

¹⁰ See Nelson Hilton, "www.english.uga.edu/wblake," *Blake* 33 (1999): 11-16.

I am grateful for many kinds of help to Bucknell University Press, William Cole, Detlef W. Dörrbecker, Robert N. Essick, Alexander Goulay, Kimball Higgs, William D. Goldman, Michael Grenfell, Selby Kiffer, Irina Kukota (for further help with Russian books), Kaumudi Marathe, Jos van Meurs, Patricia Neill, Morton D. Paley, François Piquet, St. Martin's Press, Gunnel Tottie, Geir Uthaug, and Yale University Press.

Research for "William Blake and his Circle" (1999) was carried out chiefly in the Huntington Library, the Pierpont Morgan Library, Princeton University Library, Sotheby's, Toronto Public Library, and the libraries of the University of Toronto.

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 his illustrations to *L'Allegro*, the work is identified.

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

Abbreviations

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

Introduction

Blake Discoveries in 1999

Blake's Original Writings

A previously unknown copy of "Albion Rose" (E) was discovered in a most intriguing context. It came from the library of a Spanish hunting enthusiast who did not read English or recognize what he had accidentally acquired.¹¹ It bears a remarkable annotation apparently by Blake connecting a book on rifles (1813) to an apocalyptic passage from Ezekiel. As with a number of recent Blake discoveries, the lack of precedent is one of its guarantors of integrity. Blake is rarely predictable.

A copy of "Blake's Chaucer: The Canterbury Pilgrims" (B) has lain unobserved for 165 years in a copy of *The Canterbury Pilgrims*, ed. Thomas Tyrwhitt (1798) in the Bodleian Library until it was recorded by J. B. Mertz in 1999.¹² It is only the second copy known.

¹¹ See William Cole, "An Unknown Fragment by William Blake: Text, Discovery, and Interpretation," *MP* 96 (1999): 485-491.

¹² See J. B. Mertz, "An Unrecorded Copy of Blake's 1809 Chaucer Prospectus," *Blake* 32 (1998-99): 73-74.

In 1999 the most exciting discovery or recovery was of *The First Book of Urizen* (copy E),¹³ partly colored about 1841 (see illus. A-G above). It was bought at a cost (\$2,500,000 + agent's fee) which exceeds the price per page of any book previously sold at auction. It has gone to the most lavishly funded Blake collection formed in the last 40 years and now is exceedingly difficult to see. Of course this does not mean that *Urizen* is really worth \$100,000 per print; it only means that two or more very wealthy bidders think it is. As one of the bidders was apparently a dealer, this suggests his belief that there are potential buyers willing to pay even more than \$100,000 per print for Blake's most ambitious color-printed works.

Urizen (E) was in North America as early as 1905 and was acquired by Mrs. Harry Payne Whitney by 1919. The information about it available to Geoffrey Keynes for his great *Bibliography of William Blake* (1921) necessarily derived from catalogue descriptions by others (1876, 1886, 1919-20) and perhaps from correspondence with the family; he never saw *Urizen* (E) himself. When Mrs. Whitney died in 1942, *Urizen* (E) "disappeared" into the recesses of the family which had long owned it; their possessions were so vast, distributed among several dwellings in two countries, that they did not know they had it—or at any rate none of them could locate it when GEB wrote to every member of the family named in Mrs. Whitney's will. When Edwin Wolf 2nd assisted Sir Geoffrey with descriptions of North American copies of Blake's works in *Illuminated Printing* for their *William Blake's Illuminated Books: A Census* (1953), *Urizen* (E) was still inaccessible, and no more information was available for *A Blake Bibliography* (1964), *Blake Books* (1977), and *Blake Books Supplement* (1995).¹⁴

When it was briefly visible at Sotheby's in April 1999, *Urizen* copy E proved to differ in a number of important respects from the descriptions of it by Geoffrey Keynes (1921) and Keynes and Wolf (1953). They said that it "Lacks pl. 4, 9, 16, and 24," whereas in fact pl. 9 is present and pl. 25 is missing. In their description of the order of the plates (which differs in every copy of *Urizen*), they give pl. "12" in place of pl. 9 as the fourth plate, apparently without recognizing that they had listed pl. 12 twice and had not listed pl. 25 at all.

Keynes and Wolf had no way of knowing that on pl. 28 there is a copperplate-maker's mark which has been recorded on no other copy of the print. This is yet another confirmation of the hypothesis that *Urizen* is etched on the versos of other plates, almost certainly *The Marriage of Heaven and Hell*, whose dimensions are almost identical.

Similarly, on pl. 9 is a grazing horse not visible in other copies, and on pl. 10 "Chap: IV" has been altered to "Chap:

¹³ See Dr. Elizabeth B. Bentley, "Urizen in New York City," *Blake* 33 (1999): 27-30.

¹⁴ However, *Blake Books*, 169, surmised correctly that *Urizen* (E) did not contain two copies of pl. 12, as claimed by Keynes (1921) and Keynes & Wolf (1953).

III" (not recorded in any other copy), perhaps because "Chap: IV" also appears on pl. 8.

Most sensationally, while most of the coloring is indisputably Blake's—and exceedingly handsome (see illus. A-G)—some of it is very strange (see illus. A, C). A raspberry red on pl. 9 and 21 and black splotches on pl. 1, 21 apparently from an oxidized white are unlike Blake's coloring elsewhere. These suspicious colors, and others such as the flesh-colors on pl. 7 and 21, were apparently added by a hand other than that of Blake or his wife.

Such suspicions seem to be confirmed by a very curious feature of pl. 21. Wet ink from the print was transferred to a guard-leaf facing pl. 21, and the guard-leaf was apparently not added until 1841. Apparently some of the prints of *Urizen* (E) were touched up rather crudely about 1841, and the ink was still so fresh that it transferred to the guard-leaf when the work was rebound.

If *Urizen* (E) was touched up long after Blake's death, we should be newly alert to the possibility that other colored copies of his works in *Illuminated Printing* were also touched up. The stigmata of such posthumous coloring may include white oxidized to black, a strange raspberry red, and inconsistency within the coloring pattern. (Of course, such inconsistency may also indicate that Blake himself colored the work at two different periods.)

We have known of monochrome copies of Blake's works in *Illuminated Printing* which were colored later, sometimes, as in the cases of *America* (Q) and *Europe* (L), with fraudulent intent by the now-notorious dealer Walter T. Spencer,¹⁵ but no copy of a book undoubtedly colored by Blake has previously been detected with coloring added after his death.¹⁶

Collections and Selections

A number of new editions of Blake's writings are recorded here, none with scholarly or critical pretensions. The most curious of them is *The Healing Power of Blake*, which is somewhat oblique to the flow of Blake studies. The pages are printed sideways, and the snippets quoted are often adjusted, including "versifying his prose." The purpose of the selections is to "raise our Life Energy," and the editor, Dr. John Diamond, has therefore "used him [Blake], more than all the other poets . . . as an essential component of my healing practice."

¹⁵ Spencer also sold *For Children* (C), *Innocence* (E, J), *Songs* (F, L), the letter of 18 March 1827, and the MS of "then she bore Pale desire," but no one has blown upon their integrity. *Songs* (j) was printed posthumously on paper watermarked J WHATMAN | 18|31 and colored for an unknown patron by 1925. In *Songs* (e), some plates printed and colored by Blake were added to others posthumously printed and colored apparently for Toovey after 1862.

¹⁶ Blake's Bunyan drawings (c. 1825) were colored at least in part by another hand, perhaps by Catherine Blake when Blake was ill (1825-27) or after his death.

The William Blake Archive at the University of Virginia has been much, and deservedly, in the news. See (1) the state of play reported in footnote 9 above; (2) Anon., "'Fearful Symmetry' Now in Pixels Bright," *New York Times*, 22 July 1999; and (3) Morris Eaves, Robert N. Essick, and Joseph Viscomi, "William Blake Archive Update" *Blake* 32 (1998-99): 87, and the arguments, analyses, and expositions in (4) Karl Kroeber, "The Blake Archive and the Future of Literary Studies," (5) Andrew Cooper and Michael Simpson, "The High-Tech Luddite of Lambeth: Blake's Eternal Hacking," and especially (6) Morris Eaves, Robert N. Essick, Joseph Viscomi, and Matthew J. Kirshenbaum, "Standards, Methods, and Objectives in the William Blake Archive: A Response," *Wordsworth Circle* 30 (1999): 123-25, 125-31, 135-44.¹⁷

For a wonderfully promising but abortive predecessor of the William Blake Archive, see Mary Lynn Johnson, "The Iowa Blake Videodisc Project: A Cautionary History," *Wordsworth Circle* 30 (1999): 131-35.

Blake's Art

The most important development with respect to Blake's purely visual art is the appearance of a major new collector, who has never indulged in major works by Blake before. Allan Parker has acquired both the fascinating series of designs illustrating Bunyan's *Pilgrim's Progress*, sold by the Frick Collection in New York where they had been for half a century, and the extraordinary Large Blake-Varley Sketchbook which appeared suddenly in 1989 and was sold to an anonymous collector in 1998. Parker's Blake drawings may well be the most extensive such collection in private hands today.

A more curious development is the identification for the first time of the Folio Blake-Varley Sketchbook. The original has long since been dismembered, but its newly-recorded dimensions and watermark make it plain that only three leaves from it can be traced today, though at least three others are known from their titles. There is probably a good deal yet to be discovered about the nature and extent of Blake's Visionary Heads.

Blake's Engravings

No new commercial engraving by Blake was discovered, but copies of three of the rarest of commercial books with Blake engravings have been acquired by the most industrious, learned, and devoted Blake collector active today. Robert N. Essick has managed to acquire during just the last year a set of all four parts from Hayley's *Designs to A Series of Ballads* (1802—only seven other complete sets are known, one of them long untraced), Marie Vollstonecraft Godwin, *Marie et Caroline* (1799—only two other copies are recorded), and

Young, *Night Thoughts* (1797). *Night Thoughts* is not a rare book—*Blake Books*, *Blake Books Supplement*, and *Blake* record 125 copies, and I know of numerous others in private hands—but colored copies are uncommon, and there is still great uncertainty as to when and by whom they were colored. Essick's newly acquired colored copy (AA) is fascinating in that it was colored in at least three sessions, the first c. 1800 (sensitively), the second in 1833, and the third in 1880-90. On the basis of the clear evidence of serial coloring which Essick provides from his copy, other colored copies should be re-examined to determine whether more than one hand can be detected in their coloring.

Catalogues and Exhibitions of Blake

The only new exhibition recorded was that entitled *Tyger of Wrath*, with displays from the extraordinary Blake holdings of the National Gallery of Victoria in Melbourne on 28 April-30 June 1999. However, its significance can scarcely be judged at a distance, for apparently no catalogue was printed.

In a sense, the most important Blake exhibition of 1999 was at the Sotheby (NY) sale of the Betsy Cushing Whitney estate on 23 April 1999. The exhibition was important not only because *Urizen* copy E emerged from its long hibernation but because it has disappeared again into a collection which may prove almost as inaccessible as when the book belonged to the Whitney family. The difference is that the Whitney family did not know that they owned such a treasure—and the copy of *Visions of the Daughters of Albion* (N) which Mrs. Harry Payne Whitney acquired by 1921 has still not been found among the Whitney family treasures.

Blake Scholarship and Criticism

The languages in which Blake criticism is published continues to be remarkably diverse: Besides English, there are publications on Blake in Dutch (1 essay), French (17), Italian (11), Japanese (8 plus 1 in English in a Japanese journal), Norwegian (1), Polish (1), Russian (12, plus 2 in English published in Russia), and Spanish (1).

The volume of publication continues to be formidable. There are 14 newly recorded books on Blake and 194 essays. Of these 194 essays, 28 were in *Blake/An Illustrated Quarterly* (1998-99), 23 in *Journal of the Blake Society at St James* (1998-99), 7 in an issue of *The Wordsworth Circle* (1999), and 21 in volumes of essays—*Da Blake al Modernismo: Saggi sulla eredità a romantica*, ed. Toni Cerutti (1993) and *Blake in the Nineties*, ed. Steve Clark and David Worrall (1999).

In addition, there were 16 doctoral dissertations, at California (Irvine), Cambridge, Dallas, Essex, Georgia, Mississippi, Moscow, New South Wales, North Carolina, St. Petersburg, Sartanise (Russia), Tbilisi, Toronto, Vanderbilt, Victoria, Virginia, and Washington.

There are also 44 reviews reported here, including an extraordinarily (and in my view unnecessarily) destructive one

¹⁷ For another account of a "hypertext," see David M. Baulch, "Blake's *Vala* or *The Four Zoas*: Hypertext and Multiple Plurality," *Wordsworth Circle* 30 (1999): 154-60.

by Thomas A. Vogler of John Pierce's *Flexible Design* in *Blake* 33 (1999).

One of the more unusual of the newly reported publications is Huib Emmer, *Bethlehem Hospital: William Blake in Hell: Opera in three acts* 1985-88 (1990).

Biography

Two new contemporary, or almost-contemporary, records of Blake have been published. Bernard Barton's letter to Allan Cunningham of 24 February 1830 identifies several new admirers of Blake, including John Martin the visionary painter,¹⁸ and an incidental reference by Sarah Flower Adams of 1835 places Blake in the context, though not in the company, of Charles Lamb and Samuel Taylor Coleridge.¹⁹

Far more important are two essays by Keri Davies whose research on Blake's patrons is proving wonderfully profitable. In "William Blake's Mother: A New Identification," *Blake* 33 (1999), he demonstrates that Catherine Blake's maiden name was Wright, not Harmitage-Hermitage as previously claimed. Therefore she is not related to the Muggletonian sect through a (hypothetical) relative named George Harmitage or Hermitage, as E. P. Thompson and others had suggested. ("Harmitage" was always a red herring; her first husband's name was certainly Armitage, though it was occasionally mistranscribed by others as "Harmitage," on the same "Cockney" principle that "Anderson" was transcribed as "Handerson.") Thanks to Keri Davies, we now know more about Blake's maternal grandparents than we do about his paternal grandparents.

Similarly important is his essay on "Mrs Bliss: a Blake Collector of 1794" in *Blake in the Nineties*, ed. Steve Clark and David Worrall (1999). There he describes the life and library of the earliest known Blake collector, of whom we previously knew little more than that her library was sold posthumously in 1825—we had not even known that the library then belonged to her dear friend Ann Whitaker, and that it was the death of Ann Whitaker in 1825 which precipitated the sale, not that of Rebekah Bliss, who died in 1819.

Books on Blake

Robert N. Essick, *A Troubled Paradise: William Blake's Virgil Wood Engravings with an afterword on collecting William Blake* by John Windle (1999), is a brief, illuminating essay on Blake's Virgil enterprise. William Vaughan, *William Blake* (1999) is an unambitious picture book about Blake's art, almost distinct from his book of the same title of 22 years previously. Jason Whittaker, *William Blake and the Myths of*

Britain (1999), discusses Blake in general, with a leitmotif of contemporary antiquarianism; he has little that was not in previous books on the subject such as Denis Saurat, *Blake and Modern Thought* (1929), Ruthven Todd, *Tracks in the Snow* (1946), and especially A. L. Owen, *The Famous Druids* (1962).

A work of quite surprising factual usefulness is the index to the Farington Diary which was finally published 15 years after the last of Farington's text, in two volumes (1999). Farington was a famous artistic gossip and Royal Academy politician, and almost any aspect of genteel London life about 1800 might appear in his pages—and be recovered through this admirable index.

The most important book about Blake published in 1999 was Christopher Z. Hobson, *The Chained Boy: Orc and Blake's Idea of Revolution* (1999). Hobson argues that Orc is central to Blake's social myth but that he has been regularly misunderstood. Orc is not a rebel-turned-tyrant, as Northrop Frye argued in his influential formulation of the "Orc Cycle." Rather he is a perennially imprisoned representative of the downtrodden masses, and in *Europe* "Blake endorses both revolutionary violence and the specific policies of the Jacobin dictatorship" (147). The work is very responsibly argued, and, while many critics will be reluctant to accept Hobson's picture of Blake as a consistent social activist, all careful readers will have to weigh his arguments about Orc's uncorrupted energy—and many will be persuaded, as I am.

But when the word "Liberty" necessarily recalls [*to Hobson*] 'Wilkes and Liberty' and the Liberty Tree," rather than, say, "liberty of the press" of Junius or "life, liberty, and the pursuit of happiness" of the Declaration of Independence, one may recall his statement that "my own [Marxist] political evolution . . . seem[s] to me very close to Blake's" (160, 9) and suspect that his discovery of pervasive and violent radical politics in Blake says as much about Hobson as it does about Blake.

Because of linguistic poverty, I cannot comment on Junee Giftarmälet, *mellom himmel og helvete* [*The Marriage of Heaven and Hell*], tr. Hanne Bramness and Erling Indreeide (1993), in Norwegian or Tadeusz Sławewski, *Człowiek Radosny: Blake, Nietzsche* (1994) in Polish. I have not yet seen Harold Fisch, *The Biblical Presence in Shakespeare, Milton, and Blake* (1999) or K.E. Smith, *An Analysis of William Blake's Early Writings* (1998).

Essays on Blake

One of the most important new essays on Blake is Joseph Viscomi, "In the Caves of Heaven and Hell: Swedenborg and Printmaking in Blake's *Marriage*" in *Blake in the Nineties*, ed. Steve Clark and David Worrall (1999). This is the culmination of three essays on the *Marriage* which are likely to be a central focus of future essays on the *Marriage*. They are

¹⁸ Joe Riehl, "Bernard Barton's Contribution to Cunningham's 'Life of Blake': A New Letter," *Blake* 33 (1999): 16-20.

¹⁹ Y. S. [i.e., Sarah Flower Adams], "An Evening with Charles Lamb and Coleridge," *Monthly Repository*, N.S. 9 (1835): 162-68.

an admirable augury of his eagerly awaited second volume of *Blake and the Idea of the Book*.

In "[...]What Is the Price of Experience?[]" William Blake and the Economics of Illuminated Painting [i.e., *Printing*]," *University of Toronto Quarterly* 68 (1999), G. E. Bentley, Jr., argues that Blake probably lost money on most of his works in Illuminated Printing such as *Songs of Innocence*, *The Marriage of Heaven and Hell*, and *America*. The only works which may have proved marginally profitable are *Songs of Experience*, *The First Book of Urizen*, and *Europe* because they entailed no new expense for copperplates, since they were etched on the versos of other works.

David Worrall, "Blake and 1790s Plebeian Radical Culture" in *Blake in the Nineties*, ed. Steve Clark and David Worrall (1999), makes a persuasive case for the echoes in Blake's verse of what he calls "1790s plebeian radical discourse."

Far more incidentally, there are essays on why the Welsh are enthusiastic singers of Blake's "Jerusalem" lyric (they translate England as *Cymru*, Welsh for the people)²⁰ and the Scots are not (they gibe at singing of "England's green & pleasant Land").²¹ And there is some curious gossip about places where Blake once lived. In 1917 his cottage in Felpham was suffering "an almost unprecedented act of vandalism" in being altered²²—ironically restoring it to the form in which Blake knew it in; 1918 his house in Lambeth was about to be torn down;²³ and in 1968 his flat in South Molton Street was being converted to a betting shop or couturier.²⁴

The Roads Not Taken

Some byways explored recently are unlikely to be travelled by many others. One example may be termed Galloping Anagramism—deriving the word "Bromion," for instance, from "I'm no orb," "No I rob 'm," "Iron mob," "I'm born O,"²⁵ derivations which reveal much more about the ingenuity of their perpetrator than about the significance of the term or Blake's intentions.

Similarly, Blake's connection with secret orders such as the Masons seems to be based upon the most superficial similarities.²⁶ Blake's mysteries were his own, not borrowed from the world of secret handshakes and cobbled Egyptian rituals.

²⁰ G. V. Barton, "Blake's 'Cymru,'" *Independent*, 23 May 1996, 19.

²¹ R. Beynon, "Uninspired by 'Jerusalem,'" *Independent*, 21 May 1996, 13.

²² J. E. Partington, "Blake's Cottage," *TLS*, 7 June 1917, 273.

²³ Alfred G. Hopkins, "William Blake's House at Lambeth," *TLS*, 28 Nov 1918, 581.

²⁴ Anon., "Commentary," *TLS*, 8 Feb 1968, 137.

²⁵ Christopher Rubinstein, "The Eye Sees More than the Heart Knows: Some possible hidden meanings in *Visions of the Daughters of Albion*," *Journal of the Blake Society at St James*, 4 (1999): 66-75. He believes that "There is at least a strong probability that he [Blake] was aware of them and created the names accordingly" (68).

²⁶ See Marsha Keith Schuchard, "Blake and the Grand Masters (1791-4): Architects of Repression or Revolution?," *Blake in the Nineties*, ed.

Division I: William Blake

Part I

Editions, Translations and Facsimiles²⁷

Section A: Original Editions

Copperplate-Makers' Marks Addenda

PONTIFEX *Urizen* (E)

"Albion Rose" (?1796, ?1804) Newly Recorded Copy

Copy E

Watermark: None

Binding: Trimmed to 25.2 x 19 cm (removing the engraved inscription) and folded neatly into quadrants; unfolded and framed in the autumn of 1995. On the verso is a pencil inscription in a hand which resembles Blake's:

Does the unblemish'd Lamb subjected to | Baker's Prac-
tice bring deliverance | With His Suffering? Might He
Save | Jerusalem from destruction, or wilt | Thou have
Thy vengeance for man's | outrages? Wouldst Thou
make a full | end of the remnant?

The passage alludes to Ezekiel 11:13; 46:13: "Ah Lord God! wilt thou make a full end of the remnant of Israel?"; "Thou shalt daily prepare a burnt offering unto the LORD of a Lamb of the first year without a blemish"; and to Ezekiel Baker, *Thirty-Three Years Practise and Observations with Rifle Guns* (1813), into which the print was once folded.

History: (1) Inscribed apparently by Blake and folded into Ezekiel Baker (Gun-Maker, and Rifle-Gun-Maker to his Royal Highness the Prince Regent), *Thirty-Three Years Practise and Observations with Rifle Guns*, 5th ed. (London: Printed by T. Woodfall; Sold by E. Baker, 24, Whitechapel-Road, 1813) to which the inscription refers; (2) Acquired by an inveterate Spanish hunter, who died in 1994; (3) Given by his widow in the autumn of 1995 with a group of 24 other hunting books (mostly French and Spanish of the late nineteenth century) to their nephew, (4) An Anonymous

Steve Clark & David Worrall (1999), 173-93 and Peter J. Sorenson, "Freemasonry and the 'Greek Mysteries' in William Blake's *Tiriel*," *Classical and Modern Literature* 15 (1995): 163-76.

²⁷ 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.

resident of a suburb of Barcelona, who allowed it to be described but not reproduced by William Cole, "An Unknown Fragment by William Blake: Text, Discovery, and Interpretation," *MP* 96 (1999): 485-97, whence all this information derives (the watermark information derives from a private communication from Dr. Cole).

America A Prophecy (1793[-1831])

Plate 2

History: (1) Crabb Robinson wrote to Mrs. Barron Field on 11 November [1863]: "I found lately one of Blakes coloured drawings [i.e., prints?] which I have set apart for Il marito [i.e., Barron Field;] it's headed *America*";²⁸ (2) Untraced.

"Blake's Chaucer: The Canterbury Pilgrims" (1809)

Newly Recorded Copy

Copy	Collection	Correction	Contemporary Owner
B	Bodley	—	Francis Douce

Copy B: Sheet size: 18.65 X 22.7 cm.

Watermark: Invisible because pasted down.

Binding: Pasted to the verso of the last fly-leaf of vol. 1 of *The Canterbury Tales of Chaucer*, ed. Thomas Tyrwhitt (1798), facing Cromek's prospectus for Stothard's *Canterbury Pilgrims* ("London, Feb. 10th, 1807").

History: (1) Francis Douce bought "Blake's Canterbury Pilgr." from the firm of Hurst and Robinson in March 1825,²⁹ to go with his copy of "Blake's print of Canterbury pilgrimage" which he had bought from them in November 1824, and pasted the prospectus in his copy of *The Canterbury Tales*, ed. Tyrwhitt (1798); (2) Bequeathed by Douce in 1834 to the Bodleian Library.

Europe (1794[-1831])

Copy G

History: The work has been since 1972 in the Pierpont Morgan Library (see *Visions* [H]).

The First Book of Urizen (1794[-1818])

Table

Copy	Plates	Leaves	Watermark	Blake Numbers	Binding-Order
E	1-3, 5-15, 17-23, 26-28 ³⁰	24	J WHATMAN (10)	—	1, 3, 5, 9, 2, 6, 14, 7, 10, 8, 11, 22, 13, 15, 18, 17, 19, 12, 20-21, 23, 26-28 ³¹

²⁸ Osborne Collection, Beinecke Library, Yale University. In *America*, only the title page (pl. 2) is "headed *America*," and no known loose print of it could have been seen by Robinson in the 1850s.

²⁹ Bodley: Ms Douce e 68, f. 3^r, cited, like all the other information about this copy of Blake's prospectus, from J. B. Mertz, "An Unrecorded Copy of Blake's 1809 Chaucer Prospectus," *Blake* 32 (1998-99): 73-74.

³⁰ Pl. 9 is present and the duplicate pl. 12 is absent, pace Keynes (1921) and Keynes & Wolf (1953).

³¹ Confirmed by the offsets on both plate-versos and guard-leaves. N.b. Pl. 2 (the Preludium) is very lightly color-printed and left no offset to confirm its very peculiar position.

Leaf-Size in cm

29.6 x 23.8

Printing Color

green (2-3, 5-8, 10-11, 13, 15, 18-20, 23, 28)
orangish brown (1, 14, 27)³²

Newly Traced Copy

Copy E

Copperplate-Maker's Mark: On pl. 28 is a very clear copperplate-maker's mark of Pontifex (as in Jones and Pontifex in *Europe* pl. 1-2, 4-18, and I Pontifex and Co. in Job pl. 2-13, 15, 17-21, and Dante) which has apparently not been previously recorded and which is not visible in reproductions of copies A-B, D, and G. It is another indication that this plate, and probably the others in *Urizen*, were etched on the versos of the *Marriage* (see BB 166-67).

Coloring

The text is never colored except for occasional brown touches on the vines and birds, though the designs are very heavily colored. Most pink flesh seems to be watercolored. The work was probably color-printed at the same time as copies A, C-D, E, and J, about 1795.

However, some colors were apparently added much later. There are black splotches, especially on pl. 1 (illus. A) and pl. 21, as if from oxidized white lead, a color not used in the other copies of *Urizen* printed at the same time. Pl. 9 (illus. C) and pl. 21 exhibit a strange raspberry red which is not found in the other copies of this print-run—or perhaps elsewhere in Blake's coloring. On pl. 7 and pl. 21 the flesh is heavily colored in an unBlake-like way so that the muscles and underlying printing are invisible.

These oddities on pl. 1, 7, 9, 21 and elsewhere suggest, as R. N. Essick points out ("Blake in the Marketplace, 1999," in this issue), that *Urizen* (E) was touched up by someone other than the Blakes after the first coloring.

The guard-leaf facing pl. 21 was added when the ink was still moist enough to transfer to it. As the guard-leaves were apparently added when Clarke and Bedford bound the book c. 1841, this suggests that the coloring of pl. 21 and probably the other late coloring such as the raspberry red and the lead white were added about 1841.

Perhaps the person who commissioned the binding of *Urizen* (E) about 1841 was the one who arranged for the new coloring of it. This person may have been Charles Wentworth Dilke (1789-1864), whose son Sir Charles Wentworth Dilke (1810-69) is the first recorded owner of *Urizen* (E).³³ About 1840, the first Charles Wentworth Dilke "formed one of the best collections of Blake's drawings, and

³² Most full-page designs (9, 12, 17, 21-22, 26) are colored so heavily that the basic color is invisible. In many plates, the design seems to be basically ochre. The ink was pressed so hard in printing that it sometimes oozed beyond the plate-mark, e.g., pl. 7 bottom.

³³ Similarly the first Charles Wentworth Dilke may have commissioned Charles Murton about 1838 to bind the copy of *Songs of Innocence* (K) later owned by his son. The coloring of *Innocence* (K) seems quite unrelated to that of *Urizen* (E).

was one of the earliest admirers of his poems."³⁴ Certainly he was interested in Blake at this time, for about 1843 he visited John Linnell "to have another morning with Blake,"³⁵ he bought Blake's Job and Dante engravings from Linnell in February 1843 and November 1844,³⁶ and Linnell wrote to Dilke about the Job borders on 27 September 1844.³⁷

Pl. 1 There are oddly-placed black splotches as if of oxidation, especially on the man's hair, clothes, and book (see illus. A).

Pl. 2 The woman's dress is yellow, and the sky is streaked with red, pink, grey, and blue.

Pl. 5 The book is mottled very dark brown, and the sky at top left is dark to pale blue, top right black (see illus. B). The patterns of white at bottom are very similar to those in D.

Pl. 6 The right man is blond, and the one on the left has black hair; the serpents are black and red.

Pl. 7 The man is purplish pink, his hair is brown, and the flames are orange and salmon red.

Pl. 8 The skeleton is brown, the background very dark blue with green and brown at the bottom.

Pl. 9 The man is pink; above him is mottled dark brown, blue, and orange; the rock below him is dark orange; the rest is mostly black (see illus. C).

Pl. 10 The man is greyish pink; the near rocks are brown, the far ones dark brown.

Pl. 11 The man is pink; his background is very dark bluish brown; the skeleton is grey and brown; his background flames are orange and tawny brown; the chain and hammer are black.

Pl. 12 The water is black with green (see illus. D).

Pl. 13 The person is grey and blue; the clouds to right are dark blue, while those to left are black; and the butterflies are black and red.

Pl. 14 The sky to right is black, the rest mostly grey; the rocks under each hand are grey.

Pl. 15 Flesh is greyish purple, the men to right and left have white hair and beards, and the middle man has yellow and brown hair; the background is tawny orange and red; the sea is dark blue; and the plants are touched with brown.

Pl. 17 The globe, sash, and flames are shades of red; the person has dark brown hair and greyish pink flesh.

Pl. 18 The man is pink and his hair ochre; the flames are tawny orange and brown (top right red); the hammer is black; and the background black and greyish green (see illus. E).

Pl. 19 The woman's hair is yellow, the man's brown; the back-

ground at right is dark purple; the rocks (or clouds) to left and bottom are brown; the vines are touched with brown.

Pl. 20 The flames round the child are lemon yellow, others tawny brown and orange to dark brown; the vines are touched with brown.

Pl. 21 The flesh is pink, the man darker than the woman and boy; the man has brown hair, the others are blond; the chain is an odd red; the hammer is brown; the background is dark brown, orange, and at top is some red and orange.

Pl. 22 The man is pink and brown, and the chains are black; the light from his head is orange, the background black (see illus. F).

Pl. 23 Flesh is pink, the clothes uncolored; the globe and rays are red; the very clear lion is brown; the background is mostly mottled brown; above the rocks is purplish blue.

Pl. 26 The boy's hair is brown, his clothes uncolored; the dog black and white, the background mottled brown (see illus. G).

Pl. 27 The man's flesh is pink, his hair brown, his clothes uncolored; the background is mottled brown to blue.

Pl. 28 The man is outlined in brown, his flesh is pink, and his clothes uncolored; the rope is black, and the background black (bottom) and very dark blue (top).

Variants: The control text was the Blake Trust facsimile (1995) of copy D. Features such as faces, toes, and hands, are mostly *not* touched up by hand as in copy D. The running-head is clear on pl. 5, 10, 12 (not visible in D), 14 (very faint in D), 16, 18, 20, 26.

Pl. 2 There is a crease in the paper across the woman's back and arm, and the plants are quite thin and slight.

Pl. 5 The man looks at the viewer (not down as in D) (see illus. B).

Pl. 6 Vine-flourishes (added by hand on the paper, not printed from the copperplate) cover the gap in text at the right.

Pl. 9 The head of a grazing horse is fairly clear to the right of the man (see illus. D). In copies A-B, D, G that area is plainly rocks.

Pl. 10 "Chap: IV" has been altered to "Chap: III," apparently by scratching out the "IV" on the paper and altering it in the color of the printing-ink to "III."

Pl. 11 There is no sign of the tree(?) above the right man's knee which is clear in copy D.

Pl. 14 There is similar striation to copy D on the cloud over the man's leg and in his hair but little elsewhere.

Pl. 15 The old men's eyes look down (left) or are closed (right), not looking forward as in D. The right man's beard overlaps the sea, and there are swirls as of cloth above his head.

Pl. 17 The object which is fairly clearly a sash (leaving buttocks and legs bare) is blood or veins in D; the globe is not luminous. There is no hint of bloody veins flowing from the person's head to the globe.

Pl. 18 There is a shadow to the left from his left leg (see illus. E).

³⁴ *The Papers of a Critic*: Selected from the Writings of the late Charles Wentworth Dilke [1789-1864], ed. by his Grandson, Sir Charles Wentworth Dilke [1843-1911] (London, 1875) 1: 51; in so far as the implied date of 1840 is valid, it must apply to books, for the Blake drawings of the original Charles Wentworth Dilke were acquired at the Butts sale in 1852 (Butlin #446, 463, 484, 489, 494, 548); his son acquired two more (Butlin #441, 807) by 1876.

³⁵ *Blake Books* 784.

³⁶ *Blake Records Supplement* 120.

³⁷ *Blake Records* 327n1.

Pl. 21 There is disfiguring black on Enitharmon's cheek, perhaps oxidation. Los looks at Orc (not at Enitharmon, as in D).

On pl. 21, at the left side about a third of the way from the top, is a patch of very dark brown coloring with some fragments of paper clinging to it,³⁸ which corresponds to a discolored hole in the facing guard-leaf and to dark brown fragments opposite the guard-leaf hole on the verso of the previous leaf (pl. 20). This suggests that the guard-leaf was there when the coloring was still wet or humid. However, the plate-versos have offsets from the facing plates, indicating that these offsets occurred before the guard-leaves were added. Apparently part of the coloring was added about the same time as the guard-leaves, c. 1841.

Pl. 23 There are six spikes from the globe (rather than eight as in D) and a line on the man's left wrist as of a gown or an anachronistic wrist-watch (not visible in D).

Pl. 26 Light comes from the top left (see illus. G).

Pl. 27 There are very few of the striations visible in D.

Pl. 28 Yellow lines flow unambiguously from the man's head. Binding: Bound about 1841 by "CLARKE & BEDFORD" (partners in 1841-50), whose names are stamped on the verso of the first fly-leaf, with three fly-leaves at front and three at the back (the last watermarked "J WHATMAN | TURKEY MILL | 1839") and with unwatermarked guard-leaves,³⁹ in brown morocco, elaborately gilt, all edges gilt⁴⁰ (including the fly-leaves), scattered foxing. The spine at front is separating from the text. No stab hole from the previous sewing is visible.

History: (1) Acquired by Sir Charles Dilke (according to the 1886 catalogue below); (2) Acquired by Frederick Locker-Lampson, who added his elaborate bookplate ("Frederick Locker Fear God Fear Nought"), lent it to the Burlington Fine Arts Club exhibition (1876), No. 313, had it listed in his catalogue (1886); and sold it with the Rowfant Library through Dodd, Mead and Co. in 1905 to E. D. Church (it is not listed in G. W. Cole, *A Catalogue of Books . . . Forming a Part of The Library of E. D. Church* [1909]); (3) Acquired by Mrs. Harry Payne Whitney, who lent it to the Grolier Club Blake exhibition (1919-20), No. 13; after her death in 1942 it passed to (4) Helen Hay Whitney, who added her bookplate, and passed it to (4) John Hay Whitney and from him to his widow (5) Betsey Cushing Whitney, after whose death in 1998 it was sold at Sotheby's (NY), 23 April 1999, Lot 535 (pl. 1, 9, 12, 18, 22, 26 reproduced) (estimate: \$500,000-\$700,000) for \$2,300,000 (plus \$200,000 Sotheby fee plus

10-15% agent's fee) to Nancy Bialler of Sotheby's on the telephone for (6) an anonymous collection.

For an account of the 1999 sale, see Dr. Elizabeth B. Bentley, "Urizen in New York City," *Blake* 33 (1999): 27-30.

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

Reviews

15 Michael Phillips, *Burlington Magazine* 139 (1997): 338-39 (with Ackroyd, *Blake*; Bentley, *Blake Books Supplement*; Heppner, *Reading Blake's Designs*; and the Blake Trust Publications: *The Continental Prophecies*, *The Early Illuminated Books*, *Milton A Poem and the Final Illuminated Books*, *Songs of Innocence and of Experience*, and *The Urizen Books*) (all six Blake Trust publications are "extraordinarily faithful to the originals," and the apparatus is "exemplary").

16 *§TLS*, 26 Sept. 1997, 18+ (with *The Continental Prophecies*, *The Early Illuminated Books*, *Milton*, *Songs of Innocence and of Experience*, and *The Urizen Books*)

17 *§Book World* 28 (1998): 12.

Poetical Sketches (1783)

The Posthumous Distribution of *Poetical Sketches*

Copies of *Poetical Sketches* distributed by Blake have manuscript corrections in them; these consist of copies B-F, O, Q, S-T, V-W.⁴¹ Copies which lack Blake's corrections (A, G-N, P, R, U, X) are thought to have been distributed after his death.⁴²

One uncorrected copy of *Poetical Sketches* (R) still survives in the original unstitched sheets in which it was given to Blake in 1783. This copy belonged to Blake's young friend Samuel Palmer, and so did half a dozen other copies which were still in sheets as late as 1862.

John Linnell Jr. wrote on the fly-leaf of *Poetical Sketches* copy G:

I found in Mr. Palmer's store room at Furze Hill House [where Palmer lived 1862-1881], 3 copies of this book in sheets [copies G, H?, U?], (one [U?] not quite perfect)—S.P. told me to take one for my self—I had this copy half bound . . . A. H. Palmer sold one of his copies for £20. . . .⁴³

And nine years after Samuel Palmer died, his son A. H. Palmer wrote to the antiquarian book firm of Pearson on 5 May 1890:

⁴¹ Linnell bought copy T from Mrs Blake in 1831. This suggests that the corrections to copy T were added (1) by Blake before 1827, (2) by Catherine Blake perhaps in 1828-1831, or (3) by Linnell after 1831. Corrected copies B-F, and S went to Thomas Butts, Charles Tulk, George Cumberland, John Flaxman, Nancy Flaxman, and William Hayley.

⁴² *Blake Books* (1977) 346; *Blake Books* is the source of most of the bibliographical information given here. None of the uncorrected copies has a known history earlier than 1885, except for those belonging to Samuel Palmer.

⁴³ *Blake Books* 349n1.

³⁸ There is a similar defect in the brown of the man's left knee on pl. 21 but nothing corresponding on the guard-leaf.

³⁹ The presence of offsets on the versos of the plate-leaves indicates that the guard-leaves were not present when the work was first bound. Sometimes there is surprisingly heavy show-through on the versos of heavily printed leaves.

⁴⁰ The leaves with pl. 7 and 15 are slightly shorter than the others, ragged at bottom, and therefore not gilt. This suggests that the trimming in 1841 was not very drastic.

The two copies of Blake's *Poetical Sketches* [copies A, N], you have just purchased, are, to the best of my belief, all that [still] existed among my father's papers or books. Upon searching through them before giving up the house at Red Hill last March [1890], I found the copies in a parcel of old letters which had been put away in 1861 [when Samuel Palmer moved to Furze Hill House], and evidently forgotten. One sheet was missing, but this I afterwards found among other papers.⁴⁴

We do not know when and under what circumstances Samuel Palmer acquired these copies of *Poetical Sketches* in sheets, but we may speculate. Since Linnell bought a copy from Mrs. Blake in 1831, perhaps Palmer acquired all those left at her death that year.

What Copies Did Palmer Own?

Samuel Palmer's own copy of *Poetical Sketches* was copy R, and he gave copy G to John Linnell Jr. Samuel Palmer was probably the friend of Blake who lent a copy of *Poetical Sketches* to Alexander Gilchrist (d. 1861); this is apparently copy I, which was sold uncut in 1888 as Gilchrist's copy.

Among Samuel Palmer's papers, his son A. H. Palmer found a number of copies of *Poetical Sketches*. "One of these copies [Copy A] afterward [June 1890] was sent to the British Museum," as Pearson annotated the May 1890 letter above.⁴⁵

A second copy of *Poetical Sketches* found by A. H. Palmer in his father's collection is copy N, referred to in the 1890 letter; it was in the sale of Thomas Gaisford on 23 April 1890.

A third is copy U (with the last three leaves in facsimile) sold by A. H. Palmer to John Pearson, who offered it in his Catalogue 60 (?1885).

In addition, A. H. Palmer may have been the source of copy H which Pearson sold in 1916.

Samuel Palmer thus owned copies A, G, I, N, R, and U and perhaps copy H as well. This includes all the uncorrected copies of *Poetical Sketches* save copies K-M, P, and X whose histories are not known before the twentieth century; perhaps Palmer owned them as well.

The Condition of Palmer's Copies

All the copies of *Poetical Sketches* which Palmer certainly owned were in sheets when he got them.

Since one of the two copies found by A. H. Palmer [copies A, N] lacked a sheet which was later located, presumably these two copies were still in sheets when he found them.⁴⁶

Copy U was defective, missing the last three leaves;⁴⁷ these

⁴⁴ The letter with *Poetical Sketches* copy N is transcribed in Willis Vickery, *Three Excessively Rare and Scarce Books and Something of Their Author* (Cleveland: Printed for the Author, 1927) 19.

⁴⁵ Copy A was sold by Quaritch to the British Museum (now the British Library) on 15 June 1890.

⁴⁶ The two copies in sheets "forgotten" since 1861 and found in 1890 by A. H. Palmer must be different from the three copies in sheets found between 1862 and 1881 by John Linnell Jr.

⁴⁷ In copies K-L, P, U, gatherings H, I, and K are in facsimile. (In copy P, only gatherings I and K are in facsimile.) Copy Q has leaf [A2] in facsimile, probably supplied at a different time for a different owner,

were replaced in facsimile before 1885. With copy U should be associated copies K-L, and P which also have leaves supplied in facsimile. It seems exceedingly likely that these defective copies came from Samuel Palmer. This would mean that copies A, G, I, K-L, N, P, R, and U all belonged to Samuel Palmer.

All Palmer's copies A, G, I, N, R, and U were in sheets. It therefore seems likely that copies K-L, and P were also in sheets when Palmer received them.

"The facsimile pages were printed . . . before 1887, when they were described in a Pearson catalogue, and probably before the death in 1883 of Francis Bedford, who bound copies K and U."⁴⁸ It seems virtually certain that the facsimile leaves were provided either by Samuel Palmer or after his death in 1881 by his son A. H. Palmer.

Copy A

History: (1) Acquired by Samuel Palmer, perhaps after the death of Catherine Blake in 1831, put away with old letters in 1861, and rediscovered in March 1890 by his son (2) A. H. Palmer (according to the letter he wrote now with copy N); A. H. Palmer sold it to the dealer John Pearson; (3) Sold by the dealer Quaritch on 19 June 1890 for £42 to (4) The British Museum.⁴⁹

Copy N

History: (1) Acquired by Samuel Palmer, perhaps after the death of Catherine Blake in 1831; tucked away "in a parcel of old letters which had been put away in 1861" and found in March 1890 by (2) A. H. Palmer (according to his letter of 5 May 1890 still with copy N), who sold it and copy A to the dealer John Pearson; (3) Acquired by Thomas Gaisford, who added his book-plate, and sold it at Sotheby's, 23 April 1890, lot 184, for £48 to Quaritch. . . .

Receipts signed by Blake

1806 September 9

It is reproduced in *Blake* 32 (1999): 119.

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

Copy P

Binding: Pl. 34-36 are numbered in the style of the *Innocence* plates though bound with *Experience*, as Joseph Viscomi points out in *The Wormsley Library* (below).

History: . . . (7) . . . ; Lent to the exhibition at the Pierpont Morgan Library 27 January-2 May 1999 and described in **The Wormsley Library: A Personal Selection* by Sir Paul Getty, K.B.E. Catalogue by H. George Fletcher, Robert J. D.

for Blake's manuscript corrections in copy Q indicate that he prepared it for a friend.

⁴⁸ *Blake Books* 345. Bedford also bound copies H-I, N, and X.

⁴⁹ The copy which Crabb Robinson gave in May 1848 to J. J. G. Wilkinson cannot be copy A, as BB suggests. Perhaps it was copy Q.

Harding, Bryan D. Maggs, William M. Voelkle, and Roger S. Wieck, Ed. H. George Fletcher (London: Published for the Wormsley Library by Maggs Bros. Ltd; NY: The Pierpont Morgan Library, 1999), No. 69.

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

History: ... (4) Sold posthumously for Charles Fairfax Murray at Sotheby's, 7 July 1919, lot 8, for £600 to Sabin, "who sold it to [5] Mr. Gabriel Wells of New York ... [who] sold it to [6] Colonel H.D. Hughes of Armore, Pennsylvania, from whom [7] Mr. Wells afterwards repurchased it and subsequently placed in the hands of Miss Frances M. Allen, now [1927] of the Fenway Hall, but then of The Korner & Wood Company, from whom [8] I [Willis D. Vickery] received it ..."⁵⁰

Pl. a

Description: Joseph Viscomi and R. N. Essick conclude from the ink color (terra cotta red, used by Tatham in posthumous pulls but not by the Blakes), the flatness and evenness of the inking, the heavy printing pressure, and the slightly larger size (compared with undoubted lifetime impressions) that this is a posthumous pull, according to Essick, "Blake in the Marketplace, 1999," in this issue.

History: (8) Acquired by Justin Schiller in 1995; sold at Christie's (NY), 4 May 1999, #1 (reproduced in color; estimate \$20,000-\$30,000) for \$20,700, but the buyer returned it to Schiller.

Edition

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

Review

14 Michael Phillips, *Burlington Magazine* 139 (1997): 338-39 (with Ackroyd, *Blake*; Bentley, *Blake Books Supplement*; Heppner, *Reading Blake's Designs*; and the Blake Trust Publications: *The Continental Prophecies*, *The Early Illuminated Books*, *Jerusalem*, *Milton A Poem and the Final Illuminated Books*, and *The Urizen Books*) (all six Blake Trust publications are "extraordinarily faithful to the originals," and the apparatus is "exemplary").

15 §TLS, 26 Sept. 1997, 18+ (with *The Continental Prophecies*, *Early Illuminated Books*, *Jerusalem*, *Milton*, and *The Urizen Books*).

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

Copy H

History: ... The volume with *Visions* (H), *Europe* (G), and

Song of Los (H) was broken up; *Europe* (G) and *Song of Los* (H) were (Bi) acquired by Mrs. Landon K. Thorne and given in 1972 to (Bii) The Pierpont Morgan Library. <BB 475 carelessly omitted to note, under *Visions* (H) that *Europe* (G) had been given to the Morgan Library and indeed went so far on 65, 142 as to indicate that it still belonged to Mrs. Thorne.>

Edition

**Visions of the Daughters of Albion* [A]. Reproduced in Facsimile. With a Note by John Middleton Murry. (London, Toronto, and NY: Dent, 1932) <BB #214>.

Pl. 5 (and perhaps other plates) "from 'VISIONS OF THE DAUGHTERS OF ALBION,' By William Blake With an Introduction by J. Middleton Murry (Dent)" was issued as a "Supplement to 'The Bookman,' Christmas, 1932."

Section B:

Collections and Selections⁵¹

§*Auguries of Innocence*. (Bushey Heath, Herts: Taurus Press, 1976) Broadside illustrated by Peter P. Piech, 26 copies.

Blake Jojoshisho [*Blake Lyrics*]. Tr. Bunsho Jugaku. Iwanami Bunko. 15th Printing. (Tokyo: Iwanami Shoten, 1997) 116 pp., ISBN: 4-00-322171-0. In Japanese.

The first printing was in 1931, the 14th in 1990 <BBS pp. 148-149>.

§[*Blake's Poems*]. (Moskva, 1982) In Russian.

A. Zveryev, "Velichie Bleika [The Greatness of Blake]" (137-40). It is apparently the same essay which appears on 5-32 of Blake's [*Poems*] (Moscow, 1978) <Blake (1999)>.

**Blake Shishu: Mushin no Uta, Keiken no Uta, Tengoku to Jigoku tono Kekkon* [*Blake's Poems*]: *Songs of Innocence, Songs of Experience, The Marriage of Heaven and Hell*. Tr. Kochi Doi. (Tokyo: Heibonsha, 1995) Heibonsha Raiburari: Heibonsha Library. 174 pp., ISBN: 4-582-7612-0. In Japanese.

Innocence, *Experience*, and *The Marriage* are on pp. 12-163 (with translator's notes on pp. 60-61, 157-163), and Masakazu Yoshimura, "Kaisetsu—'Shikon' to Genius i tsuite [A Commentary—on 'Poetic Genius' and Genius]" on pp. 165-174. The translations are reprinted from *Sekai Meishi Shutasei* 9 [*Collections of World's Excellent Poems*], Vol. 9 (Tokyo: Heibonsha, 1959) and *Sekai Meishishu* 1 [*World's Excellent Poems*], Vol. 1 (Tokyo: Heibonsha, 1969). Doi's translation of the *Marriage* appeared in *Eigo Seinen: The Rising Generation* 67 (1927) <BB #1541>.

⁵⁰ Vickery 28; none of the information in bold face above is in BB. Hughes also owned *America* (C), *Ghost of Abel* (C), *Poetical Sketches* (E), *No Natural Religion* (F), Blake's letter of May 1809, and a colored set of Job prints.

⁵¹ Here and below I ignore mere reprints.

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

Reviews

6 §AB Bookman's Weekly 100 (1997): 19+ (with *The Urizen Books*)

7 Michael Phillips, *Burlington Magazine* 139 (1997): 338-39 (with Ackroyd, *Blake*; Bentley, *Blake Books Supplement*; Heppner, *Reading Blake's Designs*; and the Blake Trust Publications: *The Early Illuminated Books*, *Jerusalem*, *Milton A Poem and the Final Illuminated Books*, *Songs of Innocence and of Experience*, and *The Urizen Books*) (all six Blake Trust publications are "extraordinarily faithful to the originals," and the apparatus is "exemplary").

8 §TLS, 26 Sept. 1997, 18+ (with *The Early Illuminated Books*, *Jerusalem*, *Milton*, *Songs of Innocence and of Experience*, and *The Urizen Books*).

§A *Cradle Song*. (No place: The Menhaden Press, 1981).

§*The Divine Image*. (Bushey Heath, Herts: Taurus Press, 1974) Broadside illustrated by Peter P. Piech, 50 copies.

The Early Illuminated Books, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (1993) <Blake (1994)>.

Reviews

10 Michael Phillips, *Burlington Magazine* 139 (1997): 338-39 (with Ackroyd, *Blake*; Bentley, *Blake Books Supplement*; Heppner, *Reading Blake's Designs*; and the Blake Trust Publications: *The Continental Prophecies*, *Jerusalem*, *Milton A Poem and the Final Illuminated Books*, *Songs of Innocence and of Experience*, and *The Urizen Books*) (all six Blake Trust publications are "extraordinarily faithful to the originals," and the apparatus is "exemplary").

11 §TLS, 26 Sept. 1997, 18+ (with *The Continental Prophecies*, *Jerusalem*, *Milton*, *Songs of Innocence and of Experience*, and *The Urizen Books*).

§*The Healing Power of Blake: A Distillation*. Ed. John Diamond, M.D. (Bloomington, Illinois: Creativity Publishing, [copyright] 1998). B. Second Printing (March 1999). Side-ways 8°, [180 unnumbered] pp., ISBN: 1-890995-03-7.

Brief, unidentified snippets from Blake, sometimes only one or two lines per page, framed by "A Note on the [sideways] Layout" (3); "Preface" (5-7); "Introduction" (9-12); quotation about Blake's death (174); statement about "The purpose of poetry" (176); statement about the editor (178). "No other poet, perhaps no other person, can through his writings . . . so raise our Life Energy, the Healing Power within us" as Blake, and "for this reason . . . I have used him, more than all the other poets . . . as an essential component of my healing practice" (6). The excerpts are mostly from Blake's prophecies, and "I have taken many liberties with them, even versifying his prose" and repunctuating the text (11).

Review

1 Anon., *Book Reader*, fall-winter 1999-2000, 18 (a one-paragraph summary).

§*How Can the Bird That Is Born for Joy Sit in a Cage and Sing*. (Bushey Heath, Herts: Taurus Press, 1976) Broadside illustrated by Peter P. Piech, 25 copies.

§*The Lamb with Other Verses*. (London: Hildesheimer and Faulkner; NY: Geo. C. Whitney, [c. 1890]).

The other poems are the "Introduction" to *Innocence* and excerpts from Wordsworth's "Intimations" ode. The illustrations are terrible, according to R. N. Essick.

§*The Lilly*. (Bushey Heath, Herts: Taurus Press, 1975) Broadside illustrated by Peter P. Piech, 25 copies.

§*London*. (Bushey Heath, Herts: Taurus Press, 1976) Broadside illustrated by Peter P. Piech, 25 copies.

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

Reviews

10 Michael Phillips, *Burlington Magazine* 139 (1997): 338-39 (with Ackroyd, *Blake*; Bentley, *Blake Books Supplement*; Heppner, *Reading Blake's Designs*; and the Blake Trust Publications: *The Continental Prophecies*, *The Early Illuminated Books*, *Jerusalem*, *Songs of Innocence and of Experience*, and *The Urizen Books*) (all six Blake Trust publications are "extraordinarily faithful to the originals," and the apparatus is "exemplary").

11 §TLS, 26 Sept. 1997, 18+ (with *The Continental Prophecies*, *The Early Illuminated Books*, *Jerusalem*, *Songs of Innocence and of Experience*, and *The Urizen Books*).

12 §Clio 26 (1997): 449+.

Milton: Ein Gedicht, tr. Hans-Ulrich Möhring (1995) <Blake (1996)>.

Review

1 Angela Esterhammer, *Blake* 33 (1999): 24-27 (with *Zwischen Feuer und Feuer*, tr. Thomas Eichhorn [1996]) ("Möhring's translation of *Milton* is excellent" [26]).

**Mushin no Uta, Ushin no Uta: Blake Shishu: Songs of Innocence and of Experience[: Blake's Poems]*. Tr. Bunsho Jugaku. (Tokyo: Kadokawa Shoten, 1999) Kadokawa Bunko [Kadokawa Library Edition]. 206 pp., 54 plates; ISBN: 4-04-2279401-7. In Japanese.

The book consists of *Songs of Innocence and of Experience* and *The Marriage of Heaven and Hell* (9-202) plus a short essay by Shinichi Nakazawa, "Hachikiresona Muku [Overflowing Innocence]" (203-06).

Jugaku's translations of Blake's *Songs* appeared as *Muzen no Uta* [*Songs of Innocence*] (1932) <BB #169>, *Munyo no Uta* [*Songs of Experience*] (1935) <BB #146>, *Blake Jojoshisho*

[*Selected Romantic Lyrics*] (1931-57) <BB #227>, revised in *Blake Shoshi* (1950, 1968) <BB #235>. His translation of *The Marriage* first appeared in the first edition (1931) of *Blake Jojoshisho* [*Blake Lyrics*]; in the revised editions (1940-97), the *Marriage* was omitted.

The 55 plates include 26 in color of *Innocence* and 28 of *Experience* (27 in color).

"The Nakedness of woman is the work of god." Proverb Number 25 of 70 Proverbs of Hell from William Blake's *The Marriage of Heaven and Hell*. Dry point etching and acrylic by Robert Shetterly. (Ellsworth, Maine: Dry-trap printing by The Borealis Press, 1992) Blake Shetterly Series.

A folded card with a design not related to Blake.

The Rossetti Manuscript: Cradle Song. (Millburn: The Post-Haste Press, 1933)

"Ten copies were printed."

§*The Sick Rose*. (Bushey Heath, Herts: Taurus Press, n.d.) Broadside illustrated by Paul P. Piech. 200 copies.

§*Stichi* [*Poems*]. Perevod s angliiskogo. [Ed. A. Zveryev.] (Moskva, 1978) 324 pp. <Blake (1999)>. In Russian.

A. Zveryev, "Zhizn i pesia Bleika [Life and Poetry of Blake]" (5-32); G. Yakovleva (reprinted in *Literaturnoe Obozreniye* [*Literary Review*], 5 [1979], 75-76); N. Starosel'skaya, "Mezhd u epocham [Between the Epochs]" (reprinted in *Inostrannaya* [*Foreign*] *Literatura* 12 [1980]: 232-33).

§*The Tyger*. Illustrated by Bertz Golahntz, designed by Michael McCurdy. (Lincoln, Massachusetts: The Penmaen Press, 1975) Broadside in 324 copies.

§*Tyger Tyger*. (Bushey Heath, Herts: Taurus Press, 1972) Broadside illustrated by Paul P. Piech. 75 copies.

§*Tyger Tyger*. (Bushey Heath, Herts: Taurus Press, 1973) B. 1976. C. 1976 Broadside illustrated by Paul P. Piech, 75 copies each.

The Urizen Books, ed. David Worrall (1995; paperback 1998) <Blake (1996, 1999)>.

Reviews

3 Michael Phillips, *Burlington Magazine* 139 (1997): 338-39 (with Ackroyd, *Blake*; Bentley, *Blake Books Supplement*; Heppner, *Reading Blake's Designs*; and the Blake Trust Publications: *The Continental Prophecies*, *The Early Illuminated Books*, *Jerusalem*, *Milton A Poem and the Final Illuminated Books*, and *Songs of Innocence and of Experience*) (all six Blake Trust publications are "extraordinarily faithful to the originals," and the apparatus is "exemplary").

4 §*TLS*, 26 Sept. 1997, 18+ (with *The Continental Prophecies*, *The Early Illuminated Books*, *Jerusalem*, *Milton*, *Songs of Innocence and of Experience*)

5 Alexander S. Gourlay, *Blake* 32 (1998-99): 76-77 ("a thoroughly creditable performance" [76]).

Zwischen Feuer und Feuer: Poetische Werke. Tr. and ed. Thomas Eichhorn (1996) <Blake (1998)>.

Review

1 Angela Esterhammer, *Blake* 33 (1999): 24-27 (with *Milton: Ein Gedicht*, tr. Hans-Ulrich Möhring [1995]) (Eichhorn's "translations, especially of lyric poetry, sound good" [24]).

Part II

Reproductions of Drawings and Paintings

Section A:

Illustrations of Individual Authors

Bunyan, John, *Pilgrim's Progress*

The anonymous purchaser of the *Pilgrim's Progress* watercolors was Allan Parker.

Section B:

Collections and Selections

Blake-Varley Sketchbook (Folio)

In his biography of Blake in his *Lives of the Most Eminent British Painters, Sculptors, and Architects* (1830),⁵² Allan Cunningham described "a large book filled with drawings," which included "Pindar as he stood a conqueror in the Olympic games," Corinna, *Lais the Courtesan*, the "task-master whom Moses slew in Egypt," Herod, and "a fiend" who "resembles . . . two men . . . a great lawyer, and a suborner of false witnesses."⁵³ Only three of these Visionary Heads survive today: Pindar, Corinna, and *Lais*.⁵⁴ The leaves are virtually identical in size: Pindar: 41.5 x 26 cm; Corinna 26.2 x 41.7 cm; *Lais* 26.7 x 41.9 cm. Note that leaves razored out of a volume are likely to differ significantly in width (as these do) but not much in height. No other Visionary Head recorded in Butlin is significantly like these in size.

Further, the drawings are on paper bearing the watermark W TURNER & SON,⁵⁵ and this watermark is found on no other surviving drawing, manuscript, or print by Blake.

⁵² *Blake Records* 497.

⁵³ Martin Butlin, *The Paintings and Drawings of William Blake* (New Haven & London: Yale University Press, 1981) #710, 708, 711, 696, 706 (another version of the Task Master) 762 —Herod (#706), Pindar (#710), and "A Fiend" (#762) could not be traced in 1981.

⁵⁴ A drawing inscribed by Varley "The Egyptian Task master who was killed & Buried by Moses" and "Saul King of Israel somewhat Influenced by the evil Spirit" (Butlin #696) differs in size (20.3 x 32.5 cm) from the other surviving designs in the Folio Book of Visionary Heads (27 x 42), lacks the watermark they exhibit, and is probably another version of the "Task Master" seen by Cunningham.

⁵⁵ The watermark is not known for Pindar (#710), which has not been recorded since 1942.

All these drawings belonged to John Varley, for whom most of the Visionary Heads were made and who is apparently the "friend" who showed Cunningham the volume.

Binding: (1) A folio volume of leaves c. 27 x 42 cm watermarked W TURNER & SON contained portraits of "Corinna," "Herod," "Lais and Pindar,"⁵⁶ "Pindar at the Olympic Games," "The Task Master Slain by Moses," "A Fiend," and probably other Visionary Heads; (2) Probably dismembered between 1880, when "Pindar at the Olympic Games" was still "in the Varley family,"⁵⁷ and 1885, when Alfred Aspland sold "Corinna" and "Pindar at the Olympic Games." History: (1) About 1820,⁵⁸ Blake drew his Visionary Heads in the folio volume for John Varley, and Varley showed them to Allan Cunningham, who described six of them in 1830; (2) The volume was dismembered, probably after 1880, and only three of the leaves can be traced today: two heads of Corinna (Butlin #708) in the University of Kansas Museum of Art, Lais and Pindar (Butlin #711) in the Harris Museum and Art Gallery (Preston, Lancashire), and Pindar at the Olympic Games (Butlin #710) in the collection of Ruthven Todd (last recorded in 1942)—the rest are *untraced*.

Blake-Varley Sketchbook (large)

The anonymous purchaser of the Larger Blake-Varley Sketchbook was Allan Parker.

Part III Commercial Book Engravings

Blair, Robert, *The Grave* (1808, 1813, . . .)

The drawing of "Churchyard Spectres Frightening a School-boy" (Butlin #342), almost certainly an unengraved design for Blair's *Grave*, was acquired by R. N. Essick, according to R. N. Essick, "Blake in the Marketplace, 1999," in this issue.

Dante, Blake's Illustrations of Dante (1838)

New Location: Copy of unidentified date: City Art Museum of St Louis (see BB #890).

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

New Location: Kentucky.

Flaxman, John, *The Iliad of Homer* (1805)

New Location: Kentucky.

⁵⁶ The number "45" on "Lais and Pindar" (#711) added by Adam White seems to match the "45" added to the Wat Tyler counterproof (#740) when White inscribed it "given me by [Varley's brother-in-law] J. W. Lowry may 27. 1854." Both drawings may have been part of White's extra-illustrated Gilchrist (1863) along with his "Lais" (#712), Boadicea(?) (#718), Edward III(?) (#736), The Lute Player and Profile of a Man (#760)—and perhaps *Marriage* pl. 20.

⁵⁷ W. M. Rossetti in Alexander Gilchrist, *Life of William Blake* (London: Macmillan, 1880) 2: 262, #70.

⁵⁸ Pindar and Lais is inscribed by Linnell "drawn by Blake Sept 18. 1820."

Pl. 1 ("Homer Invoking the Muse"): A variant drawing with large decorative panels left and right containing heraldic spears and armor was offered (but not sold) at Sotheby's (London), 31 March 1999, #26, reproduced, according to R. N. Essick, "Blake in the Marketplace, 1999," in this issue.

Hayley, William, *Ballads* (1805)

Pl. 5 ("The Horse"): The "proof before signature . . . in the collection of Mr. Raymond Lister" <BB 571> is "in fact a lightly inked impression showing fragments of the signature and evidence of having been removed from a copy of the book," according to R. N. Essick, "Blake in the Marketplace, 1999," in this issue.

Hayley, William, *Designs to A Series of Ballads* (1802)

R. N. Essick, "Blake in the Marketplace, 1999," in this issue gives a census of sets with all four ballads:

(A)Cambridge University Library <BB> (formerly Keynes [not the Fitzwilliam Museum as Keynes promised]).

(B)Robert N. Essick (acquired 1999; formerly 4th Earl of Gosford, sold 1884 to Frederick Locker Lampson).

(C)Huntington <BB> (formerly Frank T. Sabin, Frederick R. Halsey [1903], Henry E. Huntington [1915]).

(D)Huntington <BBS> (formerly Swinburne).

(E)Library of Congress <BB> (formerly J. Parker and Lessing J. Rosenwald).

(F)Princeton <BB> (formerly M.C.D. Borden, Herschel V. Jones, A. E. Newton, Grace Lansing Lambert).

(G)Trinity College (Hartford, Connecticut) <BB> (formerly Allan R. Brown).

(H)Untraced, in parts in original blue wrappers (formerly B. B. Macgeorge, sold 1924; W.E. Moss, sold 1937 to Maggs).

Hayley, William, *Essay on Sculpture* (1800)

New Location: Kentucky.

Hayley, William, *The Life . . . of William Cowper, Esq* (1803-04)

B Second Edition New Location: Kentucky.

Hayley, William, *The Triumphs of Temper* (1803, 1807)

1803 New Locations: Trinity College (University of Toronto), Victoria College (University of Toronto).

Lavater, John Caspar, *Essays on Physiognomy* (1789-98; 1810; 1792 [i.e., ?1818])

Plate 2 ("Democritus") at vol. 1: 159: A pull on India paper is in the collection of Professor Saree Makdisi of the University of Chicago, according to R. N. Essick, "Blake in the Marketplace, 1999," in this issue.

Malkin, Benjamin Heath, *A Father's Memoirs of His Child* (1806)

New Location: Kentucky (Richard's C. Jackson's annotated copy).

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

Marie et Caroline (1799) <BBS 265-69>

The third recorded copy of *Marie et Caroline* (1799) was acquired by R. N. Essick in 1999, according to R. N. Essick, "Blake in the Marketplace, 1999," in this issue.

Young, Edward, *Night Thoughts* (1797)

A copy with ownership marks of Henry Earp (1852), Frank Collins Wilson (Brighton 27 June 1870), Ruthven Todd (1945), and Douglas Cleverdon (sold by his widow to Maggs Brothers 2000) has the plate for p. 27 ("Measuring his motions by revolving spheres") imposed both on that page and on p. 29 where ordinarily no plate is printed.

Census of Colored Copies (Addenda)

Newly Recorded Copy

Copy AA

Binding: Slightly trimmed (to 33 x 42.5 cm), each gathering mounted on a stub and "bound (c. 1890?) in quarto calf over brown cloth," according to R. N. Essick, "Blake in the Marketplace, 1999," in this issue (the source of all the information here about this copy).

Coloring: Colored in three distinct styles at three distinct periods; none of the styles is the same as the three types heretofore identified by John Grant; for instance, on pl. 1 Death's gown is light brown, not green or white, though each has similarities to Type I. (1) About 1800, the first artist colored pp. 1-43 sensitively in vibrant colors. (2) About 1833 the second artist colored most of the rest of the pages in a style with very little character. (3) About 1880-90, the third artist colored pp. 63 and 70 with heavy, thick colors. History: (1) Sold at Warner's auction (Leicester), 23 June 1999, no lot number, for £12,000 to (2) Sims Reed for stock; Sims Reed sold it in 1999 to (3) Robert N. Essick.

Part IV

Catalogues and Bibliographies

26 April 1826

Bibliotheca Splendidissima: A Catalogue of a Select Portion of The Library of Mrs. Bliss, Deceased, Removed from her Residence at Kensington. Saunders and Hodgson, April 26-29 1826 <BB #537>.

The vendor was Ann Whitaker (d. 1825) who was left the use of the library by Rebekah Bliss (d. 1819). The title is "Splendidissima," not "Splendissima" as in BB #537 and Keynes (see Keri Davies, "Mrs Bliss: a Blake Collector of 1794" in *Blake in the Nineties*, ed. Steve Clark and David Worrall [1999]).

1983

Robert N. Essick, *The Separate Plates of William Blake* (1983) <BBS 301>.

For appendices containing new information for it, see R. N. Essick, "Blake in the Marketplace, 1998," *Blake* 32 (1999): 113.

1991

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

For appendices containing new information for it, see R. N. Essick, "Blake in the Marketplace, 1998," *Blake* 32 (1999): 113.

1995

G. E. Bentley, Jr., *Blake Books Supplement* (1995) <Blake (1996)>.

Review

7 Michael Phillips, *Burlington Magazine* 139 (1997): 338-39 (with Ackroyd, Blake, Heppner, *Reading Blake's Designs*, and the Blake Trust Publications: *The Continental Prophecies*, *The Early Illuminated Books*, *Jerusalem*, *Milton A Poem and the Final Illuminated Books*, *Songs of Innocence and of Experience*, and *The Urizen Books*) (in *Blake Books* and *Blake Books Supplement*, "the information is there, of all kinds in great detail").

23 April 1999

Sotheby (NY) sale of the Betsy Cushing Whitney estate 23 April 1999

Sale of *Urizen* (E), q.v.

Reviews and News Stories

1 Sharon L. Lynch (Associated Press Writer). "William Blake Book Brings \$2.5M." *Yahoo!* [electronic] *News AP Headlines*, 7:23 PM ET, 23 April [1999]. ("It was thought to be the highest price ever paid for a piece of English literature, said Selby Kiffer, Sotheby's senior vice president.")

2 Holland Cotter, "Rare Blake Book Sells for \$2.5 Million at Sotheby's." *New York Times*, 24 April 1999, B14. (*Urizen* [E] "was bought by a private collector who made the bid by telephone.")

3 Anon. (AP), "William Blake book is sold for \$2.5m." *Boston Globe*, 24 April 1999, 10.

4 Anon. "£1.5m for William Blake book." *Daily Telegraph* [London], 24 April 1999.

5 Anon. "Blake book sells for £1.5m." *Guardian* [London], 24 April 1999.

6 Anon. ("Journal Sentinel wire reports"), "Rare book auctioned for \$2.5 million." *Milwaukee Journal Sentinel*, 25 April 1999.

7 Anon. "Whitney Sale of Books and Manuscripts Includes Book By Blake, \$2.5 Million." *Antiques and The Arts Weekly*, 30 April 1999, 99. ("There was applause . . . as William Blake's *First Book of Urizen* sold for \$2,532,500 . . . after a heated bidding battle among eight bidders.")

28 April-30 June 1999

\$Tyger of Wrath. [Exhibition 28 April-30 June 1999 of the Blakes in the National Gallery of Victoria, Melbourne, Australia].

An announcement of the exhibition appears in *Blake* 32 (1999): 150.

Part V
Books Blake Owned

Wordsworth, William, *Poems* (1815) <BB #733>
History: . . . (3) Acquired in 1956 by L. F. Thompson (according to George Harris Healey, "Blake and Wordsworth," *TLS*, 5 April 1957, 209), who gave it to (4) Cornell University Library.

Appendix
Books Owned by the Wrong William Blake

Smith, John Thomas. ANTIQUITIES | OF | WESTMINSTER; | THE OLD PALACE; | ST. STEPHEN'S CHAPEL, | [Gothic: | Now the House of Commons) | &c. &c. | CONTAINING | TWO HUNDRED AND FORTY-SIX ENGRAVINGS | OF | TOPOGRAPHICAL OBJECTS, | OF WHICH ONE HUNDRED AND TWENTY-TWO NO LONGER REMAIN. | BY | JOHN THOMAS SMITH. | = | THIS WORK CONTAINS COPIES OF MANUSCRIPTS WHICH THROW NEW AND UNEXPECTED LIGHT ON THE ANCIENT HISTORY OF THE ARTS IN ENGLAND. | = | LONDON: | PRINTED BY T. BENSLEY, BOLT COURT, | FOR J.T. SMITH, 31, CASTLE STREET EAST, OXFORD STREET, | AND SOLD BY R. RYAN, 353, OXFORD STREET, NEAR THE PAN-THEON; AND | J. MANSON, 10, GERRARD STREET, SOHO. | - | JULY 9, 1807. <Bodley, Massey College (University of Toronto)>.

The "William Blake, Esq. Sunbury House, Middlesex" in the List of Subscribers (274) is not the poet, who lived then at 17 South Molton Street, though it may be the same individual as the "William Blake, Esq." who subscribed to Smith's *Remarks on Rural Scenery* (1797) <BBS 327>.

Part VI
Criticism, Biography, and Scholarly Studies

§Abramovitch, N. Y. "Estetizm i erotika . . . Bleik [Aestheticism and Eurotics . . . Blake]." *Obrazovanye* 5 (1906): 21-51. In Russian. <Blake (1999), incomplete>.

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

Reviews

55 John V. Fleming, *Sewanee Review* 105 (1997): xxxviii, xli (with Joseph Viscomi, *Blake and the Idea of the Book*) (an "excellent" example of "haute vulgarisation").

56 Michael Phillips, *Burlington Magazine* 139 (1997): 338-39 (with Bentley, *Blake Books Supplement*, Heppner, *Reading Blake's Designs*, and the Blake Trust Publications: *The Continental Prophecies*, *The Early Illuminated Books*, *Jerusalem*, *Milton A Poem and the Final Illuminated Books*, *Songs of Innocence and of Experience*, and *The Urizen Books*) (Ackroyd and Gilchrist "marvellously recreate the atmosphere of each location" where Blake lived in London).

§Adams, Hazard. "Blake and Joyce." *James Joyce Quarterly* 35 (1998): 683-93.

Ainger, Alfred. "Mr. Churton Collins and William Blake." *TLS*, 6 June 1902, 164.

Charles Lamb admired "The Tyger."

For ramifications of this *TLS* teapot tempest, see Collins, "The 'Quarterly Review' and Mr. Stephen Phillips's Critics," 9 May 1902; Anon., "Mr. Churton Collins and the 'Quarterly Review,'" 16 May 1902; "The 'Quarterly Review' and Mr. Andrew Lang," 23 May 1902; W. B. Yeats and J. Churton Collins, "Mr. Churton Collins on Blake," 30 May, 13 June 1902; B. C. Beeching, "The Poetry of Blake," 20 June 1902.

Anon. "Bodley Gifts." *TLS*, 2 Nov. 1940, 549.

According to *Bodleian Library Record* (1940) <BB #1039>, the gifts include Miss A. G. E. Carthew's *Songs of Innocence* (L).

Anon. "Commentary." *TLS*, 8 Feb. 1968, 137.

Despite "the rumour that his [Blake's] house in South Molton Street, London, has been scheduled for conversion to a betting shop," the betting firm could not get the lease, and instead "the property . . . is about to fall to a couturier."

Anon. "Commentary." *TLS*, 10 Dec. 1971, 1550.

On the exhibition of Blake's Gray watercolors at the Tate.

Anon. "England's Ezekiel." *TLS*, 20 July 1951, 453.

"To bring his [Blake's] diversity into one republication . . . is impossible," but the Blake Trust will try, beginning with *Jerusalem*.

Anon. "Expert on poet William Blake to lecture group." *Sunday Chronicle* [Muskegon, Michigan], 15 Sept. 1996, p. 2F.

G. E. Bentley, Jr. will speak about the Blakes in the Muskegon Museum of Art.

Anon. "'Fearful Symmetry' Now in Pixels Bright." *New York Times*, 22 July 1999.

A long, well-informed promotional release on the first phase of the electronic William Blake Archive at the University of Virginia.

Anon. (Your Reviewer). "From Blake's Trust." *TLS*, 9 Dec. 1965, 1168.

An apology for his "thoughtless error" in overlooking the facsimiles of *Thel* of Muir (1884, 1920) and of Hollier (1924) in his review of the Blake Trust *Thel*, 2 Dec. 1965 [1104].

Anon. (The Writer in the Quarterly Review). "Mr. Churton Collins and the 'Quarterly Review.'" *TLS*, 16 May 1902, 239-40.

Defends "The Tyger," in response to Collins' 9 May letter. For ramifications of this *TLS* teapot tempest, see Collins,

"The 'Quarterly Review' and Mr. Stephen Phillips's Critics," 9 May 1902; Collins, "The 'Quarterly Review' and Mr. Andrew Lang," 23 May 1902; W. B. Yeats and J. Churton Collins, "Mr. Churton Collins on Blake," 30 May, 13 June 1902; Alfred Ainger, "Mr. Churton Collins and William Blake," 6 June 1902; B. C. Beeching, "The Poetry of Blake," 20 June 1902.

Anon. "An Original Drawing by William Blake," *Portfolio* [Old Print Shop, NY] 4 (1945): 148-52 <BB #1005>.

The India ink and watercolor drawing for *America* pl. 7 on blue (really greenish-grey) paper, 16.8 x 27.3 cm, was (1) Offered in American Art Association Gallery Old Master catalogue ("1901"), Lot 783; (2) Acquired by Charles Edwin West; (3) Acquired in 1945 by The Old Print Shop of Harry Shaw Newman and offered in "Anon., 'An Original Drawing by William Blake,' *Portfolio* [Old Print Shop, NY] 4 (1945): 148-52, for \$400 (the source of all the information above); (4) Acquired by a gentleman; (5) Offered by his grand-daughter in the spring of 1999 to Sotheby's (NY), identified by Robert N. Essick (confirmed by GEB) as a Camden Hotten copy of the falling man at the bottom left of pl. 7, and withdrawn.

Anon. "The Poetry of Blake." *TLS*, 1 Dec. 1921, 1-2.

"We are glad of a pretext [the publication of Sampson's *Poems of William Blake*] to write about them." "There are no words in our language so unalterable as his."

Austin, Carolyn Frances. "'Time is a man, space is a woman': The verbal, the visual, and the ideology of gender." *DAI* 59 (1999): 3825-26A. California (Irvine) Ph.D., 1998.

Deals with Blake (*Jerusalem*), D.G. Rossetti, and Charlotte Salomon.

§Balmont, K. "Praotets sovremennich simvolistov (Vil'yam Bleik, 1757-1827) [Father of Modern Symbolists (William Blake, 1757-1827)]." Part I, 43-48 of his *Gornie Vershini* [*Mountain Peaks*]. (Moscow, 1904) In Russian <BB #B1122, incomplete>.

Barton, G. V. "Blake's 'Cymru.'" *Independent* [London], 23 May 1996, 19.

Pace Beynon, in Wales Blake's "Jerusalem" lyric from *Milton* is sung enthusiastically in Welsh, with "England" translated as "Cymru."

Beeching, H. C. "The Poetry of Blake." *TLS*, 20 June 1902, 181.

About "the insensibility of Mr. Churton Collins to the peculiar qualities of Blake's . . . writing."

For ramifications of this *TLS* teapot tempest, see Collins, "The 'Quarterly Review' and Mr. Stephen Phillips's Critics," 9 May 1902; Anon., "Mr. Churton Collins and the 'Quarterly Review,'" 16 May 1902; "The 'Quarterly Review' and Mr. Andrew Lang," 23 May 1902; W. B. Yeats and J. Churton

Collins, "Mr. Churton Collins on Blake," 30 May, 13 June 1902; Alfred Ainger, "Mr. Churton Collins and William Blake," 6 June 1902.

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* 49 (1996): 208-31.

Review

1 David Worrall, *Year's Work in English Studies* 77 [for 1996] (1999): 464 ("Robert [i.e., James] Parker[*'s* life] . . . has now [been] substantially charted").

*Bentley, G. E., Jr. "The Stranger from Paradise: William Blake in the Realm of the Beast." 93-111 of *Through Each Others Eyes: Religion and Literature*. Ed. Andrei Gorbunov and Penelope Minney. (Moscow: 1999) Proceedings of the Conference at the Library of Foreign Literature, January 1999: "Through Each Others Eyes: religion and literature, Russian and English."

"This essay is a kind of précis of the biography of William Blake which I am completing" (93).

Bentley, G. E., Jr. "[*'*]What Is the Price of Experience? [*'*] William Blake and the Economics of Illuminated Painting [i.e., *Printing*]." *University of Toronto Quarterly* 68 (1999): 617-41.

Counting only the cost of copper and paper (and not of overheads, labor, advertising, and royalties), Blake probably made exceedingly modest profits only on books printed from copper he had previously bought for another purpose, such as *Songs of Experience*, *Europe*, and *Urizen*.

Beynon, R. "Uninspired by 'Jerusalem.'" *Independent* [London], 21 May, 1996, 13.

"John Walsh seems to completely miss the point" about Joseph of Arimathea and the Welsh in Blake's "Jerusalem" lyric from *Milton*; the Welsh and Scots don't like a hymn "talking about England instead of Britain." For a reply, see Barton.

Bindman, David. "William Blake: Prophet and History Painter." Pp. 219-23 of chapter 5 (208 ff.): "The English Apocalypse," in *The Apocalypse and the Shape of Things to Come*. Ed. Frances Carey. (Toronto and Buffalo: University of Toronto Press, 1999).

Blake/An Illustrated Quarterly

Volume 29, Number 1 (Summer 1995 [i.e., January 1996])

1 Lauren Henry. "Sunshine and Shady Groves: What Blake's 'Little Black Boy' Learned from African Writers." Pp. 4-11. B. Reprinted in chapter 5 (67-86) of *Romanticism and Colonialism: Writing and Empire, 1780-1830*. Ed. Tim Fulford and Peter J. Kitson. (Cambridge: University Press, 1998). (An extract from her dissertation, in which she believes that "reading [*'*The Little Black Boy*'*] . . . alongside [*Phyllis*]

Wheatley's 'An Hymn to the Morning' [1773], . . . leads to a better understanding of Blake's child speaker and of the intense irony used to portray his situation" [Blake 4].)

Review

1 David Worrall, *Year's Work in English Studies* 76 for 1995 [1998]: 401: "fascinating").

Blake/An Illustrated Quarterly

Volume 30, Number 1 (Summer 1996)

1 Joseph Viscomi. "A 'Green house' for Butts? New Information on Thomas Butts, His Residences, and His Family." Pp. 4-21.

Review

1 David Worrall, *Year's Work in English Studies* 77 [for 1996] (1999): 465 (it has "many riches").

Blake/An Illustrated Quarterly

Volume 30, Number 2 (Fall 1996)

1 Lane Robson and Joseph Viscomi. "Blake's Death." Pp. 36-49.

Review

1 David Worrall, *Year's Work in English Studies* 77 [for 1996] (1999): 464 (The essay "allows us to understand better Blake's last illness.")

Blake/An Illustrated Quarterly

Volume 31, Number 4 (Spring 1998)

1 Robert N. Essick, "Blake in the Marketplace, 1997." Appendix 2: Current Ownership of the Preliminary Drawings for, and Proofs and Relief Etchings of, Blake's Wood Engravings Illustrating Thornton's *Virgil* (136-37) is silently reprinted in his *A Troubled Paradise* (1999) 33-34.

Blake/An Illustrated Quarterly

Volume 32, Number 3 (Winter 1998/99 [23 March 1999])

1 *Eugenie R. Freed. "'In the Darkness of Philistea': The Design of Plate 78 of *Jerusalem*." Pp. 60-73. (A generic cock-headed "teufel" with a forward-bending comb in Hans von Gersdorff's medical treatise *Feldbüch der Wundartzney* (1517, 1532) is sufficiently similar to the figure in *Jerusalem* pl. 78 to suggest that Blake's scene depicts "man's diseased imagination, sinking in an aura of deep melancholy and about to be engulfed by 'the darkness of Philistea' (J 78:30 . . .)" [70]. For corrections, see *Blake* 32 [1999]: 150.)

2 J. B. Mertz. "An Unrecorded Copy of Blake's 1809 Chaucer Prospectus." Pp. 73-74. (Francis Douce's copy of "Blake's Chaucer: The Canterbury Pilgrims" is in Bodley.)

Reviews

3 Alexander S. Gourlay, review of Diana Donald, *The Age of Caricature: Satirical Prints in the Reign of George III* (1996). Pp. 74-75. (Because "the topic is simply too large and too complex to be susceptible to summary on this scale . . . the result is barely adequate even as an overview" [74].)

4 Alexander S. Gourlay, review of *The Urizen Books*, ed. David Worrall (1995; paperback 1998) <Blake (1996, 1999)>. Pp.

76-77. ("A thoroughly creditable performance" [76].)

5 Jennifer Davis Michael, review of William Richey, *Blake's Altering Aesthetic* (1996) <Blake (1998)>. Pp. 77-80. ("This is the one book I would unhesitatingly recommend to bright undergraduates" [80].)

6 Michael Ferber, review of Nicholas M. Williams, *Ideology and Utopia in the Poetry of William Blake* (1998) <Blake (1999)>. Pp. 81-84. ("If I found myself often quarreling with it, it is well worth quarreling with" [81].)

7 Terence Allan Hoagwood, review of Wayne Glausser, *Locke and Blake: A Conversation Across the Eighteenth Century* (1998) <Blake (1999)>. Pp. 84-85. ("What is best about the book, then, is . . . its easy-going anecdotalism" [85].)

Newsletter

8 Anon. "The Apocalypse and the Shape of Things to Come: Room 90 (Prints and Drawings Gallery) British Museum, 17 December 1999-24 April 2000." P. 86. (Announcement of an exhibition and its catalogue with a section by David Bindman on "millenarianism in England from the mid-seventeenth to nineteenth centuries.")

9 Anon. "The Animated Blake." P. 87. (Announcement of a "literary freak-show . . . created and performed by James Jay" at the Seattle Fringe Festival, March 1999.)

10 Anon. "New Directions of Blake Scholarship and Teaching." P. 87. (Solicits papers for a Conference of the Midwest American Society for Eighteenth-Century Studies.)

11 Morris Eaves, Robert N. Essick, and Joseph Viscomi. "William Blake Archive Update." P. 87. (Announcement of "a major new wing of the site, devoted to documentation and supplementary materials 'About the Archive.'")

Blake/An Illustrated Quarterly

Volume 32, Number 4 (Spring [July] 1999)

1 *Robert N. Essick. "Blake in the Marketplace, 1998." Pp. 92-113. (The usual masterly summary, with appendices containing new information on his *Separate Plates of William Blake* [1983] <BBS 301> and *William Blake's Commercial Book Illustrations* [1991] <BBS 310> [113], plus an addendum correcting his 1998 account of his own copy of *Europe* pl. 1.)

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 1998." Pp. 114-49.

3 Warren Stevenson. "Blake at the Winter Solstice." P. 149. (A poem concluding "that it is dangerous to read Blake | and more dangerous not to.")

4 Ian Singer. "Blake Books for G. E. Bentley, Jr." P. 150. (A poem beginning "My great work of words would be | A work willing others, a bibliography.")

5 Corrections (150) for Eugenie R. Freed, "'In the Darkness of Philistea': The Design of Plate 78 of *Jerusalem*." *Blake* 32 (1998-99): 60-73.

6 Anon., "Blake at the Oscars." P. 150. (Blake was quoted by Roberto Benigni.)

- 7 Anon., "Going, Going, Gone . . ." P. 150. (On the sale of *Urizen* [E] to an anonymous buyer for \$2,500,000.)
- 8 Anon., "Tyger of Wrath." P. 150. (Announcement of the Blake exhibition at the National Gallery of Victoria.)
- 9 Anon. "Blake and the Age of Revolutions: MA in English and History of Art. Convenor: Michael Phillips." P. 150. (Advertisement for a course at York University [England].)
- 10 Patrick Noon. "Paul Mellon 1908-1999." Pp. 152-51 (sic). (An obituary, focusing on his Blake collecting.)

Blake: An Illustrated Quarterly

Volume 33, Number 1 (Summer [26 October] 1999):

- 1 David Perkins. "Animal Rights and 'Auguries of Innocence.'" Pp. 4-11. (In "the couplets on cruelties to animals . . . that are auguries," "the voice is that of innocence . . . at a moment of crisis" and "the auguries were designed to be inexplicable" [7, 8].)
- 2 *Nelson Hilton. "www.english.uga.edu/wblake." Pp. 11-16. (A description of the workings of his electronic concordance and hypertext.)
- 3 Joe Riehl. "Bernard Barton's Contribution to Cunningham's 'Life of Blake': A New Letter." Pp. 16-20. (An unpublished letter from Barton to Cunningham of 24 February 1830 concerning Lamb's praise of Blake [1824] is important chiefly for "what Barton calls 'fresh channels' of information about Blake" [20].)

Reviews

- 4 G. E. Bentley, Jr. Review of David Linnell, *Blake, Palmer, Linnell and Co.: The Life of John Linnell* (1994). Pp. 21-23. (The book "introduces a great deal of new information—and reproduces some beautiful and too-little-known pictures"; "the portrait of Linnell presented here is both judicious and altogether more amiable than was previously easy to see" [23, 21].)
- 5 *Angela Esterhammer. Review of William Blake, *Zwischen Feuer und Feuer: Poetische Werke: Zweisprachige Ausgabe*, tr. Thomas Eichhorn (1996) and of William Blake, *Milton: Ein Gedicht*, tr. Hans-Ulrich Möhring (1995). Pp. 24-27. (Eichhorn's "translations, especially of lyric poetry, sound good," and "Möhring's translation of *Milton* is excellent" [24, 26].)

Newsletter

- 6 Dr. Elizabeth B. Bentley. "Urizen in New York City." Pp. 27-30. (A description of the sale of *Urizen* [E] at Sotheby's, 23 April 1999, for \$2,300,000 [+ 10%], which was not only "a RECORD PRICE FOR A BLAKE," but "per square inch and even for number of pages, . . . the highest price [for any book] in book auctions, yet, over \$100,000 per page" [30].)

Blake: An Illustrated Quarterly

Volume 33, Number 2 (Fall 1999 [17 January 2000])

- 1 *Keri Davies. "William Blake's Mother: A New Identification." Pp. 36-50. (The discovery that Blake's mother Catherine was the daughter of John and Mary Wright, born

28 September 1723, demonstrates that she was not an Armitage (Harmitage) except for her first marriage and that "Despite Thompson's assertions, there is no evidence to connect Blake directly to known followers of Lodowicke Muggleton" [47].)

Review

- 2 Thomas A. Vogler (Santa Cruz Blake Study Group) review of John B. Pierce, *Flexible Design: Revisionary Poetics in Blake's Vala or The Four Zoas* (1998). Pp. 51-62. ("It is a promising, but in the end a frustrating and disappointing book" [51].)

Newsletter

- 3 Anon. "Books Being Reviewed for *Blake*." P. 63.
- 4 Anon. "*Blake/An Illustrated Quarterly* News." P. 63. (The subscription for individuals is rising to \$30.)
- 5 Anon. "Blake and Music." P. 63. (William Franklin, Professor of English, North Central Texas College, Corinth, is going to make available the music he wrote for some of Blake's *Songs*.)
- 6 Anon. "Blake Sightings." P. 63. (Odd references to Blake.)
- 7 Anon. "New Book on Stedman." P. 63. (Nathaniel Weyl is looking for information "concerning John Gabriel Stedman and his relationship with Blake and other antislavery intellectuals in the 1790s.")
- 8 Anon. "Updating Donald Fitch's *Blake Set to Music*." P. 63. (Fitch would "like to hear from anyone who has information about musical settings of Blake created in the past decade.")

Boswell, Maia. "Sites of Impasse: Crossing and transgression in D.H. Lawrence, Elizabeth Barrett Browning and William Blake." *DAI* 59 (1999): 4433A. North Carolina Ph.D., 1998.

Blake's impasse is in ethics.

Bruder, Helen P. *William Blake and the Daughters of Albion* (1997) <*Blake* (1998)>.

Reviews

- 2 §Stephen Vine, *BARS Bulletin and Review* 8 (Sept. 1999): 27-29 (with Andrew Lincoln, *Spiritual History* [1995]).
- 3 §G. A. Cevasco, *Choice* 35 (1997): 633 ("provocative," "erudite," "deserves close reading").
- 4 §Steve Clark, *TLS*, 5 Dec. 1997, 26 ("thorough and astute").

*Burwick, Frederick. "Blake's *Laocoön* and *Job*: or, On the Boundaries of Painting and Poetry." Pp. 125-55 of *The Romantic Imagination: Literature and Art in England and Germany*. Ed. Frederick Burwick and Jürgen Klein. (Amsterdam and Atlanta: Rodolpi, 1996) <§*Blake* (1999)>.

Cariou, Warren Gerald. "Mixed media: Intention and contrariety in Blake's art." *DAI* 59 (1999): 4433-34A. Toronto Ph.D., 1998.

On his "use of artistic media and his metaphorical representations of those media in poetry, prose, and visual art," with chapters on language, "linearism," mirror metaphors, and mechanism.

Cerutti, Toni, ed. *Da Blake al Modernismo: Saggi sulla eredità a romantica*. (Bari: Adriatica, 1993) Biblioteca di Studi Inglesi 59. 8°, 258 pp., no ISBN. In Italian.

It consists of

- 1 Toni Cerutti, "Introduzione." Pp. 5-8.
- 2 Luisa Pontrandolfo. "Di alcune 'Cellule Orfiche' nel Mondo Poetico di William Blake." Pp. 11-31.
- 3 Paolo Colaiacomo. "Tel e Daisy." Pp. 33-42. (Comparison of *Thel* with *Daisy Miller*.)
- 4 Toni Cerutti. "'An Old Man's Frenzy': Riflessi Blakiani in Yeats." Pp. 43-67.
- 5 Carla Marengo Vaglio. "Joyce e Blake: 'Non call'Offichio ma Oltre l'Occhio l'Anima Daveva Guardame." Pp. 65-92.
- 6 Annamaria Sportelli. "Blake nella critica Modernista." Pp. 93-108.
- 7 Carla Pomarè. "'A Broken Charm': *Christabel* e il Sacrificio della Parola." Pp. 109-40.
- 8 Anna Maria Piglionica. "*The Palimpsest of the Human Brain* di Thomas de Quincey." Pp. 141-54.
- 9 Vittoria Infanti. "*A Portrait of the Artist as a Young Man* tra Fiction e Autobiografia." Pp. 155-69.
- 10 Erina Siciliana. "William Butler Yeats: 'A Great Poet but a Dramatist Manqué.'" Pp. 171-258.

*Clark, David L. "How to Do Things with Shakespeare: Illustrative Theory and Practice in Blake's *Pity*." Chapter 7 (106-33, 167-73) of *The Mind in Creation: Essays in English Literature in Honour of Ross G. Woodman*. Ed. J. Douglas Kneale. ([Montreal and Kingston:] McGill-Queen's University Press, 1992).

"Pity" "stands in a striking revisionary relationship with its Shakespearean source" (106).

*Clark, Steve, and David Worrall, ed. *Blake in the Nineties*. (Basingstoke: Macmillan Press Ltd, 1999) 8°, xiii, 240 pp.; ISBN 0-333-68160-6. B. (NY: St. Martin's Press, Inc., 1999) ISBN 0-312-22054-5.

Essays from the conference at St Mary's University College, Strawberry Hill, in July 1994:

Steve Clark and David Worrall. "Introduction." Pp. 1-6. ("*Blake in the Nineties* is an assessment of Blake's own work in the 1790s but also a consideration of critical debates during the 1990s" [1].)

1 *Robert N. Essick. "Blake and the Production of Meaning." Pp. 7-26. ("Blake from let us say 1804 onwards, became an increasingly tonal printmaker" [21], as seen particularly in *Jerusalem* copy C.)

2 Joseph Viscomi. "In the Caves of Heaven and Hell: Swedenborg and Printmaking in Blake's *Marriage*." Pp. 27-60. (The "essay focuses on Blake's allusions to printmaking"

in pl. 10-11, 14-17, and 20 [28], as a sequel to his "The Evolution of *The Marriage of Heaven and Hell*," *Huntington Library Quarterly* [1997] <Blake (1998)> and "The Lessons of Swedenborg: or, The Origin of William Blake's *The Marriage of Heaven and Hell*" in *Lessons of Romanticism*, ed. Thomas Pfau and Robert Gleckner [1998] <Blake (1999)>.)

3 Edward Larrissy. "Spectral Imposition and Visionary Imposition: Printing and Repetition in Blake." Pp. 61-77. (Particularly on "imposition" and "impose" as printers' terms.)

4 Stephen C. Behrendt. "'Something in My Eye: Irritants in Blake's Illuminated Texts.'" Pp. 78-95.

5 Nelson Hilton. "What has *Songs* to do with Hymns?" Pp. 96-113. (A learned comparison of Blake's *Songs* with the hymn tradition.)

6 Angela Esterhammer. "Calling into Existence: *The Book of Urizen*." Pp. 114-32. ("This essay is an attempt to trace the devolution of performative language from the God of Genesis to the tyrant in *The Book of Urizen*" [114].)

7 Steve Clark. "'Labouring at the Resolute Anvil': Blake's Response to Locke." Pp. 133-52. ("An attempt to redefine the relation between Blake and Locke"; "Blake's mythology is most compelling where it incorporates its apparent adversary most directly" [133, 149].)

8 Michael Ferber. "Blake and the Two Swords." Pp. 153-72. (About Blake's responses to war.)

9 Marsha Keith Schuchard. "Blake and the Grand Masters (1791-94): Architects of Repression or Revolution?" Pp. 173-93. ("Blake made occulted defences of radical Illuminist Masonry and coded attacks upon conservative Grand Lodge Masonry" [174].)

10 David Worrall. "Blake and 1790s Plebeian Radical Culture." Pp. 194-211. (A persuasive essay on "Blake's proximity to 1790s plebeian radical discourse" [194].)

11 Keri Davies. "Mrs Bliss: a Blake Collector of 1794." Pp. 212-30. ("Rebekah Bliss's library is not only of great importance to Blake studies, but also to the history of book-collecting in Britain as one of the earliest female collectors" [212].)

*Cole, William. "An Unknown Fragment by William Blake: Text, Discovery, and Interpretation." *MP* 96 (1999): 485-91. A third copy of "Albion Rose" in the second state (1804) has been found in an anonymous collection near Barcelona with a mysterious inscription apparently by Blake (not reproduced).

Collins, J. Churton. "The 'Quarterly Review' and Mr. Andrew Lang." *TLS*, 23 May 1902, 148-49.

"Blake's verses are intelligible and excused as the extravagant and hysterical expression of rapt enthusiasm" (149).

For ramifications of this *TLS* teapot tempest, see Collins, "The 'Quarterly Review' and Mr. Stephen Phillips's Critics," 9 May 1902; Anon., "Mr. Churton Collins and the 'Quarterly Review,'" 16 May 1902; W. B. Yeats and J. Churton

Collins, "Mr. Churton Collins on Blake," 30 May, 13 June 1902; Alfred Ainger, "Mr. Churton Collins and William Blake," 6 June 1902; B. C. Beeching, "The Poetry of Blake," 20 June 1902.

Collins, J. Churton. "The 'Quarterly Review' and Mr. Stephen Phillips's Critics." *TLS*, 9 May 1902, 132.

About an article in the current *Quarterly Review* which takes Blake's "When the stars threw down their spears" from "The Tyger" as "a touchstone for what constitutes true poetry."

For ramifications of this *TLS* teapot tempest, see Anon., "Mr. Churton Collins and the 'Quarterly Review,'" 16 May 1902; "The 'Quarterly Review' and Mr. Andrew Lang," 23 May 1902; W. B. Yeats and J. Churton Collins, "Mr. Churton Collins on Blake," 30 May, 13 June 1902; Alfred Ainger, "Mr. Churton Collins and William Blake," 6 June 1902; B. C. Beeching, "The Poetry of Blake," 20 June 1902.

§Connolly, Tristanne J. "Giant Forms: Reading Bodies in William Blake's *Jerusalem*." Cambridge Ph.D., 1999.

The dissertation "examines images of the human body in Blake's designs and verse."

Corti, Claudia. "Il Perdono come Paradigma Escatologico nelle 'Visioni' et nei 'Libri Profetici' di William Blake." Pp. 121-41 of *Interpretazione e Perdono*. Ed. Giuseppe Galli. (Genova: Marietti, 1992) Atti del Dodicesimo Coloquio sulla Interpretazione, Macerata 18-19 Marze 1991. Pubblicazioni della Facoltà de Lettere e Filosofia, Università degli Studi di Macerata 60. In Italian.

Davies, Damian Walford. "Blake's Man in the Iron Mask: A Visual Source." *N&Q* 244 [N.S. 46] (1999): 29-30.

In *The French Revolution*, "Blake's representation might well be drawing on a print published in London on 17 October 1789 which bears the title 'The Iron-Mask' with a quotation from *Paradise Lost*.

§Demidova, O. R. "Nekotore stilisticheskie osobennosti perevodov stikhotvoreniya V. Bleika 'Tigr' K. Balmontomi i S. Marshakom [Some Particular Features in the Stylistics of K. Balmont's and S. Marshak's Translations of Blake's Poem 'The Tyger']." *Analiz Stilei Zarubezhnoi Chudozhestvennoi i Nauchnoi Literaturi [Analysis of Styles in Foreign Fiction and Scientific Literature]* 5 (Leningrad, 1987): 126-33 <Blake (1999), incomplete>. In Russian.

*Digby, George Wingfield. "Understanding Blake's Art." *TLS*, 24 Jan. 1958, 45.

About "your reviewer's . . . comparison of Miss Raine's and my interpretations of the Arlington Court picture"; Miss Raine's version is not yet published.

DiSalvo, Jackie, G. A. Rosso, and Christopher Z. Hobson, ed. *Blake, Politics, and History* (1998) <Blake (1999)>.

2 Christopher Z. Hobson. "The Myth of Blake's 'Orc Cycle.'" Pp. 5-36. (Parts of it were reprinted in chapter 2 ["Interpretation and Ideology: The Myth of Blake's 'Orc Cycle,'" 46-92] of his *The Chained Boy* [1999].)

10 David Worrall. "The Mob and 'Mrs. Q': William Blake, William Benbow, and the Context of Regency Radicalism." Pp. 169-84. [Also printed in *The Journal of the Blake Society at St James* 3 (1998).]

Donnelly, Gerard Edward. "Dickens and Romantic imagination: Novels of memory, vision, and redemption." *DAI* 59 (1999): 2159A. Mississippi Ph.D., 1998.

Evidence for romantic imagination comes from Blake and Wordsworth.

§D'Ottavi, Stefania D'Abata. "Blake's Chaucer: Scholasticum Post Litteram." In *Mediaevalitas: Reading the Middle Ages*. Ed. Piero Boitani and Anna Torti (Brewer, 1996).

About Blake's misreading of Chaucer's Pilgrims in his picture and description of them.

Eigo Seinen: The Rising Generation
Volume 67, Numbers 1-5 (Tokyo, 1927)

*Kochi Doi, tr. *The Marriage of Heaven and Hell*. Pp. 256-58, 291-92, 330-31, 372-73, 403-04. In Japanese <BB #1541> B. Reprinted in *Blake Shishu: Mushin no Uta, Keiken no Uta, Tengoku to Jigoku tono Kekkō* [Blake's Poems:] *Songs of Innocence, Songs of Experience, The Marriage of Heaven and Hell*, tr. Kochi Doi (1995).

§Elistratova, A. "Itogi dvukhsotletnego iubileya Vil'yam Bleika [A Summary of Works on the Bicentennial Jubilee of William Blake]." *Voprosi Literaturi [Literary Sketches]* 12 (1959): 222-31. In Russian <BB #A1546, here expanded>.

A review of the literature on the work of the poet.

§Elistratova, Anna Arkad'evna. *Vil'yam Bleik, 1757-1827*. (Moskva: Znanie, 1957) In Russian <BB #1564>.

Emmer, Huib. *Bethlehem Hospital: William Blake in Hell: Opera in three acts 1985-1988*. Libretto by Ken Hollings. (Amsterdam: Donemus, [1990]) Folio, 3 vols., 341 pp., no ISBN.

The account of Martin the "fire raiser" and Blake, "a tall, pale man," plainly derives from the irresponsible essay in the *Revue Britannique* (1833) <BB #958> which describes two inmates of Bedlam, Jonathan Martin the York Minster Incendiary and William Blake, "un homme grand et pâle."

Review

1 Frits van der Waa, "Opera on William Blake Destroyed by Its Own Radicalism," *Blake* 25 (1991): 90-91 (on the performance, not the book).

*Essick, Robert N. *A Troubled Paradise: William Blake's Virgil Wood Engravings*. with an afterword on collecting William Blake by John Windle. (San Francisco: John Windle Antiquarian Bookseller, 1999) Tall 8°, 48 pp. including 30 designs reproduced on 9 leaves; no ISBN.

Essick's text (7-13) is a history and evaluation of Blake's designs; "technique became the determiner of style. . . . Every cut is a vector of energy" (9). It is supplemented by an "Appendix to *A Troubled Paradise*," which records "Current ownership of the Preliminary Drawings for, and Proofs and Relief Etchings of, Blake's Illustrations for Thornton's Virgil" (43-44 [silently reprinted from *Blake* 31 (1998): 136-37]), and "A Bibliography to *A Troubled Paradise*" (45-47).

John Windle, "A Blake Collector's Vade Mecum" (33-41) suggests what to look for in designs engraved by or after Blake, excluding the inaccessible books in Illuminated Printing.

Evenden, John; Ruthven Todd. "Blake's Dante Plates." *TLS*, 12 Sept. 1968, 1032 <BB #1587>; 26 Sept. 1968, 1090.

Evenden says that drypoint is visible not only in Dante's "Whirlpool of Lovers," as Todd says [*TLS*, 29 Aug. 1968 <BB #2849>] Harry Hoehn had found, but also in the plate reproduced in Binyon's *Engraved Designs*, pl. 33.

Todd says (1090) he had told Hoehn "that he was mistaken in supposing that he had made a 'discovery.'"

Farington, Joseph. *The Diary of Joseph Farington* [1793-1820]. Ed. Kenneth Garlick and Angus Macintyre [Vol. 1-4] or Kathryn Cave [Vol. 7-16]. (New Haven and London: Published for the Paul Mellon Centre for Studies in British Art by Yale University Press, 1978 [Vol. 1-2], 1979 [Vol. 3-6], 1982 [Vol. 7-10], 1983 [Vol. 11-12], 1984 [Vol. 13-16], 1999 [*Index* by Evelyn Newby]).

The important references to Blake of 19 Feb., 24 June 1796, 12 Jan. 1797, 30 Nov. 1805, first given in the edition of James Greig (1922-28) <BB #1591>, are reprinted less inaccurately on 2: 497, 588-89, 3: 756-57, 7: 2652. The thousand-page index is extraordinarily detailed and useful about art and many other matters such as food, illness, travel, and inns.

Finnegan, Ann Jennifer. "Fine charting of the passions: Sex and metaphysics in English Romantic poetry." *DAI* 59 (1999): 2999A. New South Wales Ph.D., 1998. "1 pp."

Based on Lacan, dealing particularly with Coleridge, Keats, Blake, and Wordsworth.

§Fisch, Harold. *The Biblical Presence in Shakespeare, Milton, and Blake: A Comparative Study*. (Oxford: Clarendon Press, 1998) 325 pp.

Freed, Eugenie R. "A Portion of His Life": William Blake's Miltonic Vision of Woman ([?1994]) <Blake (1996)>.

Review

3 Joseph Anthony Wittreich, *Studies in Romanticism* 37 (1998): 652-57 (the book "seems to belong to an earlier era of 'Blake criticism'" [654]).

Freeman, Kathryn S., *Blake's Nostos* (1997) <Blake (1998)>.
Review

4 Mary Lynn Johnson, *JEGP* 98 (1999): 122-27 (with Andrew Lincoln, *Spiritual History*) (Freeman is erratic but has "a certain novelty" [126]).

Gardner, Stanley, *The Tyger, the Lamb, and the Terrible Desert: Songs of Innocence and of Experience* in its times and circumstance Including facsimiles of two copies (1998) <Blake (1999)>.

Review

1 Sir Peter Parker, *Journal of the Blake Society of St James* 3 (1998): 76-77 (the book is "not good, it is wonderful" [76]).

§Giftarmålet, June [sic]. *mellom himmel og helvete* [*The Marriage of Heaven and Hell*]. Tr. Hanne Bramness and Erling Indreeide. ([Norway:] J.W. Cappelen Publishing House, 1993) 64 pp.; ISBN: 82-02-14488-4. In Norwegian.

Apparently a book about Blake rather than a translation of *The Marriage*.

Glausser, Wayne, *Locke and Blake: A Conversation Across the Eighteenth Century* (1998) <Blake (1999)>

Review

1 Terence Allan Hoagwood, *Blake* 32 (1998-99): 84-85 ("What is best about the book, then, is . . . its easy-going anecdotalism" [85].)

Grant, John E.; Our Reviewer. "Illumination." *TLS*, 7 Dec. 1967, 1197.

Grant objects to the inaccuracy of the review of *Milton* (14 Sept. [820]).

The reviewer says Blake "and virtually all European major poets and painters . . . derived from" Plato, Plotinus, Boehme, et al.

For earlier episodes of this firefight, see Grant, Our Reviewer, and Geoffrey Keynes, "Illuminations," *TLS*, 2, 9 Nov. 1967, 1045, 1069 <BB #1730>.

§Gridninskiy [sic]. "Vil'yam Bleik [William Blake]." *Ezhemesyachnie Sochineniya* [*Monthly Edition*] 11 (1900): 238-42. In Russian <Blake (1999), incomplete>.

§Guseva, Tatyana Maksimovna. *Semantika obrasva v PESNAYAKH NEVEDENIYA I POZNANIYA Vil'yam Bleika* [*Image Semantics in William Blake's SONGS OF INNOCENCE AND OF EXPERIENCE*]. (Moskva: Moscow University Press, 1997) In Russian.

A doctoral dissertation.

§Hallab, Mary Y. "Carter and Blake: The Dangers of Innocence." Pp. 177-84 of *Functions of the Fantastic: Selected Essays from the Thirteenth International Conference on the Fantastic in the Arts*. Ed. Joe Sanders. (Manchester: Manchester University Press, 1995).

§Hecimovich, Gregg A. "Waking the Reader: Riddles in Nineteenth-Century British Literature." *DAI* 58 (1998): 4279-80. Vanderbilt Ph.D., 1997.

About Blake's *Jerusalem*, Keats, and Dickens.

Heppner, Christopher. *Reading Blake's Designs* (1995) <Blake (1996)>.

Reviews

7 Michael Phillips, *Burlington Magazine* 139 (1997): 338-39 (with Ackroyd, *Blake*; Bentley, *Blake Books Supplement*; and the Blake Trust Publications: *The Continental Prophecies*, *The Early Illuminated Books*, *Jerusalem*, *Milton A Poem and the Final Illuminated Books*, *Songs of Innocence and of Experience*, and *The Urizen Books*) ("His most important contribution lies in his emphasis on the changing direction of Blake's art").

8 Brian Wilkie, *JEGP* 97 (1998): 138-41 ("this book is unsettling, even depressing" [138] in its account of Blake art criticism).

§Hilles, Rick. "A Visionary Company: Felpham (1831)." *Poetry* 174 (1999): 317.

A poem spoken by Catherine Blake with anecdotes of Blake.

Hobson, Christopher Z. "'The Chained Boy': Orc and Blake's idea of revolution." *DAI* 56 (1995): 1367A. City University of New York Ph.D., 1995 <Blake (1996)>.

The dissertation matured into his *The Chained Boy* (1999).

*Hobson, Christopher Z. *The Chained Boy: Orc and Blake's Idea of Revolution* (Lewisburg: Bucknell University Press; London: Associated University Presses, 1999) 8°, 412 pp. 13 plates; ISBN: 0-8387-5385-X.

An "historical close reading" which "traces William Blake's changing view of revolution through his character Orc" (9, 7).

The work developed from his dissertation "'The Chained Boy': Orc and Blake's idea of revolution" (1995) <Blake (1996)>, parts of chapter 2 ("Interpretation and Ideology: The Myth of Blake's 'Orc Cycle'") are reprinted from "The Myth of Blake's 'Orc Cycle'" in *Blake, Politics, and History*, ed. Jackie DiSalvo, G. A. Rosso, and Christopher Z. Hobson (1998) <Blake (1999)>, and a portion of chapter 4 ("Rethinking Social Agency in *The Four Zoas*") appeared "in a different form" in "Unbound from Wrath: Orc and Blake's Crisis of Vision in *The Four Zoas*," *Studies in English Literature 1500-1900* 33 (1993): 725-54.

Hobson, Christopher Z. "Unbound from Wrath: Orc and Blake's Crisis of Vision in *The Four Zoas*." *Studies in English Literature 1500-1900* 33 (1993): 725-54 <Blake (1996)>.

A portion of it "in a different form" appeared in chapter 4 ("Rethinking Social Agency in *The Four Zoas*," 93-150) of his *The Chained Boy* (1999).

Hogg, J. Frederick. "The Blake Memorial." *TLS*, 30 Sept. 1926, 654.

The public library in "Battersea is forming a collection of works by and about William Blake."

Hopkins, Alfred G. "William Blake's House at Lambeth." *TLS*, 28 Nov. 1918, 581.

A description of "William Blake's house at Old Lambeth [which] has now fallen into the hands of the housebreakers."

*Imaizumi, Yoko. "William Blake no Onnatachi—'Emanation' to 'Onna no Ishi': Emanation and Female Will in William Blake's Poetry." *Bungei Gengo Kenkyu*, *Bungei Hen*, *Tsukuba Daigaku Bungei Gengogakuket: Studies in Language and Literature: Literature Institute of Literature and Linguistics*, *University of Tsukuba* 35 (1999): 21-44. In Japanese.

Ishizuka, Hisao. "William Blake and eighteenth-century medicine." *DAI* 60 (1999): 523A. Essex Ph.D.

Especially about fiber.

Iwasaki, Toyotaro. "Igrisu Romanha no Shi to Kaiga ni okeru Shizen—Blake, Wordsworth, Turner to [and] Constable: Nature in English Romantic Poetry and Picture." *Jinbun Kenkyu*, *Kanagawa Daigaku Jinbun Gakkai: Studies in Humanities*, *The Society of Humanities at Kanagawa University* 136 (1999): 1-28. In Japanese.

The Journal of the Blake Society at St James No. 3 ([October] 1998)

1 The Editors [Andrew Solomon and Michael Grenfell]. "Editorial." P. 3.

2 *David Worrall. "The Mob and 'Mrs Q': William Blake, William Benbow and the Context of Regency Radicalism." Pp. 4-19. [Also printed in *Blake, Politics, and History*, ed. Jackie DiSalvo, G. A. Rosso, and Christopher Z. Hobson (1998).] ("The day-to-day events of early June 1820 place the publication of Blake's engraving [of George IV's former mistress Mrs. Quentin (Harriet Wilson)] in the thick of a series of populist incidents with many embarrassing consequences for the King and the Government" [9-10].)

3 *Valerie Parslow. "Blake and Gnosis—Blake's Great Task?" Pp. 20-31. ("Blake's gnostic tendencies, if they indeed existed, seem 'to reveal the concealed gift of gnosis . . . [which] he calls Jerusalem who . . . is knowledge, liberated and revealed'" [29].)

4 *Michael Grenfell. "A Blakean Manifesto." Pp. 32-34.

5 *Sunao Vagabond. "God, Man, George Steiner and Me." Pp. 35-42. (The ruminations of a "guru . . . washing . . . [his] autobiographical linen" [35].)

6 *Andrew Solomon. "To Build Jerusalem." Pp. 43-50.

7 James Bogan. "London Stone." P. 51. (Merely an engraving of "London Stone" [?1781].)

8 Hatsuko Niimi. "Soetsu Yanagi's *William Blake*." Pp. 52-59. (About Yanagi's career and Blake book.)

9 Peter Cadogan. "George Goyder, President of the Blake Society, Born on June 22nd 1908, died on January 19th 1997, aged 88." Pp. 60-62. (A very warm obituary.)

10 Adrian Peeler. "Impressions of Jeanne Moskal's Book, *Blake, Ethics and Forgiveness*, University of Alabama Press, 1994." Pp. 63-74. (An appreciation.)

11 Anon. "Blake and the Book: Conference at St Mary's University College, Strawberry Hill 18th April 1998." P. 75. (List of speakers and their lecture titles.)

Reviews

12 Sir Peter Parker. Review of Stanley Gardner, *The Tyger the Lamb and the Terrible Desert* (1998). Pp. 76-77. (The book is "not good, it is wonderful" [76].)

13 Christopher Rubinstein. Review of Helen P. Bruder, *William Blake and the Daughters of Albion* (1997). Pp. 78-81. ("As on the forward cusp of knowledge, it is difficult to praise this book too highly" [78].)

14 Christopher Rubinstein. Review of Warren Stevenson, *Romanticism and the Androgynous Sublime* (1996). Pp. 82-83. ("This book which meets the needs of a reader new to most of Blake's verse, and respects his or her enthusiasm, is welcome" [83].)

Information

15 Anon. "Information: The Blake Society and Blake Journal." P. 84.

16 Anon. "The Crossword Prize." P. 84.

The Journal of the Blake Society at St James

No. 4 ([September] 1999)

1 The Editors [Andrew Solomon and Michael Grenfell]. "Editorial." P. 2. (Describes the journal and this issue.)

2 *Christopher Rowland. "Blake and the Bible: Biblical Exegesis in the Light of William Blake's Illuminated books." Pp. 3-19. ("The neglect of Blake by modern biblical exegetes and theologians is to the impoverishment of biblical study and theology" [18].)

3 Lisa Gee. "William Hayley." Pp. 20-32. (In her dissertation in progress, she will try to "Be nice to William Hayley. No-one else is" [21].)

4 Suzanne R. Hoover. "Blake and the Poetry of Stone." Pp. 33-41. ("Blake's imagination was very deeply and interestingly stirred by sculpture" [33].)

5 Shirley Mungapen. "What do *You* think? The Crystal Cabinet." Pp. 42-43. (Paraphrase and interpretation.)

6 *Tim Linnell. "John Linnell and William Blake." Pp. 44-55. (An attempt "to present a better balanced picture of Linnell, and ... to explain ... the true nature of his relationship with Blake" [45].)

7 *Richard Lines. "'The Inventions of William Blake, Painter and Poet': An early appreciation of Blake's genius." Pp. 56-65. (An intelligent argument that the author of the essay in *London University Magazine* [March 1830] is Charles Augustus Tulk.)

8 *Christopher Rubinstein. "'The Eye Sees More than the Heart Knows': Some possible hidden meanings in *Visions of the Daughters of Albion*." Pp. 66-75. (Anagrams for "The big three of VDA" include for Oothoon "On to Ohio without me"; for Bromion "an amalgam of [*Daniel*] Boon[e] and [*Gilbert*] Imlay," plus "I'm no orb," "No I rob 'm," "Iron mob," "I'm born O"; for Theotormon "No to Mother," "Ohio Torment," "Not more hot," "The norm too," "the morn too," "the moon rot" [69-73]; "There is at least a strong probability that he [*Blake*] was aware of them and created the names accordingly" [68].)

Reviews

9 Michael Grenfell. Review of Jacqueline Fontyn, "Blake's Mirror." Pp. 76-77. ("Blake's Mirror" is musical settings for "The Angel," "The Fly," and "The Tyger" from *Experience*, and "Memory, hither come" from *Poetical Sketches* which give "a greater sense of the spiritual strands to Blake's work.")

10 Bill Goldman. Review of Henry Summerfield, *A Guide to the Books of William Blake* (1998). Pp. 78-82. ("The most helpful overview of Blake's works and of Blake criticism I have ever come across" [78].)

Information

11 Anon. "The Blake Society and Blake Journal." Pp. 83-84.

12 Anon. "Blake Exhibition: Advance Notice." P. 84. (At the Tate Gallery, November 2000-February 2001.)

Kawasaki, Noriko. "Satan no Chokoku—Blake no Milton ni tsuite (10): Transcending Satan-Self in Blake's Milton (10)." *Gifu Shiritsu Joshi Tankidaigaku Kenkyu Kiyo: Bulletin of Gifu City Women's College* 48 (1998): 53-58. In Japanese.

Parts 1-9 appeared in 39-47 (1989-97).

§Kobayashi, Keiko. "Oe Kenzaburo to Blake: Blake and Oe Kenzaburo (4)." *Ritsumeikan Bungaku: Journal of Cultural Science, Ritsumeikan University* 557 (1998): 445-57. In Japanese.

Parts 1-3 appeared in 1988, 1990, and 1997.

Kohan, Carolyn Mae. "The code of war: William Blake's secret language." *DAI* 60 (1999): 2039A. Victoria Ph.D., 1999.

"Blake suffered from a misogyny not literal but allegorical ... better understood as logolotry."

Kono, Rikyu. "Blake to Girisha Bunaka—Tairutsu nakushite Shinpo nashi: Blake and Greek Art: 'Without Contraries is no progression': An Essay on Blake's Christian Thought." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism* 23 (1999): 1-14. In Japanese.

§Lees-Milne, James. "Blake and Beckford: A Television Script." *Beckford Journal* 4 (1998): 5-7.

Lincoln, Andrew. *Spiritual History: A Reading of William Blake's Vala or The Four Zoas* (1995) <Blake (1997)>.

Reviews

4 §Stephen Vine, *BARS Bulletin and Review* 18 (Sept. 1999): 27-29 (with Helen P. Bruder, *William Blake and the Daughters of Albion* [1997]).

5 Mary Lynn Johnson, *JEGP* 98 (1999): 122-27 (with Kathryn S. Freeman, *Blake's Nostos* [1997]) (Lincoln "succeeds brilliantly . . . making it [Vala] more available to old and new readers alike . . . as four partially developed poems rather than one" [124]).

Linnell, David, *Blake, Palmer, Linnell and Co.: The Life of John Linnell* (1994) <Blake (1995)>.

Review

3 G. E. Bentley, Jr., *Blake* 33 (1999): 21-23 (the book "introduces a great deal of new information—and reproduces some beautiful and too-little-known pictures"; "the portrait of Linnell presented here is both judicious and altogether more amiable than was previously easy to see" [23, 21]).

§Maisuradze, M. V. "Ideya i obraz cheloveka v liricheskikh ziklakh V. Bleika 'Pesni Nevinnosti' i 'Pesni opita' [Idea and Image of a Person in Blake's Literary Cycles 'Songs of Innocence' and 'Songs of Experience']." Dissertation (Tbilisi, 1990), 23 pp. In Russian.

§Marks, Kathy, and Nonie Nieswand. "The Dome's Show: Inspired by Blake, Approved by Blair." *Independent*, 7 June 1999, 1.

§Marshak, S. "K stichotvoreniyam Vil'yam Bleik [About the Poems of William Blake]." *Severnye Zapiski* 10 (1915): 73. In Russian <Blake (1999), incomplete>.

§McConnell, W. "Blake, Bataille, and the accidental processes of material history in *Milton*." *Clio* 26 (1997): 449-71.

McGann, Jerome. "The failures of romanticism." Chapter 11 (270-87) of *Romanticism, History, and The Possibilities of Genre: Re-forming Literature 1789-1837*. Ed. Tiltottama Rajan and Julia M. Wright. (Cambridge: Cambridge University Press, 1998).

Meller, Horst. "The Parricidal Imagination: Shelley, Blake, Fuseli and the Romantic Revolt against the Father." Pp. 76-94 of *The Romantic Imagination: Literature and Art in England and Germany*. Ed. Frederick Burwick and Jürgen Klein. (Amsterdam and Atlanta: Rodolpi, 1996) <§Blake (1999)>.

"The parricidal imagination of Blake and Shelley . . . [is] above all a direct outcome of their political commitment to social reform or revolution" (83).

Menneteau, Patrick. "Les ages de la vie selon William Blake." Pp. 85-105 of *Les Ages de la Vie en Grande-Bretagne au XVIII^e*

Siècle: Actes de colloques décembre 1990 et décembre 1991. Ed. Serge Soupel. ([Paris:] Presse de la Sorbonne Nouvel, 1995) In French.

Menneteau, Patrick. "Lecture de *Dombey and Son* de Charles Dickens, selon la vision des age de la vie de William Blake." Pp. 107-25 of *Les Ages de la Vie en Grande-Bretagne au XVIII^e* *Siècle: Actes de colloques décembre 1990 et décembre 1991*. Ed. Serge Soupel. ([Paris:] Presse de la Sorbonne Nouvel, 1995) In French.

§Meurs, Jos Van. Pp. 539-78 of *De Hermetische Gnosis in de loop der eeuwen*. Ed. Gilles Quispel. (Baarn: Tirion, 1992). In Dutch B. Translated by the author as "William Blake and His Gnostic Myths." Chapter 15 (269-309) of *Gnosis and Hermeticism from Antiquity to Modern Times*. (Albany: State University of New York Press, 1998) SUNY Series in Western Esoteric Traditions.

There are sections particularly on Swedenborg (280-84), Boehme (288-90), and "The Tyger" (290-95); "Of course, Blake . . . may on his own have arrived at age-old archetypal insights and he need not necessarily have derived everything from predecessors" (278).

*Minney, Penelope. "Blake's *Job* illustrations, the icon tradition, and some XIV century wall-paintings from St. Stephen's, Westminster." Pp. 112-30 of *Through Each Others Eyes: Religion and Literature*. Ed. Andrei Gorbunov and Penelope Minney. (Moscow: [no publisher], 1999) Proceedings of the Conference at the Library of Foreign Literature, January 1999: "Through Each Others Eyes: religion and literature, Russian and English."

She "concentrate[s] . . . on the St Stephen's wall paintings, on the ways they differ from the biblical *Job* and have affinities with Blake's *Job*" and finds that "there are certain features in Blake's series for which the *only* known source at present is the St. Stephen's Westminster 'Job'" (126, 118).

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

Review

18 Adrian Peeler, *Journal of the Blake Society at St James* 3 (1998): 63-74 (an appreciation).

*Muchnic, Suzanne. "A Commission to Really Lust After: Ruth Weisberg's mural depicts wind-blown figures from Blake's portrayal of lovers who have committed sins of passion." *Los Angeles Times*, 21 November 1999, Calendar, 59-60.

Ruth Weisberg's mural for the Huntington's Virginia Steele Scott Gallery is based on Blake's engraving of "A Whirlwind of Lovers."

*Niesewand, Nonie. "The secret of the Dome is out: Will-

William Blake's fearful symmetry is to be framed by a spectacular light show." *Independent*, 7 June 1999.

"Eight times a day, every day next year, William Blake's truly startling vision . . . is going to be re-created with special effects inside the [Millennium] dome," a rare show "staged" by Mark Fisher with music by Peter Gabriel (whose "interactive CD rom *Eve* . . . [is] an allegory . . . every bit as powerful as Blake's"), lighting by Peter Woodruffe, "a high wire act of an angelic chorus," "fire walking, sword swallowing, acrobatics, and contortion."

§Niikura, Toshikazu. "Blake to Seisho [Blake and the Bible]." *Meiji Gakuin Daigaku Kirisutokyo Kenkyujo Kiyo* [The Bulletin of the Research Association of Christianity, Meiji Gakuin University] 28 (1995): 51-69. In Japanese <Blake (1997)>.

In "William Blake and His Circle, 1996," Mr Niikura's given name is recorded as "Shunichi," a popular reading of the Japanese character. However, the English table of contents for his 1999 essay spells it "Toshikazu."

*Niikura, Toshikazu. "Kindai no Ningenkan—Blake to [and] Jung: Prophets of the Modern Culture." *Meiji Gakuin Daigaku Kirisutokyo Kenkyujo Kiyo: Bulletin of Institute for Christian Studies, Meiji Gakuin University* 31 (1999): 216-40. In Japanese.

§Norina, K. "200 let knigi Vil'yama Bleika 'Pesni nevedeniya' [The 200th Anniversary of Blake's Book 'Songs of Innocence']." Pp. 236-42 of *Pamyatnie Knizhnie Dati* [The Commemoration of Literary Dates]. (Moskva, 1989). In Russian.

For the 1982 edition, see Samorodov.

Nuttall, A. D., *The Alternative Trinity: Gnostic Heresy in Marlowe, Milton, and Blake* (1998) <Blake (1999)>.

Review

1 John Leonard, "Can it Be Sin to Know?" *Essays in Criticism* 49 (1999): 344-52 (the book is "often wrong, but . . . never dull" [352]).

*Okada, Kazuya. "Romantic Radicalism: Discourses of Liberty in Blake." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism*, Japan Association of English Romanticism 23 (1999): 5-17.

Ostriker, Alicia. "The Road of Excess: My William Blake." Pp. 67-88 of *The Romantics and Us: Essays on Literature and Culture*. Ed. Gene W. Ruoff. (New Brunswick [New Jersey] and London: Rutgers University Press, 1990) <BBS 595>. B. Silently reprinted on 150-59 of *Where We Stand: Women Poets on Literary Tradition*. Ed. Sharon Bryan (NY and London: Norton, 1993).

"He is still, for me, a courage-bringer" (1993 p. 159).

§Paley, Morton D. Chapter 3 (32-90) of his *Apocalypse and*

Millennium in English Romantic Poetry. (Oxford: Clarendon Press, 1999).

Partington, J. E. "Blake's Cottage." *TLS*, 7 June 1917, 273.

In "an almost unprecedented act of vandalism," "Blake's cottage [in Felpham] . . . is being altered out of knowledge"; "The dear old thatched verandah and porch are gone, and the trees . . . are cut down. . . . Surely such a cottage should have been retained as a national possession."

Penny, Scott. "'Primitive and original ways' in the early work of William Blake." *DAI* 60 (1999): 1575A. Georgia Ph.D., 1999.

About "the background of ideas concerning the primitive and the original" as they influenced Blake's works of 1778-95.

Phillips, Michael. "Flames in the Night Sky: Blake, Paine and the Meeting of the Society of Loyal Britons, October 10th, 1793." *Bulletin de la Société d'Etudes Anglo-Américaines des XVII^e et XVIII^e Siècles* 44 (juin 1997): 93-110.

Graphic accounts of how Tom Paine was denounced and ritually burned in effigy by gatherings in 1792-93 of the society of Loyal Britons in Gloucestershire and Lancashire and perhaps by the meeting in Lambeth near where Blake lived.

Pierce, John B., *Flexible Design: Revisionary Poetics in Blake's Vala or The Four Zoas* (1998) <Blake (1999)>.

Review

1 Thomas A. Vogler, *Blake* 33 (1999): 51-62 ("It is a promising, but in the end a frustrating and disappointing book" [51]).

Piquet, François. *Le romantisme anglais: Émergence d'une poétique*. (Paris: Presses Universitaires de France, janvier, 1997) Perspective Anglo-saxonnes. In French.

The Blake sections are:

"Blake 'réaliste littéraire de l'imagination.'" Pp. 19-23.

"Deux variantes romantiques du Millénium." Pp. 59-67. (Exemples from Blake and Coleridge.)

"'Holy Thursday': l'Innocence au regard de l'Expérience." Pp. 90-93.

"*The*: l'Expérience au regard de l'Innocence." Pp. 93-96.

"La Chute selon la Bible de l'Enfer." Pp. 96-107.

"Blake et Freud." Pp. 163-67.

"Les deux Nurse's 'Song.'" Pp. 167-69.

"Des Larmes." Pp. 169-71.

"Incarnation et corps de gloire." Pp. 171-78.

"Tragiques Nativités blakiennes." Pp. 178-80.

"'To Tirzah.'" Pp. 180-83.

"La Limite, la Vouloir Féminin, la sexualité." Pp. 183-89.

"Agon et méprise interprétative." Pp. 209-11.

"Le solipsisme et ses périls." Pp. 212-14.

"Spectre et Émanation." Pp. 214-17.

Prather, Russell R. W. "The apocalyptic argument." *DAI* 59 (1999): 3468A. Washington Ph.D., 1998.

On Blake's aesthetic strategy.

*Prickett, Stephen. "Jacob's Dream: A Blakean Interpretation of the Bible." Pp. 99-106 of *British Romantics as Readers: Intertextualities, Maps of Misreading, Reinterpretations: Festschrift for Horst Meller*. Ed. Michael Gassenmeier, Petra Ridzun, Jens Martin Gurr, Frank Erik Pointer. (Heidelberg: Universitätsverlag C. Winter, 1998) *Anglistische Forschungen* Band 248.

In Blake's drawing of "Jacob's Dream," the male, female, and childish angels seem to be Swedenborgian but altered by Blake.

Rainsford, Dominic. "William Blake." Pp. 11-95 of his *Authorship, Ethics, and the Reader: Blake, Dickens, Joyce*. (Basingstoke: Macmillan; NY: St Martin's Press, 1997) 8°, 250 pp., ISBN: 0-312-16544-7.

Rajan, Tilottama. "Un-Gendering the System: *The Book of Thel* and *Visions of the Daughters of Albion*." Chapter 5 (74-90, 155-57) of *The Mind in Creation: Essays in English Literature in Honour of Ross G. Woodman*. Ed. J. Douglas Kneale. ([Montreal and Kingston:] McGill-Queen's University Press, 1992).

It is said to be reprinted ("abridged") from her *Supplement of Reading* (1990) <BBS 616-17>, but none of the essays there has this title or this length.

Richardson, Bruce Alan. "Colonialism, Race, and Lyric Irony in Blake's *The Little Black Boy*." *Papers on Language and Literature* 26 (1990): 233-48 <BBS 621>. B. Reprinted as "Blake, Children's Literature, and Colonialism." Part (153-66) of chapter 3: "Children's Literature and the work of culture" (109-06) of Alan Richardson, *Literature, Education, and Romanticism: Reading as Social Practice, 1780-1832*. (Cambridge: Cambridge University Press, 1994) *Cambridge Studies in Romanticism* 8.

Richardson, Bruce Alan. "The Politics of Childhood: Wordsworth, Blake, and Catechistic Method." *ELH* 56 (1989): 853-68 <BBS 621>. B. Reprinted as "Wordsworth, Blake, and Catechistic Method." Part (64-77) of chapter 3: "Children's literature and the work of culture" (109-66) of Alan Richardson, *Literature, Education, and Romanticism: Reading as Social Practice, 1780-1832*. (Cambridge: Cambridge University Press, 1994) *Cambridge Studies in Romanticism* 8.

Richey, William, *Blake's Altering Aesthetic* (1996) <Blake (1998)>.

Reviews

4 Robert N. Essick, *Studies in Romanticism* 37 (1998): 484-87 ("thought provoking" [487]).

5 Jennifer Davis Michael, *Blake* 32 (1998-99): 77-80 ("this is the one book I would unhesitatingly recommend to bright undergraduates" [80]).

Romero, Carmen Pérez. "William Blake y Joan Ramón Jiménez." Part III (79-122) of his *Juan Ramón Jiménez y la poesía anglosajona: Segunda edición, corregida y ampliada*. Prologo de Howard T. Young. (Madrid: Universidad de Extremadura, 1992) In Spanish.

Saka, Junicho. "Blake no 1804-nen—Napoleon Bonaparte no Hyosho o megutte: Blake and the Year 1804: On the Representations of Napoleon Bonaparte." *Igirisu Romanha Kenkyu*, *Igirisu Romanha Gakkai: Essays in English Romanticism*, Japan Association of English Romanticism 23 (1999): 25-32. In Japanese.

§Samorodov, B. "225 let so dnya rozhdeniya Vil'yama Bleika [The 225th Anniversary of Blake's Birthday]." *Pamyatnie Khizhnie Dati [Commemoration of Literary Dates]*, 1982 (Moskva, 1982), 137-40 <Blake (1999), incomplete>. In Russian.

For the 1989 edition, see Norina.

§Samorodov, B. "Sochinitel' i tipograf Vil'yam Bleik: k 225-letiyu so dnya rozhdeniya [William Blake, Poet and Printer: to the 225th Anniversary of his Birthday]." *Polygraphia* 7 (Moscow, 1982): 36-37 <Blake (1999), incomplete>. In Russian.

§Sarnov, B. "Kazhdi raz W iskluchenie [Every Time Is an Exception]." *Literaturnaia Gazeta* 59 (26 May 1966) <BB #C2643, here expanded>. In Russian.

On the mastery of S. I. Marshak, the translator of Blake's poetry.

§Schellinger, Sharon Jones. "The three faces of imagination." *DAI* 59 (1998): 3085B. Dallas Ph.D., 1998.

About Coleridge, Virginia Woolf, and Blake ("Auguries of Innocence").

§Sedyich, Elina Vladimirovna. "Kontakt v poezii kak odin iz tipov virazheniya: na primere ziklov stikhotvorenii 'Pesni nevedeniya' i 'Pesni poznaniya' [Contact in Poetry as a Mode of Expression: On the Example of Blake's Poetic Cycles 'Songs of Innocence' and 'Songs of Experience']." St. Petersburg Ph.D., 1997, 206 pages <Blake (1999), incomplete>. In Russian.

§Shaginyan, M. S. "Vil'yam Bleik [William Blake]." Pp. 260-72 of Shaginyan's *Sem'ya Ulyanovikh: Ocherki. Stat'i: Vospominaniya [Ulyanov's Family: Essays: Articles: Memoirs]*. (Moskva, 1959) In Russian.

Shioe, Kozo. "William Blake no 'Yaso Shuisai Sashie Shu' no

Sogoteki Kenkyu I: William Blake's Water-colours of 'Night Thoughts' I." *Kenkyu Kiyo, Kyoto Shiritsu Geijutsu Daigaku Bijutsugakubu: Bulletin, Faculty of Fine Arts, Kyoto City University of Arts* 42 (1998): 21-40. In Japanese.

Sławewski, Tadeusz. *Człowiek Radosny: Blake, Nietzsche*. (Kielce: Wydawnictwo Szumachor, 1994) 12°, 46 pp., no ISBN. In Polish.

Smith, John Thomas. *Nollekens and His Times And Memoirs of Contemporary Artists from the Time of Roubilliac Hogarth and Reynolds to that of Fuseli Flaxman and Blake*. Edited and Annotated by Wilfred Whitten with Eight-Five Illustrations in Two Volumes. (London & N.Y.: John Lane, 1917) <Only the 1920 Whitten edition is recorded in BB #2723>.

§Smith, K. E. *An Analysis of William Blake's Early Writings and Designs to 1798 including SONGS OF INNOCENCE*. (Lewiston, Queenston, Lampeter: The Edwin Mellen Press, 1999) *Studies in British Literature*, Volume 42, 273 pp.

Sorensen, Peter J. "Freemasonry and the 'Greek Mysteries' in William Blake's *Tiriel*." *Classical and Modern Literature* 15 (1995): 163-76. <§Blake (1999)>.

"Perhaps the single best attempt at conflating the Greek mysteries with Freemasonry is . . . *Tiriel*," "a full-fledged Greek tragedy" which substitutes "a freemasonic rite for the ancient mysteries" (165, 167, 169).

Stauffer, Andrew Marky. "Fits of rage: Anger and romantic poetry." *DAI* 57 (1998): 498. Virginia Ph.D., 1998. The thesis focuses on Blake, Shelley, and Byron.

Stevenson, W. H. "Blake's Progress." *Essays in Criticism* 49 (1999): 195-218.

Jerusalem is a resolution of the conflict between *Songs of Innocence* and *Songs of Experience*; though Blake "may sing of brotherhood and forgiveness . . . he was a pugnacious, quarrelsome man" (213).

Stevenson, Warren. *Romanticism and the Androgynous Sublime* (1996) <Blake (1997)>.

Review

1 Christopher Rubinstein, *Journal of the Blake Society at St James* 3 (1998): 82-83 ("this book which meets the needs of a reader new to most of Blake's verse, and respects his or her enthusiasm, is welcome" [83]).

§Stoddard, Richard Henry. "William Blake." *Under the Evening Lamp*. (NY: Charles Scribner's Sons, 1892) B. Pp. 164-81. (London, 1893) <BB #2764 for 1893>.

A general appreciation.

Stone, Reynolds; and Our Reviewer. "Master of Argument." *TLS*, 6 March 1948, 1325.

Asks for evidence for what Our Reviewer calls "the sheer incompetence" of Blake; Stone sees rather "a marvellous matching of means and ends."

Our Reviewer cites what "Most people" think and "general agreement."

*Stuart, Simon. "Embodied semblances." Chapter 3 (53-98) of his *New Phoenix Wings: Reparation in Literature*. (London, Boston and Henley: Routledge and Kegan Paul, 1979) Also 29-36 and *passim*. B. (1980) <BBS 648>.

A psychoanalytical treatment of "the creative experience" in *Vala Night VIIA* (53) based on the theories of Melanie Klein.

§Sucharev (Murishkin), S. "Dva Tigra [Two Tigers]." *Masterstvo Perevoda [Mastery of Translation]*, II (Moskva, 1977), 296-17. In Russian.

Summerfield, Henry. *A Guide to the Books of William Blake for Innocent and Experienced Readers* (1998) <Blake (1999)>.

Review

1 Bill Goldman, *Journal of the Blake Society at St James* 4 (1999): 78-82 ("the most helpful overview of Blake's works and of Blake criticism I have ever come across" [78].)

Sussman, Cornelia Jessey, and Irving Sussman. "Catherine and William Blake." Chapter 1 (7-19) of their *Spiritual Partners: Profiles in Creative Marriage*. (NY: Crossroad Publishing Co., 1982)

Catherine and William Blake were like Romeo and Juliet but "not star-crossed or death-marked" (8). It seems to be reprinted from a journal called *Way* (n.d.).

*Tandecki, Daniela. *Tigerbrand: Das unbequeme Genie William Blake*. (Frankfurt am Main: Otto Lembeck, 1997) 8°, 310 pp., 38 plates; ISBN: 3 87476-324-2. In German <§Blake (1999)>.

Tannenbaum, Leslie W. *Biblical Tradition in Blake's Early Prophecies: The Great Code of Art* (1982) <BBS 657>.

"Prophetic Form: The 'Still Better Order' of Blake's Rhetoric" (185-98) is reprinted in *Rhetorical Traditions and British Romantic Literature*, ed. Don H. Biolostosky and Lawrence D. Needham (Bloomington and Indianapolis: Indiana University Press, 1995).

Thompson, E. P. "Anti-Hegemony: the Legacy of William Blake." *New Left Review* 201 (1993): 26-33. <§Blake (1999)>.

An extract from *The Mark of the Beast* (which had not yet changed its name to *Witness Against the Beast* [1993]): Blake "was writing within a known tradition" of antinomianism (26).

Thompson, E. P. "Milton the Radical." *TLS*, 7 March 1975, 253.

"I have been working intermittently over the past ten years on the problem of a possible relation between Muggletonian thought and the imagery and concepts of William Blake."

Thompson, E. P. *Witness Against the Beast: William Blake and the Moral Law* (Cambridge: Cambridge University Press, 1993) B. (NY: The New Press, 1993) C. 1994. D. 1994 [paperback] <Blake (1996)>.

An extract was published as "Anti-Hegemony: the Legacy of William Blake," *New Left Review* 201 (1993): 26-33.

§Titleslad, P. J. H. "The 'pretty young man Civility': Bunyan, Milton, and Blake and patterns of Puritan thought." *Bunyan Studies* 6 (1995-96): 35-43.

§Tokarev, G. N. "Stichotverenie Bleika 'London' v perevodach Marshaka: O vliyaniy konteksta na perevod stichotvornich proizvedenii [Blake's Poem 'London' in S. Marshak's Translations: About the Influence of the Context on the Translation of Poetic Works]." Pp. 128-40 of *Voprosi Poetiki Hudozhestvennogo Proizvedeniya [Problems of the Literary Work: Poetics]*. (Alma Alta, 1980) <BBS 662, incomplete>. In Russian.

§Townsend, Joyce. "William Blake (1757-1827), *Moses Judgment at the Golden Calf* c. 1799-1800." Pp. 66-69 of *Paint and Purpose: A Study of Technique in British Art*. Ed. Stephen Hackney, Rica Jones, and Joyce Townsend. (Millbank: Tate Gallery Publishing, 1999).

*Trambling, Jeremy. "Illustrating Accusation: Blake on Dante's *Commedia*." *Studies in Romanticism* 37 (1998): 395-420.

Examines Blake's Dante illustrations in the context of Byron and Dickens.

§Trophimova, J. M. "Slovesnii i obraznii perevod metafor (Opit lingvostilisticheskogo analiza Bleika v perevode Marshaka [Literal and Semantic Translation of Metaphor (The Experiment of the Linguo-Stylistic Analysis of Blake's Works in Marshak's Translations)]." Dissertation (Sartansk, 1982), 24 pp. I.N.I.O.N. [Academy of Sciences Library] N 11246. In Russian.

§Vasil'yeva, T. N. "Bleik i angliiskaya poesiya XVIII veka [Blake and English Poetry of the XVIIIth Century]." Pp. 128-40 of *Literaturnii prozess i tvorcheskaya individual'nost' [Literary Process and Creative Individuality]*. (Kishinev, 1990) In Russian.

§Vasil'yeva, T. N. "Bleik v perepiske s druziyami i sovremennikami [Blake in Correspondence with Friends and Contemporaries]." Pp. 3-51 of *Problems of Romanticism in Foreign Literatures of the XVII-XIX Centuries*. (Kishinev, 1972) <BB #A2898 expanded>. In Russian.

§Vasil'yeva, T. N. "Epigrammi Vil'yama Bleika [William Blake's Epigrams]." *Uchionie Zapiski* 88 (Kishinev: Kishinev University, 1967): 103-14 <BB #B2898, recording the journal as *Literaturovedch [Literary Studies]*>. In Russian.

§Vasil'yeva, T. N. "Lirika Vil'yama Bleika [The Lyrics of William Blake]." *Uchionie Zapiski [Philological Studies]* 36 (Kishinev: Kishinev University Press, 1957): 97-117 <BB #D2898, here expanded>. In Russian.

§Vasil'yeva, T. N. "Poema Bleika 'Milton' [Blake's Poem Milton]." *Uchionie Zapiski [Philological Studies]* 60 (1962): 137-61 <BB #E2898, expanded>. In Russian.

§Vasil'yeva, T. N. "Poemi V. Bleika (Prorocheskie knigi: XVIII-XIX v.v.) [Blake's Poems (Prophetic Books: XVIII-XIX Centuries)]." *Uchionie Zapiski [Philological Studies]* 108 (Kishinev: Kishinev University, 1969): 26-316 <BB #F2898, giving the journal title as *Scholarly Annals of Kishinev State University*>. In Russian.

§Vasil'yeva, T. N. "Poeticheskoe tvorchestvo Vil'yam Bleika [Poetic Works of William Blake]." *Abstract Journal* (Leningrad, 1977): 40. In Russian.

§Vasil'yeva, T. N. "Pozdnie poemi Bleika: 'Vrata Raya' i 'Vechnosushee Evangelie' [The Late Poems of William Blake; 'The Gates of Paradise' and 'The Everlasting Gospel']." Pp. 298-300 of *Theses of the Paper for the Conference on Blake*. (Kishinev: Kishinev University, 1965) <BB #C2898 expanded>. In Russian.

§Vasil'yeva, T. N. "Satira Bleika 'Ostrov na Lune' [Blake's Satire 'An Island in the Moon']." *Uchionie Zapiski [Philological Studies]* 76 (Kishinev: Kishinev University, 1964): 95-109 <BB #G2898 records this as published in *Literaturovedch [Literary Studies]*: 95-190>. In Russian.

§Vasil'yeva, T. N. "V. Bleik: Prorocheskie knigi 90-kh g.g. [W. Blake: Prophetic Books of the '90s']." *Uchionie Zapiski [Philological Studies]* 47 (Kishinev: Kishinev University, 1962): 167-90 <BB #I2898, expanded>. In Russian.

§Vasil'yeva, T. N. "Wil'yam Bleik i frantsuzskaya revolyutsiya 1789-93 goda [William Blake and the French Revolution of 1789-93]." *Uchionie Zapiski [Philological Studies]*, 51 ([Kishinev: Kishinev University Press, 1960), 101-12 <BB #H2898, incomplete>. In Russian.

§*Vaughan, William. *William Blake*. (London: Tate Gallery Publishing Ltd, 1999) British Artists B. (Princeton: Princeton University Press, 1999) Small 4°, 80 pp., 62 pl., ISBN: 0-691-02942-3.

A standard summary of Blake's art, with glances at his po-

etry. Note that the 1999 work is distinct in text from William Vaughan, *William Blake* (1977) <BB 183>, though 27 of the former's designs are also given here in smaller and generally inferior reproductions.

Vengerova, Z. A. "Vil'yam Bleik: Rhodonachal'nik Angliiskogo Simvolizma [William Blake: Forefather of English Symbolism]." *Sievernnyi Vestnik* 9 (1896): 81-99 <BB #2900> B. §Literaturnie Kharakteristiki [Literary Essays (Sankt-Petersburg, 1897). C. §Reprinted in Vengerova's *Angliiskie Pisateli XIX Veka* [English Writers of the Nineteenth Century] (St Petersburg, 1913), unpagged <BB 668>. In Russian.

The 1897 publication is newly recorded here.

Viscomi, Joseph, *Blake and the Idea of the Book* (1993) <Blake (1995)>.

Review

27 John V. Fleming, *Sewanee Review* 105 (1997): xxxviii, xl-xli (with Peter Ackroyd, *Blake* (1995) <§Blake (1998)> ("entirely convincing" [xl]).

Wada, Ayako. "Encountering One's Own Spectre: Tharmas as Urthona: Blake's Alter Ego in *Vala/The Four Zoas*." *Igirisu Romanha Kenkyu*, *Igirisu Romanha Gakkai: Essays in English Romanticism*, Japan Association of English Romanticism 23 (1999): 19-31.

§Wagner, Peter. "How to (Mis)Read Blake: 'The Tyger' Once More." Pp. 269-88 of *Proceedings of the Conference of the German Association of the University Teachers of English* 30, ed. Fritz-Wilhelm Neumann and Sabine Sheulting. (Trier: WVT Wissenschaftlicher Verlag Trier, 1999).

Wainwright, John R. "A Creeping Jesus." *TLS*, 3 Sept. 1926, 569.

He cites M. J. Manchon, *Le Slang* (Paris, 1923): "a creepin' Jesus, un hypocrite, un Tartuffe."

See J. J. Robinson, "A Creeping Jesus," *TLS*, 27 Aug. 1925, 557 <BB #2540>, who said it was a Sussex proverb.

Walsh, John. "Bring no spears to 'Jerusalem.'" *Independent* [London], 18 May 1996, 17.

"The priests have done for William Blake again"; the Church of Scotland hymnary will drop Blake's "Jerusalem" lyric from *Milton* because "Most people who sing it don't know what the words mean." For replies, see Beynon and Barton.

Ward, Aileen. "Romantic Castles and Real Prisons: Wordsworth, Blake, and Revolution." *Wordsworth Circle* 30 (1999): 3-15.

Because of Blake's experience with the Gordon riots, "which he joined . . . of his own free will," "the prison is a significant vehicle" of his faith in "the ideals of revolution" (9).

Wheeler, Kathleen. "Blake, Coleridge, and Eighteenth-Century Greek Scholarship." *Wordsworth Circle* 30 (1999): 89-94.

The Blake section is on his use of myth.

Whittaker, Jason. *William Blake and the Myths of Britain*. (Basingstoke and London: Macmillan Press, 1999) 215 pp.; ISBN: 0-333-73896-9 B. §(NY: St Martin, 1999). ISBN: 0-312-22269-6.

"This book is concerned with the myth of Albion as father of the nation, even the species," "to provide a historical context for certain of Blake's texts," especially *Milton* and *Jerusalem* (2, 4, 15).

"An earlier version" was his Birmingham Ph.D. (1995) (ix) <not in *Blake*>.

Review

1 Steve Clark, "Albion, a love story," *TLS*, 31 Dec. 1999, 26 ("Whittaker is at his most illuminating on the mid-eighteenth century hinterland to Blake's early work, and its re-emergence in the late epics").

Wiebe, Paul M. *Myth as Genre in British Romantic Poetry*. (NY, Washington, D.C./Baltimore, Boston, Bern, Frankfurt am Main, Berlin, Vienna, Paris, 1999) American University Studies Series in English Language and Literature Vol. 170.

Blake is dealt with in sections on W. B. Yeats, Kathleen Raine, and Harold Bloom (52-59) in chapter 3 (41-70): "Myth Criticism and Romantic Poetry"; on *The French Revolution* (72-77) and *America* (77-85) in chapter 4: "The Narrative Mode of the Mythpoem" (71-104); and "Blake's Poems on the Seasons," i.e., *Poetical Sketches* (110-15) in chapter 5: "The Lyrical Mode of the Mythpoem" (105-28).

Williams, Nicholas M., *Ideology and Utopia in the Poetry of William Blake* (1998) <Blake (1999)>.

Review

1 Michael Ferber, *Blake* 32 (1998-99): 81-84 ("If I found myself often quarreling with it, it is well worth quarreling with" [81]).

Wilson, Simon. "Romantic History Painting and William Blake." Chapter 8 (57-65) of *British Art from Holbein to the present day*. (London: Tate Gallery and Barron's, 1999).

*Wordsworth Circle 30, No. 3 (Summer 1999)

1 Karl Kroeber. "The Blake Archive and the Future of Literary Studies." Pp. 123-25. (He is concerned with "dramatizing and extending major implications of Johnson's essay" below, especially for undergraduates [123].)

2 Andrew Cooper and Michael Simpson. "The High-Tech Luddite of Lambeth: Blake's Eternal Hacking." Pp. 125-31. (The essay is highly critical of the Welcome Page of the Blake Archive, suggesting "why Bill Gates and Will Blake may not be lawfully joined together" [125]; for a response, see Eaves, Essick, Viscomi, and Kirshenbaum, below.)

3 Mary Lynn Johnson. "The Iowa Blake Videodisc Project: A Cautionary History." Pp. 131-35. ("Beware the unwritten expiration date on your project!", for "our Blake videodisc was untimely born" [131, 133]; for responses, see Kroeber above and Eaves, Essick, Viscomi, and Kirshenbaum, below.)

4 Morris Eaves, Robert N. Essick, Joseph Viscomi, and Matthew J. Kirshenbaum. "Standards, Methods, and Objectives in the William Blake Archive: A Response." Pp. 135-44. (A response to Johnson and to Cooper and Simpson, above.)

5 *Ronald S. Broglio, Marcel O'Gorman, and F. William Ruegg. "Digging Transformation in Blake: What the Mole Knows about the New Millennium." Pp. 144-53. (Disjointed seismic rumblings.)

6 David M. Baulch. "Blake's *Vala* or *The Four Zoas*: Hypertext and Multiple Plurality." Pp. 154-60. (About "The challenges a hypertext edition of *The Four Zoas* presents" [156], e.g., with the significance of "Zoa," the Greek plural of Zoon," which is made a "multiple plural" by Blake as "Zoas.")

7 Peter J. Sorensen. "Blake as Byron's Biographer: An Anthroposophic Reading of *The Ghost of Abel*." Pp. 161-65. ("I want to demonstrate how Blake may have wanted to rescue Byron" [161].)

Worrall, David. "Blake." *Year's Work in English Studies* 77 [for 1996] (1999): 463-67.

A judicious summary.

Y., S. [i.e., Sarah Flower Adams]. "An Evening with Charles Lamb and Coleridge." *Monthly Repository*, N.S. 9 (1835): 162-68.

She remarks of Lamb:

His strongly-marked, deeply-lined face, [was] furrowed more by feeling than age, like an engraving by Blake, where every line told its separate story, or like a finely chiselled head done by some master in marble, where every touch of the chisel marked some new attribute. [164]

§Yakovleva, G. V. "Bleik v polemike s Reinoldsom [Blake's Polemics with Reynolds]." Pp. 11-19 of *Literaturnie traditsii v zarubezhnoi literature XIX-XX vekov* [Literary Traditions in Foreign Literature of the XIX-XX Centuries]. (Perm', 1983) <Blake (1999), incomplete>. In Russian.

§Yakovleva, G. V. "Proritsaniya nevedniya: Vil'yam Bleika v kontekste ego filosofii ['Prophecies of Innocence' in the Context of W. Blake's Philosophy]." Pp. 24-25 of [First All-Union Conference of the Specialists in the Studies of English Literature]. (Moscow, 1991) <Blake (1999), incomplete>. In Russian.

Yates, D. E. "The Use of Capitals." *TLS*, 5 Feb. 1938, 92.

Praise for Sampson's careful preservation of Blake's capital letters in his editions of Blake.

§Zhirmunski, V. M. "Vil'yam Bleik." Pp. 175-87 of his *Iz istorii zapadnoevropeiskikh literature* [The History of Western European Literatures]. (Leningrad, 1981) <Blake (1999), incomplete>. In Russian.

§Zhirmunski, V. "Vil'yam Bleik v perevodakh S. Marshaka [William Blake in S. Marshak's Translations]." *Novii Mir* 6 (1965): 157-67 <BBS 696>. B. Bleik V. Isbrannnoe perevodakh Marshaka [Blake W. in Marshak's Translations]. (Moskva, 1965). In Russian.

Division II Blake's Circle

Donald, Diana. *The Age of Caricature: Satirical Prints in the Reign of George III*. (New Haven: Paul Mellon Centre for Studies in British Art, 1996)

Review

1 Alexander S. Gourlay, *Blake* 32 (1998-99): 74-75 (because "the topic is simply too large and too complex to be susceptible to summary on this scale . . . the result is barely adequate even as an overview" [74]).

McCalman, Iain, Jon Mee, Gillian Russell, Clara Tuite, Kate Fullagar, Patsy Hardy, ed. *An Oxford Companion to the Romantic Age: British Culture 1776-1832*. (Oxford: Oxford University Press, 1999) 4°, 794 pp., ISBN: 0-19-812297-7.

The book is divided into two sections. The first is a series of essays (with an index) on large subjects such as "Viewing" (187-97, by Suzanne Matheson), "Prints" (207-14, by David Bindman), and "Poetry" (220-29, by Jerome McGann). Of course most of these essays are careful summaries of existing knowledge, but that by Suzanne Matheson on "Viewing" (i.e., exhibitions) is an original contribution to the field.

The second half of the book is an alphabetical encyclopedia which seems to be about half biographical. The individuals comprehended include William Blake (Jon Mee), John Flaxman (D. W. Dörrecker), Henry Fuseli (DWD), William Hayley (JM), Joseph Johnson (JM) and his Circle (JM), John Linnell (JM), "London's most celebrated gentleman thief," William Owen Pughe, William Sharp (DWD), J.G. Stedman, Thomas Stothard (DWD), Emanuel Swedenborg, and Thomas Taylor. There is nothing on R.H. Cromek or George Cumberland or James Parker.

The rest of the encyclopaedia is devoted to abstractions such as Amiens (Peace of), Gagging Acts, the Gordon Riots, History Painting, Pious Perjury, Rebellion of 1798, the Society for Constitutional Information, the Society for the Suppression of Vice, and Treason Trials (notice the emphasis on politics).

Cumberland, George (1754-1848)

Blake's Friend, Correspondent, and Collaborator
§Dörrecker, D. W. "Cumberland, George." Vol. 23, pp. 76-78 of *Allgemeines Künstlerlexikon* (Munich and Leipzig: K.G. Saur, 1999).

Fuseli, John Henry (1741-1825)

Artist, Friend of Blake

Füssli Nationalmuseum Stockholm, 1990 (1991). In Swedish.

Harvey, A. D. "Benjamin West and Henry Fuseli in Fiction, 1828." *N&Q* 243 [N.S., 45] (1998): 202-03 (a walk-on part in [James Boaden], *A Man of Two Lives* [1828]).

Bernhard von Waldkirch. *Füssli und Shakespeare: Gemälde, Zeichnungen und Druckgraphik* 25. Juni-19. September [1999].

A 2-page flyer for the exhibition at the Zurich Kunsthau.

Review

1 Matthias Vogel, "Gefühlstrunkenheit in bescheidenem Rahmen—J. F. Füssli im Kunsthau." *Neue Zürcher Zeitung*, 14 July 1999, 38.

Heath, James (1757-1834)

Engraver

Heath, Charles (1785-1848)

Engraver

Heath, Frederick (1810-78)

Engraver

Heath, Alfred (1812-96)

Engraver

John Heath. *The Heath Family Engravers, 1779 to 1878: Supplement Volume 3* (York: Quacks Books, 1999) 4°, xvi, 305 pp., ISBN: 0-948333-87-1.

Volumes I-II appeared in 1993 <Blake (1994)>. Volume III contains very extensive Errata, Addenda, and Corrigenda to Volumes I-II (224-88) and an "Index to the Monographs [i.e., names] in Volumes I and II" but none to Volume III.

Linnell, John (1792-1882)

Artist, Friend and Patron of Blake

Linnell's letter about Blake to Bernard Barton of 6 August 1838, partly quoted in Geoffrey Keynes, *Blake Studies* (Oxford: Clarendon Press, 1971), 184-85, was offered (but not sold) at Sotheby's (NY), 22 June 1999.

Palmer, Samuel (1805-81)

Artist, Blake's Disciple

Samuel Palmer 1805-1881: The Complete Etchings. [An exhibition] 19 April-21 May 1999 [at] The Fine Art Society PLC 148 New Bond Street London W1Y 0JT . . . 8 June-9 July 1999 [at] C G Boerner Inc, 23 East 73rd Street New York NY 10021. ([London: The Fine Art Society, 1999]) 4°, 24 unnumbered pages, no ISBN.

Gordon Cooke, [introduction] (3-5). All 17 entries, most of them proofs, are reproduced.

Wilson, Simon. "Samuel Palmer and the Ancients." Chapter 9 (66-68) of *British Art from Holbein to the present day*. (London: Tate Gallery and Barron's, 1999).

Wainwright, Thomas Griffiths (1794-1852)

Dilettante, Forger, Patron of Blake

king, james. *faking a novel*. (Toronto, Oxford: Simon and Pierre, 1999).

Through the mouth of a twentieth-century medium named Catherine Haze Blake, the life of Thomas Griffiths Wainwright is told by the subject and by his relatives and victims, most of them extensively involved in "faking" of various kinds. According to Wainwright's wife Eliza, "At one party—unrecorded in any of the life records—William Blake in 1823 pinched my bottom" (114).

Abramovitch, N. Y. 150
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