

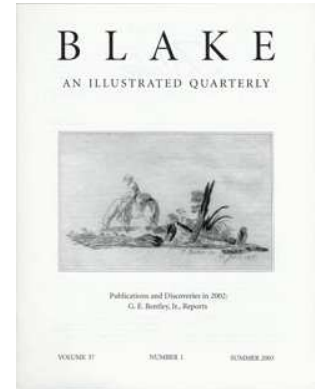
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C H E C K L I S T

William Blake and His Circle: A Checklist of Publications and Discoveries in 2002

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William Blake and His Circle: A Checklist of Publications and Discoveries in 2002

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WITH THE ASSISTANCE OF DR. HIKARI SATO
FOR JAPANESE PUBLICATIONS

The annual checklist of scholarship and discoveries concerning William Blake and his circle records publications and discoveries for the current year (say, 2002) and those for previous years which are not recorded in *Blake Books* (1977), *Blake Books Supplement* (1995), and "William Blake and His Circle" (1994-2002). The organization of the checklist is as in *Blake Books* (1977):

Division I: William Blake

- Part I: Editions, Translations, and Facsimiles of Blake's Writings
 - Section A: Original Editions, Facsimiles, 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 Owned by William Blake the Poet
 - Appendix: Books Owned by the Wrong William Blake
 - Part VI: Criticism, Biography, and Scholarly Studies
- Note: Collections of essays on Blake and issues of periodicals devoted entirely to him are listed in one place; their authors may be recovered from the index.

Division II: Blake's Circle¹

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 and his family, Robert Hartley Cromek, George Cumberland, John Flaxman and his family, Henry Fuseli, Thomas and William Hayley, John Linnell and his family, Samuel Palmer, James Parker, George Richmond,

Henry Crabb Robinson, Thomas Stothard, John Varley, and Thomas Griffiths Wainwright. It does *not* include important contemporaries with whom Blake's contact was negligible or non-existent, such as John Constable and William Wordsworth and Edmund Burke. Such major figures are dealt with more comprehensively elsewhere, and the light they throw upon Blake is very dim.

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

I take *Blake Books* (1977) and *Blake Books Supplement* (1995), faute de mieux, to be the standard bibliographical books on Blake² and have noted significant differences from them.

I have made no systematic attempt to record manuscripts and typescripts, audio books and magazines,³ CD-ROMs, chinaware,⁴ comic books,⁵ computer printouts, radio or television broadcasts, calendars, exhibitions without catalogues, festivals and lecture series, furniture with inscriptions, microforms, music, pillows, poems, postage stamps,⁶ posters, published scores, recorded readings and singings, rubber stamps, T-shirts, tattoos (temporary⁷ or permanent), video recordings, or e-mail related to Blake.

The status of electronic "publications" becomes increasingly vexing. Some such works seem to be merely electronic versions of physically stable works, and some suggest no more knowledge than how to operate a computer, such as reviews invited for the listings of the book-sale firm of Amazon.com, which are divided into those by (1) the author, (2) the publisher, and (3) other, perhaps disinterested, remarkers. For instance, Google, the largest electronic scrap heap known to me, had (on 20 February 2003)

2. 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).

3. E.g., Roger Lundin, "On the Vision of William Blake," *Mars Hill Audio Journal: A bimonthly audio magazine of contemporary culture and Christian conviction* 51 ([Charlottesville, Virginia] July-August 2001): Disc 2.

4. For instance, a mug with a color reproduction of *The Ancient of Days*, marked "Bone China" (London: British Museum [2002]).

5. For instance, Stan Lee presents *Wolverine* in *Origin, Part V of VI: Revelation*; Paul Jenkins, Bill Jemas and Joe Quesada, plot; Paul Jenkins, script; Andy Kubert, pencils; Richard Isanove, original painting; JG and Comcraft's Wes Abbott and Saida Temofonte, lettering . . . (New York: Marvel Comics, May 2002)—a well made comic strip which begins (the first 18 panels) with a recitation of "The Tyger."

6. A black-and-white 40 kopeck postage stamp of the U.S.S.R. (1958) representing the Phillips-Schiavonetti portrait of Blake, somewhat adjusted, acquired by R. N. Essick, is described and reproduced by him in *Blake* 35 (2002): 120. The only other Blake stamp recorded (*Blake* 26 [1993]: 149) was issued in Romania in 1957.

7. *Marty Noble (designer), *Blake Art Tattoos* (Mineola, New York: Dover Publications, Inc., 2002). 16", 4 pp. (including covers and 4 removable "tattoos"); ISBN: 0486421996.

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

2,340,000 apparently unsorted entries for Blake, 625,000 for William Blake, and even 488 for Gerald Eades Bentley, including Gerald Eades Bentley, [Sr.], author of *The Jacobean and Caroline Stage*, Gerald Eades Bentley, Jr., author of *The Stranger from Paradise*, and the 1919 University of Michigan football team. 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 chief indices used in compiling this 2002 checklist were *Books in Print Supplement 2001-2002* (April 2002) (24 Blakes, none new); *Canadian Periodical Index: Index de périodiques canadiens* (2001) (1), (2002) (1); *Dissertation Abstracts International* (1997-98, 2001-02); *2000 MLA International Bibliography of Books and Articles on the Modern Languages and Literatures* (2001 [i.e., Feb. 2002]) (42) and the online version (31 Oct. 2002); *Whitaker's Books in Print 2002* (January 2002) (64 Blakes, none new).

I am indebted for help of many kinds to the editors of *AnaChronisT*, A. A. Ansari, Dr. E. B. Bentley, Subir Dhar, Detlef Dörrbecker, Morris Eaves, Robert N. Essick, Francisco Gimeno (for prolific assistance with Spanish publications), Alexander Gourlay, Andrew Greg (for heroic lists of locations of Lavater's *Physiognomy*), Amir Hussein (my authority on, inter alia, comic books and film), Mary Lynn Johnson (for extensive locations of Lavater's *Physiognomy* [1789-98]), Jeff Mertz (our man at the Library of Congress), Morton D. Paley, Hikari Sato, the Rev. Mr. Craig Swanson, and Joseph Viscomi.

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

Research for "William Blake and His Circle, 2002" was carried out in the Bibliotheca La Solana, Huntington Library, University of Miami Library, University of Toronto Library, and the Toronto Public Library.

Symbols

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

8. For electronic publications, see entries for the William Blake Archive; *Blake/An Illustrated Quarterly*; G. E. Bentley, Jr., *Stranger from Paradise* (reviews); Mark Ferrara; Edward Robert Friedlander; Matthew Green; Karl Joseph Hölting; Patrick Mooney; Keith Sagar; Michael Phillips, *William Blake: The Creation of the Songs* (Windle review).

Abbreviations

BB	G. E. Bentley, Jr., <i>Blake Books</i> (1977)
BBS	G. E. Bentley, Jr., <i>Blake Books Supplement</i> (1995)
Blake	<i>Blake/An Illustrated Quarterly</i>
BR (2)	G. E. Bentley, Jr., <i>Blake Records</i> (Second Edition) (2003)
Butlin	Martin Butlin, <i>The Paintings and Drawings of William Blake</i> (1981)

Blake Publications and Discoveries in 2002

Blake studies are impressively and increasingly international and polyglot. Publications recorded here are in Catalan, Dutch, English, Finnish (2), French (10), German (4), Italian (7), Japanese (20), Portuguese, Spanish (29), and Swedish. The most extraordinary new fecundity is in Spain, where during the last decade Blake has probably been the most widely published English Romantic poet, though accounts of him are mostly limited to introductions.⁹ And besides these publications in non-English languages, there are English essays in the Hungarian *AnaChronisT* (3) and the *Hungarian Journal of English and American Studies*, in the Indian *Aligarh Journal of English Studies* (2), *Dibrugarh Journal of English Studies*, and *Rabindra Bharati University Journal of the Department of English*, plus a book by A. A. Ansari who founded the *Aligarh* journal. Essays in English by Minton, Sato, Suzuki, Toyoda, and Yamauchi appeared in Japanese periodicals, and Kenzaburo Oe's extraordinary Blake-framed novel *Rouse Up O Young Men of the New Age!* has at last been translated from Japanese into English. Blake scholars and lovers are rousing up right round the world.

Blake's Writings

The only work in Illuminated Printing known to have changed hands¹⁰ is the fragmentary *For the Sexes* (N), which is now in the custody of a mysterious private foundation in New York.

There are newly recorded reproductions of *The First Book of Urizen* (A, C, F), *Jerusalem* (E), *Marriage* (H), and *Visions of the Daughters of Albion* (E), but only the last two

9. This publishing vigor is not the result of the enthusiasm of just one publisher or city, for the Spanish works were published in Barcelona (4), Buenos Aires, Madrid (8), Mexico City, San Sebastián, and Sevilla. Almost all this new information about Spanish publications derives from the extraordinary generosity of my friend Francisco Gimeno Suances.

10. Not counting the manuscript of Blake's *Descriptive Catalogue*, colored copies of *The Marriage of Heaven and Hell* and *Jerusalem* and other Blake treasures not otherwise known which were claimed by R. C. Jackson (see "Richard C. Jackson, Collector of Treasures and Wishes," *Blake* 36 [2002-03]: 92-105).

are in hard copies. The handmade facsimile of *Songs of Innocence and of Experience* (P) called Beta has changed hands, and a newly discovered nineteenth-century(?) facsimile of the *Experience* portion of *Songs* (T) has here been ingeniously denominated Gamma.

Among newly recorded editions of Blake, the most remarkable feature is the diversity of languages: French, Finnish, and Spanish (16). These are not all Blake samplers, for there are separate Spanish editions of *Urizen* (1947, 2002), *Marriage* (1935, 2002), "The Mental Traveller" (1934), *Milton* (2002), *Songs* (2000), and *Visions* (1934, 1973, 1975).

Blake's Art

The sparse reproductions of Blake's art include reprints of the fine edition of Blake's Dante drawings by David Bindman and of Morton Paley's selection of his visual works. More remarkable, or at least more novel, is the Spanish picture book (2001) published in the series of *Grandes Maestros de la Pintura*, accompanied by fairly learned essays. It is not only Blake's poetry which is rousing interest in Spain.

The drama of the nineteen rediscovered but not-yet-publicly-seen drawings for Blair's *Grave* continues, but, as no fresh news of their sale or destination reached print in 2002,¹¹ there is nothing to be said about them here.

Blake's Commercial Engravings

New information about Blake's commercial engravings is remarkably sparse: a previously unrecorded proof for the frontispiece to Blair's *Grave* (1808), a new location for Hayley's *Cowper* (1803-04), new sketches for Hayley's *Designs to a Series of Ballads* (1802), and scores of new locations for Lavater's *Physiognomy*.

Blake Catalogues

The record of exhibition catalogues is similarly spare. Camden Hotten reproductions of Blake were exhibited as if they were Blake's originals in 1892; a significant Blake exhibition was held in Helsinki in 2000; and a very minor Blake exhibition was shown at the University of Virginia Art Museum in 2002. The last is chiefly remarkable for its

record of the Blake holdings of a previously unknown private foundation in New York.

Books Owned by Blake the Poet

No new book which belonged to William Blake the poet has been identified (though R. C. Jackson claimed to own unidentified scores), but the poet's connection with a copy of Bentley's edition of Milton (1732) has been convincingly dismissed by Alexander Gourlay. It rested almost exclusively on the fragile evidence of a "W.B." whose author may not have been named "William" or even "Blake." He might have been any of the 164 men with the initials "W.B." listed in the *Dictionary of National Biography* (to 1900) who were born before 1810 and died after 1770, including painters such as William Beechey (1753-1839), engravers such as William Bromley (1769-1842), printers such as William Bulmer (1757-1830), and authors such as William Beckford (1759-1844). And this is not to mention the 190 men named "William Blake" who flourished in London between 1740 and 1830.¹²

Scholarship and Criticism

Books

The most extensive and often the most formidable arguments and evidence about Blake customarily appear in books. Those listed below are generally of less ambition than this. Nicholas Marsh, *William Blake: The Poems* (2001) is a simplistic student guide, and a number of others are derived from doctoral dissertations:¹³ Tristanne Connolly, *William Blake and the Body* (2002), based on a Cambridge dissertation; Subir Dhar, "Burning Bright": *William Blake and the Poetry of Imagination* (2001), based on a Kolkata dissertation; Kevin Hutchings, *Imagining Nature: Blake's Environmental Poetics* (2002), derived from a McMaster doctoral dissertation; and Hélène Pharabod-Ibata, *William Blake: L'invention d'une esthétique* (2001), a Sorbonne thesis.

More mature work is visible in A. A. Ansari's *William Blake's Minor Prophecies* (2001), a sequel to his *Arrows of Intellect: A Study of William Blake's Gospel of the Imagination* (1965). The arguments are familiar but carefully made, a worthy culmination of a long career of Blake studies.

Shirley Dent and Jason Whittaker, *Radical Blake: Influence and Affinities from 1827* (2002) is a scholarly study of somewhat miscellaneous Blake influences and affinities.

11. The information available about the Blair drawings up to the autumn of 2002 is in R. N. Essick, "Blake in the Marketplace, 2001," in *Blake* 35 (spring 2002); G. E. Bentley, Jr., "Blake and His Circle," *Blake* 36 (summer 2002); Essick's "Marketplace, 2002," *Blake* 36 (spring 2003); Martin Butlin, "New Risen from the Grave: Nineteen Unknown Watercolors by William Blake," *Blake* 35 (winter 2002); and Colin Cleadell, "Blake's lost work found 165 years on," *Telegraph* 31 Jan. 2002.

12. See "'My name is Legion: for we are many': 'William Blake' in London 1740-1830," *BR* (2) 829-46.

13. Doctoral dissertations in progress are now listed on the web site of *Blake/An Illustrated Quarterly*.

14. Tristanne Connolly reports evidence that Catherine Blake, perhaps the poet's wife, may have had a miscarriage in 1796.

The most remarkable book detailed below is neither critical nor scholarly; indeed, it is scarcely a book about Blake at all. It is a work of fiction, in which the frame, words, and genius throughout are those of William Blake crafted with extraordinary deftness and moving eloquence into autobiography. *Rouse Up O Young Men of the New Age!* by the Nobel laureate Kenzaburo Oe has at last, after sixteen years, been translated from Japanese into English.

The novel tells of the maturing, discontinuous relationship between the narrator-author and his severely dysfunctional son Hikari, here called "Eeyore." The narrator has "come upon any number of passages [in Blake] that somehow accord with the details of my life with my son" (121). He tries to explain the world to his son, to show him the reasons for actions and events, but Eeyore lacks almost entirely the faculty of reason. Instead he has a powerful sympathetic imagination; "the powers of his soul had not been corrupted by Experience: in Eeyore, the power of innocence had been preserved" (246). The father learns to cope with his son, and teaches his son to cope with the world, through Blake, eventually learning that, while he thought he was succouring his son, his son was also succouring him through his imaginative faculty. One of the nicer touches is that when the author has gout, Eeyore caresses his foot and calls it an excellent foot. When the author and Eeyore write a play for the handicapped children in Eeyore's school, it is an adaptation of Part 1 of *Gulliver's Travels*, and the giant Gulliver is represented on stage only by a giant foot, in which Eeyore as prompter is hidden. The titles of the book and of each chapter are from Blake, and "perhaps everything I have felt and thought in my life, including areas close to my subconscious, was foretold by Blake" (223).

Essays: The Tools of Scholarship

A number of essays recorded here are intended to provide the tools of scholarship, records of facts with little argument or development. These include Robert N. Essick's "Blake in the Marketplace, 2001," *Blake* 35 (2002): 108-30; and G. E. Bentley, Jr.'s, "William Blake and His Circle: A Checklist of Publications and Discoveries in 2001," *Blake* 36 (2002): 4-37; "Richard C. Jackson, Collector of Treasures and Wishes," *Blake* 36 (2002-03): 92-105; "Blake's Visionary Heads: Lost Drawings and a Lost Book," 183-205 of *Romanticism and Millenarianism*, ed. Tim Fulford (2002) (to be reprinted in *BR* [2]); and "'My name is Legion: for we are many': 'William Blake' in London 1740-1830," *Blake Journal* No. 7 (2002): 24-32 (to be reprinted with full details in *BR* [2]).¹⁵

The liveliest debate has been concerned with, in effect, nothing. Pinholes observed in a few leaves of a copy of

Songs of Innocence and of Experience were used to buttress an argument by Michael Phillips¹⁶ that Blake created his color prints by pulling them through the press twice, the first time with the etched outlines in monochrome and the second time with colors added to the copperplate.¹⁷ This was challenged by R. N. Essick and Joseph Viscomi in *Blake* 35 (2002): 74-103. A reply by Michael Phillips admitted that some of his most persuasive evidence, the pinholes, simply did not exist,¹⁸ and Martin Butlin asked for consideration of the issue in a wider context than pinholes, extant or not.¹⁹ A rejoinder by Essick and Viscomi²⁰ reaffirms the evidence for single printing rather than double printing for Blake's color prints with a massive display of scholarship which makes one think of breaking a butterfly on a wheel—or terriers chasing a non-existent fox down a non-existent pinhole.

Critical Essays: The Plums in the Pudding

Seventeen original essays appeared in *Blake/An Illustrated Quarterly*, fourteen in the *Blake Journal*, seventeen in Alexander Gourlay's affectionate festschrift for Jack Grant,²¹ six in *Studies in Romanticism*—and of course scores elsewhere. Among the more remarkable of them are:

Mark Evans, "Blake, Calvert—and Palmer? The Album of Alexander Constantine Ionides," *Burlington Magazine* 144 (2002): 539-49. It describes an album, recently acquired by the Victoria & Albert Museum, which had apparently been compiled by a prosperous Greek student and friend of Edward Calvert, including important prints by Blake and the Ancients, some of them by an anonymous Ancient previously unknown.

16. Michael Phillips, *William Blake: The Creation of the Songs from Manuscript to Illuminated Printing* (2000) 95, 98, 103-04, repeated in the catalogue of the Tate exhibition (2000).

17. The single pin which made the hole at the top corner of the print was oddly supposed to fix the leaf immovably in place so that the second pull would align with the first as well as possible.

18. Michael Phillips, "Color-Printing *Songs of Experience* and Blake's Method of Registration: A Correction," *Blake* 36 (2002): 44-45. All who have examined the suspect leaves of *Songs* (T) for the purpose—R. N. Essick, Joseph Viscomi, Michael Phillips, Dr. E. B. Bentley, G. E. Bentley, Jr., and the print curator at the National Gallery of Canada—agree that there is no pinhole in them, no piercing at all, though there are ink blobs which in a photograph could be taken to be pinholes. See also Alexander S. Gourlay's review of Phillips's book in *Blake* 36 (2002): 66-71.

19. Martin Butlin, "Is This a Private War or Can Anyone Join In? A Plea for a Broader Look at Blake's Color-Printing Techniques," *Blake* 36 (2002): 45-49.

20. Robert N. Essick and Joseph Viscomi, "Blake's Method of Color Printing: Some Responses and Further Observations," *Blake* 36 (2002): 49-64.

21. *Prophetic Character: Essays on William Blake in Honor of John E. Grant*, ed. Alexander S. Gourlay (2002).

15. See also the excerpts from Leslie Chard's unpublished book on Joseph Johnson in the Joseph Johnson section below.

Kathryn Sullivan Kruger, "The Loom of Language and the Garment of Words in William Blake's *The Four Zoas*," in her *Weaving the Word* (2001), points out that in Blake's time weaving was a male occupation, jealously guarded—in Paris, women were prevented by law from being couturiers. In this context, it is surprising that weaving women are so important in Blake.

Hikari Sato, in "The Devil's Progress: Blake, Bunyan, and *The Marriage of Heaven and Hell*," *Eibungaku Kenkyu, Nihon Eibungakkai: Studies in English Literature* 78 (2002): 121-46, argues very originally that "*The Pilgrim's Progress* is one of the satirical targets in *The Marriage*." The case is put very skillfully but, to my mind, not yet conclusively.

Morton Paley's essay on the so-called "Laocoön" (see *Studies in Romanticism*) gives fascinating background on Blake's print.

Four essays in *Prophetic Character: Essays on William Blake in Honor of John E. Grant*, ed. Alexander S. Gourlay (2002) seem to me particularly rewarding. (1) Michael Ferber, "In Defense of Clods" (51-66) argues most persuasively for Blake's intention to support the point of view of the Clod in "The Clod and the Pebble." (2) Everett C. Frost, "The Education of the Prophetic Character: Blake's *The Marriage of Heaven and Hell* as a Primer in Visionary Autography" (67-95) analyzes *Marriage* very successfully. (3) Jon Mee, "As portentous as the written wall': Blake's Illustrations to *Night Thoughts*" (171-203) argues that Blake's understanding of Young appears to be at odds with that of his publisher and that Blake went out of his way to find references to the apocalyptic books of the Bible in *Night Thoughts*. (4) G. A. Rosso, "The Religion of Empire: Blake's Rahab in its Biblical Contexts" (287-326) elucidates the contradictory biblical references to Rahab and her meaning in Blake in an extraordinarily learned and illuminating essay.

Roads Not Taken: The Nuts in the Fruitcake

In "Welcome to My Garden," Linda Landers has produced a lino-cut "inspired by the stories [plural] of William Blake and his wife in the tree of their garden."²² The singular story, first printed in 1863, thirty-six years after Blake's death, tells how his patron Thomas Butts dropped in on the Blakes at their house in Lambeth and found them sitting naked in the garden reading *Paradise Lost*. Previous embroideries of the tale, often by journalists, have represented Blake praying naked in his garden, or even the Blakes dancing naked in their garden—but no one previously has driven them naked up a tree in the garden.

In any case, the story is demonstrably false.²³

22. *Blake Journal* No. 7 (2002): 50.

23. See "Seven Red Herrings," *BR* (2) xxv-xxvi.

Division I: William Blake

Part I: Blake's Writings

Section A: Original Editions, Facsimiles,²⁴ Reprints, and Translations

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

Copy A

History: . . . It was reproduced in the William Blake Archive in 2002.

Copy C

History: . . . It was reproduced in the William Blake Archive in 2002.

Copy F

History: . . . It was reproduced in the William Blake Archive in 2002.

Copy G

History: . . . Reproduced with a translation by José Luis Palomares in 2002.

Editions

El libro de Urizen. (Traducción y noticia de N.N.) (San Sebastián: Gráfico-Editora, S.L., 1947) 52 pp.; no ISBN. In Spanish.

"Noticia" (5-9). The prose translation of *Urizen* seems to be little more than an adaptation of the translation of Edmundo González-Blanco (1928) <BB #113>.

§**El libro de Urizen*=*The book of Urizen*. Tr. José Luis Palomares. (Madrid: Ediciones Hiperión, S.L., Sept. 2002) Poesía Hiperión, 434. 192 pp. In English and Spanish.

A facsimile of copy G.

For the Sexes: The Gates of Paradise ([?1826])

Copy N

History: (4) The anonymous collector <BBS p. 80> evidently passed it to an anonymous New York private foundation, which lent it to the exhibition at the University of Virginia Art Museum, 26 January-31 March 2002.

Marriage of Heaven and Hell ([1790-1827])

Copy H

History: Reproduced in *El matrimonio del cielo y el infierno*, tr. Castanedo (2002).

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

Editions

"Les noces del cel i de l'infern." Tr. Agustí Esclasans. *Quaderns Literaris* 41: Saadi, *El jardí de les roses*, William Blake, *Les noces del cel i de l'infern* (Trad. d'A. Esclasans) (Barcelona, 1935) 65-84. In Catalan.

"William Blake" (65-69), text of *Marriage* (71-84), lacking "A Song of Liberty."

**El matrimonio del cielo y el infierno*: Edición bilingüe de Fernando Castanedo. Traducción de Fernando Castanedo. (Madrid: Cátedra, 2002) Letras universales. 12º, 147 pp.; ISBN: 8437620007. In Spanish, with facing English for *Marriage*.

Teresita Arriandiaga y Fernando Castanedo, "Introducción," 7-46, divided into "Vida de William Blake" (9-26) and "El Matrimonio del Cielo y el Infierno" (26-46); "Esta Edición" (47-48); "Bibliografía" (49-54); color reproduction of *Marriage* (H) (55-81) followed by English and Spanish texts on facing pages (84-145). The edition is based upon the best and most recent Blake scholarship.

Review

1. Esther Ramón, *el Crítico*: Revista Mensual de Literatura Crítica, Segunda época, Año 1, No. 2: William Blake (Noviembre 2002): 1-2 (compares Blake to Baudelaire, Rimbaud, Lautreamont, Nietzsche, Burroughs . . .).

Milton (1804[-11])

Edition

**Milton: Un Poema*. Ed. and tr. Bel Atreides. (Barcelona: DVD ediciones, S.L., April 2002) DVD poesía, 47. 8º, 395 pp.; ISBN 849500769X. In Spanish and English.

"Introducción" (11-106), *Milton* in English facing Spanish (107-257), "Notas y Comentarios" (259-387), "Bibliografía (de los libros citados)" (390-92). This is a reliable translation and an up-to-date introduction which is especially remarkable (in Spain) for its study of Blake's polysemic language and dialectical narrative.

Reviews

1. Angel Rupérez, "Conquistas iluminadas," *El País (Madrid)* 25 de mayo de 2002, 3 pp. (with *Prosa escogida* [2002]). In Spanish (the translation is reliable and the study well informed).
2. *Ramon Andrés, "Paraíso sin sueños," *El Periódico* [Barcelona] 28 de junio de 2002: 26 (with *Prosa escogida*). In Spanish.
3. Jordi Doce, "Fábula de una posesión," *Letras Libres* [Madrid] Año 1, No. 12 (Septiembre 2002): 79-81. In Spanish (the introduction and translation by Bel Atreides "nos ofrece, no sólo un estudio soberbio, sino una traducción fluida y rigurosa" [81]).
4. Juan Carlos Suñén, *el Crítico*: Revista Mensual de Literatura Crítica, Segunda época, Año 1, No. 2: William Blake (Noviembre 2002): 4-5. In Spanish.

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

Contemporary Facsimiles

Copy Beta <BBS pp. 133-34>

History: . . . (4) Acquired from Colin Franklin by R. H. and J. E. Schaffner.

Newly Recorded Copy

Copy Gamma

A previously unrecorded skillfully hand-colored—and hand-drawn—facsimile was made apparently in the late nineteenth or early twentieth century. It consists of the *Experience* plates (pl. 18-54) from *Songs* (T, in the British Museum Print Room) plus the rare pl. b ("A Divine Image" [7 copies known], perhaps from *Songs* [b] in the BMPR) and a list of the poems included, encased in blue paper wrappers similar to those in William Muir's facsimiles (*Innocence* [D, 1884; A, 1927], *Songs* [U, 1885], *Experience* [A, T, 1927]).

According to R. N. Essick, "Blake in the Marketplace, 2002," *Blake* 36 (2003), it was twice unsuccessfully offered by C. Borowski on eBay electronic auction (Oct.-Nov. 2002, with reproductions).

Edition

**Cantares de Inocencia y Experiencia*: que Muestran los Dos Estados Contrarios del Alma Humana. Version Completa. Traducción e introducción Miguel Grinberg. [*The paper cover adds*: Incluye ilustraciones originales.] (Buenos Aires: Errepar, S.A., 2000) Longseller, Clásicos de Bolsillo. 12º, 144 pp.; ISBN: 9507398600. In Spanish.

"Introducción: William Blake: La visión es la misión" (3-30; discusses Allen Ginsberg and psychedelia and says Blake was like a hippy); 8 color "Ilustraciones de William Blake por *Cantares de Inocencia y Cantares de Experiencia*" (31-47).

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

Editions

§*"Visiones de las Hijas de Albión (Visions of the Daughters of Albion)." Tr. Pablo Neruda. *Cruz y Raya*: Revista de Afirmación y Negación 7 (1934): 83-104. In Spanish. B. *Obras Completas*. Ed. Margarita Aguirre, Alfonso Escudero, and Hernán Loyola. (Buenos Aires: Losada, 1973) Vol. III. C. Reprint of *Cruz y Raya* (Nedeln-Liechtenstein: Kraus Reprint, 1975) Biblioteca del 36: Revistas Literarias en la Segunda República Española. 265-84.

**Visions of the Daughters of Albion*. Ed., with a commentary, by Robert N. Essick. (San Marino, California: Huntington Library and Art Gallery, 2002) 4º, xviii, 80 pp., 28 plates; ISBN: 087328187X.

Facsimile of copy E ([viii-xviii]), transcription of copy E (3-14), "The Huntington Copy: Bibliographic and Textual Notes" (15-16), "List of Illustrations from Blake's Notebook" (19-20), Commentary (21-69), and "Bibliography: Studies of *Visions of the Daughters of Albion*" (75-78).

Section B: Collections and Selections²⁵

La boda del Cielo y el Infierno. (Primeros libros proféticos) Versión castellana con introducción y notas por Edmundo González-Blanco. (Madrid: Editorial Mundo Latino, 1928) In Spanish. <BB #113>

"Introducción del Traductor" (5-82). The prose translations are organized into "Dogmas y Principios": *Marriage*, *All Religions are One*, and *There is No Natural Religion*; "Leyendas Simbólicas": *Tiriel*, *Thel*, and "Vision of the Last Judgment"; "Los Acontecimientos Contemporáneos": "A Song of Liberty" [from *Marriage*] and *The French Revolution*; "Las Cosmogonías y los Grandes Símbolos": *Urizen*, *Ahania*, *The Book of Los*, *The Song of Los*, and *Europe*.

There is no explicit connection between this volume of "Primeros libros proféticos" (1928) and *Premiers livres prophétiques*, tr. Pierre Berger (1927) <BB #307>.

The Spanish translation of *Urizen* by N.N. (1947) seems to be adapted from this translation.

BB #113 did not notice that the volume includes Blake texts besides the *Marriage* of the title page.

§**Boda del cielo y el infierno; El libro de Thel; Tiriel; Visiones de las Hijas de Albión*. Versión y diseño de Sergio Santiago. (México [City]: Letras Vivas, 2000) 21 cm., 127 pp. In Spanish and English.

The Complete Writings of William Blake with All the Variant Readings. Ed. Geoffrey Keynes. (1957) <BB #370B under *The Writings of William Blake*>

Review

Robert F. Gleckner, "Blake, Bacon, Dante, and Sir Geoffrey Keynes," *Criticism* 1 (1959): 265-70. <Blake (2002)§> (Shrewd and valuable.)

§*Milton suiví de Le Jugement dernier*. Tr. P. Leyris. (Paris: Joseph Corti, 1999) In French.

The correct order of titles of the Spanish translations of Blake by Pablo Mañé Garzón seems to be:

**Obra Completa en Poesía*. Edición Bilingüe. Tr. Pablo Mañé Garzón. [2 vols.] (Madrid: Ediciones 29, 1980) Libros Río Nuevo, 29-30; Serie Poesía XXI-XXII. ISBN: 8471451852. [The cover calls it *Poesía Completa*.] <BBS p. 159; Blake (1998, 2002)>

Pablo Mañé Garzón, "Prólogo" (7-15); English and Spanish texts of *Poetical Sketches*, Notebook poems, *Island*, *Thel*, *Tiriel*, and *Songs* (Vol. I); Notebook poems, *French Revolution*, *Marriage* (!), and *Visions* (Vol. II) on facing pages, with prefatory notes to each work and a few footnotes. <BBS p. 159>

25. Here and below I ignore most mere reprints.

None of Mañé's translations of Blake's *Poesía Completa* includes any poem printed after 1794, from *The Song of Los* (1795) and *Milton a Poem* (1804[-?11]) to "To The Accuser" in *For the Sexes* (?1825).

Obra Completa en Poesía. Edición Bilingüe. Tr. Pablo Mañé Garzón. Tomo I[-II]. (Barcelona: Ediciones 29, septiembre 1980) Libros Río Nuevo, 29. ISBN: 8471751860. B. **Poesía Completa*. Edición Bilingüe. Tomo I[-II]. Prólogo: Pablo Mañé. Introducción: Mariano Vázquez Alonso. Corrección y revisión: E. Caracciolo Trejo. (Barcelona: Ediciones 29, segunda edición, diciembre 1984) 8°; ISBN: 8471751860. <BBS p. 161; Blake (1998)>

"Prólogo" (7-15); "Introducción" (I-XVII).

The other titles below are in Spanish only.

§*Poesía Completa*. Tr. Pablo Mañé Garzón. ([Madrid]: Hyspamérica, 1986) Biblioteca personal, 4. 246 pp., 21 cm.; ISBN: 8459912175. <Blake (1994, 1998)>

§*Poesía Completa*. Tr. [Pablo Mañé Garzón], ed. Mariano J. Vázquez Alonso. 1ª ed. (Sant Cugat del Vallés: Ediciones 29, 07/1995) ISBN: 8471753723. <Blake (1998)>

§**Obra poética*. Tr. Pablo Mañé Garzón. (Barcelona: Ediciones 29, 1992) Colección Ucieza. 12°, 258 pp.; ISBN: 8471753413. <Blake (1994, 1998)> B. §(1998) ISBN: 8471753413. C. (2001) ISBN: 8471753413.

Pablo Mañé Garzón, "Prólogo" (13-19); Mariano Vázquez Alonso, "Introducción" (1980) (21-40).

§*Obra poética*. Tr. [Pablo Mañé Garzón]. (Sant Cugat del Vallés: Ediciones 29, 02/1997) ISBN: 8471754266.

§*Poemas de los esbozos poéticos y otros*. Tr. Pablo Mañé. (Sant Cugat del Vallés: Ediciones 29, 09/1999) ISBN: 8471754754.

Poemas proféticos y prosas: Versión y prólogo de Cristóbal Serra. (Barcelona: Barral Editores, 1971) <BB #A282§, erroneously giving "Christobal" and 1941>

A. *Poèmes choisis*. Tr. Madeleine L. Cazamian. (Paris, [1943]) (vMKN) In French. <BB #283A> B. §Paris, 1950. In French. <BB #283B> C. **Poems/Poèmes*. (Paris, 1968) In French. <BBS pp. 160§, 161> D. *William Blake*. Ed. M. L. Cazamian. (Madrid: Ediciones Júcar, Feb. 1984) Colección Los Poetas, 51. 8°, 208 pp.; ISBN: 8433430513. In Spanish. <BBS p. 160>

In 1943, the Introduction is 9-92. The selections, facing each other in English and French, include *Songs*, *Thel*, *Urizen*, "The Everlasting Gospel," and extracts from *Marriage* and *Milton*; in 1968 the poems are on facing pages

(90-311); in 1984, the "Antología" with selections, English facing Spanish, tr. Cristóbal Serra, are from *Songs*, "Auguries of Innocence," *Marriage, Visions*, [Vala], *Milton, Jerusalem*, and "The Everlasting Gospel" (121-201).

In 1968 are the "Introduction" (7-84), "Notes" (313-14), "Termes Usités dans la Cosmogonie de Blake" (315-16).

In 1984 are the "Introducción," tr. Marie-Christine del Castillo and Abelardo Linares (9-118), and "Bibliografía Esencial" 1863-1951 (213-14). For many years, this was probably the best known text on Blake in Spanish.

Chapter 5 of the Introduction is translated into Japanese in *Bokushin: Bungaku Kikan: Faunus* [*The Quarterly of Literature*] No. 5 (Jan. 1976) [Special Issue:] William Blake yogen: to shinpi no sho: William Blake: [The Books of Prophecy and Mystery]. <BBS p. 421>

The Poems of William Blake. Ed. W. B. Yeats. (London, 1893) The Muses Library. B. (New York, 1893) C. (London and New York, [1905]) D. Mr. William Butler Yeats Introduces the Poetical Works of William Blake. (London, 1910) Books that Marked Epochs. E. *Poems of William Blake*. (New York, [1920]) Modern Library. <BB #293A-E> F. (New York, 1938) <BBS p. 161> G. (London, 1969) The Muses Library. <BB 293F> H. (London, 1979) <BBS p. 161> I. *Collected Poems*. Ed. W. B. Yeats with a new introduction by Tom Paulin. (London and New York: Routledge, 2002) xliii, 256 pp.; ISBN: 041528984X (hardbound) and 0415289858 (paperback).

In the 2002 edition, Paulin's introduction is xi-xvii.

The Poems, with Specimens of the Prose Works. With a Prefatory Notice by Joseph Skipsey. (London, 1885) <BB #298A> B. (London: Walter Scott; New York: Thomas Whittaker; Toronto: W. J. Gage & Co., 1888) C. (London, Felling-on-Tyne, New York, and Melbourne, [?1904]) <BB #298B>

**Prosa escogida*. Prólogo, selección y traducción de Bel Atreides. (Barcelona: DVD ediciones, April 2002) Colección Los Cinco Elementos, 21. 190 pp.; ISBN: 8495007681. In Spanish.

"Prólogo" (7-14) and "Bibliografía" (181-83). The Blake texts are *All Religions are One, There is No Natural Religion, Marriage, Descriptive Catalogue*, "Vision of the Last Judgment," "Prólogos en prosa de Jerusalem," and "Cartas" (some letters of 1799-1805).

Reviews

1. Angel Rupérez, "Conquistas iluminadas," *El País (Madrid)* 25 de mayo de 2002, 3 pp. (with *Milton* [2002]). In Spanish.
2. *Ramon Andrés, "Paraíso sin sueños," *El Periódico* [Barcelona] 28 de junio de 2002: 26 (with *Milton*).

Selected Poems. (New York: Gramercy Books, 1995) 8°, 224 pp.; ISBN: 051712367. <Blake (1996)> B. *Introduction* by Christopher Moore, New York, 1995. (N.p.: State Street Press, 2002) 224 pp.; ISBN: 0681741767.

§*Tiikeri (The Tyger)*. ([Helsinki?], 2002) In Finnish.

A pamphlet with translations of "The Tyger" for use in school discussions of problems in translating poetry.

The Tyger. (2002)

A folded envelope held by a Japanese bone fastener with, pasted inside, a fold-out leaf with Blake's poem and new designs, inscribed "2002" and "Linda Anne Landers."

§"El viajero mental (The Mental Traveller)." Tr. Pablo Neruda. *Cruz y Raya: Revista de Afirmación y Negación* 7 (1934): 107-09. In Spanish. B. (Nedeln-Liechtenstein: Kraus Reprint, 1975) Biblioteca del 36: Revistas Literarias en la Segunda República Española. 285-89.

The William Blake Archive: www.blakearchive.org

The Archive has incorporated new editions of *The First Book of Urizen* (A, C, F) and *Jerusalem* (E); these are the first reproductions of *Urizen* copies C and F. See also Morris Eaves, Robert N. Essick, and Joseph Viscomi, "The William Blake Archive: The Medium, When the Millennium is the Message," Chapter 14 (219-33) of *Romanticism and Millenarianism*, ed. Tim Fulford (2002), and Joseph Viscomi, "Digital Facsimiles: Reading the William Blake Archive," *Computers and the Humanities* 36 (2002): 27-48.

Review

1. Stuart Curran, "The Blake Archive," *Text* 12 (1999): 216-19 (while it has a "skilful and copious search engine" and "the Blake world is indeed fortunate to have its three most illustrious scholars pool their knowledge" thus [217, 218], Curran has some caveats about the "Welcome Page").

Part II: Reproductions of Drawings and Paintings

Section A: Illustrations of Individual Authors

Dante Alighieri

The Divine Comedy: Die Göttliche Komödie: La Divine Comédie*. Ed. David Bindman. Traduction en français: Nicholas Powell; Übersetzung ins Deutsche: Inge Hanneforth. (Paris: Bibliothèque de l'image, [2000]) Oblong 4°, 223 pp., 103 color reproductions; ISBN: 2909808939 ("Edition in english"); 2909808947 ("Deutsche Ausgabe"); 2909808718 ("Édition en français") [but GEB's copy is trilingual in English, French, and German]. <Blake (2001)> B. §La divina comedia—la divina commedia—de goddelijke komedie*. (Paris: Bibliothèque de l'image, 2000) 222 pp.; ISBN: 2909808955 (Italian); 2909808963 (Spanish); 2909808971 (Dutch).

Section B: Collections and Selections

**Blake*. (Barcelona: Ediciones Altaya, 2001) Grandes Maestros de la Pintura, 48. 4°, 41 pp., 89 reproductions; ISBN: 844871413X. In Spanish.

A picture book with text consisting of: "Introducción" (1); "Vida y época" (2-7); "Trayectoria creativa" (8-15); "Estilo y técnica" (16-21); "La obra maestra [Satanás castiga a Job con llagas purulentas (1826)]" (22-27); "Las [5] grandes obras" (28-37); "Museos y Galerías" (the Fitzwilliam Museum) (38-40).

**Blake Art Tattoos*. Designed by Marty Noble. (Mineola, New York: Dover Publications, Inc., 2002) 16°, 4 pp. (including covers and 4 removable "tattoos"); ISBN: 0486421996.

William Blake. Ed. Morton D. Paley. (Oxford: Phaidon, 1978) B. \$Tr. into German by Priska-Monika Hottenroth. (Stuttgart, Berlin, Köln, Mainz: W. Kohlhammer, 1978) <BBS p. 182> C. \$New printing in English (Ware, Hertfordshire: Omega Books, 1983).

Part III: Commercial Book Engravings

Blair, Robert, *The Grave* (1808, 1813, ...) <BB #435> 1813 [i.e., ?1870] New Location: Art Institute (Chicago).

Proof: A proof of the frontispiece lacking the imprint but with the other lettering was offered on the eBay electronic auction of April 2002, according to R. N. Essick, "Blake in the Marketplace, 2002," *Blake* 36 (2003).

Bryant, Jacob, *An Analysis . . . of Ancient Mythology* (1774-76) <BB #439> 1774, 1776 New Location: Art Institute (Chicago).

Dante, *Blake's Illustrations of Dante* (1838) <BB #448> The plates are reproduced in the catalogue (12 March-5 May 1985) of Robert Loder's collection called *The Print in England 1790-1990* (1985).

Hayley, William, *Designs to a Series of Ballads* (1802) <BBS #466> The newly rediscovered drawing of "The Resurrection" (mid-1780s) (Butlin #610, untraced since 1863) has on the verso pencil "studies of eyes, the head of an eagle, a human face, and a lion," some of which "are related to Blake's 1802 *Designs to a Series of Ballads*," according to R. N. Essick, "Blake in the Marketplace, 2002," *Blake* 36 (2003); both recto and verso are reproduced in the Sotheby catalogue of 5 July 2002, Lot 183.

Hayley, William, *Life . . . of William Cowper*, 3 vols. (1803-04) <BB #468>

New Locations: Buckinghamshire County Record Office; Cowper and Newton Museum (Olney, Buckinghamshire).

Lavater, John Caspar, *Essays on Physiognomy* (1789, 1792, 1798; 1810; 1792 [i.e., ?1817]) <BB #481>

1789-92-98 New Locations: Aberdeen; Adelphi College; Arents Collection (New York Public Library, in fascicles); Arizona; Art Institute (Chicago); Atlantic School of Theology (Halifax, Nova Scotia); Badische Landesbibliothek (Karlsruhe, Germany); Belfast Central Library; Biblioteka Uniwersytecka (Warsaw); Bibliothèque Forney (Paris); Bibliothèque Nationale (Paris) (Vol. III incomplete); Birkenhead Central Library; Birmingham; Boston College; Brigham Young; British Columbia (2: BF843.L3 1789 A and B; BBS gives 1); British Library (3: L.R.255.d.10; 30.g.1-3; C.156.h.12; BB gives 1); California (Los Angeles—Biomedical; Santa Barbara [2: BF843.L3 1789A and B]; Southern Regional Library [2 sets, Facility A and B]; San Diego); Canterbury (New Zealand); Cape Town; Chetham's Library (Manchester, England); Cincinnati and Hamilton County Public Library; Cleveland Museum of Art; Colorado State; Columbia (2 sets: Kent BF843.L3 189 and B128 422) <BBS gives 1 set>; Connecticut College; Dallas Public Library; Drexel; Durham Cathedral; Edinburgh; Essex; Fordham; Free Library of Philadelphia; Harvard (3: Typ 705.89.513(A)F; Typ 705.89.513(B)F; Phil 6012.2; BBS gives 1); Herzog Anna Amalia Bibliothek (Weimar, Germany); Hofstra; Hollins; Humboldt Universität (Berlin); Indiana; Indiana State; Johns Hopkins (2: Eisenhower BF 847 and Welch Inst. Hist. Med. L397 p1798); Library Company of Philadelphia (2 sets, each Lava 7579F—the Wolf set lacks Vol. V); Library of Congress; London (University of); Massachusetts Historical Society; Massachusetts Institute of Technology; McGill; Metropolitan Museum (NY); Miami University School of Medicine (Vol. III only); Michigan (2: RBR BF843.L393 [RBR and Taubman Medical Library]); Michigan State; Minneapolis Public Library; Minnesota; Monmouth University (West Long Branch, New Jersey); Multnomah County Library (Portland, Oregon); National Library of Australia; National Library of South Africa; National Library of Switzerland; National Library of Wales; National Portrait Gallery (Washington, D.C.); New York Academy of Medicine; New York Public Library; Northern Colorado; Pennsylvania State; Pittsburgh University (History of Medicine); Princeton (2 sets: CLL 97833 [Firestone] and Oversize 6453.5 6874 gl extra) <BBS reports 1 set>; Queen's College (Oxford); Rhode Island; Rochester (2: BF843.L3 1789 and L397 1789-98); Royal College of Physicians (Dublin); St. Andrews; Sheffield Central Library; Smith College; Smithsonian Institution (2 sets, 1 defective); South Australian Parliamentary Museum (Adelaide); South Carolina; Southern California; Staatsbibliothek Berlin (2:

NN11702 and NN1120702ff); Stanford; Stiftung Bibliothek Werner Oechslin (Einsiedeln, Switzerland); Temple; Texas (2 sets, 1 in fascicles); Trinity College (Oxford); Tübingen University; Tulane; Union College (NY); University College (Dublin); Union College (Schenectady, NY); Victoria & Albert Museum (1 set plus a duplicate Vol. II); Washington (Seattle); Wesleyan (Middletown, CT); West Virginia; Western Ontario; Dr. Williams' Library; Winterthur (Delaware); Wisconsin (Milwaukee); Wittenberg University (Ohio); Yale (4 sets: Beinecke Zg 18 L412 g789a; Sterling 421+1789L [Franklin Collection]; Medical/Historical 18th-cent.; Lewis Walpole Library [Farmington] 4to 69.789.L38); Yale Center for British Art (in fascicles); Zentralbibliothek (Zurich) (at least 4 sets).

1810 New Locations: Bradford (Bradford, Yorkshire); British Library (2 sets: Wal/0595 [Vol. I only] and f138*135*); California (Santa Cruz); Carnegie Library (Pittsburgh); Colorado; Connecticut College; Cornell; Georgia (2 sets); Glasgow; Huntington (2 sets; BBS reports only 1); Iowa; Kalamazoo College; Library of Congress; Liverpool; London; London Institute; Los Angeles Public Library; Lucerne Zentralbibliothek (Lucerne, Switzerland); Manchester; Metropolitan Museum (NY); Mills College (Oakland, CA); National College of Art and Design (Dublin); New York Academy of Medicine; New York Public Library (2 sets; BBS reports 1); Pierpont Morgan Library; Queen's (Belfast); Rochester; St. Elizabeth (College of, Morrison, NJ); South Carolina; Texas (Austin); Texas (Medical Branch, Houston); Trinity College (Hartford, CT); Tulane; Vermont; Wesleyan (Middletown, CT); Yale; Yale Center for British Art; Zentralbibliothek (Zurich).

1792 [i.e., ?1817] New Locations: Alfred University (Alfred, NY); Boston Athenaeum; Christ Church College (Oxford); Connecticut College; Dillwyn Correctional Center; Duke; Getty Library (Santa Monica, CA); Houston Academy of Medicine; Indiana State; London Institute; McGill; National Library of Scotland; Pennsylvania; Texas (Austin, with watermarks of 1801, 1804, 1806, 1809, 1817, and LEPARD); Virginia; Wake Forest; Wesleyan (Middletown, CT); Western Reserve Historical Society (Cleveland, OH) <BBS lists it under 1789-98>; Wistar Institute (Philadelphia); Zentralbibliothek (Zurich).

Mixed sets of uncertain constitution—Locations: Boston Public Library; British Library; Edinburgh; Glasgow (1789-1810); Hamilton College (Clinton, NY) (Vol. III [1810]); Liverpool (I-II [1792], III [1810]) <BBS lists it under "1792">; McGill; Pennsylvania State; Pratt Institute (Brooklyn, NY) (I-II [1792], III [1810]); Spokane Public Library; Wolverhampton University (Wolverhampton, England); Yale (2 sets watermarked 1801, 1804, 1806: Beinecke ZG18 L412+g789 and Sterling Krq3+775Lgd); Zentralbibliothek (Zurich) (2 sets: Z Res19-23; Z B and Z BX 339a-d).

Part IV: Catalogues and Bibliographies

1892

Catalogue of an Exhibition of Drawings & Sketches by Turner, Gainsborough, Blake, And other contemporary English Masters. (New York: Frederick Keppel & Co., 1892) 4° height, 12° width.

The forty Blake drawings (#74-124) lent by Charles E. West, Esq., LL.D., of Brooklyn, had previously been exhibited at the Museum of Fine Arts, Boston (1891); they do not appear in Butlin, perhaps because they were thought to be Camden Hotten reproductions.

1983

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

For Essick's "New Information on Blake's Engravings," see *Blake* 35 (2002): 129.

12 March-5 May 1985

**The Print in England 1790-1990*: A private collection: Catalogue of an exhibition first shown at the Fitzwilliam Museum 12 March to 5 May 1985. [Ed. Craig Hartley and Susan Ridyard.] (Cambridge: Fitzwilliam Museum, [1985]) 4°; no ISBN.

David Blayney Brown, "The Romantic Tradition: William Blake to Robin Tanner" (40-43). The collection is that of Robert Loder, formed "within the last decade" (3); it includes Flaxman's *Iliad* (1805), *Odyssey* (1805), Hesiod (1817), Blair's *Grave* (1813), Virgil (1821), Job (1826), and Dante (1838) (all 7 plates reproduced).

1991

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

For Essick's "New Information on Blake's Engravings," see *Blake* 35 (2002): 129-30.

11 April-25 June 2000

**William Blake 1757-1827*. 11.4-25.6 2000. (Tennispalatsi: Helsingin kaupungin taidemuseo; Tennispalatsi: Helsingfors stads konstmuseum [2000]) 4°, 188 pp., 55 plates; ISBN: 9518965447. In Finnish and Swedish.

1. Tuula Karjalainen, "Sipuhe" (6).
2. David Bindman, "Företal" (7).
3. "Johdanto" (8-15).
4. David Bindman and Simon Baker, catalogue of works from the British Museum Print Room in Finnish (tr. Tomi Snellman) (15-126).
5. "Blaken Elämä ja Aikakausi" (126-29).
6. "Inledning" (132-34).
7. Catalogue in Swedish (tr. Camilla Ahlström-Taavitsainen) (137-83).
8. "Blake och Hans Tid" (outline of his life) (184-87).

The exhibition went subsequently to Prague.

Review

1. Bo Ossian Lindberg, *Blake* 35 (2002): 132-35 (the exhibition was "a tremendous success," and the catalogue is "excellent").

9 November 2000-24 June 2001

William Blake. (London: Tate Publishing, 2000) <Blake (2002)>

Reviews

1. *G. E. Bentley, Jr., "The Blake Exhibition at Tate Britain, 9 November 2000-11 February 2001, and at the Metropolitan Museum, 27 March-24 June 2001, and their Catalogues," *Blake* 36 (2002): 64-66 (it was "a major exhibition," "mounted with enormous éclat and puffery," and the catalogue is "useful and responsible" and "very generously illustrated, though the reproductions vary capriciously in size" [65, 66]).
2. Morton D. Paley, *Studies in Romanticism* 41 (2002): 349-51 (among many virtues, the organization of the exhibition is "quirky" and "arbitrary").

26 January-31 March 2002

**Prints by William Blake: "Portions of the Eternal World."* [An exhibition] 26 January-31 March 2002 [at the] University of Virginia Art Museum. (Charlottesville: University of Virginia Art Museum, 2002) 4°, 16 pp.; no ISBN.

Jill Hartz (Director), "Foreword" (3); Stephen Margulies (Curator), "Prints by William Blake: 'Portions of the Eternal World'" (4-13); Anon., "Checklist" of 12 black-and-white etched or engraved works (14-15) from "the Collection of a Private Foundation" (Young's *Night Thoughts* [1797], Job [1826], Dante [1838], and *For the Sexes* pl. 1-6, 11-13, 15 [i.e., pl. 3-8, 13-15, 17]) and from the Albert H. Small Special Collections Library, University of Virginia.

Advertisements, Notices, etc.

1. *Anon., "Exhibitions: 'Portions of the Eternal World': Prints by William Blake January 26-March 31, Octagonal Gallery and Main Gallery," *University of Virginia Art Museum* (Spring 2002): [4].
2. §*Ruth Latter, "Artistic Prophet," *Daily Progress* [newspaper, Charlottesville, Virginia] 7 Feb. 2002: D1-2.

24 June-18 July 2002

**Pastoral Essay: An Exhibition of Printmaking in the English Pastoral Tradition from William Blake to Robin Tanner and the Cotswold Furniture of Gordon Russell*. (London: The Fine Art Society PLC, 2002) 4°, 64 pp.

The Rinder Virgil proofs are offered at £22,000. The sale also includes George Richmond, Edward Calvert, and Samuel Palmer.

Part V: Books Owned by

William Blake of London (1757-1827)

Appendix: Books Owned by the Wrong

William Blake in the Years 1770-1827

John Milton

MILTON's | PARADISE LOST. | A NEW EDITION, | By RICHARD BENTLEY, D.D. | [Ornament] | LONDON: | Printed for JACOB TONSON; and for JOHN POULSON; and for | J. DARBY, A. BETTESWORTH, and F. CLAY, in Trust for | RICHARD, JAMES, and BETHEL WELLINGTON. | MDCCXXXII [1732]. <BBS p. 322>

Collection: Dr. Michael Phillips.

It has two annotations and a "W B"; in BBS p. 322 the initials are taken to be "persuasively signed . . . probably by the poet," but Alexander Gourlay denies convincingly (in an appendix to his review of Phillips's *William Blake: The Creation of the Songs in Blake* 36 [2002]: 70-71), on the basis of the unblakean handwriting and sentiments, "that the poet William Blake had anything to do with this book"; indeed, there is no good reason to believe that the WB initials belong to anyone named Blake.

Part VI: Criticism, Biography, and Scholarly Studies

*Ackroyd, Peter. *Blake*. (1995) B. (1996) C. (1997) <Blake (1996, 1998)> D. *William Blake, Dichter, Maler, Visionär*. Tr. Thomas Eichhorn. (München: Albrecht Knaus, 2001) 8°, 475 pp., 58 plates; ISBN: 3813501027. In German.

The German edition apparently contains no new matter.

§Alves, Hélio Osvaldo. "Um Desenho da Vida: Tradução e Traduções." 113-28 of *Lusitanica et Romanica*. Ed. Martin Hummel. (Hamburg: Buske, 1998) *Romanistik in Geschichte und Gegenwart Beiheft*, 1. In Portuguese.

On translations of Blake into Portuguese.

§Anon. Article on Blake. *Australasian* 23 March 1918.

The Blake works bought at the 1918 Linnell sale through the Felton Bequest should make an interesting addition to the collection at the National Gallery of Victoria.

§Anon. Article on Blake. *Leader* [Melbourne] 3 April 1920.

On Blake's Dante designs at the National Gallery of Victoria.

§Anon. Article on Blake. *Argus* [Melbourne] 11 Aug. 1920.

Blake's 32 drawings for Dante exhibited at the National Gallery "artistically considered are grotesque in the extreme," and the £4,000 paid for them "seems to be very much in excess of their value."

§Anon. Article on Blake. *Leader* [Melbourne] 4 Sept. 1920.

The Dante designs at the National Gallery of Victoria are "most highly instructive and interesting" but "should not be viewed by sensitive children."

§Anon. Article on Blake. *Bulletin* [Melbourne] 20 Feb. 1922.

Deplores the National Gallery of Victoria "set of water-colour freaks . . . supposedly to illustrate Dante's 'Inferno', but really illustrating only the pretentious eccentricity of Blake."

§Anon. Article on Blake. *Herald* [Melbourne] 20 June 1922.

Questions "the wisdom of purchasing the eccentric [Dante] drawings of Blake" for the National Gallery of Victoria.

§Anon. Article on Blake. *Sun* [Melbourne] 14 Aug. 1923.

"If we put them [Blake's Dante drawings at the National Gallery of Victoria] in a window in Collins Street they would be laughed at. It is the name that is bought, not the art."

§Anon. Article on Blake. *Argus* [Melbourne] 2 June 1934.

"His work [Blake's Dante drawings at the National Gallery of Victoria] is of great historic interest from an art point of view, and expresses the mind of a man possessed of an extraordinary imagination."

§Anon. Article on Blake. *Bulletin* [Melbourne] 7 March 1945.

Blake's Dante drawings exhibited at the National Gallery of Victoria make Anon. wonder how Blake got his reputation as an artist.

§Anon. "Blake's Burial Place. Poet's Grave Found in Bunhill Fields After Many Years." *Daily Chronicle* 29 June 1911.

A sequel is in Allan Allport and Herbert Jenkins, "William Blake's Grave," *Daily Chronicle* 1 July 1911. <BBS p. 335>

§Anon. "Évangile évangile; compte rendu." *Spirale* No. 174 (2000): 4. In French.

§Anon. "Rare Books Purchased." *Argus* [Melbourne] 18 March 1918.

On the Dante designs at the 1918 Linnell sale.

§Anon. "William Blake—Poet and Painter." *Advocate* [Melbourne Catholic weekly] 3 Jan. 1929.

"His best work is very good indeed. But his worst work—and the National Gallery of Victoria has some hideous examples of it [Dante drawings]—was very bad."

Ansari, A. A. *William Blake's Minor Prophecies*. (Lewiston-Queenston-Lampeter: Edwin Mellen Press, 2001) Studies

in British Literature, Vol. 58. 8°, 139 pp.; ISBN: 0773474323.

Kathleen Raine, "Foreword" (ix-xii). The "Prophecies" dealt with are *The French Revolution*, *Marriage*, *Visions*, *America*, *Europe*, *Urizen*, and "The Mental Traveller," with appendices on "Double Perspective of Songs of Experience" (85-110) and "Blake and the Kabbalah" (111-30); the latter speaks of "the innumerable translations of the *Zohar* . . . in the eighteenth century" (111-12).

§Armando, Miguelez. "Howard T. Young: 'Juan Ramon Jimenez and His Readings in Blake, Shelley, and Yeats.'" *Revista de Estudios Hispánicos* 17 (1983): 304-06. In Spanish. <BBS p. 354>

This is a ghost; the author's family name is Miguelez, and the entry is correctly given on BBS p. 573.

§Balfour, Ian. "The Mediated Vision: Blake, Milton, and the Lines of Prophetic Tradition." Chapter 6 (127-72) of his *The Rhetoric of Romantic Prophecy*. (Stanford: Stanford University Press, 2002)

*Barfoot, C. C. "'Milton Silent Came Down My Path': The Epiphany of Blake's Left Foot." 61-84 of *Moments of Moment: Aspects of the Literary Epiphany*. Ed. Wim Tigges. (Amsterdam and Atlanta, GA: Rodopi, 1999)

In *Milton*, "For Blake epiphany seems to indicate a moment of precarious fleeting consonance with the world" (84).

§Baulch, David M. "Reading Coleridge Reading Blake." *Coleridge Bulletin* 16 (2000)

Baulch, David M. "Relative Aesthetics and the Last Judgment: Blake's Sublime and Kant's Third Critique." *European Romantic Review* 12 (2001): 198-205.

Though "Blake and Kant had little or no knowledge of each other's work, there is much to be gained from a comparison of their thought" (204).

§Beal, Pamela. "Trembling Before the Eternal Female: Blake's Call to a Transcendental Eros." *Modern Language Studies* 30 (2000): 75-90.

Beer, John. "Romantic Apocalypses." *Wordsworth Circle* 32 (2001): 109-16.

Especially about Blake, Coleridge, and Wordsworth.

*Behrisch, Erika. "'The Great Map of Mankind': Corporeal Cartography and the Route to Discovery in William Blake's *Milton*." *English Studies in Canada* 27 (2001): 435-58.

She describes Blake "constructing the body as the landscape to be traversed" (455), focusing on *Milton* pl. 32.

Benet, Laura. "William Blake [1757-1827]." 14-16 of her *Famous Poets for Young People*. Illustrated. (New York: Dodd, Mead and Company, 1964) Famous Biographies for Young People.

The "Famous Poets" begin with Mother Goose. The Blake section quotes "Reeds of Innocence" and "The Lamb."

Bentley, G. E., Jr. "Blake's Visionary Heads: Lost Drawings and a Lost Book." Chapter 12 (183-205) of *Romanticism and Millenarianism*. Ed. Tim Fulford. (New York and Basingstoke: Palgrave, 2002)

"I am primarily concerned to identify the three books in which most of his Visionary Heads appear," including "surviving leaves that have been removed from them" and "scores of Visionary Heads that have disappeared" (186).

The substance of this essay is used in *BR* (2).

Bentley, G. E., Jr. *The Stranger from Paradise*. (2001) <Blake (2002)>

Choice (Jan. 2002): 812 listed it among 650 "Outstanding Academic Titles, 2001," among 49 books on English and American literature and from a total pool of 6,500 titles reviewed.

Reviews

11. §Anon., *Publishers Weekly* 248, No. 261 (25 June 2001): 65 (writing "affectionately and authoritatively . . . Bentley evokes something of the whole man," with "magnificent color illustrations").

13. Scott Hightower, *Library Journal* (July 2001) ("academic and thorough . . . With lovely illustrations").

15. Dennis Loy Johnson, "Poetry can help to ease the troubled mind," *Tribune-Review* [Pittsburgh] 21 Oct. 2001 (a paragraph in a gang review).

20. Robert A. Weiler, *Bettendorf Public Library Information Center* online, 2001 ("the definitive account" with "stunning color plates").

21. Anon., *First Things* (Feb. 2002): 71. ("The *Stranger from Paradise* is a splendid account and a fitting capstone to Bentley's lifetime of Blake scholarship.")

22. Mark S. Lussier, *Wordsworth Circle* 32 (2001 [i.e., April 2002]): 182-83. ("Bentley has performed the highest service imaginable" for Blake scholars in "this impressive and summative master work" which evokes "continual excitement and perpetual discovery"; "One cannot ask more of a biography or more from a biographer.")

23. Keri Davies, *Blake Journal* No. 7 (2002): 62-70. ("Despite my caveats . . . Bentley's book accumulates into an impressive self-portrait of Blake . . . thorough, usually reliable, fully documented and closely detailed" [69].)

24. Juan Manuel Vial, "Quién Es: Personajes Biografías: William Blake: Entre el cielo y el infierno / 1757-1827," *El Mercurio y La Nación* (2002), online <www.alterguia.com/quien_es/blake.htm> in Spanish ("una monumental biografía").

§Billigheimer, Rachel V. "Conflict and Conquest: Creation, Emanation and the Female Will in William Blake's Mythology." *Modern Language Studies* 30 (2000): 93-120.

Blake/An Illustrated Quarterly

Volume 35, No. 1 (Summer 2001)

2. Michael Ferber. "Blake for Children." 22-24. (The same subject is dealt with in his "Not for the Kiddies . . .," *Academe* 87.3 [July-Aug. 2001]: 50-52.)

Blake/An Illustrated Quarterly

Volume 35, No. 3 (Winter [11 March] 2002)

1. *Martin Butlin. "New Risen from the Grave: Nineteen Unknown Watercolors by William Blake." 68-73. (These 19 designs for Blair's *Grave* [1805] constitute "arguably the most important" Blake discovery since 1863; 4 of the previously unknown designs are reproduced.)

2. *Robert N. Essick and Joseph Viscomi. "An Inquiry into William Blake's Method of Color Printing." 74-103, with 36 monochrome reproductions, mostly of plate fragments. (The chief evidence used by Michael Phillips in *William Blake: The Creation of the Songs From Manuscript to Illuminated Printing* [2000] and in the catalogue of the Tate exhibition [2000]—pinholes in *Songs* (T) and printing of ink text before colored design in one plate of *Songs* (E)—does not exist. "Either Blake used two-pull printing or he did not. All the material evidence indicates that he did not, with the single . . . exception" of "Nurses Song" in *Songs* (E). "An online version of this article, with 81 color illustrations, is . . . at <http://www.blakequarterly.org>")

Blake/An Illustrated Quarterly

Volume 35, No. 4 (Spring [May] 2002)

1. *Robert N. Essick. "Blake in the Marketplace, 2001." 108-130. (A customarily magisterial and apparently comprehensive survey; the reduced black-and-white reproductions of the newly discovered *Urizen* pl. 3 and *Europe* pl. 13-14 are reproduced "in glorious color on the journal's web site" <www.blakequarterly.org>; an "Appendix: New Information on Blake's Engravings" contains addenda for his *The Separate Plates of William Blake* [1983] and *William Blake's Commercial Book Illustrations* [1991].)

Reviews

2. *R. Paul Yoder. Review of Henry Summerfield, *A Guide to the Books of William Blake* (1998). 130-32. (The book is "generally sound and informative.")

3. Bo Ossian Lindberg. Review of David Bindman and Simon Baker, *William Blake 1757-1827: Catalogue of the exhibition at the Helsinki City Art Museum, 11 April-25 June 2000*. 132-35. (The exhibition was "a tremendous success," and the catalogue is "excellent.")

Blake/An Illustrated Quarterly

Volume 36, No. 1 (Summer [15 July] 2002)

1. G. E. Bentley, Jr., with the assistance of Keiko Aoyama for Japanese publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 2001." 4-37.
2. *Gert Schiff [ed. M. D. P(aley)]. "The Night of Enitharmon's Joy: Catalogue Entry." 38-39. ("The color printed drawing formerly known as *Hecate*" should rather be identified as "The Night of Enitharmon's Joy" [*Europe*, pl. 8]; the entry was translated into Japanese for the catalogue of the Blake exhibition at the National Museum of Western Art, Tokyo "of which Dr. Schiff was Commissioner" [*BBS* pp. 308-09].)

Blake/An Illustrated Quarterly

Volume 36, No. 2 (Fall [November] 2002)

1. Michael Phillips. "Color-Printing *Songs of Experience* and Blake's Method of Registration: A Correction." 44-45. (The "error in my book" is the statement that there are "pinholes" in the *Experience* prints in the National Gallery of Canada; there is no pinhole there, but, according to Phillips, this does not invalidate his theory of two-stage printing of color prints.)
2. Martin Butlin. "Is This a Private War or Can Anyone Join In?: A Plea for a Broader Look at Blake's Color-Printing Techniques." 45-49. (In response to Robert N. Essick and Joseph Viscomi, "An Inquiry into William Blake's Method of Color Printing," *Blake* 35 [2002]: 74-103, concerning one-stage color printing, Butlin suggests that a broader look may yet justify the theory of two-stage color printing.)
3. *Robert N. Essick and Joseph Viscomi. "Blake's Method of Color Printing: Some Responses and Further Observations." 49-64. (A reiteration of their argument, with some new evidence, presented as "[comments] on Butlin's observations . . . as they arise in his essay" [49]; "An online version of this article, with illustrations in color, is available on the journal's web site at <http://www.blakequarterly.org>")
4. *G. E. Bentley, Jr. "The Blake Exhibition at Tate Britain, 9 November 2000-11 February 2001, and at the Metropolitan Museum, 27 March-24 June 2001, and their Catalogues." 64-66. (It was "a major exhibition," "mounted with enormous éclat and puffery," and the catalogue is "useful and responsible" and "very generously illustrated, though the reproductions vary capriciously in size" [65, 66].)
5. Alexander S. Gourlay. Review of Michael Phillips, *William Blake: The Creation of the Songs from Manuscript to Illuminated Printing* (2000). 66-71. ("A significant, albeit significantly flawed" book, in which some of the evidence is "grievously misinterpreted," "marred throughout by major and minor errors in interpreting the complex evidence," so that "important aspects of its most prominent arguments are simply wrong" [70, 68, 66, 70]. In an "Appendix: Phillips'

Reviews

4. David Minckler. "Review of *The Tygers of Wrath*. Concert held in conjunction with an exhibition of Blake's works at Tate Britain. 2 February 2001. Purcell Room, South Bank Centre, London." 106-07. (A somewhat ambivalent account of the performances, which included that by Alan Moore, novelist, "who actually believes himself to be the reincarnation of Blake," who read "Angel Passage," his own densely evocative, epic description of Blake's life in blank verse (a recording is available . . . at www.stevenseverin.com).")
5. Nelson Hilton. Review of *An Oxford Companion to the Romantic Age: British Culture 1776-1832*. Ed. Iain McCalman (Oxford: Oxford University Press, 1999). 107-11. (There appears to be no entry about Blake.)

The Blake Journal

No. 7 ([October] 2002)

1. Michael Grenfell and Andrew Solomon. "Editorial." 3.
2. Anon. "The Blake Society at St James's." 4.
3. Anon. "Sir Peter Parker, President of the Blake Society 1997-2002." 5. (An obituary.)
4. *Michael Grenfell. "John Cowper Powys and William Blake." 7-17. (Powys wrote: "There is no poet perhaps who gives such an impression of primordial creative force as Blake" [10].)

Annotated Edition of *Paradise Lost* [ed. Richard Bentley (1732)]," 70-71, he denies convincingly on the basis of the unblakean handwriting and sentiments "that the poet William Blake had anything to do with this book" [71].)

Blake/An Illustrated Quarterly

Volume 36, No. 3 (Winter 2002/2003 [10 January 2003])

1. *Christopher Heppner. "Bathsheba Revisited." 76-91. ("I retract that reading" of Blake's tempera in his *Reading Blake's Designs* [1995] "and try again," with extensive use of context but with inconclusive results.)
2. Anon. "Newsletter." 91.
3. G. E. Bentley, Jr. "Richard C. Jackson, Collector of Treasures and Wishes: Walter Pater, Charles Lamb, William Blake." 92-105. (Bentley has "a persistent suspicion of the accuracy" of Jackson and of those who made claims on his behalf respecting his "wonderful combination of trash and treasures" [96], particularly in "Richard C. Jackson's Blake Collection" [101-04], much of which may have derived from "Jackson's fertile and apparently self-delusive imagination" [102].)²⁶

Reviews

26. See also G. E. Bentley, Jr., "R.C. Jackson—A Wild Goose Chase?" *Camberwell Quarterly: The Newsletter of the Camberwell Society* No. 130 (Jan. 2001): 9 (a letter of inquiry published without GEB's foreknowledge in a journal of which he had never heard), and Stephen Humphrey, "R.C. Jackson," *Camberwell Quarterly* No. 131 (March 2001): 6 (some facts about him, in response to the letter from Bentley).

5. Andrew Solomon. "Romney's Drawings: Their Influence on Blake." 18-23. (The one page of text suggests that "we may particularly associate with Blake" the "Neo-classical" style of Romney's drawings.)

6. *G. E. Bentley, Jr. "My name is Legion: for we are many": William Blake in London 1740-1830." 24-32. ("Legions of 'William Blake's . . . seemed to swarm in every profession and neighbourhood of London" [32]. The "voluminous notes and appendices with detailed information on individuals and sources . . . [omitted here] can be obtained from Andrew Solomon" [and from *BR* [2] 829-46].)

7. *Jason Whittaker. "Newton's Compass: From Blake to Britart." 33-45. (On Blake's influence on some twentieth-century British artists.)

8. *Andrew Solomon. "Blake and Music." 46-49. (British subscribers received "a 'home recording'" of some songs from Blake's time and late nineteenth-century settings of his poems.)

9. Anon. "Linda Landers." 50. (A reproduction of "'Welcome to My Garden,' a linocut inspired by the stories of William Blake and his wife in the tree[!] of their garden; and 'The Shepherd Boy,' based around [sic] Blake's 'universal man.'")

10. Christopher Rubinstein. "The Mental Traveller and *Lyrical Ballads* 1798." 51-61. ("A provisional argument for *The Mental Traveller* as deriving from *Lyrical Ballads*" in the context of Blake's 1804 trial [56].)

Reviews

11. Keri Davies. Review of G. E. Bentley, Jr., *The Stranger from Paradise: A Biography of William Blake* (2001). 62-70. ("Despite my caveats . . . Bentley's book accumulates into an impressive self-portrait of Blake . . . thorough, usually reliable, fully documented and closely detailed" [69].)

12. Sunao Vagabond [Andrew Vernede]. Review of Patrick Menneteau, *La Folie dans la poésie de William Blake; Reflet des enjeux gnoséologiques de la critique littéraire* (1999). 70-73.

13. Michael Grenfell. "Blake on CD!" Reviews of Mike Westbrook, "Glad day: Settings of William Blake," Enja Records ENJA 93672 <http://www.enjarecords.com>, and of John Taverner, "Eternity's Sunrise," The Academy of Ancient Music, Harmonia mundi 907231 <http://www.harmoniamundi.com>. 74-76. ("Each piece on the [2 Westbrook] CDs is a rich tapestry of sound," and "The [Taverner] CD is certainly an experience" [75, 76].)

Bloom, Harold. "William Blake." 1-119 of *The Visionary Company: A Reading of English Romantic Poetry*. (New York, 1961) B. (Garden City [NY], 1963) 1-130. C. *The Visionary Company*. Revised and Enlarged Edition. (Ithaca [NY] and London, 1971) 5-123, 471 <BB #1232> D. *Los Poetas Visionarios del Romanticismo Inglés*. Tr. M. Antolin. (Barcelona, 1974) In Spanish. <BBS pp. 415-16> E. *La Compañía Visionaria: William Blake*. (Buenos Aires: Adriana Hidalgo editora, 1999) In Spanish.

The section on *The Four Zoas* was reprinted in Northrop Frye, ed., *Blake: A Collection of Critical Essays* (Englewood Cliffs, NJ, 1965) Twentieth Century Views. <BB #1643>

The 1961 edition is excerpted in Ratomir Ristic, *Introducing William Blake* (1996) <Blake (2001)>.

*Bloom, Harold. "William Blake (1757-1827)." 696-703, part of "Lustre 18: William Blake, D.H. Lawrence, Tennessee Williams, Rainer Maria Rilke, Eugenio Montale," in his *Genius: A Mosaic of One Hundred Exemplary Creative Minds* (New York: Warner Books, 2002).

"This book is a continuous protest against historicizing and contextualizing the imagination of genius." "My reverence for Blake goes back sixty years" (696).

Bokushin: Bungaku Kikan:

Faunus [The Quarterly of Literature]

No. 5 (Jan. 1976) [Special Issue:] William Blake yogen: to shinpi no sho: William Blake: [The Books of Prophecy and Mystery]. In Japanese. <BBS p. 421>

14. M. L. Cazamian. "Rinri to sei no kachi: shoki yogensho [Values of Ethics and Life: The Early Prophetic Books]." Tr. Yoshio Hara. 144-49. ([Silently taken from *Poèmes choisis*, ed. Madeleine L. Cazamian (1943 ff.), chapter 5, not from Louis Cazamian, *Symbolisme et Poésie* (1947), as guessed in *BB* #1366.]

Brook, Clodagh. "Giuseppe Ungaretti: Translator of William Blake." *Forum Italicum* 35 (2002): 368-82.

About Ungaretti's faithfulness to Blake.

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

Review

5. Jason Whittaker, *Romanticism* 7.1 (2001): 96-99. (Bruder's "readings . . . are polemical, provocative, and stimulating" [95].)

*Butlin, Martin. "Word as Image in William Blake." Chapter 13 (207-17) of *Romanticism and Millenarianism*. Ed. Tim Fulford. (New York and Basingstoke: Palgrave, 2002)

"Insofar as Blake saw himself as a fount of divine wisdom, word and image—God's word—have become God" (214).

Cervo, Nathan A. "THE GARDEN OF LOVE." *Explicator* 59 (2001): 121-22.

About "Thou shalt not."

§Chattopadhyay, Debasis. "Blake's Lyrics: 'Plowman in Darkness'—A Study of Blake's Development as a Lyric Poet." Rabindra Bharati University Ph.D., 1999. 194 pp.

Chesterton, G. K. **William Blake*. (London and New York, 1910) B. *(London, 1920) The Popular Library of Art.

<BB #1381> C. §(Havertown and Philadelphia, 1973) D. §(Folcroft, Pennsylvania, 1976) E. §*(Norwood, Pennsylvania, 1977) F.* (Philadelphia, 1978) G. Tr. Francis Bourcier, Introduction par François Rivière (Paris, 1982) In French. H. Tr. Kii Nakano as "William Blake." Chapter I (71-115) of *William Blake: Robert Browning: G.K. Chesterton: Chosaku shu* (Hyoden hen) 3 [*William Blake: Robert Browning: Collected Writings of G.K. Chesterton* Vol. III: Critical Biography]. (Tokyo, 1991) In Japanese. <BBS p. 436> I. §*William Blake*. (London: House of Stratus, 2000)

§Chiramel, P. Jose. "Blake's Published 'Theory of Art' and His Praxis." *Aligarh Journal of English Studies* 17 (1995): 25-47.

Clark, Steve, and David Worrall, ed. *Blake in the Nineties*. (1999) <Blake (2001)>

Review

2. Morton D. Paley, *Romanticism* 8.1 (2002): 90-93 (especially the essays by Essick, Viscomi, and Keri Davies).

*Cleadell, Colin. "Blake's lost work found 165 years on." *Telegraph* 31 Jan. 2002.

About the rediscovery of Blake's watercolors for Blair's *Grave*.

§Colebrook, Claire. "The End of Redemption and the Redemption of Ends: Apocalypse and Enlightenment in Blake's Prophecies." *SoRA* 27, No. 1 (March 1994): 79-92.

§Connolly, Tristanne. "Miscarriage Images in Blake." *Romanticism* 7.2.

"Portions of Chapter 4 ['Embodiment: Reuben' (95-124)]" in her *William Blake and the Body* (2002) were first published in it.

*Connolly, Tristanne J. *William Blake and the Body*. (Houndmills, Basingstoke, and New York: Palgrave Macmillan, 2002) 8°, xvii, 249 pp.; ISBN: 0333968484.

Her most original piece of information is that "Cath. Blake" (who may or may not be the poet's wife—no other detail is given) is listed as a patient in the minutes of the weekly Board of the British Lying-In Hospital, Endel Street, Holborn on 26 Aug. 1796 (108), perhaps indicating that she had had a miscarriage.

The work is clearly related to her Cambridge dissertation with the same title (1999); Chapter 2 ("Graphic Bodies" [25-72]) grew out of "William Blake and the Spectre of Anatomy," *Spectres of Romanticism: The Influence and Anxiety of the British Romantics*, ed. Sharon Ruston and Lidia Garbin (1999), and "Portions of Chapter 4 ['Embodiment: Reuben' (95-124)]" were first published as "Miscarriage Images in Blake," *Romanticism* 7.2 [n.d.].

*Connolly, Tristanne J. "William Blake and the Spectre of Anatomy." 19-42 of *Spectres of Romanticism: The Influence and Anxiety of the British Romantics*. Ed. Sharon Ruston with Assistance by Lidia Garbin. (Lewiston [NY], Queenston [Ontario], Lampeter [Wales]: Edwin Mellen Press, 1999) Salzburg Studies in English Literature: Romantic Reassessment No. 153. <Blake (2001§, 2002)>

It grew into Chapter 2 ("Graphic Bodies" [25-72]) of her *William Blake and the Body* (2002).

§Corti, Claudia. "Dell'infinito al finito: Le strano percorso iniziatico del 'Thel' di W. Blake." *Rivista di Letterature Moderne e Compare* 53 (2000): 147-65. In Italian.

On mysticism.

§Corti, Claudia. "William Blake, ovvero: C'è passione e passione." 117-33 of *Le passioni tra ostensione e riserbo*. Ed. Romana Rutelli. (Pisa: ETS, 2000) Memorie e atti di convegni. In Italian.

Compares Blake with Hume's "Of the Passions."

Csikós, Dóra. "Is He the Divine Image? Blake's Luvah and Vala." *AnaChronisT* 1996: a collection of papers [from the] Department of English Studies, School of English and American Studies, Eötvös Loránd University, Budapest [Hungary] ([1996?]): 162-84.

An "essentially psychological" argument based on "[Lipót] Szondi's fate analysis (commonly known as Schicksal analysis)" (162, 173).

Csikós, Dóra. "Narrative Technique in *The Four Zoas*." *AnaChronisT* 1997: a collection of papers from the Department of English Studies, School of English and American Studies, Eötvös Loránd University, Budapest [Hungary] ([1997?]): 29-38.

"Once we accept McGann's contentions, all the formal problems discussed so far seem to be resolved, the diagrammatic design of *The Four Zoas* becomes deliberate architecture" (36).

§Csikós, Dóra. "'Urizen Who Was Faith and Certainty Is Changed to Doubt': The Changing Portrayal of Urizen." *Hungarian Journal of English and American Studies* 3, No. 2 ([Debrecen, Hungary] 1997): 131-59.

§Denize, Joseph. "La Nature naturante: Blake et la Bhagavad-Gita." *Rivista di Letterature Moderne e Compare* 53 ([Pisa] 2000): 381-407. In French.

Dent, Shirley, and Jason Whittaker. *Radical Blake: Influence and Affinities from 1827*. (Houndmills, Basingstoke, and New York: Palgrave Macmillan, 2002) 8°, xi, 237 pp.; ISBN: 0333986458.

"Throughout this book, we have tried to show how Blake's

art has inspired and motivated artists, poets, novelists, filmmakers, composers and political activists" (197).

Dhar, Subir. *Burning Bright: William Blake and the Poetry of Imagination*. (Kolkata [Calcutta] India: G. J. Book Society, 2001) 8°, 240 pp.; no ISBN.

An analysis of Blake's poems in terms of "Blake's ideas about reason and imagination," tracing "an initial stage of unbridled enthusiasm for the imagination [to 1794] . . . ; a darker, pessimistic interregnum during which the imagination was regarded as fallen [1794-97]; and a final stage of a realization of both reason and imagination as redemptive potentia [1797-1827]" (10, 15).

"This book started out as a doctoral dissertation" ([5]).

§Dhar, Subir. "Reading Between the Lines: Interlinear Iconography in Blake's *The Marriage of Heaven and Hell*." *Dibrugarh University Journal of English Studies* No. 12 (1996-97): 5-12.

§Dhar, Subir. "William Blake and the Experience of 'Experience.'" *Rabindra Bharati University Journal of the Department of English* 6: issue on Re-assessing Romanticism: Millennial Perspectives (2000-01): 131-42.

Eaves, Morris. "Graphicality: Multimedia Fables for 'Textual' Critics." 99-122 of *Reimagining Textuality: Textual Studies in the Late Age of Print*. Ed. Elizabeth Bergmann Loizeaux and Neil Freistat. (Madison: University of Wisconsin Press, 2002)

It is largely about editing Blake, especially in "Blake's Miscalculation and Victorian Attitudes" (105-08), "Bringing Up Blake" (108-12), "Dead Man, Walking" (112-14), and "The Imagination Which Liveth Forever" (114-16, about Ackroyd's biography).

*Eaves, Morris, Robert N. Essick, and Joseph Viscomi. "The William Blake Archive: The Medium, When the Millennium is the Message." Chapter 14 (219-33) of *Romanticism and Millenarianism*. Ed. Tim Fulford. (New York and Basingstoke: Palgrave, 2002)

It is "an outline [of] the discoveries we have made and the new things that are now possible" (224).

Engelstein, Stefani Brooke. "Organs of meaning: The 'natural' human body in literature and science of the late eighteenth and early nineteenth centuries." *DAI* 62 (2001): 2412A. Chicago Ph.D., 2001. 234 pp.

She "juxtaposes scientific texts with the work of Heinrich von Kleist, William Blake, and E. T. A. Hoffmann"; chapter I is on Blake, obstetrics, and regeneration.

Esterhammer, Angela. "Locationary Acts: Blake's *Jerusalem* and Hölderlin's *Patmos*." Chapter 13 (178-90) of *Placing and Displacing Romanticism*. Ed. Peter Kitson. (Alder-

shot, Hampshire: Scolar Press, 2001) The Nineteenth Century Series. <Blake (2002)§, misattributed to Thomas McFarland>

An exploration of the concepts of "the act of utterance, dialogic interaction or address, and the creation of places—with the goal of identifying some distinctively Romantic ways in which . . . utterance itself takes, and makes, place"; the titles of *Jerusalem* and *Patmos* "must finally be read as a reference to the speech act that is the poem, but simultaneously reliteralized as the name of a place" (178, 180).

*Evans, Mark. "Blake, Calvert—and Palmer? The Album of Alexander Constantine Ionides." *Burlington Magazine* 144, No. 1194 (Sept. 2002): 539-49.

The album contains 17 of Blake's Virgil woodcuts (probably those printed by Calvert in 1830), 11 of 15 known Calvert prints, and "previously unknown wood engravings by an unidentified member of 'The Ancients'" (perhaps Samuel Palmer) (541) which were probably acquired by Ionides from his art-instructor and friend Edward Calvert; the album was bought by the Victoria & Albert Museum in 2000.

*Ferber, Michael. "Not for the Kiddies: Forget about literature. A commercial publisher finds Blake's poems unsuitable for children." *Academe: Bulletin of the American Association of University Professors* 87.3 (July-Aug. 2001): 50-52.

In the edition of Blake for children which they commissioned, a publisher (who is never named, alas!) would not allow "London" (because of the word "harlot") or "The Little Black Boy" (because he's the wrong color) or "The Divine Image" (because it's too religious) or "The Little Vagabond" (because it names "beer").

The subject is the same as in his "Blake for Children," *Blake* 35 (2001): 22-24, though it is not referred to in *Academe*.

Ferrara, Mark S. "Ch'an Buddhism and the Prophetic Poems of William Blake." *Journal of Chinese Philosophy* 24 (1997): 59-73. Also on the web at www.american-buddha.com/chan.blake.htm <Blake (2002)§>

§Fleissner, Robert F. "Enter the Third World: Yeats's 'Second Coming' Even of a Blakean Tiger-like Image." *Aligarh Journal of English Studies* 21 (1999): 11-19.

*Freed-Isserow, Eugenie. "'This Free Born Joy': William Blake's Vision of Emancipation." *EAR: English Academy Review [of Southern Africa]* 17 (2000): 111-30.

In *Visions*, "Oothoon voices the right not only of woman, but of every human being, both to personal autonomy and to an imaginative freedom, in life, in love and in thought. This is Blake's 'vision of emancipation'; Mary Wollstonecraft's denigration especially of physical sensation and emotion, in order to uphold the primacy of the Reason, was completely unac-

ceptable to him," "though he was sympathetic to her feminism, and admired her courage" (113, 122, 121).

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

Review

5. Mary-Kelly Persyn, *European Romantic Review* 10 (1999): 393-97 ("highly valuable" [397]).

§Friedlander, Edward Robert, M.D. "William Blake's Milton: Meaning and Madness." <www.pathguy.com/blake/blakemil.txt> [before 2003].

*Fujita, Hiroko. "Kami to Akuma wo Syocho suru Tori: Blake no Shi ni Mirareru Milton no Eikyo [A Bird as a Symbol of God and Devil: Milton's Influence on Blake's Poetry]." *Rikkyo Review* [St. Paul's English Review] 31 (2002): 37-60. In Japanese.

Glausser, Wayne. *Locke and Blake*. (1998) <Blake (1999)>

Review

2. Kathryn S. Freeman, *European Romantic Review* 10 (1999): 121-26.

Gleckner, Robert F. "Blake, Skelton, and Diodorus Siculus." *USF Language Quarterly* 16.3-4 (1978): 25, 56. <Blake (2002)>

John Skelton (?1460-1529) mistranslated the Greek text of Diodorus Siculus, *The Bibliotheca Historica*, to create a flying island of Hiperboreans who worship Apollo, but Blake cannot have used the translation for his *Island in the Moon* as it was not printed until 1957.

Gompf, Michelle Leigh. "Coexisting Contraries: Women's Sexuality in Blake's 'Milton' and 'Jerusalem.'" *DAI* 62 (2001): 2124A. North Carolina (Greensboro) Ph.D., 2001.

Especially on Ololon in *Milton* and Enitharmon, Vala, and Jerusalem in *Jerusalem*.

Goslee, Nancy Moore. "'Soul' in Blake's Writing: Redeeming the Word." *Wordsworth Circle* 33 (2002): 18-23.

She focuses on Blake's works of the 1790s.

*Gourlay, Alexander S., ed. *Prophetic Character: Essays on William Blake in Honor of John E. Grant*. (West Cornwall, CT: Locust Hill Press, 2002) 8°, 394 pp.; ISBN: 0933951965.

It consists of

1. [Alexander Gourlay]. "Foreword" (xiii-xviii) (about Jack's career).
2. Anon. "Biographical Note." xix.
3. Anon. "A Chronological Checklist of Publications by John E. Grant." xxi-xxvi.
4. Alexander S. Gourlay. "Introduction." xxvii-xxxii.
5. *Stephen C. Behrendt. "The Evolution of Blake's *Pestilence*." 3-26.

6. *J. M. Q. Davies. "Variations on the Fall in Blake's Designs for Young's *Night Thoughts*." 27-50.

7. Michael Ferber. "In Defense of Clods." 51-66.

8. Everett C. Frost. "The Education of the Prophetic Character: Blake's *The Marriage of Heaven and Hell* as a Primer in Visionary Autography." 67-95.

9. *Alexander S. Gourlay. "Idolatry or Politics? Blake's Chaucer, the Gods of Priam, and the Powers of 1809." 97-147.

10. *Catherine L. McClenahan. "Blake's Erin, The United Irish and 'Sexual Machines.'" 149-70.

11. *Jon Mee. "'As portentous as the written wall': Blake's Illustrations to *Night Thoughts*." 171-203. ("This essay attempts to understand Blake's illustrations to *Night Thoughts* in terms of competing ways—both verbal and visual—of 'imaging the unseen'; "Blake considerably extends the meaning of Young's 'enthusiasm'" [172, 171n].)

12. *Jennifer Davis Michael. "Blake's Feet: Toward a Poetics of Incarnation." 205-24. ("Blake's symbolic use of feet, beginning with *Poetical Sketches*, is intrinsic to his artistic project, fusing spiritual, sexual, and poetic acts into a single member. This fusion culminates in *Jerusalem*" [206].)

13. *Peter Otto. "From the Religious to the Psychological Sublime: The Fate of Young's *Night Thoughts* in Blake's *The Four Zoas*." 225-62. ("Where Young's religious sublime offers eternal rest, Blake's sublime demands endless activity . . . Blake remains wedded to a religious rhetoric of apocalypse and resurrection" [260].)

14. Morton D. Paley. "William Blake and Dr. Thornton's 'Tory Translation' of the Lord's Prayer." 263-86.

15. G. A. Rosso. "The Religion of Empire: Blake's Rahab in its Biblical Contexts." 287-326. (A learned essay demonstrating that "By merging two symbolic streams, the anti-empire Rahab dragon with the collusive Rahab harlot, Blake creates a composite figure of tremendous depth and range . . . a study of Rahab symbolism in the epics shows that Blake's politics deepened and broadened rather than faded away or became quiescent after 1800" [320].)

16. Sheila A. Spector. "A Numerological Analysis of *Jerusalem*." 327-49. (In *Jerusalem*, Blake "seems to have predicated his total structure on the number 100" [330].)

17. Richard J. Squibbs. "Preventing the Star-Led Wizards: Blake's *Europe* and Popular Astrology." 351-85. ("*Europe* is primarily concerned with showing how astrology and astronomy have corrupted popular prophecy in the 1790s" [377].)

*Grant, John E. "The Powers of 'Death' in Blake's *Night Thoughts* Engravings." 1650-1850: *Ideas, Aesthetics, and Inquiries in the Early Modern Era*. Vol. 7: Special Feature: "Death and Dying in the Early Modern Era." (2002) 257-80.

"Blake addresses himself as an engraver" to Young's "unacknowledged idolization of death" (258).

Green, Matthew. "Disruptions of Identity: Points of Intersection between Blake's Urizen Books and Cognitive Sci-

ence." *Psyart: An Online Journal for Psychological Study of the Arts* (22 July 2002) <www.clas.ufl.edu/ipa/journal/2002/green01.htm>.

*Grossman, Carol. "The Trianon Press's William Blake's Water-Colour Designs for the Poems of Thomas Gray." *Printing History* 21 (2001): 19-24, 29-31, 33-36.

Gives a history of Arnold Fawcus (its maker), his Trianon Press, and the Gray volume (1972), which is "ranked with the finest printed books of the twentieth century" (19). There were up to 40 stencils for each of its drawings, with perhaps a million applications of color for the 400 copies manufactured.

Hecimovich, Gregg A. "'With pale Blake I write tintingface': The Bounding Line of James Joyce's Aesthetic." *James Joyce Quarterly* 36 (1999): 889-904.

"Joyce appears to have been greatly influenced by Blake's aesthetic vision . . . throughout his career" (890).

Hobson, Christopher Z. *The Chained Boy: Orc and Blake's Idea of Revolution*. (1999) <Blake (2000)>

Reviews

1. Jacqueline DiSalvo, *Studies in Romanticism* 40 (Fall 2001 [Feb. 2002]): 462-65 ("one cannot help but be challenged by the intellectual power, lucid writing and passionate engagement of the book" [465]).

2. Amanda Barry, *Wordsworth Circle* 32 (2001): 183-84 (praise for "the extreme care the author takes in describing Blake's growing interest in the subject of homosexuality").

Hoerner, Frederick Christian. "Figures Bearing Sway: Milton, Romanticism, and Poetic Transmission." *DAI* 58 (1997): 2668A. Texas (Austin) Ph.D., 1997.

Includes *Visions of the Daughters of Albion*.

*Höltgen, Karl Joseph. "William Blake and the Emblem Tradition." Online 2002 at http://webdoc.gwdg.de/edoc/ia/eese/artic22/hoeltgen/2_2002.html#embi

Honour, Hugh. *Romanticism*. (New York, Hagerstown, San Francisco, London, 1979) <BBS p. 513> B. *El romanticismo*. (Madrid: Alianza Editorial) Alianza Forma, 20. 297-304. In Spanish.

Hutchings, Kevin D. "'Everything That Lives': Anthropocentrism, Ecology, and *The Book of Thel*." *Wordsworth Circle* 28 (1997): 166-77. <Blake (1998)>

It grew into Chapter 2: "Anthropocentrism, Nature's Economy, and *The Book of Thel*" of his *Imagining Nature: Blake's Environmental Poetics* (76-113).

*Hutchings, Kevin. *Imagining Nature: Blake's Environmental Poetics*. (Montreal, Kingston, London, Ithaca: McGill-

Queen's University Press, 2002) 8°, xiv, 255 pp.; ISBN: 0773523421.

This "ecocritical study of Blake's work" (36) "grew out of work originally conducted" for his McMaster doctoral dissertation (1998) called "Imagining Nature: Blake's vision of materiality," *DAI* 60 (1998): 3374-75A. Chapter 2, "Anthropocentrism, Nature's Economy, and *The Book of Thel*" (76-113) is expanded from "'Everything That Lives': Anthropocentrism, Ecology, and *The Book of Thel*," *Wordsworth Circle* 28 (1997): 166-77, and Chapter 3, "The Nature of Infinity: Milton's Environmental Poetics," (114-52) is abridged in *Nineteenth-Century Contexts* (in press).

Hutchings, Kevin Douglas. "Imagining Nature: Blake's vision of materiality." *DAI* 60 (1998): 3374-75A. McMaster Ph.D., 1998. <Blake (2001)>

It grew into his *Imagining Nature: Blake's Environmental Poetics* (2002).

§Hutchings, Kevin. "Pastoral, Ideology, and Nature in William Blake's *Visions of the Daughters of Albion*." *ISLE: Interdisciplinary Studies in Literature and Environment* 9, No. 1 (2002): 1-24.

Ikegame, Naoko. "William Blake no Geijutsu Kyoiku Shiso ni kansuru Ichi Kosatsu—Reynolds no *Geijutsu ni kansuru Koensyu* he no Kakikomi wo Chushin ni [A Study of Thoughts on Education of Art in William Blake—On Annotations to *The Discourses of Reynolds*]." *Ochanomizu Joshi Daigaku Jinbun Kagaku Kenkyu Kiyo: Ochanomizu University Studies in Arts and Culture* 54 (2001): 177-86. In Japanese.

§Ikegame, Naoko. "Yanagi Muneyoshi no William Blake ni okeru Seimei—Kosei to Chokkan wo meguru Shiso kara [Life in William Blake by Muneyoshi Yanagi—Thoughts concerning Individuality and Intuition]." *Ningen Bunka Ronso [Journal of the Graduate School of Humanities and Sciences, Ochanomizu University]* no. 4 (2001): 177-86. In Japanese.

*Imaizumi, Yoko. *Blake Shuseisareru Onna—Shi to E no Fukugo Geijutsu: Blake's Re-vision of the Female*. (Tokyo: Sairyusha, 2001) xiii + 315 pp.; ISBN: 4882026929. In Japanese.

Reviews

1. Keiko Anzai, *Eigo Seinen: Rising Generation* 147, No. 3 (2001): 66.

Jacobson, Howard. "Blake's Doors of Perception." *Notes and Queries* 247 [N.S. 49] (2002): 454-55.

Sources for the idea from Lucretius and Cicero.

*Jones, John H. "Printed Performances and Reading *The Book[s] of Urizen*: Blake's Bookmaking Process and the

Transformation of Late Eighteenth-Century Print Culture." *Colby Quarterly* 35 (1999): 73-89. <Blake (2002)>

"Urizen can be seen not only as a critique of the 'standard' presentation of the Bible... but also as a critique of the potential for authorial power that print technology can foster through its ability to mass-produce exact copies of a text" (74).

Juninus. "On Splendour of Colours, &c." *Repository of Arts, Literature, Commerce, Manufactures, Fashions, and Politics* II (June 1810, Supplement) 404-09 <BB #A1980>; IV (Sept. 1810) 130-31. <BBS p. 529>

The series "On Splendour of Colours" begins each issue "of *The Repository of Arts* from 1809 through 1815," and "The mysterious Juninus showed surprisingly intimate knowledge of Blake" (*Blake Records Supplement* [1988] 62). A series so prominently displayed in some eighty issues is likely to have been written by the editor, who for March 1809 through December 1828 was Frederick Shoberl (1775-1853). He was an industrious man of letters, a founder of *The New Monthly Magazine* (1814), editor of Ackermann's *Forget Me Not* (1822-34) and *Juvenile Forget Me Not* (1828-32), and anonymous compiler, with John Watkins, of the *Biographical Dictionary of Living Authors* (1816), in which the Blake entry <BB #2929> is strikingly well informed.

§Kaplan, Nancy. "Blake's Problem and Ours: Some Reflections on the Image and the Word." *Readerly Writerly Texts* 3, No. 2 (Summer 1996): 115-33. <Blake (1999)> B. §"Blake's Problem and Ours: Some Reflections on the Image and the Word." 25-43 of *The Emerging Cyberculture: Literacy, Paradigm, and Paradox*. Ed. Stephanie B. Gibson and Ollie O. Oviedo. (Cresskill [NJ]: Hampton, 2000) Hampton Press Communication Series.

§Kawasaki, Noriko. "Satan no Chokoku—Blake no Milton ni tsuite (13) [The Transcendence of Satan—on Blake's Milton]." *Gifu Shiritsu Joshi Tanki Daigaku Kenkyu Kiyo* [*Bulletin of Gifu City Women's Junior College*] no. 51 (2001): 33-40. In Japanese.

Nos. 1-11 are in Nos. 39-49 (1989-99).

*Keir, John. "The Grasshopper and the Ant in Blake's 'The Fly.'" *ELN* 38.3 (March 2001): 56-68.

The poem has two perspectives.

§Keith, Jennifer. "The Feet of Salvation in Blake's *Milton*." *Bulletin de la Société d'Etudes Anglo-Américaines des XVII^e et XVIII^e Siècles* No. 45 (November 1995): 51-67.

*Komáromy, Zsolt. "Echoing Innocence: The Figures of Memory and Echo in Blakean Pastoral." *AnaChronisT* 1998: Essays... [from the] Department of English Studies, School of English and American Studies, Eötvös Loránd University, Budapest [Hungary] ([1998?]): 75-118.

Blake "is compelled" to push "poetry beyond the limits [of] his predecessors" because of "his urge to divorce imagination from memory" (118).

§Kono, Rikyu. "William Blake to Shinran 'Kyosei' ni tsuite no Hikaku Sisou no Tachiba kara no Kosatsu [William Blake and Shinran: On 'Coexistence' from the Viewpoint of Comparative Philosophy]." *Indo Tetsugaku Bukkyogaku* [*Hokkaido Journal of Indological and Buddhist Studies*] no. 16 (2001): 244-61. In Japanese.

Kruger, Kathryn Sullivan. "The Loom of Language and the Garment of Words in William Blake's *The Four Zoas*." Chapter 4 (87-107, 158-64) of her *Weaving the Word: The Metaphorics of Weaving and Female Textual Production*. (Selinsgrove: Susquehanna University Press; London: Associated University Presses, 2001)

"In *The Four Zoas*... Blake stumbles onto the powerful metaphor of weaving which has buried in its history the privilege of female divinity" (107).

§Kuduk, Stephanie. "'A Sword of a Song': Swinburne's Republican Aesthetic in Song before Sunrise." *Victorian Studies* 43 (2001): 253-78.

§Kuntz, Paul Grimley. "William Blake and the Ten Commandments." *Soundings* 83 (2000): 427-51.

*Lee, Debbie. "Intimacy as Imitation: Monkeys in Blake's Engravings for Stedman's *Narrative*." Chapter 4 (66-119, 238-43) of her *Slavery and the Romantic Imagination*. (Philadelphia: University of Pennsylvania Press, 2002)

"I read the Stedman plates as being primarily a statement of Blake's artistic purpose" (96); his monkey plates are "suggestively ironic" or "mock-mimicry," according to Professor Lee.

It is excerpted as "Johnson, Stedman, Blake and the Monkeys," *Wordsworth Circle* 33 (2002): 116-19 (see Joseph Johnson below).

§Lombardo, Agostino. "Ungaretti e Blake." In *Giuseppe Ungaretti 1888-1970: Atti del convegno internazionale di Studi*. Ed. Alexandra Zingone. (Naples: Edizioni Scientifiche Italiane, 1995). In Italian.

Lövasz, Laura Elizabeth. "Literate gentlemen and the viewing masses: The antagonism between seeing and reading in the Romantic period." *DAI* 63 (2002): 196A. Indiana Ph.D., 2002. 183 pp.

Chapter 4 is on Blake's *Job*.

Lundeen, Kathleen. *Knight of the Living Dead: William Blake and the Problem of Ontology*. (Selinsgrove: Susquehanna University Press; London: Associated University Presses, 2000) <Blake (2002)>

Review

1. §David Punter, *BARS* No. 22 (Sept. 2002): 27-29.

Lundin, Roger. "On the Vision of William Blake." *Mars Hill Audio Journal*: A bimonthly audio magazine of contemporary culture and Christian conviction 51 ([Charlottesville, VA] July-August 2001): Disc 2.

An interview about Blake's place in cultural history, stressing Christian fundamentalism.

*Mácsok, Márta. "Dante Revisited: The Vision of Paolo and Francesca in Blake's and D. G. Rossetti's Interpretation." *AnaChronisT* 1998: Essays . . . [from the] Department of English Studies, School of English and American Studies, Eötvös Loránd University, Budapest [Hungary] ([1998?]): 119-32.

"The Dante illustrations were equally significant in Blake's and Rossetti's careers" (123).

§Madariaga, Salvador de. *Shelley and Calderon and Other Essays on English and Spanish Poetry*. (London: Constable and Co., 1920) B. *§Ensayos Anglo-Españoles*. (Madrid: Atenea, 1922) In Spanish. C. (Madrid: Atenea, 1992) Autores Españoles Volumen 23 Ensayos y C. 3. In Spanish.

In the 1992 publication, in an essay entitled "Lírica Popular Española Conferencia Dada en la Asociación Anglo-Española de Londres," is a section (133-40) comparing the lyrics of Blake, a "gran figura de la poesía Inglesa" (133), with Spanish popular poetry, including translations of a few of Blake's lyrics. The Spanish translation (1922) is slightly reduced from that in English.

Madariaga was influential in spreading the reputation of Blake in Spain.

Marsh, Nicholas. *William Blake: The Poems*. (Basingstoke: Palgrave, 2001) 8°, 253 pp. of text + 8 blank pp.; no plate; ISBN: 03333914566x and 03333914678.

A guide for students ("Your first job is to study the text" [241]), with poem by poem analyses of *Songs* (3-177) plus bits from *Thel*, *Urizen*, and *Milton* (178-93), with snippets on "Blake's Life and Work" (197-219) and "A Sample of Critical Views" of Frye, Erdman, Middleton Murry, Nelson Hilton, and Camille Paglia (!) (220-40).

*McLane, Maureen. "Ballads and Bards: British Romantic Orality." *Modern Philology* 98 (2001): 423-43.

About *Songs of Innocence* (Section 1: "From Piping to Printing: Blake's Allegory of Poetic Meditation" [427-32]), *Childe Harold*, and *Lyrical Ballads*.

§McQuail, Josephine A. "Passion and Mysticism in William Blake." *Modern Language Studies* 30 (2000): 121-34.

§Medworth, Fred. Article on Blake. *Sydney Morning Herald* 10 Sept. 1949.

On Blake's Dante drawings from the National Gallery of Victoria exhibited in the State Gallery of New South Wales (Sydney).

Mellor, Anne K. "Blake, the Apocalypse and Romantic Women Writers." Chapter 9 (139-52) of *Romanticism and Millenarianism*. Ed. Tim Fulford. (New York and Basingstoke: Palgrave, 2002)

Only Joanna Southcott, Mary Wollstonecraft Shelley, *The Last Man* (1826), and Mary Ann Browne, "A World without Water" (1832) "among the many women writers I have been reading from the Romantic period engaged in such apocalyptic thinking" (140). The essay is scarcely related to Blake.

Menneteau, Patrick. *La Folie dans la poésie de William Blake; Reflet des enjeux gnoseologiques de la critique littéraire*. (1999) <Blake (2001)>

Review

1. Sunao Vagabond [Andrew Vernede], *Blake Journal* No. 7 (2002): 70-73.

§Menneteau, Patrick. "Vie, formes et lumière dans l'oeuvre de William Blake." *Bulletin de la Société d'Etudes Anglo-Américaines des XVII^e et XVIII^e Siècles* (Sept. 1999): 211-22. In French.

*Minton, David. "William Blake: Innocence and Experience—Part 1: Without contraries is no progression [Part 2: Love! Sweet Love! Was thought a crime—] [Part 3: Love seeketh only Self to please And builds a Hell in Heavens despite] [Part 4: The Devil's Advocate]." *Kanto Gakuin Daigaku Bungakubu Kiyo* [Bulletin of Kanto Gakuin University Society of Humanities] no. 91 (2000): 1-52, 26 plates; no. 92 (2000): 37-134, 37 plates; no. 93 (2001): 101-45, 16 plates; no. 94 (2001): 25-63.

Mitchell, Sebastian. "But cast their eyes on these little wretched Beings: The Innocence and Experience of Children in the Late Eighteenth Century." *New Formations: A Journal of Culture/Theory/Politics* 42: The Ruins of Childhood (2000): 115-30.

Ostensibly concerned with chimney sweeps with "some social accounts of sweeps alongside" Blake's "Chimney Sweeper" from "*Songs of Innocence* (1787)" (115), but in fact about pictures of children, with little on sweeps or Blake.

§Mitchell, W. J. T. "The Romantic Education of W. J. T. Mitchell." 34 paragraphs in "The Last Formalist, or W. J. T. Mitchell as Romantic Dinosaur" <www.rc.umd.edu/praxis/mitchell/mitch-contents.html>. Ed. Orrin N. C. Wang. (August 1997) *Romantic Circles Praxis Series*.

See also "An Interview with Orrin N. C. Wang," 22 paragraphs.

Mooney, Patrick. "William Blake's Relevance to the Modern World." Online <www.geocities.com/Athens/Olympus/5599/literature/blake.html>.

§Morgenson, Greg. "Children of Hell." *Spring: A Journal of Archetype and Culture* 55 (Spring 1994): 18-50.

On family relationships via Freud in Blake's *Songs*.

*Mulhallen, Karen. "Night Thoughts: Blake's Iconographic Ruminations (and Iconological Revelations)." *AnaChronisT* [Budapest] (2001): 1-18, with 24 plates.

An examination of "a pivotal group of Blake's designs" in Young's *Night Thoughts* "placing them in context and examining some of the ways in which Blake used them as a kind of private notebook" (5, 3), particularly with repeated representations of George III and Napoleon.

Mulvihill, James. "'The History of All Times and Places': William Blake and Historical Representation in *America* and *Europe*." *Clio* 29 (2000): 373-94.

"For Blake, the 'what' of history has less to do with 'wars of sword and fire' than with the mental fight over the limits of its own understanding" (394).

Munteanu, Anca Violeta. "William Blake and the transformations of the Renaissance notion of melancholy." *DAI* 60 (1999): 4021A. Nebraska Ph.D., 1999. 160 pp.

§Nakayama, Fumi. "William Blake no Tetsuri to Buntai [The Philosophy and Style of William Blake]." Hiroshima Jogakuin University [Japan] Ph.D., 11 October 2000. In Japanese.

Navarrete Franco, Ricardo. "Palabra de Blake: subjetividad y creatividad en *Songs of Innocence and of Experience*." 69-85 of *Romanticismo europeo: historia, poética e influencias*. Ed. Juan Antonio Pacheco and Carmelo Vera Saura. (Sevilla: Universidad de Sevilla, 1998) Literatura No. 29. In Spanish.

Blake's language "sustituye su organización natural por otra espiritual" (81).

§Nikura, Shunichi. "Blake Oboegaki—Milton Datsukochiku [A Note on Blake—Deconstruction of Milton]." *Gengo Bunka* [Language and Culture, Meiji Gakuin University] no. 19 (2002): 12-21. In Japanese.

Nuttall, A. D. *The Alternate Trinity: Marlow, Milton and Blake*. (1998) <Blake (1999)>

Review

4. Margaret Anne Doody, "Nuttall and Gnosticism," *Raritan: A Quarterly Review* 20.2 (Fall 2000): 106-13 ("none of the material is very new" [110]).

Oe, Kenzaburo. *Rouse Up O Young Men of the New Age!* Tr. John Nathan. (New York: Grove Press, 2002) 8°, vii, 259 pp.; ISBN: 0802117104.

An autobiographical novel about the fictional author's changing relationship with his severely handicapped son called Eeyore who is not "corrupted by Experience: in Eeyore, the power of innocence had been preserved" (246).

Blake's influence is pervasive and fundamental. The book and chapter titles are from Blake, and the fictional author says: "I have braided my life with my handicapped son and my thoughts occasioned by reading William Blake"; it is a "chronicle of William Blake superimposed on my life with my son" (203, 210).

The novel by the Nobel laureate was first published in Japanese in 1986.

John Nathan, "Afterword" (251-59) begins with a motto: "The Imagination is . . . the Human Existence itself.—William Blake."

Oe's relationship with Blake has been extensively examined in Japanese by Keiko Aoyama, Shoichi Matsushima, Sakaki, Takashi Yamakage, and especially by Oe, "Hyakunen no 'meiro' to 'shin jidai'—Futatyabi jokyo e (4)," *Sekai No.* 463 (1984): 254-64 <BBS p. 589> and by Keiko Kobayashi, "Oe Kenzaburo to Blake [Blake and Kenzaburo Oe]," *Ritsumeikan Bungaku* (1988-2001).

Okuma, Akinobu. "William Blake no Shiju no Ningen—Seiai to Yuai to Gisei [The Fourfold Man in William Blake—Sexuality, Friendship and Sacrifice]." Tsukuba University [Japan] Ph.D., 31 December 1995. In Japanese.

Olivero, Federico. "Sulla Tecnica Poetica di William Blake." 1-28 of his *Studi sui Romanticismo Inglese* (Bari [Italy], 1914) In Italian. <BB #2323> B. "La técnica poética de William Blake." 35-56 of *El romanticismo inglés*. Tr. Alvaro Armando Vasseur. Obra inédita en castellano. (Madrid: Editorial-América, [1922]) Biblioteca de Autores Célebres. In Spanish.

§Paice, Rosamund A. "William Blake's So-Called *Laocoön* Separate Plate: A Study of Contexts and Meanings." Manchester Ph.D., 2002.

§Paley, Morton D. "Blake." *The Columbia History of British Poetry*. Ed. C. Woodring. (New York: Columbia University Press, 1996)

§Pallichankudiyel, Maman P. M. "William Blake's Approach to Religion as Reflected in his Major Poetry." Dibrugarh University (Assam) Ph.D., 2002. 385 pp.

Persyn, Mary-Kelly. "'No Human Form but Sexual': Sensibility, Chastity, and Sacrifice in Blake's *Jerusalem*." *European Romantic Review* 10 (1999): 53-83.

"The discourse of sacrifice forms an absolutely necessary subtext to Blake's treatment of gender" (53).

*Pharabod-Ibata, Hélène. *William Blake: L'invention d'une esthétique*. Thèse Pour le Doctorat (arrêté du 30 mars 1992). Sous la direction de M. Le Recteur Alain Morvan. Université de la Sorbonne Nouvelle Paris III. (Villeneuve d'Ascq: Presses Universitaires du Septentrion, mars 2001) 4°, 495 pp., 35 illustrations (very dim, numbered 1, 3-8, 13-20, 22-26, 28, 33-34, 39-41, 43, plus one unnumbered); ISBN: 2284021174. In French.

A three-part study of (I) the complex relationship of "l'esthétique blakienne avec l'épistémologie des Lumières," (II) "les transformations de la morphologie de l'image," and (III) discourse "supplanté par la mise en scène, dans le mythe, des figures de la production" (17-19).

Phillips, Michael. *William Blake: The Creation of the Songs*. (2001) <Blake (2002)>

For another correction, see his "Color-Printing Songs of Experience and Blake's Method of Registration: A Correction," *Blake* 36 (2002): 44-45 (the "error in my book" is the statement that there are "pinholes" in the *Experience* prints in the National Gallery of Canada; there is no pinhole there, but, according to Phillips, this does not invalidate his theory of two-stage printing of color prints).

For other discussions of his two-stage color-printing hypothesis, see (1) *Robert N. Essick and Joseph Viscomi, "An Inquiry into William Blake's Method of Color Printing," *Blake* 35 (2002): 74-103; (2) Martin Butlin, "Is This a Private War or Can Anyone Join In?: A Plea for a Broader Look at Blake's Color-Printing Techniques," *Blake* 36 (2002): 45-49; and (3) *Robert N. Essick and Joseph Viscomi, "Blake's Method of Color Printing: Some Responses and Further Observations," *Blake* 36 (2002): 49-64.

Reviews

3. John Windle, online <www.worldbookdealers.com/articles/br/br0000000283.asp> 6 Feb. 2001 (doubts the theory of double-printing the color prints on the basis of "a pinhole").

4. Suzanne Araas Vesely, *Library* 7S, 3 (2002): 219-21. ("A major contribution," especially for its "convincing, compact defence of . . . [the] view that many of Blake's colour-printed works were printed twice" based on "pinholes and other tell-tale features.")

5. Alexander S. Gourlay, *Blake* 36 (2002): 66-71. ("A significant, albeit significantly flawed" book, in which some of the evidence is "grievously misinterpreted," "marred throughout by major and minor errors in interpreting the complex evidence," so that "important aspects of its most prominent arguments are simply wrong" [70, 68, 66, 70]. In an "Appendix: Phillips' Annotated Edition of *Paradise Lost* [ed. Richard Bentley (1732)]," 70-71, he denies convincingly on the basis of the unblakean handwriting and sentiments "that the poet William Blake had anything to do with this book" [71].)

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

Review

5. Nicholas M. Williams, *ELN* 37.3 (March 2000): 82-84.

*Punter, David. "William Blake." 79-90 of *Literature in Context*. Ed. Rick Rylance and Judy Simons. (Houndmills and New York: Palgrave, 2001)

*Raine, Kathleen. *William Blake*. (London, New York, Toronto, 1951) Bibliographical Series of Supplements to "British Book News." B. (1958) C. *Revised (1965) D. *Revised (1969) E. *Tr. Ichiro Koizumi. (Tokyo: Kenkyusha, 1956) Eibungaku Handbook—Sakka to Sakuhin Series [Handbooks of English Literature—"Writers and their Works" Series] 41 pp. In Japanese. <BB #2491> F. (Tokyo: Kenkyusha, 1982) In Japanese. <Blake Studies in Japan (1995) 96; Blake (1995)> G. (London: Thames and Hudson, 1999)

A brief introductory pamphlet, not remarkable for accuracy.

*Reilly, Susan P. "Blake's Poetics of Sound in *The Marriage of Heaven and Hell*." *Romanticism On the Net* 16 (November 1999), corresponding to 8 printed pp. <<http://users.ox.ac.uk/~scat0385/blakepoetics.html>> <Blake (2002)>

"Blake's epithalamic prophecy is a monologic *bricolage* which contains poetic subgenera integral to his privileging of oral media . . . and . . . Blake's emphasis on oral and musical forms has a source in the work of . . . Alexander Geddes . . ."

Richey, William. *Blake's Altering Aesthetic*. (1997) <Blake (1997\$, 1998)>

Review

6. Nelson Hilton, *European Romantic Review* 10 (1999): 380-86.

*Rix, Robert W. "Blake's 'A Song of Liberty.'" *Explicator* 60 (2002): 131-34.

[Robinson, Henry Crabb.] "William Blake, Künstler, Dichter und religiöser Schwärmer." [Tr. Dr. Nikolaus Heinrich Julius.] *Vaterländisches Museum* II, No. 1 (Hamburg: bei Friedrich Perthes, Jan. 1811) 107-31. [N.b. 114-15 are misnumbered 113-14.] (British Library & Dr. Williams's Library) <BB #2538> B. (Nedeln [Liechtenstein]: Kraus Reprints, 1971)

A. The table of contents says the essay is "(Aus der Englischen)."

B. The 1971 printing is a facsimile of both volumes of *Vaterländisches Museum*, with no indication of the copy reproduced.

Robinson, Jeffrey C. "Blake's Joseph and Mary." Chapter 10 (39, 188) of his *The Current of Romantic Passion*. (Madison: University of Wisconsin Press, 1991)

About the "amazing love scene" in *Jerusalem* pl. 61.

Rosenblum, Robert. "Cosmogonies and mysticism: Blake, Runge, Palmer." Chapter II (41-64) in Part I: Northern Romanticism and the Resurrection of God in his *Modern Painting and the Northern Romantic Tradition: Friedrich to Rothko*. With 314 illustrations. (London, 1975) B. §(New York, 1975) C. §*Die moderne Malerei und die Tradition der Romantik: Von C.D. Friedrich zu Mark Rothko*. Tr. Reinhard Kaiser. (Munich, 1981) In German. <BBS p. 626> D. "Cosmogonías y misticismo: Blake, Runge, Palmer." *La pintura moderna y la tradición del romanticismo nórdico*. (Madrid: Alianza Editorial, 1993) Alianza Forma 120. In Spanish.

§Roussetzki, Remy. "The Aesthetics of Shock in Wordsworth." *Schuyllkill: A Creative and Critical Review* from Temple University 3 (2000): 77-90.

§Rozenberg, Simone. "L'Energie et la limite dans l'oeuvre de William Blake." 89-103 of *Littérature Britannique: Marches, bordures, limites, confins*. (Paris: Institut d'Anglais Charles V Université Paris VII, 1983) Cahiers Charles V No. 4. In French.

*Sagar, Keith. "William Blake: *Songs of Innocence and Experience*." On the web in 2002 <www.keithsagar.co.uk/blake>.

§St. Pierre, Ronald. "'He Became a Little Child': Christ in Blake's *Songs of Innocence*." *Shoin Literary Review* 31 (1993): 1-14.

Salyer, Gregory. "Poetry Written with Blood: Creating Death in *Dead Man*." 17-36 of *Imag(in)ing Otherness: Filmic Visions of Living Together*. Ed. S. Brent Plate and David Jasper. (Atlanta, Georgia: Scholars Press, 1999) American Academy of Religion Cultural Criticism Series, No. 7.

The essay is about the film called *Dead Man* (Miramax Films, 1995), written and directed by Jim Jarmusch, the central character in which is an accountant from Cleveland named William Blake in the Wild West of the nineteenth century, his fatal encounter with Thel, and a truculent Indian named Nobody who quotes the poetry of the accountant's namesake previously unknown to him.

§Santos, Alcides Cardoso dos. "Milton: A Poem in 2 Books: Influência e Afluência na Linguagem Poético-Visual de William Blake." *Itinerários: Revista de Literatura* 14 (1999): 135-42. In Portuguese.

§Sanzo, Eileen. "Blake's Ancient Britons: Blake and Primitive Humankind." *Nassau Review: The Journal of Nassau Community College* 6 (1991): 91-99.

Sato, Hikari. "A New Blake for a New Century." *Albion: Kyodai Eibun Gakkai [Albion: The English Literature Society of Kyoto University]* 48 (2002): 122-27. In Japanese, despite the title in English.

*Sato, Hikari. "The Devil's Progress: Blake, Bunyan, and *The Marriage of Heaven and Hell*." *Eibungaku Kenkyu, Nihon Eibungakkai: Studies in English Literature* 78 ([The English Literary Society of Japan] 2002): 121-46.

"*The Pilgrim's Progress* is one of the satirical targets in *The Marriage*"; "The man called 'Christian' in *The Pilgrim's Progress* is, therefore, not a Christian in Blake's sense but 'the sneaking serpent' which drives 'The just man into barren climes' and walks 'In mild humility'" (123, 133-34); the essay is derived from his Kyoto Ph.D. dissertation.

§Sato, Hikari. "'The Voice of honest indignation is the voice of God': Freedom from Oppression in William Blake." Kyoto University Ph.D., 2001. 181 pp.

For an essay derived from it, see his "The Devil's Progress: Blake, Bunyan, and *The Marriage of Heaven and Hell*," above.

Schmidt, Michael. "Killing Doctor Johnson." 331-40 of his *Lives of the Poets*. (London: Weidenfeld and Nicolson, 1998) B. §"Killing Doctor Johnson: William Blake." 346-55 of *Lives of the Poets*. (New York: Alfred A. Knopf, 1999) C. §(New York: Vintage Books, 2000)

A summary of Blake's life, with glances at critics: "Blake is not often judiciously read" (331). Not related to Samuel Johnson. 1999 and 2000 differ slightly from 1998.

*Scott, David. "'L'art verbal des poètes-peintres: the text/image problem in the context of Blake's 'Infant Sorrow' as analysed by Roman Jakobson in L'art verbal des poètes-peintres: Blake, Rousseau et Klee." *Words & Image* 17 (2001): 208-18.

Why didn't Jakobson compare Blake's text with his design (208)?

*Shioe, Kozo. "Dohangashi William Blake [William Blake Engraver]." Osaka University [Japan] Ph.D., 14 January 1998, with 97 plates. In Japanese.

Smith, John Thomas. "William Blake." Vol. II, 454-88, of his *Nollekens and His Times . . .* (1828) <BB #2723>

His extra-illustrated copy of his book, described in his letter of ?November 1828 (BR [2] 492), has not been traced.

Speirs, John. "Blake, Coleridge, Keats and Shakespeare." 11-48 (esp. 12-20) of his *Poetry Towards Novel*. (New York: New York University Press, 1971)

Stevenson, Mary. "Martin Heidegger and William Blake: Toward an ontological aesthetics." *DAI* 62 (2001): 1007A. Texas (Arlington) Ph.D., 2001.

"Practices central to Blake's poetry such as 'eternal' and 'Albion' are compared to Heidegger's concepts of Dasein."

Studies in Romanticism

Volume 41, No. 2 (Summer [December] 2002):

The Once and Future Blake

1. Kari Kraus. "'Once Only Imagined': An Interview with Morris Eaves, Robert N. Essick, and Joseph Viscomi." 143-199. (The inter-read, via email [also given on the Romantic Circles website <www.rc.umd.edu>], is a sequel to that in *Studies in Romanticism* (1982) about the future of Blake studies <BBS pp. 649-50>.)
2. Morton D. Paley. "77 & his two Sons Satan & Adam." 201-35. ("We must bring to it [Blake's so-called 'Laocoön'] an understanding of the cultural history both of antiquity and of his own time" (235), especially its theft by Napoleon in 1798 and its return to the Vatican in 1816.)
3. Steve Vine. "Blake's Material Sublime." 237-57. ("Blake's sublime enacts an aesthetics of incompleteness" [256].)
4. R. Paul Yoder. "What Happens When: Narrative and the Changing Sequence of Plates in Blake's *Jerusalem*, Chapter 2." 259-78. (Asks for "synchronic readings" of the two versions of Chapter 2 [278].)
5. Paul Miner. "Blake's London: Times & Spaces." 279-316. (Not very focused facts about the London of Blake's time.)
6. *David Wagenknecht. "Mimicry against Mimesis in 'Infant Sorrow': Seeing Through Blake's Image with Adorno and Lacan." 317-348. (Densely theoretical.)

Review

7. Morton D. Paley. Review of Robin Hamlyn and Michael Phillips, ed., *William Blake* (2000) [the Tate exhibition]. 349-51. (Among many virtues, the organization of the exhibition is "quirky" and "arbitrary.")

Sturrock, June. "Urizen as Ceres in Blake's *The Four Zoas*, Night the Ninth." *ELN* 38.1 (Sept. 2000): 50-58.

There are a great many classical sources.

Summerfield, Henry. *A Guide to the Books of William Blake*. (1998) <Blake (1999)>

Reviews

3. R. Paul Yoder, *Blake* 35 (2002): 130-32 (the book is "generally sound and informative").
4. G. E. Bentley, Jr., *English Studies in Canada* 28 (2002): 124-27 (this digest of several hundred critical works on Blake published in English in 1910-1984 is "an immense labour responsibly carried out").

*Suzuki, Masashi. "Eliot's Blake, Blake's Eliot: Two Readings of Dante." *Kyoto Daigaku Sogo Ningen Gakubu Kiyo: Bulletin of the Faculty of Integrated Human Studies, Kyoto University* 7 (2000): 111-21.

*Suzuki, Masashi. "Genso no Shigaku—William Blake Kenkyu [Visionary Poetics: A Study of William Blake]." Kyoto University [Japan] Ph.D., 25 November 1996, with 40 plates. In Japanese.

The doctorate was awarded for his collection of essays (1994) <Blake (1995)> with the same title.

*Suzuki, Masashi. "Roman Syugi Jidai no Milton Zo—Milton no 'Saiho to Shitsuraku-en no Syusei' [The Image of Milton in the Age of Romanticism: Milton's 'Re-visit' and Blake's Re-writing of *Paradise Lost*]." *Eibungaku Hyoron: Review of English Literature, English Department, Faculty of Integrated Human Studies, Kyoto University* 74 (2002): 1-27. In Japanese.

§Tanaka, Takao. "William Blake no Shogai [The Life of William Blake]." *Shikoku Daigaku Kiyo: Bulletin of Shikoku University* no. 15 (2001): 85-92. In Japanese.

§Tanaka, Takao. "William Blake no Muku no Uta [Songs of Innocence of William Blake]." *Shikoku Daigaku Kiyo: Bulletin of Shikoku University* no. 17 (2002): 135-49. In Japanese.

§Tannenbaum, Leslie. "What Are Those Golden Builders Doing?" Mendelssohn, Blake and the (Un)Building of Jerusalem." In *British Romanticism and the Jews: History, Culture, Literature*. Ed. Sheila A. Spector. (Palgrave/Macmillan, 2002)

§Tordi, Rosita. Chapter on Blake in *Ungaretti ei suoi "Maîtres à Penser"*. (Rome: Bulzoni, 1997) In Italian.

§Toyoda, Emiko. "Blake and Macpherson's Ossian." *Kacho Tanki Daigaku Kiyo [Bulletin of Kacho Junior College]* no. 46 (2001): 63-88.

Trigilio, Tony. "The 'Moment Satan Cannot Find': Blake's Transferential Language of Vision in Milton." Chapter 2 (45-81, 186-88) of his *"Strange Prophecies Anew": Rereading Apocalypse in Blake, H. D., and Ginsberg*. (Madison and Teaneck: Fairleigh Dickinson University Press; London: Associated University Presses, 2000) Also passim, especially 13-20, 125-29. <Blake (2002\$)>

"Meaning is the litoral boundary, or Red Sea shore, in Milton" (81).

*Vaughan, William. "Blake the rebel" (131-33) and "Prophecy" (134-39) in his *British Painting: The Golden Age from*

Hogarth to Turner. (New York: Thames & Hudson, 1998) World of Art. <Blake (2002)>

A standard summary; Blake was "a great enough visual artist to know that he must strike by effect, by design and colour" (136).

*Viscomi, Joseph. "Digital Facsimiles: Reading the William Blake Archive." *Computers and the Humanities* 36 (2002): 27-48, with reproductions of 24 objects.

"The Archive's exceptionally high standards of site construction, digital reproduction, and electronic editing have made possible reproductions that are more accurate in color, detail, and scale than the finest commercially published reproductions and facsimiles, and texts that are more faithful to Blake's own than any collected edition has provided" (47).

§Wendorf, Richard. "After Sir Joshua." 260-79 of *Representations of the Self from the Renaissance to Romanticism*. Ed. Patrick Coleman, Jayne Lewis, and Jill Kowalik. (Cambridge: Cambridge University Press, 2000)

Whittaker, Jason. *William Blake and the Myths of Britain*. (1999) <Blake (2000)>

Review

4. Fiona Stafford, *Romanticism* 8.1 (2002): 88-90 ("a welcome contribution to an already rich field" [90]).

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

Review

3. William Richey, *Romanticism* 7.1 (2001): 93-96 (a series of "objections to Williams's book" [95]).

Wright, Julia. "'Greek & Latin Slaves of the Sword': Rejecting the Imperial Nation in Blake's *Milton*." Chapter 12 (255-72, 350-61) of *Milton and the Imperial Vision*. Ed. Balachandra Rajan and Elizabeth Sauer. (Pittsburgh: Duquesne University Press, 1999) *Medieval and Renaissance Literary Studies*.

She wishes to "explore Blake's use of Milton . . . as an emblem for cultural complicity in and corruption by the imperial project for which the classical nations provide the type" (258).

Yamauchi, Koichiro. "Toward the Dualistic Synthesis in William Blake's Mystical Poems." *Jinbun Ronsyu [Studies in Humanities, Shizuoka University]* no. 52 (2001): 223-38.

Division II: Blake's Circle

Butts, Thomas Jr. (1788-1862)

Blake's Student, Son of his Patron

Two copies of a previously unrecorded engraving inscribed "Man on a Drinking Horse," "T Butts: sc," "22 Jan. 1806," are reported in R. N. Essick, "Blake in the Marketplace, 2002," *Blake* 36 (2003), one acquired by Alexander Gourlay. Pencil inscriptions on the versos indicate that they were printed in a run of 250 copies by the Miniature Print Society of Kansas City, Missouri, from the copperplate donated by Col. W. R. Moss (doubtless the Blake collector Lt. Col. W. E. Moss) to the Nelson-Atkins Museum of Kansas City.

This is probably the first effort of Tommy Butts as Blake's pupil; Blake's first receipt, for £25.5.0, for tutoring him is dated 25 December 1805 (*BR* [2] 768).

Gardner, Paul. "Man on a Drinking Horse." A 1-page leaflet of c. 1942 describing the engraving signed "T Butts: sc | 22 Jan. 1806."

Calvert, Edward (1799-1883)

Artist and Disciple

See Mark Evans, above.

Fuseli, John Henry (1741-1825)

Swiss Painter, Intimate Friend of Blake

§Herrmann, Sabine. *Die natürliche Ursprache in der Kunst um 1800: Praxis und Theorie der Physiognomik bei Füssli und Lavater*. (Frankfurt am Main: Fischer, 1999) 116 pp.

For Lavater, see also (1) §Johann Caspar Lavater: *Das Antlitz, eine Obsession*: Kunsthau Zürich, [An exhibition] 9. Februar bis 22. April 2001. (Zürich: Kunsthau Zürich, 2001); (2) *Signatur der Seele*: Physiognomische Studien-blätter aus der Österreichischen Nationalbibliothek Wien [An exhibition in Stadtmuseum Jena, 23 June-25 Aug. 2001; Gemäldgalerie, Dessau, 8 Sept.-29 Oct. 2001]. (Jena: Galerie im Stadtmuseum, 2001) 77 pp.; and especially (3) §Gerda Mráz and Uwe Schögl, *Das Kunstkabinett des Johann Caspar Lavater*. (Wien: Böhlau, 1999) 28 cm., 408 pp. (about the 20,102 designs, prints, and paintings in 91 portfolios in the Österreichische Nationalbibliothek).

Johnson, Joseph (1738-1809)

Bookseller, Employer of Blake

Gaull, Marilyn. "Joseph Johnson: Literary Alchemist." *European Romantic Review* 10 (1999): 265-78.

About Johnson's publishing eclecticism, though in terms of facts "I have nothing new to offer" (265).

Wordsworth Circle

Volume 33, No. 3 (Summer [Dec.] 2002)

Joseph Johnson: Essays Mostly Delivered at the Wordsworth-Coleridge Association, New Orleans, La, December 2001.

The essays include:

1. Marilyn Gaull. "Joseph Johnson's World: Ancestral Voices, Invisible Worms, and Roaming Tigers." 92-94. (About "the seminal and terminal role Johnson served in the creative process" [93].)
2. Leslie F. Chard, II. "Joseph Johnson in the 1790s." 95-100. (A dense and valuable essay, with a table of Johnson publications 1790-1800 taken from his "unpublished book-length study of Johnson's entire publishing career.")
3. Angela Esterhammer. "Continental Literature, Translation, and the Johnson Circle." 101-03. (Especially about the French Revolution, education for children, serious fiction, and philosophy [101].)
4. Beth Lau. "William Godwin and the Joseph Johnson Circle: The Evidence of the Diaries." 104-08. (Fuseli is listed at Johnson's dinners on 122 occasions [105].)
5. Laura Mandell. "Johnson's Lessons for Men: Producing the Professional Woman Writer." 108-12. (About books for teaching children; very little is about Joseph Johnson.)
6. Debbie Lee. "Johnson, Stedman, Blake and the Monkeys." 116-19. (Excerpted from her *Slavery and the Romantic Imagination* [2002].)
7. Alan Richardson. "Erasmus Darwin and the Fungus School." 113-16. (About Darwin's "organic" language.)

Linnell, John (1792-1882)

Painter, Engraver, Patron of Blake

17 July-4 November 2001

§[Exhibition of works from the Ivimy MSS and of Linnell's art from members of the Linnell family at the Fitzwilliam Museum, 17 July-4 November 2001.]

The works exhibited were described in an online catalogue <<http://www.fitzmuseum.cam.ac.uk/msspb/exhibit/Linnell/index.htm>>.

Palmer, Samuel (1805-1881)

Artist and Disciple

See Mark Evans, above.

Index

Editors' note: The index below includes authors of reviews, listed in the text under work reviewed, and authors from collections of essays and periodicals. Authors in Part VI: Criticism, Biography, and Scholarly Studies are listed alphabetically on pages 14-29 and as such are not included in the index.

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