

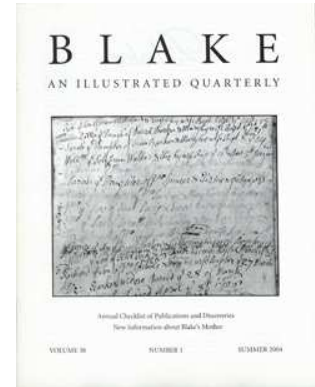
# AN ILLUSTRATED QUARTERLY BLAKE

C H E C K L I S T

## William Blake and His Circle: A Checklist of Publications and Discoveries in 2003

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## William Blake and His Circle: A Checklist of Publications and Discoveries in 2003

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WITH THE ASSISTANCE OF HIKARI SATO  
FOR PUBLICATIONS IN JAPAN AND OF  
CHING-ERH CHANG FOR PUBLICATIONS IN TAIWAN

The annual checklist of scholarship and discoveries concerning William Blake and his circle records publications and discoveries for the year (say, 2003) and those for previous years which are not recorded in *Blake Books* (1977), *Blake Books Supplement* (1995), and "William Blake and His Circle" (1994-2003). The organization of Division I 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, Reprints, and Translations
  - Section B: Collections and Selections
- Part II: Reproductions of his Art
  - Section A: Illustrations of Individual Authors
  - Section B: Collections and Selections
- Part III: Commercial Book Engravings
- Part IV: Catalogues and Bibliographies
- Part V: Books Owned by William Blake of London (1757-1827)
- 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 Circle<sup>1</sup>

Division II 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 Blake<sup>2</sup> and have noted significant differences from them.

I have made no systematic attempt to record manuscripts and typescripts, audio books and magazines, broadcasts on radio or television, calendars, CD-ROMs, chinaware,<sup>3</sup> comic books, computer printouts, exhibitions without catalogues, festivals and lecture series, furniture with inscriptions, lipstick,<sup>4</sup> microforms, music, pillows, poems, postage stamps, posters, published scores, recorded readings and singings, rubber stamps, T-shirts, tattoos, 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. In my experience, they rarely provide more than fool's gold. For instance, on 3 March 2004 "Bentley, *Stranger from Paradise*" (without quotation marks in the search) had 772 Google entries, which included catalogues (e.g., Tuscaloosa Public Library), academic course prospectuses, curricula vitae, Town & Country Toy Dog Club of Greater Andover, Karaoke WOW!, and endless offers for sale, while "*Stranger from Paradise*" had 2920 entries. I have not searched for electronic publications, and I report here only those I have happened upon which appear to bear some authority.<sup>5</sup>

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

3. E.g., the decorated ceramic bowl by Bernard Leach with verses from Blake round the rim (reproduced in the Kyoto Blake exhibition catalogue [2003] fig. 14).

4. See Robert N. Essick, "Blake in the Marketplace, 2002," *Blake* 36.4 (spring 2003): 129.

5. See for instance entries for 2002 Northwestern exhibition (review); Bentley, *Stranger from Paradise* (review); Butlin; Connolly; Essick and Viscomi; Friedlander; Goldberg; Howie; Kraemer; Lussier; Prickett; Rix.

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



The chief indices used in compiling this 2003 checklist were *Art Index*, Nov. 2000 to Oct. 2001 (2002); *Bibliografía Española Monografías* 2002 (2003); *Book Review Digest* 98-99 (2003); *Book Review Index: A Master Cumulation* 1998-2002 (2003); *Books in Print* 2003-2004 ([Sept.] 2003) (under Authors, 45 Blakes, all cross-references; under Titles, 42 for "Blake, William," plus others for "William Blake" and Subject); *Books in Print Supplement* 2002-2003 ([May 2003]) (39); *British Humanities Index* for 2002-2003 (only 2); *Dissertation Abstracts International* (2003); *Forthcoming Books: A List of Recently Published Books and Books to Come—October 2003 through September 2004* (New Providence, New Jersey: R. R. Bowker [Oct.] 2003); *Modern Language Association Bibliography* for 2002 (2003) (#4398-4518); *Whitaker's Books in Print* 2003 ([March 2003]) (107); *The Year's Work in English Studies* 79 (Covering works published in 1998) (2001), 80 (for 1999) (2001), 81 (for 2000) (2002); and *The Year's Work in Modern Language Studies* 60 (for 1998) (1999), 61 (for 1999) (2000), 62 (for 2000) (2001), 63 (for 2001) (2003).

I am indebted for help of many kinds to Bel Atreides, Dr. E. B. Bentley, Mr. Martin Butlin, Professor Ching-erh Chang, the Davies Group Publishers, Dr. D. W. Dörrbecker, Professor Robert N. Essick, Professor Jean Freed, Professor David Fuller, Ms. Yumiko Goto, Professor Alexander Gourlay, Dr. Francisco Gimeno Suances, Mr. Ron Heisler, International Specialized Book Services, Ms. Sarah Jones at *Blake*, Professor Suzanne Matheson, Mr. Jeff Mertz (our man at the Library of Congress) for xeroxes, Mr. Paul Miner, Professor Morton D. Paley, the Plough Publishing House, Professor Dennis Read, Professor Hikari Sato, Mr. James Shaffner, Professor Sheila Spector (for Hebrew works), Professor Warren Stevenson, and Professor Masashi Suzuki.

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

Research for "William Blake and His Circle, 2003" 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 series by Blake, say for *Thel* or his illustrations to *L'Allegro*, the work is identified.

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

## Abbreviations

BB	G. E. Bentley, Jr., <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) (2004)
Butlin	Martin Butlin, <i>The Paintings and Drawings of William Blake</i> (1981)

## Blake Publications and Discoveries in 2003

Blake studies are alive and well in 2003. This checklist records 50 books, 205 essays, and 47 reviews, and certainly there are some which have been overlooked, particularly reviews. The books include 17 editions of Blake's writings and art, 8 exhibition catalogues of 1919, 2001, 2002, and 2003, and 5 dissertations, from Florida, Hungary, Iowa, Southampton, and Texas.

The works recorded here come from around the world, not only from English-speaking countries such as Australia, Britain, Canada, India, and the United States, but from xenophonic countries as well. There are works in Chinese (15), French (3), German (2), Hebrew (4), Hungarian (2), Italian (3), Japanese (34), Korean (4), Russian (1), and Spanish (8). The works in Hungarian are supplemented by an English essay in a Hungarian journal and a book in English which was a Hungarian doctoral dissertation, and there are English essays in journals in Japan and Taiwan (6).

The most striking innovation here is in the number of works about Blake from Taiwan. When my wife and I went to Taiwan in 1970<sup>6</sup> to work in the National Library for a week, we found, as I recall, no Chinese work by or about Blake, though my wife, playing hooky, found one work by my mother and several by my father—more, to her disrespectful delight, than by me. Consequently we spent a wonderful week at the National Palace Museum.

Thirty-four years later, Professor Ching-erh Chang of the National Taiwan University compiled "William Blake in Taiwan: A Bibliography," of which he very generously sent me a copy. This includes a poem by Blake translated in 1960 (omitted below), a translation of Blake in 1966, and 20 publications about Blake in Taiwan—plus 6 M.A. theses dealing with Blake.<sup>7</sup>

6. Because of Senator McCarthy and his ilk, it was not convenient to go to China in 1970.

7. Pei-chün Chen, "Blake shire zhong shehui piping zhi yenjoui ji qi yu Yingyu jiaoxue shang zhi yingyung [A Study of Social Criticism in William Blake's *Songs of Innocence and of Experience* and Its Application to English Teaching]," National Chang-hua Normal University [Taiwan] (1997), 121 pp., in Chinese (Chapters 1-3 deal with "The Little Black Boy," "London," "The Chimney Sweeper," "Holy Thursday," and "The Garden of Love"; Chapter 4 is how to apply "London" to English teaching). Beatrice H. C. Hsu, "William Blake Revisited: A Kabalistic Reading," National Chung-shan University [Taiwan] (1993), 99 pp. Yün-shan Leu, "Goodness and Evil: Human Nature in Blake's and Wordsworth's Poetry



A problem arises with the transliterations of works from Taiwan. Recently the Pinyin system of transliteration, adopted in China in 1949, was introduced in Taiwan. However, it is still customary to give proper names of Taiwanese authors in the older Wade-Giles system. The same Chinese character for a proper name may therefore be transliterated differently in Taiwan, in China, and in Japan. This is particularly trying with family names, which may appear in different places in an alphabetical list according to the system of transliteration used.

Other evidence of Blake's international and polyglottal appeal is the record of Mr. Taro Nagasaki's Blake collection, now partly in Kyoto City University of Arts. The collection, formed early in the twentieth century, consists of 52 books, including a number with Blake's commercial book illustrations. At the time it was formed, it was probably the largest collection of Blake's commercial book illustrations in Japan—and perhaps it remains so today.

### Blake's Writings

There are relatively few significant discoveries or publications concerning Blake's writings.

#### Original Works

Newly uncovered sketches for *The Book of Thel* and *Europe* are reported by Robert N. Essick and Rosamund Paice, and a few more details of *Songs of Innocence and of Experience* contemporary facsimile (Beta) are recorded by courtesy of its Toronto owner.

A couple of well-known works have changed hands. Blake's letter of 18 January 1808 (A) has been sold to yet another anonymous collector for a huge price (£40,000), and, on the death of Sir Paul Getty in 2003, *Songs of Innocence and of Experience* (P) passed, perhaps permanently, to the Wormsley Foundation.

A previously unrecorded copy of *For the Sexes: The Gates of Paradise* pl. 2 has surfaced in the collection of Professor Harold Bloom.

Most excitingly and tantalizingly, Robert N. Essick reports rumors of an unknown copy of *Poetical Sketches*. What other treasures remain to be discovered? The copy of *Outhoun* offered for sale about 1828 by Catherine Blake found in a cottage in County Durham? The huge "Ancient Britons," lost since 1809, in a loft in rural Wales?

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through the Relationship of Innocence and Experience," National Chungshan University [Taiwan] (1992), 95 pp. (it examines how Blake's *Songs* and Wordsworth's *Prelude* and other important works express their views on society and human nature by means of the contraries of innocence and experience). Ching-hsüan Li, "Innocence and Experience in Blake's Poetry," Chinese Culture University [Taiwan] (1973). Jerry Chia-je Weng, "Re-visioning Milton: William Blake and the Poetics of Appropriation," National Taiwan University (2003), 121 pp. Jin-li Xie, "Chastity and the Feminine in William Blake's Poetry," Providence University [Taiwan] (1994), 145 pp. (the context of mysticism exonerates the feminine in Blake's archetypes).

### Reprints and Translations

There is a new edition of *The Marriage of Heaven and Hell*, tr. Giora Leshem (1997) in Hebrew.

### Collections and Selections

The new editions of Blake's selected works offer little in the way of solid new knowledge to Blake students. A few are doubtless useful as introductions to Blake in areas where English is not the first language, such as *Blake no kotoba* [Aphoristic Words from Blake], ed. Soetsu Yanagi (1921) in Japan, a new edition of *Ol mi-shire blak ve-kits* [More from the Poetry of Blake and Keats], tr. Joshua Kochav (1980), *Tenison, robert herik, edgar alan po, vilyam blak, vilyam ernst henli, heinrikh heine*, tr. Samuel Friedman (1986) in Israel, *William Blake: Versek és Prófeciák* [Poems and Prophecies], ed. Miklós Szenczi (1959) in Hungary, and *Poesia completa: Versión, prólogo y presentación* Francesc LL. Cardona (1999) in Spain. And it is perhaps worth drawing attention to a work in Catalan which is excluded from the list below because it is a multi-author anthology: *William Blake, William Wordsworth, Samuel Taylor Coleridge, Percy Bysshe Shelley, John Keats: Poesia, veritat i vida*, Presentació i traducció de Joan Solé (Barcelona: Columna Edicions, Dec. 2001) Clàssics i Moderns Columna, 8°, 248 pp.; ISBN: 8466401873; its "Notas biográficas" includes "William Blake (1757-1827)" (19-28); the Blake texts from Ostriker consist of *All Religions are One, There is No Natural Religion*, and *Marriage of Heaven and Hell* (61-88), all of course in prose.

The William Blake Archive ([www.blakearchive.org](http://www.blakearchive.org)) continues to expand its resources, with reproductions of *Urizen* (B), the engraved designs for *Blair's Grave*, Blake's watercolors for "On the Morning of Christ's Nativity" and *Paradise Regained*, a biography, a glossary, and a chronology.

### Blake's Art<sup>8</sup>

A handsome new edition of *Paradise Lost* with Blake's drawings is an agreeable work to handle and own but offers nothing new to the scholar.

### Blake's Commercial Engravings

A textless and one might almost say pointless new edition of the engravings for *Blair's Grave* (1808) appeared.

Trifling Blake sketches for Darwin's *Botanic Garden* (1791) and Hayley's *Designs to a Series of Ballads* (1802) have been newly uncovered.

A new copy of Blake's elusive print for *The Ladies New and Polite Pocket Memorandum-Book* (1782) was discovered by David Bindman in an album of fashion plates and has now

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8. "Blake's Art" here includes only unengraved series of illustrations of the works of others, such as Milton or Gray. For his drawings for his own works in illuminated printing, see Part I: "Blake's Writings"; for his drawings for commercial book illustrations, see Part III.



passed, like so many other fascinating Blake *disjecta membra*, into the collection of Robert N. Essick at the Bibliotheca La Solana. No copy of the book itself has yet been discovered.

The history of Blake's nineteen watercolors (1805) for Blair's *Grave* (1808) rediscovered in 2001 becomes yet more bizarre. From about 1836 to 2001 they were in the collection of the Stannard family, whose latest heirs in Glasgow lost sight of their significance. They went for a risible sum as part of a small family library to a Glasgow general second-hand bookstore called Caledonia Books, where they were apparently taken to be colored engravings—though no engraving for Blair's *Grave* colored by Blake is known.<sup>9</sup> From Caledonia Books they were acquired, perhaps on approval, for £1,000 by a Yorkshire bookseller named Paul Williams. All this was discovered by a brilliant journalist named Martin Bailey who succeeded where all the warranted Blake scholars who had seen the watercolors<sup>10</sup> and tried to trace their history had failed.

But the drama does not end there. The Tate, doubtless the most appropriate home for the Blair watercolors, was given an option to buy the drawings at £2,000,000 (or about £100,000 each), later raised to £4,200,000 plus £700,000 tax, and started scampering about to raise such a huge sum. At this point, the sale hung fire while a legal sideshow determined who really owned the designs and on what terms they had or should have changed hands. When this issue was resolved, the Tate heaved an institutional sigh of relief and doubtless prepared publicity about acquiring the most sensational Blake find for a century—when they discovered that the Blair watercolors had been abruptly acquired at a yet larger price by the London dealer Libby Howie, ostensibly for an unnamed American collector. The latest information is that they are languishing in a London bank vault, perhaps waiting for a better offer or for permission to export them, a permission which is unlikely to be granted them without a struggle. In sum, the Blair watercolors have returned almost to the status quo ante; the existence of the drawings is known, their authenticity (unlike their price) is unquestioned, and a few have been reproduced, but they are as inaccessible as ever. At least one Blake scholar's request to see them has been politely put off sine die.

It seems that the more expensive Blake's works become, the less visible they are likely to be to serious Blake scholars. Fortunately there are many exceptions to this gloomy rule. Long life to the generous!

### Blake Catalogues and Exhibitions

The Huntington held an exhibition of its Blake holdings, with some of its gaps filled in from the extraordinary collec-

tion of Robert N. Essick, who also prepared the exhibition, though—alas!—there was no catalogue worthy of the institution or the curator.

The exhibition in Kyoto was short on original works by William Blake, even books with his commercial engravings, but the catalogue and exhibition were very rich in the history of Blake enthusiasm in Japan. In this area the catalogue is a major contribution to scholarship, going far beyond *Blake Studies in Japan* (1995) and all other works on the subject known to me.

John Windle produced a catalogue of Blakes with something for every taste and pocketbook, from obscure reprints to the finest tempera still in private hands, from \$3.95 to a price so high it would be embarrassing to print it ("Price on Request").

In 2002 Northwestern University Library held a modest exhibition of books with Blake's commercial engravings.

The Albright-Knox Gallery in Buffalo held a little exhibition of Blake, chiefly *Job* and Dante prints, but there was no catalogue.

### Books Owned by William Blake the Poet

The name of William Blake Esq. appears as a subscriber not only in Joseph Thomas's *Religious Emblems* (1809), but also in a newly discovered prospectus for the work, indicating that William Blake Esq. had been among the first to subscribe to the book, probably as a result of a private solicitation among the author's friends—the poet was certainly a protégé of Joseph Thomas. And the fact that Thomas's designer J. Thurston is also dignified by the otherwise unwarranted "Esq." suggests that it is the poet-artist William Blake who subscribed to Thomas's book and not one of the legions of other William Blakes who lived in London at the time.<sup>11</sup>

### Scholarship and Criticism

#### Books

No book recorded here compares in novelty or lasting significance to Joseph Viscomi's *Blake and the Idea of the Book* or E. P. Thompson's *Witness against the Beast*, both of 1993—but then, these are monuments of Blake scholarship, and one should not expect their ilk annually.

Of several of the books here I can give no opinion because I have not seen them. Joyce Townsend, ed., *William Blake: The Painter at Work* (2003) promises well, for her previous highly technical work on Blake's paint media is wonderfully accomplished and original. Shoichi Matsushima, *Blake no Shiso to Kindai Nihon: Blake wo Yomu* [*The Idea of Blake and Modern Japan: A Reading of Blake*] (2003) and Fumi Nakayama, *William Blake: 200 Nen go no Seikimatsu* [*William Blake: Blake in 2000*] (2001) are inaccessible to me because of my scandalous ignorance of Japanese.

11. See "'My Name is Legion: for we are many': 'William Blake' in London 1740-1830," Appendix VI (829-46) of *BR* (2).

9. A copy of the quarto Blair's *Grave* (1808) in the Huntington is skillfully hand colored, but not by Blake.

10. Dr. E. B. Bentley, G. E. Bentley, Jr., Professor David Bindman, Mr. Martin Butlin, Professor Robert N. Essick, Dr. Robin Hamlyn, Dr. Rosamund Paice, Professor Morton D. Paley.



Derek Pearsall, *William Langland, William Blake, and the Poetry of Hope* (2003), though separately published, is merely the text of a lecture, perhaps chiefly valuable to students of the Poetry of Hope.

Dóra Janzer Csikós, "Four Mighty Ones Are in Every Man": *The Development of the Fourfold in Blake* (2003) is a Hungarian doctoral dissertation concerned with "personality typology" based on physiognomy in *The Four Zoas* which may seem exotic to those unfamiliar with the Szondi test or "system of drives."

Saree Makdisi, *William Blake and the Impossible History of the 1790s* (2003) carefully uses the "varieties of radical ideology" among Blake's contemporaries (26) to illuminate with admirable sensitivity Blake's works of the 1790s, especially *America*.

John Pierce, *The Wondrous Art: William Blake and Writing* (2003) is concerned with "the way in which the graphic and the oral are used as conceptual fields in Blake's works" (27). It is not significantly related to calligraphy or handwriting.

Nick Rawlinson, *William Blake's Comic Vision* (2003) makes a surprisingly strong case that "Blake was a subtle, profound and skilled comic writer" whose "work seems to pulse with comic energy." His definition of "comic" focuses upon joy, which gives him surprisingly wide scope.

Cristóbal Serra, *Pequeño diccionario de William Blake* (Caracteres simbólicos) (\$1992), [Second Edition] (2000), is an alphabetical account of hard names in Blake, in Spanish.

Frederick Sontag, *Truth and Imagination: The Universes Within* (1998) is a "quest for the new vision in which Blake specializes," especially in Chapter 1, "Exploring the Worlds within the Mind."

Janet Warner, *Other Sorrows, Other Joys: The Marriage of Catherine Sophia Boucher and William Blake* (2003) is a cheerful "tapestry of fact and fiction" in which the facts are carefully reported from the poet's life and writings and the fiction imports graphic sex, genteel or at least artistic crime, secret societies, and drugs, with a plausible stress upon banality in Catherine. An example (264-65) derives from Blake's letter to Thomas Butts of 2 October 1800:

William was sitting on the Sea Shore yesterday and had a wonderful Vision. He said that the Light was reflecting off the Sands, and each particle of light was a Man, and every stone and herb and tree that he saw was in Human Form, and that finally all Human Forms became One, and he was part of it, and so was I and [his sister] Cathy, and Mr. Hayley, and Mr. and Mrs. Butts also.

I am now baking bread.

David Weir, *Brahma in the West: William Blake and the Oriental Renaissance* (2003) is an earnest and intelligent study of Hinduism as its theological and political contexts were perceived in London (not in England or "the West") particularly in the pages of the *Analytical Review* in the 1790s. The most sensational event in London then was the long drawn-out trial of Warren Hastings for, among other things, abuse of his power while Governor General of India, and Weir points out

that the trial was, and was widely seen to be, a political issue including attacks on or defense of colonialism. Some readers of the book may wonder at his confidence or his evidence "that Blake read [Volney's] *The Ruins*" (51) or "that he would have read" "the Gita" (99), but the political and theological context of Hinduism in the 1790s in London is usefully established.

There are also new editions (not just reprints) of Ackroyd's *Blake* (1995) in Japanese (2002), of Altizer's *New Apocalypse* (1967) with a new appendix on what he'd do differently this time (2000), and of Muggeridge's *Third Testament* (1976) in 2002.

### Essays

There are in this checklist many reprints in Bloom's anthology of fragments of Blake criticism (2003—40 excerpts) and detailed proposals for lectures at the Kyoto Blake Conference (2003—37)—though the full essays were (or doubtless will be) meritorious. There are collections of essays in *Blake/An Illustrated Quarterly*, ed. Morris Eaves and M. D. Paley (2003—19), *The Cambridge Companion to William Blake*, ed. Morris Eaves (2003—16), and *Taiyoka* (1927—11), plus contemporary directories referring to Blake (43) and records of his father and brother voting (6) which, oddly, have never appeared in a Blake bibliography before.

Significant but—alas!—unseen essays on Blake include John Beer, *Romantic Consciousness: Blake to Mary Shelley* (2003), which has a section on Blake. And Shoichi Matsushima, Hisao Ishizuka, Masashi Suzuki, Yoko Ima-Izumi, and Yuko Takahashi, *Ekkyo suru Geijutsuka—Ima Blake wo Yomu: William Blake: A Border-Crossing Artist—Reading his Works Now* (2002) seems to be a collection of Japanese essays on reading Blake.

### The Tools of Scholarship

Among the most obvious tools of scholarship is finding lists of what is known about the subject. These include G. E. Bentley, Jr., with the assistance of Dr. Hikari Sato for Japanese publications, "William Blake and His Circle: A Checklist of Publications and Discoveries in 2002," *Blake* 37.1 (summer 2003): 4-31, which covers all newly discovered publications with Blake in the title or works about him of more than five consecutive pages, together with all briefer references to Blake published before 1863, especially those before 1831. These lists are extensive but hardly comprehensive; for instance, in the present one for 2003, there are works published in 2002 (29), in 1863-2001 (101), in 1831-63 (2), and even the most heavily mined field before 1831 (30), indicating embarrassingly how much had previously been overlooked.

A similar but much more comprehensive undertaking is in Robert N. Essick, "Blake in the Marketplace, 2002," *Blake* 36.4 (spring 2003): 116-37. His essay records in wonderful detail not only original works by Blake and his close friends such as George Cumberland and John Linnell, with mini-essays in the captions of works reproduced, but also curiosities and rumors of troop movements on the borders of buying and selling. He seems to know everyone worth knowing in the worlds of Blake and book-, print-, and picture-selling and to persuade them to give up their dearest secrets. And when his



report does not identify a shy vendor or buyer, he probably knows who it is but is too discreet to tell us.

Francisco Gimeno Suances, "Notas sobre la difusión, influencia y recepción crítica de la obra de William Blake en España durante las décadas de 1920 y 1930," *Los Papeles Mojados de río seco* Año 5, no. 6 (2003): 38-45, considerably expands our information about works concerning Blake in Spain as long ago as the 1920s. The number of Spanish works previously unknown to Blake bibliographers indicates how difficult it is for the virtual monoglots among us such as myself to read everything in their field about Blake; even impressively multilingual bibliographers such as D. W. Dörrecker seem to have overlooked some of these Spanish publications.

There are also recorded here surprisingly extensive lists of directories and elections in which are given the addresses and votes of Blake's father and brothers, though he himself rarely appears in the directories, and apparently he never voted, though eligible to do so.

There are several essays of importance about Blake drawings. Robert N. Essick and Rosamund A. Paice, "Newly Uncovered Blake Drawings in the British Museum," *Blake* 37.3 (winter 2003-04): 84-100, report on nine previously unknown sketches by Blake on the versos of other drawings discovered when they were dismounted for photography, and Martin Bailey, "From £1,000 to £10 Million in Two Years for Newly Discovered Blake watercolours," *Art Newspaper* online, finds crucial details of the history of Blake's nineteen watercolors for Blair's *Grave* which had eluded all the Blake scholars panting hard on the trail. Troy Patenaude, "'The glory of a Nation': Recovering William Blake's 1809 Exhibition," *British Art Journal* 4.1 (2003): 52-63, discovers crucial details of the arrangement and dimensions of the rooms of Blake's family home at 28 Broad Street and from them deduces plausibly the hanging sequence of the pictures exhibited there in Blake's private exhibition of 1809-10 and the dimensions of Blake's long-lost and huge "Ancient Britons."

Joseph Viscomi provides a masterful, brief account of Blake's "Illuminated Printing" in *The Cambridge Companion to William Blake*, ed. Morris Eaves (2003), 37-62. And G. E. Bentley, Jr., "Blake and God in the Garden: The Life of a Myth," *Descant* 34.4 (winter 2003): 112-23, musters detailed evidence once again to persuade the credulous of the mythical (i.e., untrue) character of the story of Blake and Catherine naked in their garden reading *Paradise Lost*—or climbing trees or dancing.

#### Critical Essays: The Plums in the Pudding

The connection between Blake and Hebrew is surprisingly extensive. Not only are there newly recorded editions of Blake in Hebrew (1968, 1986, 1997), but there is a new doctoral dissertation on the subject.<sup>12</sup> More accessibly, Sheila A. Spector, "Blake's Graphic Use of Hebrew," *Blake* 37.2 (fall 2003): 63-79,

discusses how Blake used the forms of the Hebrew alphabet, particularly aleph. And Ted Holt, "Blake's 'Elohim' and the Hutchinsonian Fire: Anti-Utopianism and Christian Hebraism in the Work of William Blake," *Romanticism* 9 (2003): 20-36, provides fascinating evidence that "Blake's reading of the Pentateuch was undoubtedly coloured by Hutchinsonian interpretations of it." Investigation of the distant but tantalizing connection between Hutchinsonians, Thomas Butts, and Epsom might lead the investigation yet closer to Blake.

Similarly, Ian Balfour, "The Mediated Vision: Blake, *Milton*, and the Lines of Prophetic Tradition," Chapter 6 of his *The Rhetoric of Romantic Prophecy* (2002), argues learnedly and persuasively that "Blake engages the Hebraic, Christian, and English prophetic traditions in a spectacular and highly self-conscious way." And Robert Ryan, "Blake and Religion," *The Cambridge Companion to William Blake*, ed. Morris Eaves (2003), 150-68, provides a useful account of what we know of Blake's religion based on the distressingly meager evidence.

In the same collection, David Bindman's essay on "Blake as a Painter," 85-109, provides a confident and comprehensive synopsis which is just what such a *Companion* calls for, and Jon Mee, "Blake's Politics in History," 133-49, argues once again that "Blake was always a deeply political writer."

Rosamund A. Paice, "Encyclopaedic Resistance: Blake, Rees's *Cyclopaedia*, and the *Laocoön* Separate Plate," *Blake* 37.2 (fall 2003): 44-62, suggests "that the *Laocoön* plate was begun as a commercial plate," an hypothesis with fascinating implications.

In the exceedingly unlikely vehicle of an online undergraduate B.A. thesis (1973, revised 1986), Edward Robert Friedlander, M.D., "William Blake's *Milton*: Meaning and Madness," argues with distressing or at least surprising plausibility that "Blake's poetry and paintings present classic illustrations of the schizophrenic experience. ... We can look to the schizophrenic experience to understand Blake's works." Dr. Friedlander's evidence, and his training as a student of literature and of medicine, make his conclusion worth consideration.

Blake in the service of somewhat rabid anti-capitalism has been found by Ron Heisler<sup>13</sup> from the *Christian Socialist* of 1884-85. These consist of: quotation from "Auguries of Innocence" ll. 75-76, 51-52, 81-84, 79-80, 113-18 following but not visibly attached to E. L. Garbett, "Interest" (an attack on it), *Christian Socialist* (March 1884): 157; "Holy Thursday" from *Experience* following but not visibly attached to an excerpt from *Darkness and Dawn* in *Christian Socialist* (July 1884): 27; "Mammon" (i.e., "I rose up at the dawn of day" [Notebook, p. 89] ll. 1-12, 21-22, 13-18, 25-28), *Christian Socialist* (Aug. 1884): 37, which may well have been the stimulus for the skillful anonymous poem called "Oh, Mammon, Hear Us!" (March 1885: 155) parodying a popular hymn; Anon., "In Answer to a Prayer for Light," *Christian Socialist* (March 1885):

12. Rachel Leah Wagner, "'Words of eternity in human forms': William Blake's Transformation of Styles, Forms, and Genres of the Hebrew Bible in 'Jerusalem,'" *DAI* 64 (2003): 1294-95A.

13. In a letter to me. These Blake entries do not appear in the checklist below because I do not report there incidental excerpts from Blake.



254-55, on "the principles of Anarchism" reprinted from *Liberty* ("Boston, U.S."), concluding with a "message ... sung to us by William Blake": "I give you the end of a golden thread [i.e., 'string']" [*Jerusalem*, pl. 77]. Perhaps they appeared on the initiative of the journal's founding co-editor J. L. Joynes.

#### Roads Not Taken: The Nuts in the Fruitcake

A tiresomely perennial issue in Blake studies is the allegation of his Cockneyism. For instance, a recent critic writes of "the Cockney in which he [Blake] wrote and, no doubt, spoke,"<sup>14</sup> and the allegation is likely to recur. Is it relevant to the author of *Songs of Innocence and of Experience*?

The answer may depend on which of the changing meanings of "Cockney" is being used. The term has been variously applied. Over the last half-millennium or so "Cockney" has been used to mean: an egg; a mother's darling, a milksop; a wanton townsman; a person born in London within the sound of Bow bells; a class term of vilification, as in Blackwood's dismissal of Keats and Leigh Hunt as members of "The Cockney School of Poetry"; one who loves London inordinately;<sup>15</sup> and a Humpty Dumpty definition of what I want it to mean.

I hope we may agree that Blake is not "an egg." Besides, "It's very provoking," Humpty Dumpty said after a long silence, 'to be called an egg—very!'" Blake's contemporaries would not have called him a "milksop," particularly those who had encountered him in anger. Nor is "a wanton townsman" more relevant. Blake was certainly not "born within the sound of Bow bells," and indeed the place of his birth near Golden Square had not long before 1757 been an area of some fashion—aristocrats and future prime ministers had been christened as he was at St. James, Piccadilly. Blake is no more a member of the Cockney School of Leigh Hunt and John Keats than he is of the Lake School of Wordsworth and Coleridge. In a more common pejorative context, he does not share the "Cockney" characteristics of gross ignorance of high-culture sophistication, he is not aspirately-challenged, omitting the "h" sound in "hope" and "how" and wantonly adding it as in "honor" and "hour"—and, besides, these cultural and linguistic characteristics of "Cockney" are largely anachronistic when applied to Blake, their widespread use being popularized by Dickens subsequent to Blake's death.<sup>16</sup> Blake's attitude toward London is devastatingly demonstrated in his "London" with its universal "marks of woe," in "the terrible desert of London" and "the manacles of Londons dungeons dark."<sup>17</sup> And one may speculate on the aptness of "Cockney" as applied to that great London-lover Dr. Johnson. But I am a sufficient democrat to agree with Humpty Dumpty: "When I use a word,"

Humpty Dumpty said in a rather scornful tone, 'it means just what I choose it to mean, neither more nor less.'" "The question is," said Humpty Dumpty, 'which is to be master—that's all.'"

#### Division I: William Blake

##### Part I: Blake's Writings

##### Section A: Original Editions, Facsimiles,<sup>18</sup> Reprints, and Translations

Watermarks: A Cumulative Table

Addendum

fleur-de-lis

"The Approach of Doom" (BMPR)

*The Book of Thel* (1789)

Plate 6

A new sketch on the verso of the previously known one was reported and reproduced by Robert N. Essick and Rosamund A. Paice, "Newly Uncovered Blake Drawings in the British Museum," *Blake* 37.3 (winter 2003-04): 84-100.

*Europe* (1794)

Copy a

Previously unknown sketches on the versos of pls. 1 and 18 were reported and reproduced by Robert N. Essick and Rosamund A. Paice, "Newly Uncovered Blake Drawings in the British Museum," *Blake* 37.3 (winter 2003-04): 84-100.

*The First Book of Urizen* (1794)

Copy B

History: Reproduced in the William Blake Archive (2003).

Edition

\**El Libro de Urizen* (*The Book of Urizen*). Ed. and tr. José Luis Palomares. Edición Facsimil y Bilingüe. (Madrid: Ediciones Hiperión, 2002) 8°, 189 pp.; ISBN: 8475177379. In Spanish. <\$Blake (2003)>

"Estudio Preliminar: *Urizen*: La creación como catastrofe" (7-56), color reproduction of copy G, the plates printed back to back (59-86), English transcription and Spanish translation on facing pages (87-137), "Notas y comentarios" (139-84), "Bibliografía: [3] Ediciones existentes de *El Libro de Urizen* en Castellano" (185).

14. David Punter, "Blake and Gwendolen: Territory, Periphery and the Proper Name," in *English Romanticism and the Celtic World*, ed. Gerard Carruthers and Alan Rawes (2003) 68.

15. Definitions 1-5 derive from the *OED*; 6 is a modern usage, to be found in, for instance, Ackroyd's *Blake*.

16. For a summary of the scholarship here, see *The Stranger from Paradise* (2001) 4fn.

17. Blake's letters of 14 and 1 September 1800.

18. 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.



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

Newly Recorded Copy

Plate 2

History: Sold, with George Richmond's sketch of Blake on his death bed, by a London dealer in 1942 to William Inglis Morse, the son of Samuel F. B. Morse the painter and inventor, from whom they passed to Morse's son-in-law Professor Frederick Hilles, who gave them about 1955 to Professor Harold Bloom (from whose letter to me of 22 July 2003 all this information derives).

Letters (1791-1829)

18 January 1808 to Ozias Humphry (A)

History: Offered in Roy Davids' catalogue (March 2000) of his exhibition at the Fine Art Society (London) called "*The Artist as a Portrait*," #10 (first and last pages reproduced, £40,000), and sold to an anonymous private collector, according to Robert N. Essick, "Blake in the Marketplace, 2003," *Blake* 37.4 (spring 2004): 120.

*Marriage of Heaven and Hell* ([1790])

Editions

*The Marriage of Heaven and Hell*. (Maastricht, Holland, 1928) <BB #106>

It was edited by P. N. van Eyck, printed by Joh. Enschedé with Jan van Krimpen's Lutetia type, and published by Alexandre Alphonse Marius Stols at his Halcyon Press in 325 copies, "a brilliant example of their superior craftsmanship," according to Oskar Wellens, "A Dutch Bibliophile Edition of *The Marriage of Heaven and Hell* (1928)," *Blake* 37.3 (winter 2003-04): 104-07.

\**Nisú'e ha-'eden veba-she'ol*. Tr. Giora Leshem. (Tel Aviv: Eked, 1967/68). In Hebrew. <BBS p. 100> B. §(Tel Aviv: G. Leshem, 1997).

§*El Matrimonio del Cielo y del Infierno*. Traducción de Soledad Capurro y prólogo de Luis Cernuda. (Madrid: Visor, 1977). In Spanish. <Blake (2002)>

The prólogo is reprinted from Luis Cernuda, "William Blake," *Pensamiento poético en la lírica inglesa (Siglo XIX)* (Mexico [City]: Imprenta Universitaria, 1958).

The work was apparently reprinted in *El Matrimonio del Cielo y del Infierno y Cantos de Inocencia y de Experiencia*, tr. Soledad Capurro (Madrid, 1979). <BBS p. 158>

*Poetical Sketches* (1783)

Newly Recorded Copy

Copy Q?

History: A previously unknown copy, not corresponding to the only ones in private hands,<sup>19</sup> was evaluated by Ursus

19. Copy E, sold from Pickering & Chatto catalogue 686 [1991], lot 164, to a private American collector, and copy M, the Buxton Forman copy, not traced since it was sold at Anderson Galleries, 15 May 1920, lot 35.

Books (New York), according to Robert N. Essick, "Blake in the Marketplace, 2003," *Blake* 37.4 (spring 2004): 116-17.

*Songs of Experience*

§*Songs of Experience*. Photographs by Joel-Peter Witkin. Poems by William Blake. Essay by John Wood. (No place: [Leo & Wolfe Photography, Inc., 2002]) Platinum Series.

"Edition of 65 copies," "Opened at \$7500—SOLD OUT—Closed at \$15,000," "18" x 15" and weighs over 14 pounds," according to *The Journal of Contemporary Photography* 21st online.

*Songs of Innocence*

§*Songs of Innocence*. Photographs by Joel-Peter Witkin. Poems by William Blake. (No place: Leo & Wolfe Photography, Inc., [2002]) Platinum Series.

"65 numbered copies and 5 lettered copies, 10 initialed, bound platinum prints" on "basswood clamshell box 18" x 15" ... currently \$12,000," "Text by John Wood," [sic] according to *The Journal of Contemporary Photography* 21st online.

*Songs of Innocence and of Experience*

Copy P

History: On the death of Sir Paul Getty on 17 April 2003, the Wormsley Estate and Library passed to the Wormsley Foundation, perhaps permanently.

Contemporary Facsimile

Copy Beta

By the courtesy of its owner, a new examination was made of the watercolored thin paper guest leaves (mounted on thick paper host leaves watermarked J WHATMAN | 1821). A flash-light shining through the host and guest leaves, the latter extensively colored, revealed the following watermarks on the guest leaves:<sup>20</sup>

EEN | 0 (both "E"s and the "0" uncertain, the "0" under the first hypothetical "E") on Pl. 22, first page of "Spring"

PINE on Pl. 54, "The Voice of the Ancient Bard"

RUSE & on Pl. 15, "Laughing Song"

[T]HOMAS on Pl. 12, "The Chimney Sweeper" from *Innocence* (but bound in *Experience*)

[T]URNER on Pl. 53, "The School Boy"

Blake used paper from the same papermakers for his own works,<sup>21</sup> though the paper he used was thick and heavy, unlike the thin leaves bearing the watercolors for *Songs* facsimile Beta.

20. Pace BBS p. 132, which says that there is no watermark on the colored guest leaves.

21. According to the cumulative table of watermarks in paper used by Blake in his writings, drawings, and printing, *Blake* 31.4 (spring 1998): 171-73.



Works by Blake using paper with the same watermarks:

EDMEADS & PINE in the 1813 printing of Blair's *Grave*  
EEN | 9 in "Three Tabernacles" (1820-25) (Butlin #792) as in  
J GREEN 1819 in three Visionary Heads (Butlin #709, 736, 763)  
RUSE & TURNER | 1810 [and 1812 and 1815]  
THOMAS is not found elsewhere in Blake  
J WHATMAN | 1821

## Section B: Collections and Selections

§*Blake no kotoba* [Aphoristic Words from Blake]. Ed. Soetsu Yanagi. (Tokyo: Sobun Kaku, 1921) 36 reproductions. In Japanese.

Selections from Blake's letters and marginalia, plus a translation by Yanagi [from English?] of Crabb Robinson's "William Blake, Künstler, Dichter und religiöser Schwärmer," *Vaterländisches Museum* 2 (1811): 107-31.

Presumably the book incorporates his "Blake no kotoba," *Shirakaba* [White Birch] 5.7 (July 1914), reprinted (Rinsen Shoten, 1969-72).

*Blake shi Xuan* [Selections of Blake's Poems]. Tr. Wenbin Zhou. (Taipei: Wuzhou chupan she, 1966). In Chinese.

It includes poems from *Poetical Sketches* (14), *Songs of Innocence* (17), *Songs of Experience* (15), and others (17).

"how do we know but ev'ry bird that cuts the airy way, / Is an immense world of delight clos'd to your senses five? From 'the marriage of heaven and hell.'" (London: Spoon Print Press, 2002).

A folded leaf in the shape of a bird with designs by Linda Anne Landers.

*In England's Green and Pleasant Land*. Illustrated by Julie Haigh. ([No place:] Bradford and Ilkley Community College, 1986) 4°, 14 loose leaves printed on one side only, in a portfolio; no ISBN.

The "Jerusalem" lyric from *Milton* with "A collection of illustrations suggested by William Blakes [sic] *From Milton* [sic] comparing his satirical comments of the Eighteenth Century dawn of industrialization to the Political climate of England in the 1980's," "limited edition of 20" copies.

§*El Matrimonio del Cielo y del Infierno y Cantos de Inocencia y de Experiencia*. Tr. Soledad Capurro. (Madrid, 1979) Colección Visor de Poesía Vol. 87. B. (Madrid, 1983) 210 pp. <BBS p. 158>

Luis Cernuda, "William Blake" is reprinted from *Pensamiento poético en la lírica inglesa (Siglo XIX)* (Mexico [City]: Imprenta Universitaria, 1958).

*El Matrimonio* appeared by itself in 1977. <Blake (2002)>

§*Mi-shire* [From the Poetry of] vilyam blak. Tr. Joshua Kochav. (Tel Aviv: Ofir, 1968). In Hebrew.

§*Ol mi-shire blak ve-kits* [Duplicate title page: *More from the Poetry of Blake and Keats*]. Tr. Joshua Kochav. (Tel Aviv: Ofir, 1980). In Hebrew. <BBS p. 159>

*Poesía completa*. Versión, prólogo y presentación Francesc LL. Cardona. (Barcelona: Edicomunicación, 1999) Colección Cultura, 8°, 286 pp.; ISBN: 847672893X. In Spanish.

"William Blake, Vida y obra" (5-8), "Poesía completa" (9-278) consisting only of *Poetical Sketches*, *Island in the Moon* (poems only), *Thel*, *Tiriel*, *Songs*, Rossetti ms. poems, *French Revolution*, and *Marriage of Heaven and Hell*.

The work seems to be a very slightly altered version of *Poesía Completa*, tr. Pablo Mañé Garzón (1984) <Blake (2003)> with the same strange list of titles (though lacking *Visions of the Daughters of Albion*).

*Songs of Innocence*. (London: Arthur L. Humphreys, 1911) square 12°, with paper covers (as on the title page) folded over pasteboard. <BB #155, mistakenly listed under *Songs of Innocence*>

Despite the title, the text includes poems from *Songs of Experience* and Blake's Notebook. There are seven charming pasted-on sepia vignettes on india paper, apparently from 18th-century engravings, the initial letter to each poem is printed in red, "A Poison Tree" in *Experience* (56-57) is entitled "Christian Forbearance" (as in Notebook p. 114), and "A Cradle Song" (from Notebook p. 114) is inserted in *Experience* without Blake's authorization.

§*Tenison, robert herik, edgar alan po, vilyam blak, vilyam ernst henli, heinrikh heine* [Duplicate title page: *Alfred Tennyson, Robert Herrick, Edgar Allan Poe, William Blake, William E. Henley, Heinrich Heine*. New Translations into Hebrew]. Tr. Samuel Friedman. (Tel Aviv: S. Friedman, 1986).

*These Metres Meet: Six Poems by William Blake*. (San Francisco: Pentad Press, 1975) 4°, 10 pp.

The poems are all from *Songs of Experience*.

\**Videniia strashnogo suda* [Vision of the Last Judgement]. Tr. V. Chukhno. (Moskva: Eksmo Press, 2002) 8°, 384 pp., 64 reproductions (including 16 from *The Gates of Paradise* and all of *Job*); ISBN: 5040096712. In Russian.

An anthology derived from *The Portable Blake*, ed. Alfred Kazin (1946), *Poems of William Blake*, ed. W. B. Yeats (1978), and *Poems and Prophecies* [sic] [ed. Max Plowman] (Everyman, 1927).

Preface (7-15), chronology (367-82).

*William Blake: Complete Illuminated Books*. Ed. David Bindman. (2000). <Blake (2001)>

Review

§G. Ingli James, *Burlington Magazine* 143 (2001): 171.



§William Blake: Selected by Peter Butter. (Penguin, 1996). B. (London: Phoenix Poetry, 2003) 8°, [vi], 144 pp.; ISBN: 0753816555.

In 2003 there is no preface, notes, index, reproduction, or acknowledgements, though there is a "Chronology of Blake's Life and Times" ([150-53]).

§William Blake: *Versek és Prófeciák* [Poems and Prophecies]. Ed. [and tr.?] Miklós Szenczi. (Budapest: Európa, 1959). In Hungarian.

William Blake Archive ([www.blakearchive.org](http://www.blakearchive.org))

They announce the additions of a biography of Blake by Denise Vuttee and the editors, with 109 reproductions; Alexander S. Goulay, glossary of Blake terms;<sup>22</sup> chronology of Blake's life and works; *Urizen* (B); the engravings for Blair's *Grave* (1808) and Blake's own engraving of "Death's Door"; Blake's designs to Milton's "On the Morning of Christ's Nativity" (Thomas set in the Whitworth Gallery, Manchester); and *Paradise Regained*.

## Part II: Reproductions of Drawings and Paintings

### Section A: Illustrations of Individual Authors

John Milton, "On the Morning of Christ's Nativity"

The drawings were reproduced in the William Blake Archive.

John Milton, *Paradise Lost*

*Paradise Lost*: A Poem in Twelve Books with a Preface by Peter Ackroyd, an Introduction by John Wain and Illustrations by William Blake. (London: The Folio Society, 2003) 4°, no ISBN.

Ackroyd's "Preface" (ix-x) is about Milton and Blake, Wain's introduction about Milton. The reproductions are from the larger, Butts set (Butlin #536).

John Milton, *Paradise Regained*

The drawings were reproduced in 2003 in the William Blake Archive.

### Section B: Selections and Collections

\*Yuzhou, *zaichuangzaozhe*: Blake [The Re-Creator of the Universe: Blake]. Ed. Yüngfen Hu. (Taipei: Keli guoji tushu gongsi [Greenland International Books Co. Ltd], 2001) Yishu tashi shiji hualang [Century Art Gallery of Great Masters] 49. In Chinese.

22. See also Alexander Goulay, "A Glossary of Terms, Names, and Concepts in Blake," 272-87 of *Cambridge Companion to William Blake*, ed. Morris Eaves (2003).

It consists of a brief biography and 32 reproductions in color, apparently translated from Japanese (original © 2000 by DeAgostini UK Ltd., Japanese/Chinese translation © 2000 by Greenland International).

Yishu tashi shiji hualang is a series (100 volumes) with one volume per "Master."

## Part III: Commercial Book Engravings

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

Blair, Robert. THE | GRAVE, | A Poem | Illustrated by twelve Etchings | Executed | BY | LOUIS SCHIAVONETTI | from the Original | Inventions | OF | WILLIAM BLAKE. | 1808. D. [Ackermann imprint 1813 (i.e., Camden Hotten, 1870)].

New Locations: A or B (1808) University Art Museum (Kyoto City University of Arts); D (1870) G. E. Bentley, Jr. (portfolio of engravings only, no text, in a cover blind-stamped with designs identical to those on the GEB copy of the Hotten 1870 facsimile, the prints with the same variants of lettering [replacing the Spanish of 1826] as in 1870, e.g., "Tis" [lacking the apostrophe] in the quotation for pl. 7, "The descent of Man").

The Blair engravings (1808) and the separate print of "Death's Door" engraved by Blake were added to the William Blake Archive in 2003.

### Drawings

History: Blake made "a set of 40 drawings from Blair's poem of the Grave 20 of which he [Cromek] proposes [to] have engraved by the Designer and to publish them" (according to Flaxman's letter of 18 October 1805); Cromek bought twenty drawings for £21 (according to his letter to Blake of May 1807), commissioned Louis Schiavonetti to engrave them, and published them in 1808; after Cromek's death in 1812 the drawings, copperplates, and copyright passed to his widow Elizabeth Hartley Cromek, who promptly sold the copperplates and copyright for £120<sup>23</sup> to Ackermann (who published the prints in 1813 and 1826); she vainly offered the watercolors on 3 February 1813 to William Roscoe "with other curious Drawings of his, valued at thirty Pounds and likely to sell for a great deal more if ever the man should die"; the Blair watercolors were sold at C. B. Tait's auction in Edinburgh with the property of Thomas Sivright of Meggetland, 10 February 1836, Lot 1835 ("Volume of Drawing, by Blake Illustrative of Blair's Grave, entitled 'Black Spirits and White, Blue Spirits and Grey'"<sup>24</sup>), for £1.5.0; acquired by John Stannard (1794-1882), watercolor artist of Bedford, from whom it passed to his son Henry John Stannard (1840-1920), watercolor artist, thence to his grandson Henry John Sylvester Stannard (1870-1951), and from him to John's great-grandson, "and then a

23. BR (2) 315.

24. This title was not with the designs when they were rediscovered in 2001.



nephew in Glasgow";<sup>25</sup> "The portfolio was finally sold [as colored prints] in 2000, as part of a small family library, to Caledonia Books, a general second-hand bookshop in Glasgow ... run by Maureen Smillie" who offered them at £1,000; in April 2001 the portfolio was acquired by Dr. Paul Williams of Fine Books, Ilkley, Yorkshire, who associated Jeffrey Bates of the Leeds bookshop of Bates & Hindmarch with the purchase; the portfolio was offered for £2,000,000 (later raised to £4,200,000 plus £700,000 tax) to the Tate, but the sale was held up by a lawsuit initiated by Caledonia Books (claiming that the portfolio had not been purchased but simply taken on approval); the suit was resolved when Messrs. Williams and Bates agreed to share the profits with Caledonia Books, and the portfolio was abruptly sold through Libby Howie to an unidentified buyer in the United States, though in November 2003 the drawings remain in a bank vault in London.

#### Edition

*Grave: A Poem Illustrated by Twelve Etchings* (1808). [picture of pierced heart] William Blake: Louis Schiavonetti. ([no place:] Kessinger Publishing's Rare Mystical Reprints [2003]) 4°, plus 42 blank leaves.

There is no title page or text of Blair, but it includes reproductions of the engravings, "To the Queen" and "Of the Designs."

Jacob Bryant, *A New System, or An Analysis of Ancient Mythology* (1774-75)

#### Edition

§(New York: Garland, 1979)

George Cumberland, *Thoughts on Outline* (1796)

New Location: Bibliothèque nationale.

Erasmus Darwin, *The Botanic Garden* (1791) <BB #450> Plate 1, "The Fertilization of Egypt": A new sketch (of the sistrum only) on the verso of the previously known one was reported and reproduced by Robert N. Essick and Rosamund A. Paice, "Newly Uncovered Blake Drawings in the British Museum," *Blake* 37.3 (winter 2003-04): 84-100.

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

The drawing of "The Resurrection" with sketches on the verso related to the *Designs* (1802) was offered in Agnew's 130<sup>th</sup> Annual Exhibition of Watercolours & Drawings, 5-28 March 2003, lot 17, for £260,000, according to Robert N. Essick, "Blake in the Marketplace, 2003," *Blake* 37.4 (spring 2004): 119.

25. Martin Bailey, "From £1,000 to £10 Million in Two Years for Newly Discovered Blake Watercolours," *Art Newspaper*, which I have seen only online at <<http://www.theartnewspaper.com/news/article.asp?idart=11037>>; this is the source for all the Stannard provenance and some details of the sales in 2001-03.

See also entries for Karin Goodwin; Anon., "Lost Blake Paintings Fetch £5m ..."; Anon., "Blake Paintings May Leave UK ..."; Will Bennett; and Anon., "Collector Buys Lost Blake Paintings for £5 Million ..."

*The Ladies New and Polite Pocket Memorandum-Book, For the Year of our Lord 1783* ([1782])

<BB #479, BBS pp. 232-34>

A copy of Blake's engraving of "A Lady in the full Dress, & another in the most fashionable Undress now worn," [T]S del, W.B. sc, is in an oblong octavo nonce collection of 18th and early 19th-century fashion plates pasted in chronological order on both sides of stiff, unwatermarked paper acquired in 2003 by Robert N. Essick.

Edward Young, *Night Thoughts* (1797)

New Locations: Bibliothèque nationale; University Art Museum (Kyoto City University of Arts).

## Part IV: Catalogues and Bibliographies

### 1919

§"Shirakaba bijutsukan" *setsuritsu no tame ni: William Blake fukusei hanga tenrankai mokuroku* [An Annotated Catalogue of an Exhibition of Reproductions from the Works of William Blake: For the Establishment of Shirakaba Art Museum]. (1919). In Japanese.

### Review

§Oro Akabane, [Brief essay on the Japanese Blake exhibition. <BB #611>] *Chijo* [Earth] Year 1, no. 3 (Dec. 1919). In Japanese.

### 1983

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

For new information on Blake's separate plates, see Essick, "Blake in the Marketplace, 2002," *Blake* 36.4 (spring 2003): 137 (appendix).

9 November 2000-11 February 2001;

27 March-24 June 2001

*William Blake*. (London: Tate Publishing, 2000).

### Reviews

§\*A. MacAdam, "William Blake: Metropolitan Museum of Art," *Art Newspaper* 100 (June 2001): 128.

§Carter Ratcliff, *Art in America* 89 (2001): 116-23.

§Barthélemy Jobert, *Revue de l'art* 132 (2001): 87 (with Michael Phillips, *William Blake: Songs*). In French.

§Jadwiga M. da Costa Nunes, "Visionaries, Realists, and Reformers: Exploring the Creative Impulse in Nineteenth-Century Art," *Nineteenth Century Studies* 16 (2002): 157-79.

15 October 2001-14 January 2002

§Régis Michel. *La peinture comme crime: ou, la part maudite de la modernité*. Musée du Louvre, Hall Napoléon. (Paris: Éditions de la Réunion des musées nationaux, 2001) ISBN: 2711843084. In French.

There are sections on Blake ("Blake ou le mal(e) absolu"), Fuseli, Goya, and Romney, inter alia.



March-May 2002

\*Scott Krafft. *The Commercial Mr. Blake: William Blake as Book Illustrator and Copy Engraver: An Exhibition at the Charles Deering McCormick Library of Special Collections, Northwestern University Library March-May 2002.* ([Evanston, Illinois: Northwestern University Library, 2002]) A leaf 35.4 x 21.5 cm. folded in three.

A flier contrasting Blake's "remarkably unmarketable dreamworlds of his prophetic illuminated books" with the "'commercial' works ... after his own designs" exhibited here, including Blair's *Grave*, Hayley's *Ballads* (1805), Young's *Night Thoughts* (1797), *Illustrations of the Book of Job*, and Blake's separate portrait of Lavater.

#### Review

Wendy Leopold, "Presenting the Commercial Mr. Blake," *Northwestern University Observer* online 18.5, 24 Oct. 2002 <[http://www.northwestern.edu/univ-relations/observer/stories/10\\_24\\_02/blake.html](http://www.northwestern.edu/univ-relations/observer/stories/10_24_02/blake.html)> (says the exhibition was October-21 December 2002).

19 January-25 May 2003

\*[Robert N. Essick.] *Vision and Verse: William Blake at The Huntington.* Huntington Library, Art Collections, and Botanical Gardens, Mary Lou and George Boone Gallery, January 19-May 25, 2003.

A sampling of captions from the 198 entries [33 from the collection of Robert Essick]; there was no separate catalogue.

#### Notices, Reviews, etc.

\*Robert N. Essick, "Showcasing Blake's Vision and Verse: Major Exhibit Captures Essence of Renowned Artist/Poet," *Calendar* [of] The Huntington Library, Art Collections, and Botanical Gardens, January-February 2003: 2-3.

Anon., "Around Pasadena: Blake Works Exhibit to Open at Huntington Library," *Pasadena Star-News* 2 Jan. 2003.

\*Leah Ollman, "He Set Imagination Free: William Blake's complex metaphysics inspired ridicule in his lifetime. But for artists today, he simply inspires," *Los Angeles Times* 19 Jan. 2003: E56. There are separate sections with comments about Blake by the artists DeLoss McGraw (Blake's "best work is embarrassing," therefore good), Tom Knechtel ("Blake is how I think"), Nancy Jackson ("He ... went into the darkness, the unknown ... and he sent back messages that we can all learn from"), and Sharon Ellis ("It's this clarity of vision ... that continues to startle").

Anon., "William Blake at The Huntington," *Sierra Madre Weekly* 30 Jan. 2003 (entirely paraphrased from the captions).

\*Martin S. Gonzalez, "Experience 'Vision and Verse,'" *Pasadena Star-News* 13 Feb. 2003: 31-32 (198 works were on display, including 33 from the Essick collection).

Matt Bamberg, "One-Tank Trip: A Taste of Europe at the Elegant Huntington," *Palm Springs Desert Sun* 16 Feb. 2003.

15 March 2003-25 January 2004

\**A Private Passion: 19th-Century Paintings and Drawings from the Grenville L. Winthrop Collection, Harvard University.* [An exhibition at the Musée des Beaux-Arts, Lyon, March 15-May 26,

2003; National Gallery, London, June 25-September 14, 2003; and Metropolitan Museum of Art, New York, October 23, 2003-January 25, 2004.] Ed. Stephan Wolohojian with the assistance of Anna Tahinci. ([New Haven:] Yale University Press; [New York:] Metropolitan Museum of Art, 2003) 4°, ISBN: 1588390764.

David Bindman, "William Blake" (338); the Blakes are #144-54, and #171-74 are Flaxman drawings for Dante, *The Odyssey*, and Aeschylus.

27 November-27 December 2003

\**The Glad Days in the Reception of Blake in Japan: The International Blake Conference "Blake in the Orient": A Concurrent Exhibition* [27 November-27 December 2003 at Kyoto University Museum]. Organized by Masashi Suzuki and Steve Clark. (Kyoto: Blake Conference Committee, 2003) 4°, ii, 93pp., no ISBN. In English (1-53, 93) and Japanese (54-92). Masashi Suzuki and Steve Clark, "Preface." 1-2, 54.

Sori Yanagi, "Message." 3, 55. About his father.

\*Anon. "The Glad Days in the Reception of Blake in Japan." 5-6, 56. "Our Exhibition aims to show how Blake was received in the early period of his introduction into Japan, mainly through documents."

Kozo Shioe, "On the '[Taro] Nagasaki Collection.'" 7-9, 57-59. His 52 Blakes went mostly to Kyoto City University of Arts.

The catalogue entries, first in English and then in Japanese, are by Kozo Shioe and Yumiko Goto. Each section begins with a short essay.

Part I consists of "Japan's Encounter with Blake," subdivided into "Master Writers of the Meiji Period and Blake" (11-14, 65), "The Introduction of Blake's Art by Soetsu Yanagi and the Shirakaba Group" (15-20, 66-68), "Blake Exhibitions Organized by Shirakaba" (21-25, 69-70), and "The Development of Blake Reception and the 100<sup>th</sup> Anniversary of the Death of Blake" (26-37, 71-77).

Part II, "Japanese Blakeans," consists of "Ryusei Kishida and the Artists of the Shirakaba Group" (38-45, 78-81), "Kagaku Murakami and Kokuga Sosaku Kyokai" (46-50, 81-82), and "Blake Collector: Taro Nagasaki" (51-53, 83-84).

See also entry below for *The International Blake Conference* (2003).

2003

Jarndyce Catalogue 155: *The Romantics: Part One: Byron, Blake, Bowles, Campbell, Clare, & Other Authors A-C.* (London, [autumn 2003]) 8°, 818 lots.

The Blakes are #1-24.

2003

\**John Windle Catalogue Thirty-Six.* (San Francisco: John Windle, [October] 2003) 4°, iv, 88 pp.; no ISBN.

403 Blake entries at \$3.95 to \$68,750 and "Price on application," including his tempera of "The Virgin Hushing the Young John the Baptist" (1799), *Job*, Blair's *Grave* (1808, 1813, 1870) (6 copies), and Stedman's *Surinam* (1796) with contemporary coloring.



**Part V: Books Owned by  
William Blake of London (1757-1827)**

Joseph Thomas, *Religious Emblems* (1809) <BB #746>  
"William Blake, Esq." also appears in the prospectus for the book:

*§Proposals for Publishing by Subscription a Series of Engravings on Wood, from Scriptural Subjects in the Manner of Quarles's Emblems ... after the design[s] of J. Thurston Esq. and Executed by the most eminent engravers on wood*  
26

Notice that the designer is identified as "J. Thurston Esq.," making it seem more likely that "William Blake, Esq." is the poet and designer, despite the unusual honorific.

**Part VI: Criticism, Biography, and Scholarly Studies**

\*Ackroyd, Peter. *Blake*. (1995) <Blake 1996> B-C. (1996, 1997) <Blake 1998> D. *William Blake, Dichter, Maler, Visionär*. Tr. Thomas Eichhorn. (2001). In German. <Blake (2003)> E. \**Blake den [The Life of Blake]*. Tr. Masayuki Ikeda, Hachisu Izumi, Shigeru Ito, and Masayuki Takakura. (Tokyo: Misuzu Shobo, 2002) 468 pp., 105 plates; ISBN: 462047187. In Japanese.

**Review**

§Alfred Nemeček, *Art: Das Kunstmagazin* (Jan. 2001): 114 (review of the German edition, in German).

Altizer, Thomas J. J. \**The New Apocalypse: The Radical Christian Vision of William Blake*. ([Lansing:] Michigan State University Press, 1967) 8°, xxi, 226 pp. <BB #807> B. (Aurora, Colorado: Davies Group Publishers, 2000) Philosophical and Cultural Studies in Religion, 8°, ix, 221 pp; ISBN: 1088570563.

According to Altizer's new "Afterword" (201-09 of the 2000 edition), the chief changes needed in the book are taking into account the "proliferating" Blake scholarship and criticism; the integral relationship of "Blake's vision and the Christian epic tradition"; and the "extraordinarily complex" nature of "Blake's relationship to Gnosticism" (201, 204).

Anon. "Blake Paintings May Leave UK: The future of a set of watercolours by William Blake remains uncertain as the foreign buyer decides whether to take them abroad." *BBC News* 13 May 2003 and <<http://news.bbc.co.uk/1/hi/entertainment/arts/3024811.stm>>.

About the Blair watercolors.

26. A copy is in *Religious Emblems* in Glasgow University Library: SM 1853.

§Anon. "Collector Buys Lost Blake Paintings for £5 Million." *Sunday Telegraph* 27 April 2003.

Anon. "Illustrious Corner in Soho: The House Where Blake Was Born 200 Years Ago." *Times* 14 Nov. 1957: 3.

A sign-writer is on the ground floor and a "waistcoat tailor" is on the next floor up a "very narrow stairway."

Anon. "Lost Blake Paintings Fetch £5m: A clutch of William Blake watercolours which were found in a second-hand bookshop have sold for £5m." *BBC News* 19 Feb. 2003 and <<http://news.bbc.co.uk/1/hi/entertainment/arts/2781267.stm>>.

About the sale of the Blair watercolors to an overseas buyer.

\*Anon. (Gongghuo shibao bianjibu [Editorial Section].) "William Blake hua Shangdi Chuangzao tiandi [William Blake Illustrating God's Creation of the World]." *Zhongguo shibao [China Times, Taipei]* 20 March 2001: 73 (Literary Supplement). In Chinese.

A reproduction of "The Ancient of Days" provided by Dapeng Kao with an essay: "She de zhuan [Biography of the Snake]."

§Ansari, A. A. "Double Perspective of Songs of Experience." *Aligarh Critical Miscellany* 10.2 (1997): 55-85.

On time and eternity.

§Ansari, A. A. "The Marriage of Heaven and Hell." *Aligarh Critical Miscellany* 11.1 (1998): 30-44.

Ansari, A. A. "Obituary." *Aligarh Critical Miscellany* 12.2 (2000 [Autumn 2003]): i-ix.

On Kathleen Raine (d. 6 July 2003), dealing largely with her work on Blake and quoting letters from her to Ansari about Blake.

§Aquier, Pascal. "Blake et la question du sujet: L'Exemple d'Introduction, *Songs of Innocence*." 251-63 of *Modernité et Romantisme*. Ed. Isabelle Bour, Eric Dayre, and Patrick Née. (Paris: Champion, 2001) Colloques, Congrès et Conférences sur la Littérature Comparée, 7. In French.

\*Bailey, Martin. "From £1,000 to £10 Million in Two Years for Newly Discovered Blake Watercolours: A set of 19 watercolours by William Blake was sold to a Glasgow bookshop for a pittance in 2000. It was then recognized and sold to an overseas collector. An export licence deferral is now expected and Tate would like to acquire it." *Art Newspaper* online 2003 <<http://www.theartnewspaper.com/news/article.asp?idart=11037>>.

An account full of original matter about the ownership and sale of Blake's watercolors for Blair's *Grave*.

Balfour, Ian. "The Mediated Vision: Blake, Milton, and the Lines of Prophetic Tradition." Chapter 6 (127-72, 307-17) of his *The Rhetoric of Romantic Prophecy*. (Stanford: Stanford University Press, 2002) <§Blake (2003)>



An impressive and learned essay arguing that "Blake engages the Hebraic, Christian, and English prophetic traditions in a spectacular and highly self-conscious way" (128).

§Beer, John B. "Blake's Fear of Non-Entity." 12-20 of his *Romantic Consciousness: Blake to Mary Shelley*. (New York and London: Palgrave Macmillan, 2003).

\*Bennett, Will (art sales correspondent). "Collector Buys Lost Blake Paintings for £5m." *Telegraph* 19 February 2003 <<http://www.telegraph.co.uk/news/main.jhtml?xml=%2Fnews%2F2003%2F02%2F19%2Fbnblake19.xml>>.

About the Blair watercolors.

Bentley, G. E., Jr. "Blake and God in the Garden: The Life of a Myth." *Descant* 34.4 (winter 2003): 112-23.

Evidence that "the story of Blake and his wife naked in the garden is not true" (118).

\*Bentley, G. E., Jr. *The Stranger from Paradise: A Biography of William Blake*. (New Haven and London: Published for the Paul Mellon Centre for Studies in British Art by Yale University Press, [April 2001]) 8°, xxvii, 532 pp., 182 illustrations; ISBN: 0300089392. B. (2003) ISBN: 0300100302 (paperback).

The paperback is a reprint with only trifling changes, chiefly the omission of the gorgeous endpapers and the addition of information about the newly discovered Blair drawings (483).

#### Reviews

Paul Miner, *Albion* 34.4 (winter 2002): 661-63. (A "superlative work" with a "tight focus," "lucid, highly interesting, and sometimes touching"; "No other biography on Blake stands this tall" [662, 662, 661].)

Andrew Elfenbein, "Recent Studies in the Nineteenth Century," *Studies in English Literature 1500-1900* 42.4 (2002): 837-903. ("While Bentley's book is definitive in the amount and accuracy of the information it presents, it is not easy to get from it a sense of Blake's inner life and development"; with "136 plates of high quality," it gives "an excellent visual summary of Blake's art" [846].)

Dóra Janzer Csikós, *Anachronist* (2002) online <<http://www.insitegrafx.hu/theanachronist/html/2002/csikos.html>>. ("A masterfully documented biography," "affectionately written" and "beautifully illustrated.")

§Alexander Gourlay, *BARS Bulletin and Review* no. 23 (March 2003): 25-27.

Anon., *Independent on Sunday* 13 April 2003. (A "perceptive and forceful study" which recognizes that "Blake's genius was above all pictorial.")

Shernaz Cana, *Aligarh Critical Miscellany* 12.2 (2000 [Autumn 2003]): 201-08. ("William Blake has been brought alive before us in such an inspired way that it almost seems that the biographer too has been included in Blake's great visionary company.")

Nelson Hilton, *Blake* 37.3 (winter 2003-04): 107-11. (The book is "the most useful and reliable guide to Blake's life," "an

epitome of scholarship" exhibiting remarkable "sensitivity to tone and content," "a glorious capstone to his [Bentley's] labors" [108].)

Judith Mueller, "Blake in the New Millennium," *Eighteenth-Century Studies* 36.2 (2003): 294-99, esp. 295, 298-99 (with Christopher Z. Hobson, *Blake and Homosexuality*, Sheila A. Spector, "Wonders Divine" and "Glorious incomprehensible," and Nicholas M. Williams, *Ideology and Utopia in the Poetry of William Blake*). ("This monumental work" is "simply beautiful"; it "performs an alchemical transformation of cold facts into flesh and blood" [299, 298].)

§Bindman, David. Essay on "The Virgin Hushing the Young Baptist." *Artemis Fine Arts* "Review 2002" 31-33.

§Bindman, David. "Blake and Ossian." 3-7 of *Songs of Ossian: Festschrift in Honour of Professor Bo Ossian Lindberg*. (Helsinki, 2003) Taidehistoriallisia tutkimuksia/Konsthistoriska studier, 27.

#### Blake/An Illustrated Quarterly

Volume 36, no. 4 (Spring [April] 2003)

\*Robert N. Essick. "Blake in the Marketplace, 2002." 116-37. (A customarily magisterial survey, with an appendix [137] on new information for his catalogue of *The Separate Plates of William Blake* [1983].)

W. H. Stevenson. "The Sound of 'Holy Thursday.'" 137-40. (About the music played at the ceremony in St Paul's.)

Wayne C. Ripley. "Erdman's Pagination of *The Four Zoas*." 140-43. (The renumbering of *Vala* pp. 19-21, 87-90, 105-16 in the Erdman-Magno reproduction [1987] is followed "inconsistently" in the text and ignored "completely" in the notes to Erdman's edition of *The Complete Poetry and Prose* [1988], so Ripley provides four tables of corrections to the *Poetry and Prose*.)

#### Reviews

Jason Snart. Review of Kathleen Lundeen, *Knight of the Living Dead: William Blake and the Problem of Ontology* (2000). 144-48. (The book is "most valuable" for its "analysis of Blake's use of metaphor and rhetorical devices" [146].)

Eugenie R. Freed. Review of Barbara Lachman, *Voices for Catherine Blake* (2000). 149-51. (This "fictionalized autobiography" in a "diversity of narrative voices" is "only intermittently successful"; Lachman "should at least get the historical parameters right.")

#### Newsletter

Anon. 151. (Mostly an invitation to "visit the newsletter section of our web site at [www.blakequarterly.org](http://www.blakequarterly.org).)

#### Blake/An Illustrated Quarterly

Volume 37, no. 1 (Summer [July] 2003)

G. E. Bentley, Jr., with the assistance of Dr. Hikari Sato for Japanese publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 2002." 4-31. ("Blake



studies are impressively and increasingly international and polyglot" [5].)

\*David Duff. "Muir's Facsimiles and the Missing Visions." 32-34. (He reproduces an "Extra plate in the Aberdeen copy, showing Muir's [watercolored ms.] rendition of a detail from 'The Ancient of Days.'")

Alexander S. Gourelay. "'Man on a Drinking Horse': A Print by Thomas Butts, Jr." 35-36. (A newly discovered work by Blake's student, printed c. 1942.)

#### Reviews

Nelson Hilton. Review of K. E. Smith, *An Analysis of William Blake's Early Writings and Designs to 1790* (1999). 36-38. ("Some useful contextualization notwithstanding, this effort does not live up to its claim to offer 'An Analysis'" [38].)

Margaret Storch. Review of Christopher Z. Hobson, *Blake and Homosexuality* (2000). 38-39. ("Hobson's book opens up the important topic of Blake and homosexuality as never before [showing] Blake's empathy with male homosexuality" [39].)

#### Blake/An Illustrated Quarterly

Volume 37, no. 2 (Fall [October] 2003)

\*Rosamund A. Paice. "Encyclopaedic Resistance: Blake, Rees's *Cyclopædia*, and the *Laocoön* Separate Plate." 44-62. (She suggests "that the *Laocoön* plate was begun as a commercial plate, and that it may have been more than just a by-product of the Rees commission" [60].)

\*Sheila A. Spector. "Blake's Graphic Use of Hebrew." 63-79. ("Believing in the Adamic theory of language, Blake incorporated Hebraisms into his verbal art ... Blake seems to have unified all of his earlier experimentation around the concept of the *alef*" [78]. According to Anon., "Corrigenda," *Blake* 37.3 (winter 2003-04): 111, the reproductions of "*Laocoön*" and "*Job's Evil Dream*" are from the Fitzwilliam Museum and the Pierpont Morgan Library, not the Library of Congress.)

#### Blake/An Illustrated Quarterly

Volume 37, no. 3 (Winter 2003-04)

\*Robert N. Essick and Rosamund A. Paice. "Newly Uncovered Blake Drawings in the British Museum." 84-100. (The nine slight pencil drawings [all reproduced] were discovered on the versos of Blake drawings and prints when they were dismounted; they include designs for *Thel* pl. 6 on the verso of a design for the same subject, the sistrum in Fuseli's "*The Fertilization of Egypt*" engraved by Blake for Darwin's *Botanic Garden* (1791) on the verso of Fuseli's sketch for the whole design, and unrelated designs on the versos of *Europe* (a) pls. 1 and 18, one for Blake's colorprint of "*God Judging Adam*.")

\*Alexander S. Gourelay. "'Friendship,' Love, and Sympathy in Blake's *Grave* Illustrations." 100-04. (Gourelay proposes that, among the newly discovered watercolors for Blair, the one of eight floating female figures should be called "Friendship" and the one of two men in hats walking along a road, inscribed "Friendship," should be called "There's no bye-road | To bliss"; both are reproduced.)

Oskar Wellens. "A Dutch Bibliophile Edition of *The Marriage of Heaven and Hell* (1928)." 104-07. (*The Marriage of Heaven and Hell* <BB #106> was edited by P. N. van Eyck, printed by Joh. Enschedé with Jan van Krimpen's Lutetia type, and published by Alexandre Alphonse Marius Stols at his Halcyon Press in 325 copies, "a brilliant example of their superior craftsmanship.")

#### Review

\*Nelson Hilton. Review of G. E. Bentley, Jr., *The Stranger from Paradise* (2001). 107-11. (The book is "the most useful and reliable guide to Blake's life," "an epitome of scholarship" exhibiting remarkable "sensitivity to tone and content," "a glorious capstone to his [Bentley's] labors" [108].)

#### Newsletter

Anon. "Corrigenda." 111. (In Sheila A. Spector, "Blake's Graphic Use of Hebrew," *Blake* 37.2 [fall 2003], the reproductions of "*Laocoön*" and "*Job's Evil Dream*" are from the Fitzwilliam Museum and the Pierpont Morgan Library, not the Library of Congress, according to Robert N. Essick.)

Anon. "Color-Printing Debate." 111. (Martin Butlin, "William Blake, S. W. Hayter and Color Printing," and the response of Robert N. Essick and Joseph Viscomi "are now available exclusively on the journal's web site at [www.blakequarterly.org](http://www.blakequarterly.org).)

\*Bloom, Harold, ed. *William Blake: Comprehensive Research and Study Guide*. (Broomall, Pennsylvania: Chelsea House, 2003) Bloom's Major Poets, 4°, 143 pp.; ISBN: 0791068129.

"Introduction." 10-11.

"Biography of William Blake." 12-16.

"Critical Analysis of 'The Tyger.'" 17-19

"Critical Views on 'The Tyger'"

"Hazard Adams on Blake's System." 20-22. (From "Reading Blake's Lyrics: 'The Tyger,'" *Discussions of William Blake*, ed. John E. Grant [1961] 53-54. <BB #1724>)

"John E. Grant's Questions for the Reader and Writer." 22-26. (From "The Art and Argument of 'The Tyger,'" *Discussions of William Blake*, ed. John E. Grant [1961] 66-68. <BB #1723-24>)

"Harold Pagliaro on the Changing View of 'The Tyger.'" 26-28. (From his *Selfhood and Redemption in Blake's Songs* [1987] 86-88. <BBS p. 598>)

"Martin K. Nurmi on 'The Tyger': Revisions Mirroring Changes in Society." 29-32. (From "Blake's Revisions of 'The Tyger,'" *William Blake: The Tyger*, ed. Winston Weathers [1969] 104-06. <BB #2937>)

"Stewart Crehan on 'The Tyger' as a Sign of Revolutionary Times." 32-33. (From his *Blake in Context* [1984] 104-106. <BBS p. 444>)

"Morton D. Paley on Differing Viewpoints on 'The Tyger.'" 34-38. (From "Tyger of Wrath," *Discussions of William Blake*, ed. John E. Grant [1961] 70-74. <BB #1724>)

"Martin Price on Terror and Symmetry in 'The Tyger.'" 38-40. (From "The Vision of Innocence," *Critics on Blake*, ed. Judith O'Neill [1970] 106-107. <BB #2327>)

"Critical Analysis of 'London.'" 41-43.



"Critical Views on 'London'"

"David V. Erdman on People in Blake's 'London.'" 44-47. (From "Infinite London: The Songs of Experience in Their Historical Setting," *Critics on Blake*, ed. Judith O'Neill [1970] 65-68. <BB #2327>)

"Kenneth Johnston on the Vocabulary of Blake's 'London.'" 47-49. (From "Blake's Cities: Romantic Forms of Urban Renewal," *Blake's Visionary Forms Dramatic*, ed. D. V. Erdman and John E. Grant [1970] 417-19. <BB #1580>)

"E. P. Thompson on the Ways in Which Words Change in 'London.'" 49-51. (From "London," *Interpreting Blake*, ed. Michael Phillips [1978] 5-8. <BBS pp. 603-04>)

"John Beer on 'London' as Open to Interpretation." 51-53. (From "Influence and Independence in Blake," *Interpreting Blake*, ed. Michael Phillips [1978] 220-22. <BBS pp. 603-04>)

"Stewart Crehan on the Social System of 'London.'" 54-57. (From his *Blake in Context* [1984] 73-79. <BBS p. 444>)

"Gavin Edwards on Repetition in 'London.'" 57-61. (From "Repeating the Same Dull Round," *New Casebooks: William Blake*, ed. David Punter [1996]. <Blake (1997)>)

"Harold Bloom on Wandering Through 'London.'" 61-62. (From "Blake and Revisionism" in his *William Blake's Songs of Innocence and of Experience* [1987] 55-58. <BBS p. 416>)

"Critical Analysis of 'The Mental Traveller.'" 63-65.

"Critical Views on 'The Mental Traveller'"

"Northrop Frye on 'The Mental Traveller' as a Life Journey." 66-68. (From "The Keys to the Gates," *Modern Critical Views: William Blake*, ed. Harold Bloom [1985] 56-57. <BBS p. 415>)

"John H. Sutherland on Irony and Oppression." 68-72. (From "Blake's Mental Traveller," *Critics on Blake*, ed. Judith O'Neill [1970] 74-77. <BB #2327>)

"David Wagenknecht on Blake's History." 72-74. (From his *Blake's Night* [1973] 169-71. <BB #A2908>)

"Harold Bloom on 'The Mental Traveller' as Standing Alone." 74-77. (From his *Blake's Apocalypse* [1963] 289-92. <BB #1227>)

"Alicia Ostriker on Sound and Structure." 77-78. (From her *Vision and Verse in William Blake* [1965] 94-99. <BB #2335>)

"Victor Paananen on Nature." 79-81. (From his *William Blake An Updated Edition* [1996] 120-23. <Blake (1997)>)

"Nicholas Williams on the Unconditional Non-Traditional Blake." 82-85. (From his *Ideology and Utopia in the Poetry of William Blake* [1998] 1-5. <Blake (1999)>)

"Critical Analysis of 'The Crystal Cabinet.'" 86-88.

"Critical Views on 'The Crystal Cabinet'"

"Irene Chayes on the Influence of Myth." 89-92. (From "The Presence of Cupid and Psyche," *Blake's Visionary Forms Dramatic*, ed. D. V. Erdman and John E. Grant [1970] 214-17. <BB #1580>)

"Robert E. Simmons on Blake's Balance." 92-93. (From "Urizen: The Symmetry of Fear," *Blake's Visionary Forms Dramatic*, ed. D. V. Erdman and John E. Grant [1970] 167-69. <BB #1580>)

"Hazard Adams on Innocence and Images." 94-97. (From "'The Crystal Cabinet' and 'The Golden Net,'" *Blake*, ed. Northrop Frye [1965] 80-83. <BB #1643>)

"Victor Paananen on Sexual Expression." 97-99. (From his *William Blake An Updated Edition* [1996] 123-24. <Blake (1997)>)

"Kathleen Raine on Alchemy in 'The Crystal Cabinet.'" 99-102. (From her *Blake and Tradition* [1968] 274-76. <BB #2478>)

"Critical Analysis of 'The Marriage of Heaven and Hell.'" 103-06.

"Critical Views on 'The Marriage of Heaven and Hell'"

"Joseph Anthony Wittreich Jr on Parody of Religious Writers." 107-09. (From "Opening the Seals: Blake's Epics and the Milton Tradition," *Blake's Sublime Allegory*, ed. Stuart Curran and J. A. Wittreich, Jr. [1973] 29-32. <BB #A1437>)

"Max Plowman on Hope and Fear." 110-12. (From his *An Introduction to the Study of Blake* [1967] 116-19. <BB #2421>)

"David V. Erdman on Spirituality Versus Society." 112-16. (From his *Blake: Prophet against Empire* [1969] 178-82. <BB #1561A-B, BBS p. 463>)

"Harold Bloom on the Contraries in 'The Marriage of Heaven and Hell.'" 116-20. (From his *The Ringers in the Tower* [1971] 56-60. <BB #1229C>)

"W. J. T. Mitchell on the Marriage of Images and Words." 120-24. (From "Blake's Composite Art," *Blake's Visionary Forms Dramatic*, ed. D. V. Erdman and John E. Grant [1970] 63-66. <BB #1580>)

"Algernon Charles Swinburne on Music and Meaning." 124-25. (From "Critics on Blake: 1803-1941," *Critics on Blake*, ed. Judith O'Neill [1970] 21-22. <BB #2327>)

"Mark Bracher on How 'The Marriage of Heaven and Hell' Changes the Reader." 125-28. (From "Rouzing the Faculties: Lacanian Psychoanalysis and the Marriage of Heaven and Hell in the Reader," *Critical Paths: Blake and the Argument of Method*, ed. Dan Clinton Miller, Mark Bracher, and Donald Ault [1987] 168. <BBS pp. 573-74>)

Boyce, Michele Dellafield. "Blake and the Emanation." *DAI* 64 (2003): 532C. Southampton Ph.D., 2001.

Comparison of Blake with Jung "and his modern interpreter, James Hillman" in the context of Rousseau.

Burt, Daniel S. "William Blake 1757-1827." Chapter 28 (104-07) of his *The Literary 100: A Ranking of the Most Influential Novelists, Playwrights, and Poets of All Time*. (New York: Checkmark Books, 2001).

Butlin, Martin. "William Blake, S. W. Hayter, and Color Printing." Online (2003) <www.blakequarterly.org>.

See Robert N. Essick and Joseph Viscomi, "Response."

Carey, William Paulet. *Critical Description of the Procession of Chaucers Pilgrims to Canterbury, Painted by Thomas Stothard, Esq. R.A.* (1808). Second Edition (1818). <BB #1338>

The second edition, ed. Maria McGarrity, is reprinted in Appendix 2 (379-422) of *Chaucer Illustrated: Five Hundred Years of The Canterbury Tales in Pictures*, ed. William K. Finley



and Joseph Rosenblum (New Castle [Delaware]: Oak Knoll Press, and London: The British Library, 2003).

Cernuda, Luis. §"William Blake." *Pensamiento poético en la lírica inglesa (Siglo XIX)*. (Mexico [City]: Imprenta Universitaria, 1958). B. §*Pensamiento poético en la lírica inglesa del siglo XIX*. (Madrid: Tecnos, 1986) Colección Metrópolis. C. (Madrid: Tecnos-Alianza Editorial, 2002) Colección Neometrópolis. In Spanish.

The essay was also printed in *El Matrimonio del Cielo y del Infierno*, tr. Soledad Capurro y prólogo de Luis Cernuda (Madrid: Visor, 1977) <Blake (2002)> and §*El Matrimonio del Cielo y del Infierno y Cantos de Inocencia y de Experiencia*, tr. Soledad Capurro (Madrid, 1979) Colección Visor de Poesía Vol. 87. B. (Madrid, 1983) 210 pp. <BBS p. 158>

Chang, Han-liang. "Blake de shi zhong hua yu hua zhong shi [Blake's Painting in Poetry and Poetry in Painting]." *Zhongguo shibao* [China Times, Taipei] 9 April 1981: 8 (Literary Supplement). B. 205-210 of his *Bijao wenxue lilun yu shijian* [Theory and Practice of Comparative Literature]. (Taipei: Dongda tushu gongsi, 1986). In Chinese.

Description of Blake's life, his engravings, paintings, writings, from a comparative point of view.

Chen, Peng-hsiang. "Social Satire and Humanitarianism in William Blake's Poetry." *Studies in English Literature & Linguistics* 2 (Taipei, April 1977): 23-24.

Discussion of the two "Chimney Sweeper"s, the two "Holy Thursday"s, "The Little Black Boy," and "London."

Chen, Zhifan. "Shi kong zhi hai—chenggong hu bian sanji zhi san [The Sea of Time and Space—Third Essay Written on the Side of Chenggong Lake]." *Lianhe bao* [United Daily News, Taipei] 8 Jan. 1994: 37 (Literary Supplement). In Chinese.

An account of his experience visiting exhibits of Blake's poetry and painting. For a response, see Mu Yang.

Child, Mrs. D. L. [Lydia Maria Francis]. "Good Wives. No. I.—Mrs. Blake, wife of William Blake." *Ladies Pocket Magazine* Part 2 (1833): 1-5. <BB #1383A> B. "Mrs. Blake, Wife of William Blake." 128-33 of her *Good Wives* (Boston, 1833) <BB #1383B> C-G. *Biographies of Good Wives*. (1846-55) <BB #1383C-G> H. "Blake, Mrs, Wife of William Blake." 124-28 of *Biographies of Good Wives*. Eighth Edition, Revised. (New York: C. S. Francis & Co., 1859). I. *Married Women: Biographies of Good Wives*. (New York, 1871) <BB #1383H>

§Chong, Cue-huan. "[Blake's Poetry in the Judeo-Christian Line of Prophecy]." *Milton Studies: The Journal of Milton Studies in Korea* 11 (2001): 171-201. In Korean, with a summary in English.

Chou, Man-wen. "A Study of William Blake's *Songs of Innocence* and *Songs of Experience* Reflecting the Two Contrary States of

the Human Soul." *Taipei shangye zuanke xuebao* [Journal of National Taipei College of Business] 3 (Jan. 1974): 223-53.

Detailed analyses of "The Lamb," "Infant Joy," and "The Divine Image" from *Innocence*, of "The Tyger" and "The Human Abstract" from *Experience*, and of "Holy Thursday," "The Chimney Sweeper," and "Nurse's Song" from both *Innocence* and *Experience*.

Clark, Steve. "Blake." *The Year's Work in English Studies* 80 (Covering work published in 1999) (2001): 455-65.

§Corti, Claudia. "Blake, Goethe e le arti sorelle." 191-202 of *Il primato dell'occhio*. Ed. Emilio Bonfatti and Maria Fancelli. (Roma: Artemide Edizioni, 1997) Collana Proteo, 41. In Italian.

\*Csikós, Dóra Janzer. "Four Mighty Ones Are in Every Man": *The Development of the Fourfold in Blake*. (Budapest: Akadémiai Kiadó; Distributed by International Specialized Book Services, Portland, Oregon, 2003) Philosophiae Doctores [no. 15], 137 pp.; ISBN: 9630579367.

An "essentially psychological" argument focusing on *The Four Zoas* based on "Lipót Szondi's theory of mental functioning, more precisely the personality typology based on the Szondi test" or "system of drives" which "revives the age-old theory of physiognomy by assuming that one can determine character by facial appearance" (14, 45).

Csikós, Dóra. "'Urizen Who Was Faith & Certainty Is Changed to Doubt.' The Changing Portrayal of Urizen." *Hungarian Journal of English and American Studies* 3.2 ([Debrecen, Hungary] 1997): 131-59. <§Blake (2003)>

Using as her "main framework" "Lipót Szondi's theory of ... personality typology," she concludes that "Urizen has an intrinsically progressive role in *The Four Zoas*" (132, 150).

§Curnutte, Richard A. "Mad Poets: William Blake, Jim Jarmusch and *Dead Man*." *Film Journal* 1 (2002) <<http://www.thefilmjournal.com/issue1/curnuttedeadman.html>>.

\*Dickinson, Patric. *William Blake: Three Talks*: 22 September The Man and his Background; 29 September Engraver and Painter; 6 October The Poet. 3-11. ([?London, ?1962]).

#### Directories<sup>27</sup>

[W.] *Holden's Triennial Directory* [Corrected to the end of April] 1799 (London, [1799]) for "Blake William Engraver Lambeth Green" and "Blake, James Hosier, 28, Broad-street, Carnaby-market"

[W.] *Holden's Triennial Directory for 1802, 1803, 1804* (London, 1802) for "Blake and Son, hosiers and haberdashers, 28, Broad st. Soho"

27. All but those for *The Post-Office Directory* (1809), (the wrong?) James Blake, William Staden Blake, Butts, and Rev. Mr. Mathew are recorded in *Blake Records* (second edition [2004]) 735-36.



[W.] *Holden's Triennial Directory for 1805, 1806, 1807*, Second Volume (London, 1805) for "Blake James, *Hosier* 28, Broad street, Golden sq."

[W.] *Holden's Triennial Directory* Fourth Edition, Including the Year 1808 (London, 1808) for "Blake, James, *Hosier*, 28, Broad street, Golden sq."

[W.] *Holden's Triennial Directory for 1809, 1810, 1811* (1809) for "Blake, James, *Hosier*, 28 Broad Street, Golden Square"

*Kent's Directory for the Year 1793* (London, 1793) for "Blake & Son, Hosiers & Haberdashers, 28, Broad-str. Carnaby-mar."

*Kent's Directory for the Year 1794* (London, 1794) for "Blake & Son, Hosiers & Haberdashers, 28, Broad-str. Carnaby-mar." and "Blake, James, Hosier, 28, Broad-street, Soho"

*Kent's Directory for the Year 1795* (London, 1795) for "Blake & Son, Hosiers & Haberdashers, 28, Broad-str. Carnaby-mar." and "Blake, James, Hosier, 28 Broad-street, Soho"

*Kent's Directory for the Year 1796* (London, 1796) for "Blake & Son, Hosiers & Haberdashers, 28, Broad-str. Carnaby-mar." and "Blake, James, Hosier, 28 Broad-street, Soho"

*Kent's Directory for the Year 1797* (London, 1797) for "Blake & Son, Hosiers & Haberdashers, 28, Broad-str. Carnaby-mar." and "Blake, James, Hosier, 28 Broad-street, Soho"

*Kent's Directory for the Year 1798* (London, 1798) for "Blake & Son, Hosiers & Haberdashers, 28, Broad-str. Carnaby-mar." and "Blake, James, Hosier, 28 Broad-street, Soho"

*Kent's Directory for the Year 1799* (London, 1799) for "Blake & Son, Hosiers & Haberdashers, 28, Broad-str. Carnaby-mar." and "Blake, James, Hosier, 28 Broad-street, Soho"

*Kent's Directory for the Year 1800* (London, 1800) for "Blake & Son, Hosiers & Haberdashers, 28, Broad-str. Carnaby-mar." and "Blake, James, Hosier, 28 Broad-street, Soho"

*Kent's Directory for the Year 1801* (London, 1801) for "Blake, James, Hosier, 28 Broad-street, Soho"

*Kent's Directory for the Year 1802* (London, 1802) for "Blake, James, Hosier, 28 Broad-street, Soho"

*Kent's Directory for the Year 1804* (London, 1804) for "Blake, James, Hosier, 28 Broad-street, Soho"

*Kent's Directory for the Year 1805* (London, 1805) for "Blake, James, Hosier, 28 Broad-street, Soho"

*Kent's Directory for the Year 1806* (London, 1806) for "Blake, James, Hosier, 28 Broad-street, Soho"

*Kent's Directory for the Year 1807* (London, 1807) for "Blake, James, Hosier, 28 Broad-street, Soho"

*Kent's Directory for the Year 1808* (London, 1808) for "Blake, James, Hosier, 28 Broad-street, Soho"

*Kent's Directory for the Year 1810* (London, 1810) for "Blake, James, Hosier, 28 Broad-street, Soho"

*The Literary Pocket Book, Or, Companion to the Lover of Nature and Art* 1819 [compiled by Leigh Hunt] (London: Printed for C. and J. Ollier ..., 1818) under "Eminent Living Artists" is "Blake, W. Poetry" (Vol. I, p. 167); ... 1820 (1819) "Blake, W. Poetical subjects" (Vol. II, p. 169); ... 1822 (1821) "Blake, W. Visions" (Vol. IV, p. 156) and, under Line Engravers, "Blake, W."; ... 1823 (1822) "Blake, W. Visions" (Vol. V, p. 148)<sup>28</sup>

28. There is no Blake entry in the issue for 1821, and the journal ceased publication after 1822; see "Leigh Hunt's 'Literary Pocket-Book' 1818-22: A Romantic Source Book," *Victorian Periodicals Newsletter* 3.4 (Dec. 1975): 125-28.

*The London Directory For the Year 1783* (London, 1783) for "Blake, Stephen, Haberdasher, 28 Broad-str Carnaby-Market"

*Lowndes's London Directory For the Year 1784* (London, 1784) for Stephen Blake at 28 Broad Street

*The New Annual Directory For the Year 1800* (London, 1800) for "Blake and Son, Hosiers and Haberdashers, 28, Broad-st, Soho"

*The New Annual Directory For the Year 1801* (London, 1801) for "Blake and Son, Hosiers and Haberdashers, 28, Broad-st, Soho"

*The New Annual Directory For the Year 1803* (London, 1803) for "Blake and Son, Hosiers and Haberdashers, 28, Broad-st, Soho"

*The New Annual Directory For the Year 1806* (London, 1806) for "Blake, James, Hosier and Haberdasher, 28, Broad-st, Soho"

*The New Annual Directory For the Year 1807*, Eighth Edition (London, 1807) for "Blake, James, Hosier and Haberdasher, 28, Broad-st, Soho"

*The New Annual Directory For the Year 1808* (London, 1808) for "Blake, James, Hosier and Haberdasher, 28, Broad-st, Soho"

*The New Annual Directory For the Year 1809* (London, 1809) for "Blake, James, Hosier and Haberdasher, 28, Broad-st, Soho"

*The New Annual Directory For the Year 1810* (London, 1810) for "Blake, James, Hosier and Haberdasher, 28, Broad-st, Soho"

*The New Annual Directory For the Year 1811* (London, 1811) for "Blake, James, Hosier and Haberdasher, 28, Broad-st, Soho"

*The New Annual Directory For the Year 1812* (London, 1812) for Blake, James, Hosier at 28 Broad Street

*The New Annual Directory For the Year 1813* (London, 1813) for Blake, James, Hosier at 28 Broad Street

*New Complete Guide To all Persons who have any Trade or Concern with the City of London, and Parts adjacent*. The Sixteenth Edition (London, 1783) for Stephen Blake Haberdasher at 28 Broad Street

§*The Post-Office Annual Directory* (1809) for "Blake, James, Hosier & Haberdasher, 28 Broad-street, Soho" (p. 32)

*The Post-Office Annual Directory* (1812) for "Blake, James, Hosier, 28, Broad-street, Soho" (p. 34)

*The Universal British Directory of Trade and Commerce*, comprehending Lists of the Inhabitants of London, Westminster, and Borough of Southwark; And of all the Cities, Towns, and principal Villages, in England and Wales; with the Mails, and other Coaches, Stage-Waggons, Hoys, Packets, and Trading Vessels. ... Together with an Historical and Particular Detail of the Trade, Polity, and Manufactures of each City, Town and Village. [5 vols.] I (London, 1790) for James Blake, *Hosier*, at Broad Street, Golden Square

Also for James Blake

(but probably not Blake's brother the hosier):

*Kent's Directory For the Year 1825* (1825) linen draper at 9, Grafton Street, Soho

*New Annual Directory For the Year 1814* (1814), *Hosier*, 7, Buckingham-street Fitzroy-square; (1823, 1824, 1825, 1826, 1827) J. Blake, Haberdasher and Furrier, 134, St Martin's-lane; (1829) James Blake, Haberdasher, 218 Oxford street

For William Staden (or W. S.) Blake, engraver:

*The Universal British Directory*, I (1797), at 16 Exchange Alley



[P.] *Boyle's City & Commercial Companion to the Court Guide for the Year 1803* (London, 1803) at Change alley, Lombard St  
 [W.] *Holden's Triennial Directory* (1799); ... for 1802, 1803, 1804 (1802); ... for 1805, 1806, 1807 (1805); ... for 1817, 1818, 1819 (1817); ... for 1822, 1823, 1824 (1822) at 16, 'Change Alley, Cornhill  
*Kent's Directory for the Year 1808* (1808); ... (1810); ... (1815); ... (1816) at 16, 'Change Alley, Cornhill  
*New Annual Directory For the Year 1801* (1801); ... (1803); ... (1806); ... (1807); ... (1808); ... (1809); ... (1810); ... (1811); ... (1812); ... (1813); ... (1814); ... (1815) "Engraver & Printer, 16, Change alley"  
*The Post-Office Annual Directory* (1812), Engraver and Printer, 16, Change-alley (p. 34)

#### For Butts:

*The Universal British Directory*, V (1797): "Mrs Butts" in Great Marlborough Street  
*New Annual Directory For the Year 1806* (London, 1806), ... 1807 (London, 1807), ... 1808 (London, 1808), ... 1809 (London, 1809), ... 1810 (London, 1810), ... 1811 (London, 1811), ... 1812 (London, 1812), ... 1813 (London, 1813), ... 1814 (London, 1814), ... 1815 (London, 1815): "Butts, Thos. Commissary of Musters, office, Whitehall"; (1817) at 53, Parliament-street; (1819) at Duke-str. Westminster

#### For Rev. Mr. Mathew, 27 Rathbone Place

*Directory to the Nobility, Gentry, and Families of Distinction, in London, Westminster, &c* (London [1796])  
*The Universal British Directory*, V (1797)

Most of these directories are in the British Library, a few in Bodley. See Charles W. F. Goss, *The London Directories 1677-1855: A Bibliography* (London, 1932), and Gareth Shaw and Allison Tipper, *British Directories* (Leicester: Leicester University Press, 1988).

§Doi, Kochi. "William Blake no shochoshugi [Symbolism of William Blake]." *Kaizo [Reconstruction]* 9.4 (1922): 148-60. In Japanese.

Dortort, Fred. *The Dialectic of Vision*. (1998) <Blake (1999)>  
 Review

R. Paul Yoder, *Studies in Romanticism* 42 (2003): 405-12 ("We should be grateful ... but we might also wish that he had interrogated his own argument with the same rigor he attempts to bring to *Jerusalem*" [412]).

\*Eaves, Morris, ed. *The Cambridge Companion to William Blake*. (Cambridge: Cambridge University Press, 2003) Tall 8°, xix, 303 pp., 36 plates; ISBN: 0521781477 (hardback) and 0521786770 (paperback).

The chief contents are:

Morris Eaves. "Introduction: To Paradise the Hard Way." 1-16. ("His poetry risks every kind of excess to achieve revelation" [1].)

#### [Part] I: Perspectives

Aileen Ward. "William Blake and His Circle." 19-36.

\*Joseph Viscomi. "Illuminated Printing." 37-62. (A concise, masterful account.)

Susan J. Wolfson. "Blake's Language in Poetic Form." 63-84. ("His poetry is unprescribed, ... delivered by inspiration alone," characterized by "intensely performative antiformalism" [63, 65].)

David Bindman. "Blake as a Painter." 85-109. (An admirably comprehensive account.)

Saree Makdisi. "The Political Aesthetic of Blake's Images." 110-32. ("The 'meaning' of Blake's text emerges from the process of reading itself" [112]. Material from it reappears in his *William Blake and the Impossible History of the 1790s* [2003] Chapter 4: "Weary of Time: Images and Commodity in Blake" [155-203].)

Jon Mee. "Blake's Politics in History." 133-49. (A sophisticated argument that "Blake was always a deeply political writer" [133].)

Robert Ryan. "Blake and Religion." 150-68. (An intelligent and perceptive account.)

David Simpson. "Blake and Romanticism." 169-87. (About definitions of Romanticism, sometimes related to Blake.)

#### [Part] II: Blake's Works

\*Nelson Hilton. "Blake's Early Works." 191-209. (A responsible outline.)

\*Andrew Lincoln. "From America to *The Four Zoas*." 210-30. (A useful summary.)

Mary Lynn Johnson. "Milton and Its Contexts." 231-50.

\*Robert N. Essick. "Jerusalem and Blake's Final Works." 251-71. ("Is *Jerusalem* unreadable? ... Blake questions the very grounds of understanding" [251, 252].)

Alexander Gourelay. "A Glossary of Terms, Names, and Concepts in Blake." 272-87.<sup>29</sup>

Alexander Gourelay. "Guide to Further Reading." 288-93.

Alexander Gourelay. "Seeing Blake's Art in Person." 294-95. (About where Blake's originals are and why one should see them.)

#### Review

T. Hoagwood, *Choice* 12 (2003): 337 ("Highly recommended").

§Engelstein, Stefani. "The Regenerative Geography of the Text in William Blake." *Modern Language Studies* 30 (2000): 61-86. About birth.

\*Erdman, David V. *Blake: Prophet against Empire*. (1954) <BB #1561A> B. (1969) <BB #1561B> C-D. (1977, 1991) <BBS p. 463>

See *International Blake Conference "Blake in the Orient": Programme* (2003) for Eric K. W. Yu, "Blake as a Prophet against Empire: Erdman's Interpretive Legacy Reexamined."

29. See also Alexander S. Gourelay, glossary of Blake terms (2003) in the William Blake Archive.



Essick, Robert N., and Joseph Viscomi. "Response." Online (2003) <[www.blakequarterly.org](http://www.blakequarterly.org)> to Martin Butlin, "William Blake, S. W. Hayter, and Color Printing."

\*Fairer, David. "Experience Reading Innocence: Contextualizing Blake's *Holy Thursday*." *Eighteenth-Century Studies* 35.4 (2002): 535-62.

The political contexts of the ceremony at St. Paul's "can illuminate our responses to Blake's poem" (540).

Frank, Peter. "British Invasion: They're coming: Exhibitions of U.K. artists William Blake and Lucian Freud plus Anglo'd Americans John Singer Sargent and R. B. Kitaj march into L.A." *Angeleno* (May 2003): 142-43.

\*Fresch, Cheryl H. "Milton and Blake: Visualizing the Expulsion." 156-73 of *"All in All": Unity, Diversity, and the Miltonic Perspective*. Ed. Charles W. Durham and Kristin A. Pruitt. (Selinsgrove: Susquehanna University Press; London: Associated University Presses, 1999).

An attempt to "recover the pictorialist conventions that shape both Milton's and Blake's expulsion scenes" (157).

Friedlander, Edward Robert, M.D. "William Blake's *Milton*: Meaning and Madness." Brown B.A. honors thesis (1973). Revised 1986. <<http://www.pathguy.com/blake/blakemil.txt>> <§Blake (2003)>

"As a medical doctor" in 1986, he concludes that "Blake's poetry and paintings present classic illustrations of the schizophrenic experience. So far as I know, these are the best, most beautiful, and most meaningful ones ever created. They are great value by themselves. ... We can look to the schizophrenic experience to understand Blake's works."

Gimeno Suances, Francisco. "Notas sobre la difusión, influencia y recepción crítica de la obra de William Blake en España durante las décadas de 1920 y 1930." *Los Papeles Mojados de río seco* Año 5, no. 6 (2003): 38-45. In Spanish.

Impressively detailed and original.

Goldberg, Brian. "Byron, Blake, and Heaven." *Romanticism on the Net* 27 (Aug. 2002) <<http://www.erudit.org/revue/ron/2002/v/n27/006561ar.html>>.

About the views of the afterlife of Byron and Blake.

Goodwin, Karin. "Blake's 'Lost' Art Earns Glasgow Sellers £3m ... but It Will Stay Hidden." *Sunday Herald* 2 Feb. 2003 and <<http://www.sundayherald.com/print31098>>.

On the sale by Libby Howie of the Blair watercolors.

\*Gourlay, Alexander S., ed. *Prophetic Character: Essays on William Blake in Honor of John E. Grant*. (West Cornwall, CT: Locust Hill Press, 2002) <Blake (2003)>

Review

§Alice G. den Otter, *European Romantic Review* 14 (Dec. 2003): 490-93.

Haraguchi, Masao. "On 'becoming lost and being found' in Blake's Poetry (I[-III])." *Kyushu Sangyo Daigaku Koku-saibunka Gakubu Kiyo: Journal of the Faculty of International Studies of Culture, Kyushu Sangyo University* No. 16 (2000): 45-68; No. 18 (2001): 17-28 <Blake (2002)>; No. 24 (2003): 49-56.

Harrison, John R. "Empire is no More': William Blake, Tom Paine and the American Revolution." *Literature and History* 3S, 7.1 (1998): 16-32. <§Blake (1999)>

An interesting but not persuasive argument that "Blake withdrew *The French Revolution* [1791] himself ... because he had decided to publish a much more seditious work," i.e., *America* (1793) "primarily through the influence of, and his support for, Paine" (17).

§Havely, Nicholas, ed. *Dante's Modern Afterlife: Reception and Response from Blake to Heaney*. (Basingstoke: Macmillan, 1998).

Hearn, Lafcadio. "Blake—The First English Mystic." (1916) <BB #1819A> B. (1927) <BB #1819B> C. §Koizumi Yakumo zenshu dai 14 kan [*The Complete Works of Yakumo Koizumi (Lafcadio Hearn) Volume 14*]. (Tokyo: Daiichi Shobo, 1927). In Japanese. D. (1965) <BB #1819C>

Hearn, Lafcadio. \*"William Blake." (1927) <BB #1820A> B. §Koizumi Yakumo zenshu dai 14 kan [*The Complete Works of Yakumo Koizumi (Lafcadio Hearn) Volume 14*]. (Tokyo: Daiichi Shobo, 1927). In Japanese. C. (1965) <BB #1820B>

Hobson, Christopher Z. *Blake and Homosexuality*. (2000) <Blake (2002)>

#### Reviews

Margaret Storch, *Blake* 37.1 (summer 2003): 38-39. ("Hobson's book opens up the important topic of Blake and homosexuality as never before [showing] Blake's empathy with male homosexuality.")

Judith Mueller, "Blake in the New Millennium," *Eighteenth-Century Studies* 36.2 (2003): 294-99, esp. 296-97 (with G. E. Bentley, Jr., *Stranger from Paradise*, Sheila A. Spector, "Wonders Divine" and "Glorious incomprehensible," and Nicholas M. Williams, *Ideology and Utopia in the Poetry of William Blake*).

Hogarth, William. ANECDOTES | OF | WILLIAM HOGARTH, | WRITTEN BY HIMSELF: | WITH | ESSAYS ON HIS LIFE AND GENIUS, AND CRITICISMS ON HIS WORKS, | SELECTED FROM | WALPOLE, GILPIN, J. IRELAND, LAMB, PHILLIPS, AND OTHERS. | TO WHICH ARE ADDED | A CATALOGUE OF HIS PRINTS; ACCOUNT OF THEIR VARIATIONS, AND PRINCIPAL COPIES; LISTS OF



PAINTINGS, DRAWINGS, &c. | - | [Motto from Juvenal] | [dragon vignette] | = | LONDON: | J.B. NICHOLS AND SON, 25, PARLIAMENT STREET. | - | 1833. Small 4°.

For Blake's *Beggars' Opera* plate (174-75) it records the etched state, 29 Oct. 1788 (174) and the four states: etching, finished proof, "open letters," and letters filled up (323), apparently the first such record.

Holt, Ted. "Blake's 'Elohim' and the Hutchinsonian Fire: Anti-Utopianism and Christian Hebraism in the Work of William Blake." *Romanticism* 9 (2003): 20-36.

Very interesting parallels between Blake and John Hutchinson (1674-1737), whose "project was to attribute a trinitarian, Christian meaning to one of the Hebrew names for God, 'Elohim'" (note "Triple Elohim," of *Milton* pl. 11, l. 22); "Blake's reading of the Pentateuch was undoubtedly coloured by Hutchinsonian interpretations of it" (21).

Höltgen, Karl Josef. "Religious Emblems (1809) by John Thurston and Joseph Thomas, and its Links with Francis Quarles and William Blake." *Emblematica* 10 (1996 [1999]): 107-43.

"Blake and the Emblem" (132-39); the subject of "Blake and the emblem is fascinating but elusive" (132).

Shōhoshino, Eriko. "Vala, moshikuwa Four Zoas Dai Ichiya ni okeru Tharmas to Enion no Kankei no Hokai—Gnosis teki Kenchi kara [The Disruption of Relations between Tharmas and Enion in Night the First in *Vala or The Four Zoas*—from a Viewpoint of Gnosis]." *Saitama Junshin Joshi Tanki Daigaku Kiyo* [Bulletin of Saitama Junshin Women's Junior College] 19 (2003): 89-95. In Japanese.

Howie, Michael. "Blake's Treasure as Artwork 'Found.'" *Evening News* [Edinburgh] 17 Sept. 2002 <<http://news.scotsman.com/archive.cfm?id=1034352002>>.

A "painting" of a uniformed man chiselling a tombstone with his horse by his side is identified on the verso as by "Flaxman" and entitled "The Iliad," but Ken Matthews thinks it is by Blake.

Hsia, C. T. "Jinū, shibing, qiuong xiaohai—Blake ming shi xinshang [Harlots, Soldiers, Poor Children—Appreciation and Analysis of a Famous Poem by Blake]." *Zhonghua ribao* [China Daily News, Taipei] 15-16 Feb. 1993: 11 (Literary Supplement). In Chinese.

Appreciation and analysis of "London."

Shikuta, Kotaro. "Blake no yobuki no sogā [Blake's Illustrations to *The Book of Job*]." *Atorie* [Atelier] 3, no. 2 (1926): 40-45. In Japanese.

*The International Blake Conference "Blake in the Orient": Programme* [29-30 November 2003]. Organized by Masashi Suzuki and Steve Clark. (Kyoto: The Blake Conference Committee, 2003) 4°, 46 pp., no ISBN.

Masashi Suzuki and Steve Clark. "Preface." 1. "The broad aim of the International Blake Conference is to bring attention to both the longevity and complexity of Blake's reception in Japan and elsewhere in the East."

The contents are proposals<sup>30</sup> for papers, all save the "plenary" papers of Worrall and Shaffer being 20 minutes long:

David Worrall. "The Book of Thel and The Swedenborg Project for an African Colony [Thel in Africa: Swedenborgians and the Idea of the Orient]." 8. "The Book of Thel is Blake's pondering on the possibility, particularly in its inclusion of women in a passive role, for the success of such a colony."

Elinor Shaffer. "The Reception of the British [English] Romantics over the Waters." 9. Only marginally related to Blake. Ching-erh Chang. "Blake in Taiwan." 12. "William Blake has ... attracted sufficient attention" in Taiwan.

Tristanne Connolly. "Blake and Wilkins' Translation of the *Bhagavad-Gita*." 13.

Keri Davies. "Rebekah Bliss: Collector of William Blake and Oriental Books." 14. If Blake knew her collection, "this would open up possibilities for a reconsideration of Oriental influences on Blake's work."

Sibylle Erle. "William Blake and the Representation of Race in Late Eighteenth-Century England [Popular Culture]." 15. "I will discuss character representations with special reference to concurrent body theories about soul-body relationships" concentrating "on the popular reception of Lavater's ideas on national physiognomies."

David Fuller. "Madness as 'Other': Blake and the Sanity of Dissidence [Madness as 'Other']." 16.

Yumiko Goto. "The *Shirakaba* Group and the Early Reception of Blake's Art Works in Japan." 17. An examination of how their exhibitions (1915, 1919) "came to be staged and their influence on the art worlds of Tokyo and Kyoto" as well as "the image of Blake which the *Shirakaba* group ... built up from their writings."

Thomas Grundy. "Ontological Difference and the Liberation of Representation in Blake's *America*." 18. "America is as much about the liberation of America from King George's tyranny as it is about the liberation of mythology from the tyranny of the Priesthood."

Yoko Ima-Izumi. "The Female Voice in Blake Studies in Japan, 1910s-1930s." 19. Will focus on Muneyoshi Yanagi, Bunsho Jugaku, and Jugaku's wife Shizu.

Christa Knellwolf. "The Cultural Politics of William Blake's Exoticism." 20. Blake "took recourse to exotic imagery and mythical language in order to uncover the full scope of human emotions and states of mind."

Kaoru Kobayashi. "Interpretation of Blake's Philosophy in Japan through the Changes of Translation of the Poem 'The

30. In the separate one-leaf program of the conference, some titles are different; they are identified below within square brackets. A few (not recorded below) omit subtitles; no title is given for Connolly, Phillips, Tambling, Taylor, and Turner; and Georgia Dimitrakopoulou appears on the shorter list but not on the longer one.



Fly." 21. "This paper would like to argue for the view of Blake as an early forerunner of existential philosophical thought." Keiko Kobayashi. "Blake and Oe Kenzaburo." 22. She is concerned with "the overwhelming evocative power of Blake's polysemous fragments to inspire him" and Oe's understanding of "Blake and his poetry and painting as a whole." Edward Larrissy. "Blake and Orientalism." 23. "His composite art is conceived of as oriental." Susan Matthews. "Black/Blake: Africa and Utopia in the 1790s." 24. She is concerned with "Blake's references to Africa in the 1790s in the light of contemporary writing about the continent ... particularly on the meanings of blackness and the sun in writing by George Cumberland ... in *The Captive of the Castle of Senaar* [sic]." Hiroko Nakamura. "Blake's Influence on Muneyoshi Yanagi and his Pilgrimage to Buddhism." 25. Concerned with "three aspects of Blake's influence on Yanagi: intuition, individuality and dualism." Ashton Nichols. "An Empire of Exotic Nature: Blake's Botanic and Zoomorphic Imagery." 26. Hatsuko Niimi. "Self-Annihilation in *Milton*." 27. Proposes to "analyze Part [i.e., Book] II of *Milton*" with reference to Yanagi's concern for "self-annihilation" there. Kazuyoshi Oishi. "A Curious Symmetry of William Blake and Muneyoshi Yanagi." 28. Addresses "the cross-cultural problems arising from Yanagi's (mis)reading of Blake's work, especially from a politico-religious perspective." Kazuya Okada. "Blake and Egypt as the Orient." 29. "Blake's knowledge of a wide variety of Egyptian backgrounds fundamentally motivated him in the formulation of his own mythology. ... I will highlight the issue of Egypt-Freemasonry." Peter Otto. "Nebuchadnezzar's Sublime Torment: William Blake, Arthur Boyd, and the East." 30. About the more than seventy Nebuchadnezzar designs of Arthur Boyd (1920-1999), a prominent Australian painter. John William Phillips. "Blake's Question (from the Orient)." 31. Concerned with "three main kinds of question to be found in Blake's writings ... questions answered; ... questions without answer; and ... questions unstated but to which answers are ... given." Lalitha [Lalitha] Ramamurthi. "The Nature of Evil and Mysticism in Blake in the Framework of Hinduism." 32. Kozo Shioe. "Blake and Young Painters of the Kyoto School." 33. The young painters here are Bakusen Tsuchida (1887-1936), Kagaku Murakami (1888-1939), and Hako Irie (1887-1948). Mei-Ying Sung. "Blake and the 'Chinamen' [The Printing Techniques of Blake and Chinese Genre Prints and Book Illustrations]." 34. The "Chinamen" make pottery, but "Blake's designs were never used by any ceramic makers." Ruriko Suzuki. "A Spiritual Twin of Blake in Japan: Miyazawa Kenji." 35. "Kenji Miyazawa (1896-1937) ... also believed in the validity of active universe and personalized religious myth." Jeremy Tambling. "Blake's *Night Thoughts*." 36. He "argues that there is not so much fascination with daybreak in Blake's

poetry, as the impossibility of the day breaking, even if 'night is worn.'"

Minne Tanaka. "Colour Printing, East and West: William Blake's Large Colour Prints (1795/1804) and Ukiyoe." 37. Proposes "to examine and reveal the process, technique and modifications of his colour printing, as well as giving an interpretation of the designs."

Takao Tanaka. "Blake's Zen in the *Illustrations of the Book of Job*." 38. "The state of innocence, which may be seen as the most important thing in Blake's life, is almost the same as the mind of Zen."

David Taylor. "'The First English Mystic': Lafcadio Hearn, Blake and Late Romantic Perception of Japan." 39.

Shunsuke Tsurumi. "Yanagi and Jugaku in the Fifteen Years War (1931-45)." 40. "I felt what Yanagi wrote on Blake served as a bridge from Christianity to Buddhism."

Barnard Turner. "An Anglophonic View of Blake through his Reception in Sato and Oe." 41. Concerned primarily with Sato Haruo's *Gloom in the Country* [*The Sick Rose*] and episodes in Oe's works.

Chitta R. Unni. "The Lamb and the Tiger in the Land of Sakura: Blake and the Revitalization of Japanese Subjectivity." 42. After some "preliminary discussion" of Blake and other matters, "My paper ... will engage the Japanese intellectual and artistic effort to articulate a distinctly Japanese subjectivity."

Ayako Wada. "Blake's Oriental Heterodoxy: Yanagi's Perception of Blake." 43.

Jason Whittaker. "'Walking thro' Eternity': Blake's Psychogeography and Other Pedestrian Practices." 44. Iain Sinclair, *Lights Out for the Territory*, "described Blake as 'the father of psychogeography,' and the purpose of this paper is to consider some of the ways in which Blake's use of symbolic (de)territorialisations has been employed by writers such as Sinclair."

Eric K. W. Yu. "Blake as a Prophet against Empire: Erdman's Interpretive Legacy Reexamined." 45.

For the conference exhibition, see 27 November-27 December 2003.

§Janssens, V. "Blake, Pope and Voltaire, or the Art of Imitation." *Studies in Voltaire and the Eighteenth Century* 10 (2001): 171-86.

In his portraits of Pope and Voltaire, Blake alludes to Pope's "Elegy to the Memory of an Unfortunate Lady" and Voltaire's "Vers sur la mort de Mlle Lecouvreur, fameuse actrice" based on Pope's poem (147).

\*Johnson, Mary Lynn. "Human Consciousness and the Divine Image in Blake's Watercolor Designs for the Bible: Genesis Through Psalms." Chapter 2 (20-43) of *The Cast of Consciousness: Concepts of the Mind in British and American Romanticism*. Ed. Beverly Taylor and Robert Bain. Afterword by M. H. Abrams. (New York, Westport [Connecticut], and London: Greenwood Press, 1987) Contributions to the Study of World Literature, Number 24.



Blake's Bible designs "form a lively critical commentary on the scriptures" (37).

Johnson, Mary Lynn. "Recent Reconstructions of Blake's Milton and Milton: A Poem." *Milton and the Romantics* 2 (1976): 1-10.

Mostly on Wittreich, *Angel of Apocalypse* (1975) <BB #A2993> and Susan Fox, *Poetic Form in Blake's Milton* (1976) <BBS p. 474>.

Jose, Chiramel P. "Blake's Published 'Theory of Art' and His Praxis." *Aligarh Journal of English Studies* 17 (1995): 29-47. <§Blake (2003)>

Because "Blake wanted to communicate through the media of all the arts in a composite manner ... [he] may not be and probably cannot be hedged by the *ut pictura poesis* tradition or the *ut musica poesis* tradition or any other tradition" (45).

§Jugaku, Bunsho. "[Blake's Theory of Painting.]" *Bi [Beauty]* 23.3: Blake Issue (1929): 55-84. In Japanese.

Kao, Tien-en. "Blake yu [and] Wordsworth." 303-27 of *Xi-yang wenxue da jiaoshi—jingdu jingdian [Reading the Canon: Essays on Western Literature]*. Ed. Ching-hsi Peng. (Taipei: Jiuke chuban she, 1999). In Chinese.

On Blake's creative activity as "the possibility of human salvation" and the quality of his works as "visionary and imaginative."

Kao, Tien-en. "Yingguo langmanzhuyi shiren ji qi zhongji guanhuai—Blake de lingxiang yuzhou [English Romantic Poets and Their Ultimate Concerns—Blake's Visionary Universe]." *Lianhe wenxue [Unitas: A Literary Monthly]* 6.3 (Jan. 1990): 148-54. In Chinese.

On Blake's world view.

§Kaplan, Nancy. "Blake's Problem and Ours: Some Reflections on the Image and the Word." *Readerly Writerly Texts* 3.2 (summer 1996): 115-33. <§Blake (1999)> B. "Blake's Problem and Ours: Some Reflections on the Image and the Work." 25-43 of *The Emerging Cyberculture: Literacy, Paradigm, and Paradox*. Ed. Stephanie B. Gibson and Ollie O. Oviedo. (Cresskill [New Jersey]: Hampton, 2000) Hampton Press Communication Series. <§Blake (2003)>

"By restructuring the conventional relationship between image and word, Blake mounts a radical critique of the tradition of the sister arts" (B, 31). The 2000 publication does not seem to refer to that of 1996.

§Kashiwabara, Ikuku. "William Blake, *All Religions are One* ni okeru Kaiga Gengo Geijutsu Kozo Bunseki [An Analysis of Visual and Verbal Art Structure in William Blake, *All Religions are One*]." *Osaka Denki Tsushin Daigaku Ningen Kagaku Kenkyu [Osaka Electro-Communication University, Research in the Humanities]* 5 (2003): 71-91. In Japanese.

§Kawasaki, Noriko. "Satan no Chokoku—Blake no Milton ni tsuite (12) [Transcending Satan-Self in Blake's Milton]." *Gifu Shiritsu Joshi Tanki Daigaku Kenkyu Kiyo [Bulletin of Gifu City Women's Junior College]* No. 50 (2000): 21-27. In Japanese. Nos. 1-11, 13 are in Nos. 39-49, 51 (1989-99, 2001).

§Kelleway, Kelly. "The Strange Attraction of Blake's Urizen." *ReconstructionE: A Culture Studies eJournal* 2 (2002): 32 paragraphs <<http://www.reconstruction.ws/021/Urizen.htm>>. On image-text relations.

§Kim, Heesun. "[The Rebirth of the Poet-as-Prophet and the Poetics of Imagination in Blake's Milton.]" *Milton Studies: The Journal of Milton Studies in Korea* 9 (1999): 105-34. In Korean, with a summary in English.

§Kim, Young-shik. "Blake as an Anti-nomian Saint." *Journal of English Language and Literature: Yongo Yongmumhok* 47 (2001): 959-78. Summary in Korean.

§Kim, Young-shik. "[Blake's Perception of the Limitations in Milton's Prophetic Vision.]" *Milton Studies: The Journal of Milton Studies in Korea* 11 (2001): 149-69. In Korean, with a summary in English.

§Kimura, Shohachi. "Blake ni tsuite [On Blake]." *Gendai no yoga [Contemporary Western Paintings]* No. 28 (July 1914): 1-7. B. §Journal reprinted (Tokyo: Rinsen Shoten, 1989). In Japanese.

Kozlowski, Lisa. "Resonating Resins: 'Listening to the voices of the ground' in William Blake's *Book of Urizen*." *Huntington Library Quarterly* 64 (2001): 411-27.

"I propose yet another reading of Urizen's name ... Ure-zin" or "Rezin" (411) with an analysis of *The Book of Urizen* in terms of resin, "Urizen as stop-out varnish" (422).

Kraemer, Christine Hoff. "'Mind-Forg'd Manacles': Self-Imprisonment and Self-Liberation in Blake's *Marriage of Heaven and Hell*." (2002) <<http://www.inhumandecency.org/christine/blake.html>>.

Lachman, Barbara. *Voices for Catherine Blake: A Gathering*. (2000) <§Blake (2001)>

#### Review

Eugenie R. Freed, *Blake* 36.4 (spring 2003): 149-151 (this "fictionalized autobiography" in a "diversity of narrative voices" is "only intermittently successful"; Lachman "should at least get the historical parameters right").

Liang, Shih-ch'iu. "William Blake." 1104-25 of his *Yingguo wenxue xuan [Selections from English Literature]*. 2 vols. (Taipei: Xiezhong gongye congshu chuban gongsi, 1985). In Chinese.

A short life of Blake with brief descriptions of *Poetical Sketches*, *Songs*, *Thel*, *Marriage*, *Visions*, *Europe*, *Song of Los*,



"Auguries of Innocence," *The Four Zoas*, Milton, and *Jerusalem*, with translations of some poems (e.g., "To Autumn").

Liao, Pingwei. "Shi yu hua zhi bianzheng: shi yi Wang Meng yu William Blake wei li [The Dialectics of Poetry and Painting: Using Wang Meng and William Blake as Examples]." *Chung-Wai Literary Monthly* 16.12 ([Taipei] May 1988): 68-86. In Chinese.

A comparison of the Chinese poet-painter Wang Meng (c. 1308-85) and Blake.

§\*Lindop, Grevel. "William Blake (1757-1827)." 33-47 of *British Writers: Retrospective Supplement*. Ed. Jay Parini. (New York: Scribners, 2002).

Liu, Hwangcheng. "Blake: Divine Vision." *Journal of Chinese Military Academy* 26 (Dec. 1993): 177-214.

A critical study of the Songs.

Lu, Yujia. "Lai dao William Blake lüguan: Gei tianzhen yu shigu lüke de shi [A Visit to William Blake's Inn: Poems for Innocent and Experienced Travellers]." *Lianhe bao [United Daily News, Taipei]* 24 March 2002: 22 (Dushuren). In Chinese.

An introduction to Nancy Willard's book (1981) <BBS p. 679>.

§Lukacher, Brian. "Visionary History Painting: Blake and His Contemporaries." 103 etc. in *Nineteenth Century Art: A Critical History*. Ed. Stephen F. Eisenman. (London, 1994).

Lundeen, Kathleen. *Knight of the Living Dead: William Blake and the Problem of Ontology*. (2000) <Blake (2001)>

Review

Jason Snart, *Blake* 36.4 (spring 2003): 144-48 (the book is "most valuable" for its "analysis of Blake's use of metaphor and rhetorical devices" [146]).

Lussier, Mark. "'Rest before Labour': The Pre-Text/s of Blake's *The Four Zoas*." *Romanticism on the Net* 27 (Aug. 2002) <<http://www.erudit.org/revue/ron/2002/v/n27/006563ar.html>>.

About ambiguities in the aphorism on the title page of *The Four Zoas*.

\*Makdisi, Saree. *William Blake and the Impossible History of the 1790s*. (Chicago and London: University of Chicago Press, 2003) 8°, xviii, 394 pp., 28 reproductions; ISBN: 0226502597 (cloth) and 0226502600 (paper).

A politically sensitive study, particularly of *America*; "In considering the 1790s, then, we need to keep sight of distinctions among varieties of radical ideology" (26).

Material from "The Political Aesthetic of Blake's Images," Chapter 6 (110-32), *The Cambridge Companion to William Blake*, ed. Morris Eaves (2003) appears here in Chapter 4: "Weary of Time: Image and Commodity in Blake" (155-203),

and material from his essay in *The Cambridge History of Romanticism* reappears in Chapter 5: "Blake and Romantic Imperialism" (204-59).

§Matsushima, Shoichi. *Blake no Shiso to Kindai Nihon: Blake wo Yomu [The Idea of Blake and Modern Japan: A Reading of Blake]*. (Tokyo: Hokuseido, 2003) 308 pp.; ISBN: 4590011425. In Japanese.

§Matsushima, Shoichi, Hisao Ishizuka, Masashi Suzuki, Yoko Ima-Izumi, and Yuko Takahashi. *Ekkyo suru Geijutsuka—Ima Blake wo Yomu: William Blake: A Border-Crossing Artist—Reading his Works Now*. (Tokyo: Eihosha, 2002) 196 pp.; ISBN: 4269720034. In Japanese.

Review

Toru Endo, *Igisu Romanha Kenkyu: Essays in English Romanticism* 27 (2003): 101-04.

Mee, Jon. "William Blake, *Songs of Innocence* and [of] *Experience*." Chapter 43 (402-07) of *A Companion to Literature from Milton to Blake*. Ed. David Womersley. (Oxford: Blackwell Publishers Ltd., 2000) Blackwell Companions to Literature and Culture.

A reading. Michael F. Suarez, "The Business of Literature: The Book Trade in England from Milton to Blake" (Chapter 8, 131-48) is not about Blake.

\*Muggeridge, Malcolm. "William Blake 1757 to 1827." 84-117 of his *A Third Testament*. (London, Glasgow, Sydney, Auckland, Toronto, Johannesburg, 1976) <BBS p. 580> B. "William Blake 1757-1827." 45-60 of *A Third Testament: A Modern Pilgrim Explores the Spiritual Wanderings of Augustine, Blake, Pascal, Tolstoy, Bonhoeffer, Kierkegaard and Dostoevsky*. (Farmington [Pennsylvania]: Plough Publishing House, 2002) ISBN: 0874869218.

Scripts of a television series on St. Augustine, Pascal, Blake, Kierkegaard, Tolstoy, and Dietrich Bonhoeffer: "I came to see them as God's spies" (14 [1976]).

Nakayama, Fumi. *William Blake: 200 Nen go no Seikimatsu [William Blake: Blake in 2000]*. (Osaka: Osaka Kyoiku Toshō, 2001) 180 pp.; ISBN: 4271116890. In Japanese.

Niimi, Hatsuko. "Blake no Kakugen teki Hyoghen to Fuyu suru Text [Blake's Proverbial Expression and the Floating Text]." 166-75 of *Sozoryoku no Hisho [Soaring Imagination]*. Ed. Ririko Tezuka and Kyosuke Tezuka. (Tokyo: Hokuseido, 2003) ISBN: 459001145X. In Japanese.

A study of proverbs in Blake and Pope. The volume contains 42 essays about English and U. S. literature.

\*Otto, Peter. *Blake's Critique of Transcendence: Love, Jealousy, and the Sublime in The Four Zoas*. (Oxford: Oxford University Press, 2000) <Blake (2002)>

Reviews



§Alan Nicholson, *Literature and Theology* 16 (2002): 223-26.  
§Wayne C. Ripley, *Romanticism on the Net* 27 (Aug. 2002)  
<<http://www.erudit.org/revue/ron/2002/v/n27/006567ar.html>>.

Paley, Morton D. "Blake." 327-40 of *The Columbia History of British Poetry*. Ed. Carl Woodring. (New York: Columbia University Press, 1994) <§Blake (2003), citing a 1996 printing>  
A summary of the poetry.

\*Paternaude, Troy R. C. "'The glory of a Nation': Recovering William Blake's 1809 Exhibition." *British Art Journal* 4.1 (2003): 52-63.

A densely factual and original reconstruction with diagrams of the rooms in which Blake's exhibition was held and of the order and exact placement of the pictures one flight above his brother's shop at 28 Broad Street. Doubtless more of the facts supporting his hypotheses are given in his York M.A. thesis called "Window to the World: A Study of William Blake's 1809 One-Man Exhibition" (2001).

Pearsall, Derek. *William Langland, William Blake, and the Poetry of Hope*. (Kalamazoo [Michigan]: Medieval Institute Publications, 2003) The Morton W. Bloomfield Lectures on Medieval English Literature, 8°, ii, 22 pp.; ISBN 1580440436.

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

#### Review

§Barthélemy Jobert, *Revue de l'art* 132 (2001): 87 (with the Tate exhibition [2001]). In French.

\*Pierce, John B. *The Wond'rous Art: William Blake and Writing*. (Madison, Teaneck [New Jersey]: Fairleigh Dickinson University Press; London: Associated University Presses, 2003) 8°, 188 pp.; ISBN: 0838639380.

"This book is a study of the representation of writing in the works of William Blake," about "the way in which the graphic and the oral are used as conceptual fields in Blake's works" (9, 27).

Chapter 5, "Rewriting Milton" (130-51, 173-76) appeared in altered form as "Rewriting Milton: Orality and Writing in Blake's *Milton*," *Studies in Romanticism* 39.3 (2000): 449-70. <Blake (2001)>

Prickett, Stephen. "Swedenborg, Blake, Joachim, and the Idea of a New Era." *Studia Swedenborgiana* 7.4 (June 1992) <<http://www.baysidechurch.org>>. <§Blake (1996)>

"There can be no doubt at all, I think, that what most appealed to Blake in Swedenborg's doctrines was the notion of a new era?and [sic] that he valued it not because it was a startlingly original teaching but precisely because it was in keeping with a much older tradition of mystical prophecy."

Punter, David. "Blake and Gwendolen: Territory, Periphery and the Proper Name." Chapter 4 (54-68, 220-21) of *English*

*Romanticism and the Celtic World*. Ed. Gerard Carruthers and Alan Rawes. (Cambridge: Cambridge University Press, 2003).

It is an attempt "to think through Blake's 'Celtism,'" to examine "a set of Celtic allusions in Blake's work—almost entirely in *Jerusalem*" (56).

\*Punter, David. "William Blake." Chapter 6 (79-90) of *Literature in Context*. Ed. Rick Rylance and Judy Simons. (Basingstoke and New York: Palgrave Macmillan, 2001).

An examination of the "complex" contexts of the "Chimney Sweeper" poems in *Songs of Innocence* and *Songs of Experience*.

§Raffel, Burton. "Excerpt, 'Translation: Processes and Attitudes.'" *Literary Review* 45 (2002): 632-34.

\*Raine, Kathleen. "Blake's Debt to Antiquity." (1963) <BB #2482> B. *Blake and Antiquity: a shorter version of Blake and Tradition* (1977) <BBS p. 613> C. Tr. Masakazu Yoshimura into Japanese as *Blake to Kodai* (1988) <BBS p. 613> D. §Blake and Antiquity. Second Edition. (London and New York: Routledge, 2002) Classics Series, 192 pp.; ISBN: 0415285828 and 041528581.

Rawlinson, Nick. *William Blake's Comic Vision*. (Basingstoke: Palgrave Macmillan, 2003) 8°, xiii, 292 pp.; ISBN: 0333745655 (outside North America) and 0312220642 (in North America).

Especially about joy in Blake; "Blake was a subtle, profound and skilled comic writer" whose "work seems to pulse with comic energy" (2, 1).

#### Review

T. Hoagwood, *Choice* 41 (2003): 152 ("Recommended").

§Reif-Hülser, Monika. "'Exuberance is beauty': William Blake—der Revolutionär als Sammler." 227-50 of *Sammler-Bibliophile-Exzentriker*. Ed. Aleida Assman, Monika Gomille, et al. (Tübingen: Gunter Narr, 1998) *Literatur und Anthropologie*, 1. In German.

§Ridsen, E. L. "William Blake and the Personal Epic Fantastic." *Journal of the Fantastic in the Arts* 12 (2002): 417-24.

On epiphany.

Rix, Robert W. "Blake's A SONG OF LIBERTY." *Explicator* 60 (2002): 131-34.

The "Brethren" who are "accepted" and "free" are Freemasons.

Rix, Robert. "Healing the Spirit: William Blake and Magnetic Religion." *Romanticism on the Net* 25 (Feb. 2002): 37 paragraphs <<http://www.erudit.org/revue/ron/2002/v/n25/006011ar.html>>.

Robinson, Henry Crabb. "William Blake, Künstler, Dichter und religiöser Schwärmer." *Vaterländisches Museum* 2 (1811): 107-31. <BB #2538>



The essay is translated in *Blake no kotoba* [Aphoristic Words from Blake], ed. Soetsu Yanagi (1921) (in Japanese).

Rowland, Christopher. "The Common People and the Bible: Winstanley, Blake and Liberation Theology." 149-60 (abstract on 164-65) of *Winstanley and the Diggers, 1649-1999*. Ed. Andrew Bradstock. (London and Portland [Oregon]: Frank Cass, 2000).

Winstanley and Blake belong "to a long line of Christian radicals who ... [stress] the ability of all people to understand the ways of God" (149).

§Sáenz Obregón, Javier. "Inocencia, experiencia, e imaginación: La obra poética de William Blake." *Revista Universidad de Antioquia* 260 (2000): 18-34. In Spanish.

\*Saklofske, Jon. "A Fly in the Ointment: Exploring the Creative Relationship between William Blake and Thomas Gray." *Word & Image* 19 (2003): 166-79.

About Blake's watercolors for Gray.

§Salvadori, Francesca. "L'Inferno redento: William Blake interprete di Dante." *Lettere Italiane* 51 (1999): 567-92. In Italian.

§Sangu, Makoto. "Shochogaka William Blake [A Symbolic Painter William Blake]." *Mizue* [Watercolor] No. 116 (Oct. 1914): 6-9. In Japanese.

Sato, Hikari. "It is not in Terms that Reynolds & I disagree': William Blake to [and] Sir Joshua Reynolds." *Kobe-Daigaku Bungakubu Kiyo: Bulletin of the Faculty of Letters, Kobe University* No. 30 (2003): 19-49. In Japanese.

Sato, Hikari. "'Mite Shiri so, Shiri te na Miso': Yanagi Muneyoshi to William Blake: 'The Eye sees more than the Heart knows': William Blake and YANAGI Muneyoshi." *Tohoku-Gakuin Daigaku Eigo Eibungaku Kenkyujo Kiyo: Journal of Institute for Research in English Language and Literature, Tohoku-Gakuin University* No. 28 (1999): 1-23. In Japanese, with English abstract.

About "the relationship between his [Yanagi's] study of William Blake and his folk craft movement."

Sato, Hikari. "'Rintrahe roars & shakes his fires in the burdened air': *The Marriage of Heaven and Hell* to Ikareru Yogen-sha: 'Rintrahe roars & shakes his fires in the burdened air': *The Marriage of Heaven and Hell* and an Angry Prophet." *Kobe Daigaku Bungakubu Kiyo: Bulletin of the Faculty of Letters, Kobe University* No. 29 (2002): 1-26. In Japanese.

Schock, Peter A. "Blake, the Son of Fire, and the God of this World." Chapter 2 (41-77, 170-75) of his *Romantic Satanism: Myth and the Historical Moment in Blake, Shelley, and Byron*. (Basingstoke and New York: Palgrave Macmillan, 2003).

§Serra, Cristóbal. *Pequeño diccionario de William Blake* (Caracteres simbólicos). (Palma de Mallorca: J. J. de Olaneta, 1992) 86 pp., 30 plates. In Spanish. <Blake (2001)> B. [Second Edition] (Barcelona: Alejandría, 2000) 4°, 86 pp.; ISBN: 8476510861. In Spanish.

"A manera de prólogo" (5-6 [2000]). Alphabetical accounts of hard names.

Shaw, John. "Unknown Blakes Sell for £5m." *Times* 19 Feb. 2003: 5.

The drawings for Blair's *Grave* were "found by chance [by two book dealers] in a second-hand [Glasgow] bookshop"; "The Tate Gallery had been prepared to pay £4.9 million for them, but a dealer [Libby Howie] acting for an anonymous client" bought them for a trifle more.

Shioe, Kozo. "Blake to [and] Gothic." 37-46 of *Bi to Geijutsu no Shunposhion* [Symposium of Beauty and Art]. Ed. Osaka Daigaku Bigaku Kenkyukai [Society of Aesthetic Studies of Osaka University]. (Tokyo: Keiso Shobo, 2002) ISBN: 4326851775. In Japanese.

Smith, K. E. *An Analysis of William Blake's Early Writings and Designs to 1790, Including SONGS OF INNOCENCE*. (1999) <Blake (§2000, 2001)>

#### Review

Nelson Hilton, *Blake* 37.1 (summer 2003): 36-38 ("Some useful contextualization notwithstanding, this effort does not live up to its claim to offer 'An Analysis'" [38]).

§Snart, J. "'Orison': A Possible Source for William Blake's 'Urizen.'" *Notes and Queries* 49.1 (2002): 14-15.

\*Snart, Jason. "Recentering Blake's Marginalia." *Huntington Library Quarterly* 66 (2003): 134-53.

Especially about the authorship and handwriting in the marginalia to Lavater's *Aphorisms*: "What I have tried to show here is the degree to which textual and material issues pervade the marginalia" (153).

§Snart, Jason Allen. "The Torn Book: Fixity, Fluidity, Disorder and Energy in William Blake's Marginalia." *DAI* 63 (2002): 2257A. Florida Ph.D.

Sontag, Frederick. *Truth and Imagination: The Universes Within*. (Lanham [Maryland], New York, Oxford: University Presses of America, 1998) 8°, xvi, 92 pp.; ISBN: 076180921X.

"PREFACE: Blake on the Origin of Creativity and Understanding" (ix-xiii). The book is a "quest for the new vision in which Blake specializes" (1), especially in Chapter 1: "Exploring the Worlds within the Mind" (1-45).

Spector, Sheila A. "*Glorious incomprehensible*": *The Development of Blake's Kabbalistic Language*. (2001); "*Wonders Di-*



vine": *The Development of Blake's Kabbalistic Myth*. (2001) <Blake (2002)>

#### Reviews

Judith Mueller, "Blake in the New Millennium," *Eighteenth-Century Studies* 36.2 (2003): 294-99, esp. 297-98 (with G. E. Bentley, Jr., *Stranger from Paradise*, Christopher Z. Hobson, *Blake and Homosexuality*, and Nicholas M. Williams, *Ideology and Utopia in the Poetry of William Blake*).

Jeremy Tambling, *Modern Language Review* 98 (2003): 573-74 (he is "unconvinced").

Spooner, J. [i.e., Shearjashub]. *Anecdotes of Painters, Engravers, Sculptors, and Architects, and Curiosities of Art*. In Three Volumes. (New York: J. W. Booton, 1865).

"Extract from Text and Plate of the American Edition of Boydell's Illustrations of Shakspeare" (I, 1-10), about the "melancholy" life of William Blake in Cunningham (3).

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

\*Stevenson, Warren. "Interpreting Blake's *Canterbury Pilgrims*." *Colby Library Quarterly* 13 (1977): 115-26. <BBS p. 439> B. Revised and updated as "From Canterbury to Jerusalem: Interpreting Blake's *Canterbury Pilgrims*." 191-209 of *Chaucer Illustrated: Five Hundred Years of The Canterbury Tales in Pictures*. Ed. William K. Finley and Joseph Rosenblum. (New Castle [Delaware]: Oak Knoll Press, and London: British Library, 2003).

A figure-by-figure summary. Appendix 1 in 2003 (369-78) gives the section on Chaucer from Blake's *Descriptive Catalogue*.

§Streufert, Steven M. "The Anti-Teleological Dialogism of the Imagination: A Study of the *Marriage of Heaven and Hell*." (2003) <<http://streufert.www4.50megs.com/blketext.html>>.

This is presumably his M.A. thesis with the same title at Humboldt State University (Arcata, California).

§Szenczi, Miklós. "Blake tanítása képzeletről [Blake on Imagination]." 333-47 of his *Tanulmányok [Essays]*. (Budapest: Akadémiai, 1989). In Hungarian.

§Taisyoka [Sunflower] No. 10: Blake Centenary Issue (Sept. 1927). In Japanese.

Contributions by Saneatsu Mushanokoji, "[On Blake]" 4-5; Motomaro Senge, "[On Blake]" 5; Ryusei Kishida, "[Blake]" 6; Kotaro Takamura, "[Blake's Imagination]" 7; Michisei Kono, "[On Blake]" 8-9; Kenji Otsuki, "[Blake, a Mystic]" 9-10; Shichiro Nagai, "[On Blake]" 11; Sokichi Hirose, "[My Recollection of Blake]" 12; Tatsuo Moriaki, "[Blake's Eyes]" 13; Kohei Ara, "[Blake and Myth]" 14; Takeo Sumida, "[On Blake]" 15-16.

§Tanaka, Takao. "William Blake no Keiken no Uta [Songs of Experience of William Blake]." *Shikoku Daigaku Kiyo [Bulletin of Shikoku University]* 19 (2003): 27-41. In Japanese.

Tannenbaum, Leslie. "'What are Those Golden Builders Doing': Mendelssohn, Blake, and the (Un)Building of Jerusalem." Chapter 4 (79-90) of *British Romanticism and the Jews: History, Culture, Literature*. Ed. Sheila A. Spector. (New York and Basingstoke: Palgrave Macmillan, 2002).

Comparisons between the *Jerusalem* of Blake (1804[-20]) and of Moses Mendelssohn (1783).

§Townsend, Joyce H., ed. *William Blake: The Painter at Work*. (London: Tate Publishing, 2003).

Tsai, Yüan-huang. "Romanticism." *Youth wenyi [Youth Literary Arts]* 64.5 (Nov. 1986): 52-59. In Chinese.

A study in general of English Romanticism and in particular of Blake's *Marriage, Innocence*, etc.

§Tsuchiya, Shigeko. "'Keiken no uta' saiko." *Eigoseinen: Rising Generation* 145 (1999): 32-34. In Japanese.

Tung, Tsung-hsüan. "Blake's Dialectical Vision." *Wenshi xuebao [Journal of the College of Liberal Arts (National Chung-Hsing University, Taiwan)]* 27 (June 1997): 193-211.

"Blake's ever-changing binary opposition ... has so mastered him that in his works all concepts involving the numbers three or four can be reduced to two basal dialectical concepts."

Veseley, Suzanne Araas. "The Daughters of Eighteenth-Century Science: A Rationalist and Materialist Context for William Blake's Female Figures." *Colby Library Quarterly* 34 (1998): 5-24.

"Blake's female antivisionaries in his later poems ... are grounded in the realities of the age" (8).

#### Voting

1749: Peter Leigh, Esq; High-Bailiff. *A Copy of the Poll for a Citizen for the City and Liberty of Westminster*; Begun to be Taken at Covent-Garden, Upon Wednesday the Twenty-second Day of November; and Ending on Friday the Eighth Day of December 1749. Candidates, The Right Hon. Granville Levison Gower, Esq; commonly called Lord Trentham: and Sir George Vandeput, Bart. (London: Printed for J. Osborn, at the Golden Ball in Paternoster Row; And Sold by the Booksellers of London and Westminster M.DCC.XLIX [1749]) On 25 November 1749 the poet's father "James Blake Glasshouse-str. [St James] Hosier" voted for Vandeput [a Tory (d. 1784)] and not for Gower [(1721-1803), son of Earl Gower, Whig Lord of the Admiralty, brother-in-law of the Duke of Bedford]; Leveson-Gower won by 170 votes.

1774: Poll Book. On 12 October 1774 the poet's father "James Blake Broad St. Carnaby Mark' Hosier & Haberdasher" voted for Earl Percy [Col. Hugh Percy (1742-1818), son of the Duke of Northumberland, friend of the King's party] and



Lord Clinton (not for Lord Montmorency, Lord Mahon, or Humph Coles). Percy won.

1780: Thomas Corbett, Esq. High Bailiff. *Copy of the Poll for the Election of Two Citizens to serve in the Present Parliament for the City and Liberty of Westminster*: Begun on Thursday the 7th, and ended On Saturday the 23d September 1780. Candidates, The Hon. Charles James Fox, Sir George Brydges Rodney, Bart. The Right Hon. Thomas Pelham Clinton (commonly called Earl of Lincoln). ... (London: Printed and Sold by W. Richardson, opposite Salisbury Street, in the Strand, 1780). The poet's father "James Blake Broad Street Hosier" voted for Fox and wasted his second vote. Fox, famous as an opponent of Royal privilege, and Admiral Rodney, hero of the battle of Cape St. Vincent (Jan. 1780), won by a large majority.

1784 April 1-May 17: The poet's father and brother

Jas Blake Broad Street Hosier

John Blake Marshall Street Baker

voted for Fox and wasted their second vote, which could have been given for Sir Cecil Wray, Bart. (1734-1805) supported by the Tories, or Admiral Samuel Lord Hood (1724-1816). The result was Hood 6,694, Fox 6,233, and Wray 5,998.

1788: The poet's brother John Blake, of Marshall Street, Baker, and his sometime print-shop partner "James Parker N<sup>o</sup> 27 Broad Street Engraver" voted for Fox's candidate Lord John Townsend (not Hood, the Government candidate).

1790: Blake's sometime partner James Parker, 27 Broad Street, Engraver, voted for Fox (who won) and wasted his second vote which could have been for Hood or John Horne Tooke (1736-1812) who had opposed Fox.

Though the poet as a rate-payer was eligible to vote, apparently he never did so.<sup>31</sup>

Wagner, Rachel Leah. "'Words of eternity in human forms': William Blake's Transformation of Styles, Forms, and Genres of the Hebrew Bible in 'Jerusalem.'" *DAI* 64 (2003): 1294-95A. Iowa Ph.D., 2003.

"Blake was aware of biblical structures long before the insights of formal criticism became commonplace in the twentieth century."

Wang, Chung-lin. "A Special Frame of Mind to Approach William Blake." *Studies in English Literature & Linguistics* 11 ([Taipei] May 1985): 1-5.

Comment on the *Songs* and a list of books Blake read.

\*Warner, Janet. *Other Sorrows, Other Joys: The Marriage of Catherine Sophia Boucher and William Blake*. (New York: St. Martin's Press, 2003) Small 4°, xi, 371 pp., 24 illustrations; ISBN: 031231440X.

31. These voting records are recorded in *Blake Records*, second edition (2004) 736-37 (1774, 1780, 1784, 1788), 741n (1788, 1790), 742 (1784, 1788), 840 (1749, 1774), 841 (1774, 1784, 1788, 1790), and 842 (1784, 1788). The manuscript records are in Middlesex County Record Office and the printed poll books in Westminster Public Library.

It is "a tapestry of fact and fiction" in which the carefully reported facts come from the poet's life and writings and the fiction is Kate's notebook, poems (some of the lines in *Vala* are hers), visions, her forgeries of Flaxman and Fuseli, her French lover Paul-Marc Philipon (369, 370), Blake's affair with the actress and singer Elizabeth Billington, his indulgence in opium and other drugs, and a good deal of sexual detail. There are "Biographical Notes" on real people (365-68) and "Author's Note" (369-71). The fiction is often persuasive: "There are no Evil Spirits, Kate. There are only Human Spirits" (8).

In 2001, an extract about Catherine's stillborn child called "Blake's Wife" appeared on the *Blake* web site. <Blake (2002)>

\*Weir, David. *Brahma in the West: William Blake and the Oriental Renaissance*. (Albany: State University of New York Press, 2003) 8°, xiii, 170 pp., ISBN: 0791458172 and 0791458510.

About Blake's "relationship to Indic culture in three ... contexts: the political [Chapter 1], the mythographic [Chapter 2], and the theological [Chapter 3]" largely "as conveyed to Blake through the medium of the *Analytical Review*" (16, 36).

Appendix A is "Mythographic Material from Joseph Priestley's *Comparison of the Institutions of Moses with those of the Hindoos*" (129-31) (mostly lists of names and books). Appendix B is "Synopsis of *The Four Zoas*" (133-42).

Weng, T. S. "Notes and Observations on William Blake's *Songs of Innocence* and *Songs of Experience*, Showing the Two Contrary States of the Human Soul." *Guoli bianyi guan guankan* [*Journal of National Institute for Compilation and Translation*] 8.1 ([Taipei] June 1979): 1-95.

A life of Blake plus notes and comments on the *Songs*.

Whittaker, Jason. "Blake." *The Year's Work in English Studies* 81 (Covering work published in 2000) (2002): 634-41.

\*Williams, Nicholas M. *Ideology and Utopia in the Poetry of William Blake*. (Cambridge: University Press, 1998) Cambridge Studies in Romanticism, 28. <Blake (1999)>

Review

Judith Mueller, "Blake in the New Millennium," *Eighteenth-Century Studies* 36.2 (2003): 294-99, esp. 295-96 (with G. E. Bentley, Jr., *Stranger from Paradise*, Christopher Z. Hobson, *Blake and Homosexuality*, Sheila A. Spector, "Wonders Divine" and "Glorious incomprehensible").

Worrall, David. "Blake." *The Year's Work in English Studies* 79 (Covering work published in 1998) (2001): 478-85.

Thorough and reliable.

¥Yamazaki, Yusuke. "Blake's Novelistic Idea—The Fundamental Idea of the Contrary." *Nagasaki Wesleyan Daigaku Chiiki Sogo Kenkyujo Kenkyu Kiyo* [*Bulletin of the Research Institute of Regional Area Study, Nagasaki Wesleyan University*] 1.1 (2003): 33-46. In Japanese.



Yanagi, Soetsu (Muneyoshi). *William Blake: kare no shogai to seisaku oyobi sono shiso* [William Blake: His Life, Works, and Thought]. (Tokyo: Rakuyo Do, 1914) 756 pp. In Japanese. <BB #3029>

The book incorporates his essays in *Shirakaba* (1914) <BB #3027, 3030> and an unpublished essay on "Blake as a Man of Thought."

Yang, Mu. "Wei Blake chen [A Petition for Blake]." *Lianhe bao* [United Daily News, Taipei] 21 Nov. 1993: 37 (Literary Supplement). In Chinese.

Pace Zhifan Chen, "Shi kong zhi hai—chenggong hu bian sanji zhi san [The Sea of Time and Space—Third Essay Written on the Side of Chenggong Lake]," *Lianhe bao* [United Daily News, Taipei] 8 Jan. 1994: 37, Blake is not "a painter" or "a mystic poet" but "an engraving artist," and the first two lines of "Auguries of Innocence" ("To see a World in a grain of Sand | And a heaven in a wild flower") are not "frequently cited."

§Yano, Atsushi. "Bakemono: Henkaku ki no Motarsu vision to Sono Otoshigo tachi William Blake: A Study of Images in Art and Literature with Special Reference to the Decline and Fall of Order: Monstrous and Imaginary Beings in Blake, Gruenewald, and Japanese Literature." *Nishinippon Kogyo Daigaku Kiyo* [Bulletin of Nishinippon Institute of Technology] No. 17 (2001): 11-17. In Japanese.

Yeats, William Butler. "William Blake and his Illustrations to the Divine Comedy." (1896) B. Reprinted as 176-225 of his *Ideas of Good and Evil*. (London, 1903) C. (New York, 1903) D. Second Edition (London, 1903) E. Third Edition (London and Dublin, 1907) F. Reprinted as 138-175 of *Ideas of Good and Evil*, which in turn is Vol. VI of *The Collected Works in Verse & Prose of William Butler Yeats*. (1908) <BB 3051 #A-F> G. §Zen-aku no Kannen [*Ideas of Good and Evil*]. Tr. Makoto Sangu into Japanese. (Tokyo: To-undo Shoten, 1915) H. Reprinted in 116-45 of Yeats's *Essays and Introductions*. (1961) <BB #3051G>

The Sangu translation has a preface by Yonejiro Noguchi.

Yen, Aizhu, and Chunrong Zhang, ed. *Ying Mei ming shi shanxi* [Appreciations and Analyses of Famous English-American Poems]. (Taipei: Wenhe chuban guongsi [Crane Publishing Company], 1996). In Chinese.

Interpretations of "London," "A Poison Tree," "Song [I love the jocund dance]," and "Why Was Cupid a Boy?" (114-21).

\*Youngquist, Paul. "In the Face of Beauty: Camper, Bell, Reynolds, Blake." *Word & Image* 16 (2000): 319-34. <Blake (2002)> B. Revised as "Possessing Beauty," 58-69 of his *Monstrosities: Bodies and British Romanticism*. (Minneapolis and London: University of Minnesota Press, 2003).

§Za myuzu [The Muse] 5.1: Blake Centenary issue (Oct. 1927). In Japanese.

It includes Blake essays by Bunjiro Shima, "Blake ni tsuite [On Blake]," 2-3 <BB #2699 (recording the name as Fujiro Shima)>; Masatoshi Kuroda, "Blake's Illustrations to the Divine Comedy," 5-13 <BB #2089>; and Bunsho Jugaku, "Art of William Blake," 14-17 <BB #1969>.

## Division II: Blake's Circle

Allan Cunningham (1784-1842)

Biographer

Greene, Richard. "Allan Cunningham (1784-1842)." 46-52 of *Nineteenth-Century British Literary Biographers*. Ed. Steven Serafin. (Detroit, Washington [D.C.], London: Gale Research, 1994) Dictionary of Literary Biography, 154.

John Flaxman (1756-1826)

Sculptor, intimate friend of Blake

24 April-14 June 2003

§John Flaxman, 1755-1826: Master of the Purest Line. [An exhibition 24 April-14 June 2003 at Sir John Soane's Museum and University College, London.] Ed. David Bindman. (London: Sir John Soane's Museum and University College, London, 2003) 64 pp.

It includes:

Deanne Petherbridge, "Constructing the Trajectory of the Line."

Anna Schultz, "From Student to Professor of Sculpture: John Flaxman and the Royal Academy."

Alison Wright, "'In the Spirit': Flaxman and Swedenborg."

Bethan Stevens, "Putting to Rights Some of the Wrecks: Nancy Flaxman's Contributions to the Italian Journey."

Helen Dorey, "Flaxman and Soane."

Eckart Marchand, "The Flaxman Gallery at University College London and its History."

§Bell, Daniel. *A Pious Bacchanal: Affinities Between the Lives and Works of John Flaxman and Aubrey Beardsley*. (Frankfurt-am-Main and New York: Peter Lang, 2000) Studies in Interdisciplinarity, 10.

§Bilbey, Diane, with the assistance of Marjorie Trusted. *British Sculpture 1470 to 2000: A Concise Catalogue of the Collection at the Victoria & Albert Museum*. (London: V&A Publications, 2002).

Valuable for the section on Flaxman.

Henry Fuseli (1741-1825)

Painter, intimate friend of Blake

7 September-7 December 1997

Füssli pittore di Shakespeare: pittura e teatro, 1775-1825. [An exhibition 7 September-7 December 1997 at Fondazione Magnani Rocca, Mamiano di Traversetolo (Parma).] Ed. Fred Licht, Simona Tosini Pizzetti, David H. Weinglass. (Milano: Electa, 1997) 239 pp.



Simona Tosini Pizzetti, "Biografia."  
 Anna Ottani Cavina, "Fuga delle tenebre."  
 Florens Deuchler, "Johann Heinrich Füssli, 'Tempesta e uragano.'"  
 Fred Licht, "Füssli, luci e fosforescenze."  
 Concetto Nicosia, "Lo spazio, il corpo, l'espressione."  
 David H. Weinglass, "Le gallerie pittoresque a Londra tra il 1780 e il 1800."

15 October 2001-14 January 2002

§Régis Michel. *La peinture comme crime: ou, la part maudite de la modernité*. Musée du Louvre, Hall Napoléon. (Paris: Éditions de la Réunion des musées nationaux, 2001) ISBN: 2711843084. In French.

There are sections on Blake, Fuseli, Goya, and Romney, inter alia.

Junod, Karen. "Henry Fuseli's Pragmatic Use of Aesthetics: His Epic Illustrations of *Macbeth*." *Word & Image* 19 (2003): 138-50.

§Myrone, Martin. *Henry Fuseli*. (London: Tate Gallery Publishing, 2001) British Artists. 80 pp.; ISBN: 1854373579.

§Rossi Pinelli, Orietta. *Füssli*. (Florence: Giunti, 1997) Arte e dossier: Dossier 126; ISBN: 8809762339. In Italian.

§Timbs, John (1801-75). *Anecdote Lives of William Hogarth, Sir Joshua Reynolds, Thomas Gainsborough, Henry Fuseli, Sir Thomas Lawrence, and J. M. W. Turner*. (1872) B. §(Portsmouth: Bardon Enterprises, 1997) 912 pp.

§Zeri, Federico. *Fuseli: Titania and Bottom with the Head of an Ass*. Tr. Susan Scott. (Richmond Hill, Ontario: NDE Publishing, 2001) ISBN: 1553210247.

The Italian edition was published in Milan: RCS Libri, 1998.

John Linnell (1792-1882)  
 Painter and patron of Blake  
 1994

§*Lifting Veil from Nature, John Linnell, 1792-1882: An Exhibition to Mark the Publication of the Book Blake, Palmer, Linnell & Co* by David Linnell. (London: Martyn Gregory, 1994).

Samuel Palmer (1805-81)  
 Painter and disciple

Christie's, Important British & Irish Art, 11 June 2003  
 Samuel Palmer, "The Golden Valley," estimate £500,000-£800,000 (made £587,650).

Essays by Andrew Wilton, "The Golden Valley" (37) and Colin Harrison, of the Ashmolean, "Palmer the Visionary" (38-46). The two essays are reprinted in the separate Christie publication *Samuel Palmer, "The Golden Valley,"* 11 June 2003, 19 and 20-29, and Harrison's essay also appears as "Palmer's Earthly Paradise," *Christie's Magazine* (May-June 2003): 62-65.

Thomas Stothard (1755-1834)

Artist and friend of Blake

Read, Dennis M. "Thomas Stothard's *The Pilgrimage to Canterbury* (1806): A Study in Promotion and Popular Taste." Chapter 6 (211-31) of *Chaucer Illustrated: Five Hundred Years of The Canterbury Tales in Pictures*. Ed. William K. Finley and Joseph Rosenblum. (New Castle [Delaware]: Oak Knoll Press, and London: British Library, 2003).

The contemporary popularity of the picture is probably due chiefly to "the orchestrations of publicity, endorsements, and huckstering by its proprietor, Robert Hartley Cromeek" (211).

Part IV (221-23) deals somewhat summarily with Blake's claim that Stothard stole his idea for a painting of the procession of the Canterbury Pilgrims: "There is no way to verify this claim, although Cromeek certainly was capable of such theft. Cromeek's claim of the painting's origin, as elaborated in the 'Biographical Sketch of Robert Hartley Cromeek' in the 1813 *Grave* is, to say the least, fanciful," for, among other things, it dates Cromeek's conception of "the idea of embodying the whole procession in a picture" to a time "some ten months after Cromeek began exhibiting the painting in his home" (222).

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