BLAKE

AN ILLUSTRATED QUARTERLY

VOLUME 29 NUMBER 4 SPRING 1996

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CONTENTS

Articles

Blake in the Marketplace, 1995, Including a Survey of Blakes in Private Ownership
by Robert N. Essick 108

William Blake and His Circle: A Checklist of Publications and Discoveries in 1995
by G.E. Bentley, Jr.
With the Assistance of Keiko Aoyama 131

Newsletter

Wordsworth Summer Conference at Dove Cottage, Romanticism in Perspective, William Blake Collection Moves Home, Milton, the Opera 168

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COVER ILLUSTRATION: Henry Fuseli, detail of *Edgar, Feigning Madness, Approaches King Lear*, photo courtesy of Sotheby's London.

Blake in the Marketplace, 1995, Including a Survey of Blakes in Private Ownership

BY ROBERT N. ESSICK

Joseph Holland, formerly of New York, Los Angeles, and Santa Fe, died on December 28, 1994. With his friend Vincent Newton, Joe formed a small but impressive collection of original prints and drawings by Blake, supplemented with standard bibliographies, editions, and criticism. Both men attended the legendary A. E. Newton auction in 1941, where Joe purchased a color-printed and richly hand-colored impression of *The Book of Urizen* pl. 22 from copy B of *A Small Book of Designs* (illus. 2) and one of only four known impressions of the tailpiece (pl. a) for *Songs of Innocence and of Experience*. Other treasures in the collection included a good, uncolored impression of *Little Tom the Sailor*, once in the W. E. Moss collection, and two Visionary Heads. A fine Shakespearean actor, a founding member of the Mercury Theatre with Orson Welles, and a true lover of Blake, Joe Holland will be deeply missed by all those fortunate enough to have known him.

The sale of the Newton collection was handled by John Windle Books of San Francisco, now the world's leading dealer in Blake and Blakeana. The resulting catalogue 26, issued in December 1995 as a memorial to Joe Holland and entitled *The Blake Collection of Joseph Holland & Vincent Newton*, is the most impressive Blake sales catalogue issued by a book or art dealer (as distinct from an auction house) since the Quaritch Blake lists of 1885-86. The catalogue also includes many volumes and a few prints from sources other than the Holland collection and a retrospective listing of important works by Blake acquired by Windle for private clients over the last few years. All the lots of original Blake materials actually offered for sale are included in the listings below.

To have the Holland color print of *Urizen* come on the market is a signal event. To have two further prints also from copy B of *A Small Book of Designs* become available in the same year is enough to make a Blake collector's head spin. The design only from *The Book of Urizen* pl. 3, color printed and delicately hand tinted, appeared on the auction block at Christie's London on 25 April (illus. 1). My own pre-sale guess was that the print would fetch bids well beyond the estimate range of £30,000-50,000 and would very probably be won by the American private collector who, over the last 15 years, has amassed an outstanding collection of Blake's illuminated prints (for a tentative handlist, see *Blake* 27 [1994]: 104). I was wrong as to both price and purchaser. Although this anonymous collector knew of the sale, she/he failed to bid. Indeed, there seems to have been only one bidder in the room—Windle, acting on behalf of the artist and author Maurice Sendak. Windle apparently bid only against the reserve—that is, the price (in this instance, probably £25,000) beneath which a lot will not be sold—and won the print at just £28,000 (with the addition of the purchaser's premium, £32,200).

The third color print from the *Small Book* copy B, the Leviathan from *The Marriage of Heaven and Hell* pl. 20, appeared at Sotheby's London less than three months later (illus. 3-5). Windle was once again the winning bidder at £32,000 on an estimate of £20,000-30,000. But this time, Windle was acting for Essick rather than Sendak. The underbidder (that is, the party with the bid just prior to the winning bid) was an anonymous presence on the telephone. The long captions to illus. 2 and 3 offer some speculations about how these and other prints in the *Small Book of Designs* were produced. The captions to illus. 3-4 record the sad history of the Leviathan's mistreatment over the years; illus. 5 presents its restoration.

The sale of all three prints from either the *Small* or *Large* books of designs still possessed by individual collectors—excluding three still in the Keynes Family Trust, but destined for the Fitzwilliam Museum—prompted me to make a rough survey of all original Blakes remaining in private ownership. Absent a deaccession by an art museum or institutional library, only such works, plus new discoveries, are likely to come on the market. I have of course excluded commercial book illustrations and such relatively common prints as the Job, Dante, and Canterbury Pilgrims engravings, but I have included all drawings and paintings, illuminated prints, manuscripts, texts first printed in letterpress in Blake's lifetime, and the rarer separate prints designed and executed by Blake. These I have grouped by medium and genre, in accord with the perceptions of the market as to the relative value of (for example) paintings versus pencil sketches, or prints versus water colors.

The Visionary Heads constitute by far the largest category of Blake's work still in private ownership. All 50 sheets still in the Larger Sketchbook are privately owned, along with 20 sheets from the dismembered and dispersed Smaller Sketchbook and 28 miscellaneous sheets, for a total of 98 examples. Some of these are counterproofs and many are rather faint or slight. Barring the discovery of a large cache of unrecorded works by Blake, the Visionary Heads should appear on the market more frequently than anything else of interest to Blake collectors and scholars.

If we exclude the Visionary Heads, the list of drawings in private hands shrinks dramatically: 30 pencil sketches, four in pen and ink, 30 monochrome wash drawings, and 30 water colors (including 10 from the great series of Bible illustrations Blake sold to Thomas Butts). Tempera paintings are rarer still, with only nine still privately owned. We should also expect a few of the once-recorded but now untraced drawings and paintings—in all, 184 listed by Butlin—to turn up over the decades and eventually make their way to the marketplace.

There are 32 privately-owned detached leaves from Blake's illuminated books, but only 19 complete (or near-complete) copies printed by Blake himself. Posthumously-printed copies are rarer, with only four still owned privately. The "untraced" category again offers the collector some hope: eight copies printed by Blake, two posthumous, and 38 individual leaves.

Separate prints must be divided into several different categories. As previously mentioned, there are only three privately-owned prints from the *Small Book of Designs* copy B. There are three further illuminated-book plates probably printed as separate prints by Blake (as distinct from those printed for inclusion in books) and still in private hands. All but three of the

1 *The Book of Urizen*, pl. 3, design only, color printed and hand colored by Blake, probably as part of a second copy (B) of *A Small Book of Designs*, 1796. Trimmed to the image, 6.1 x 9.9 cm., with a slight sketch by Blake on the verso. Collection of Maurice Sendak. For comments on this impression, and reasons for believing that it is the second of three pulls from the plate, see Martin Butlin, "Another Rediscovered Color Print by William Blake," *Blake* 27 (1993/94): 68 (verso drawing reproduced, with an enlargement of the print reproduced on the journal's cover). The breast, visible beneath the left shoulder and apparently gendering the figure as female, was not printed but added during hand coloring.

The illustration presented here began as a 4 x 5 inch color transparency. This was digitalized at the Huntington Library and printed as a black and white glossy image. Those interested in the relationship between purely photographic and photo/electronic media may wish to compare this illustration with the two accompanying Butlin's essay. For some general observations on the production history of *A Small Book of Designs*, copy B, see the captions to illus. 2 and 3. Photo courtesy of Christie's London.

large color prints, conceived and first executed in 1795, are in institutional collections. (Scholars interested in Blake and numerology should begin working at once on the numbers three and 30). Uncolored but important separate plates are rare: three impressions of "Joseph of Arimathea Among the Rocks of Albion" (all second state) still privately owned, two impressions of the "Enoch" lithograph, one of two traced impressions of "The Chaining of Orc," one of two known impressions of the "Laocoön," six second-state prints of "The Man Sweeping the Interpreter's Parlour," and nine impressions of "George Cumberland's Card." The unique impressions of "The Man Sweeping" (first state), "Deaths Door" etched by Blake himself in white line, and the relief etching of four Virgil illustrations remain in private ownership.

Only six of Blake's letters are still privately owned, but there are some 37 once recorded but now untraced. It is difficult to count other sorts of Blake manuscripts; all but one (the Riddle Manuscript) among those in private collections are inscriptions on drawings or prints included in the accountings above. Ironically, the rarest genre of all is Blake's writings printed in conventional type during his lifetime—just one copy of *Poetical Sketches*, plus one untraced.

My survey prompts a few general conclusions. A good deal of original Blake materials will appear on the market for years to come. We will see for sale more Visionary Heads than any other type of drawings or paintings, other sorts of drawings more than important individual prints, individual prints and single plates from the illuminated books more than complete books, and illuminated books more than lifetime letterpress volumes. Parts of this declining scale of potential availability are the reverse of what one would normally expect of an artist/poet—for example, that drawings are much more common than lifetime letterpress publications. Only a very few examples of Blake's finest work—the kinds of things we can all see in the Tate or Fitzwilliam or Huntington—will be within the reach of future collectors, no matter how wealthy.

Besides Windle's most impressive contribution, two further dealers' catalogues devoted to Blake and his circle deserve special notice. Adam Mills Rare Books continued its recent interest in Blake with a June "Occasional List" devoted to eight Muir facsimiles (including *The Book of Thel* executed completely by hand without a lithographic base), the 1877 Pearson uncolored facsimile of *Jerusalem* (mis-identified as an Andrew Chatto publication), the hand-colored issue of the E. J. Ellis 1893 facsimile of *Songs of Innocence and of Experience*, and a few odds and ends. Prices were steep, with the Pearson facsimile offered at £800 and Ellis's production at £1250. I believe that all these volumes emerged from the same private British collection. In the listing under "Muir" below, I have provided information on copy numbers and paper types not recorded in Mills's catalogue.

In July, The Antique & Book Collector (Marlborough, Wiltshire) exhibited and offered for sale a group of Blake's commercial book illustrations detached from their volumes, three

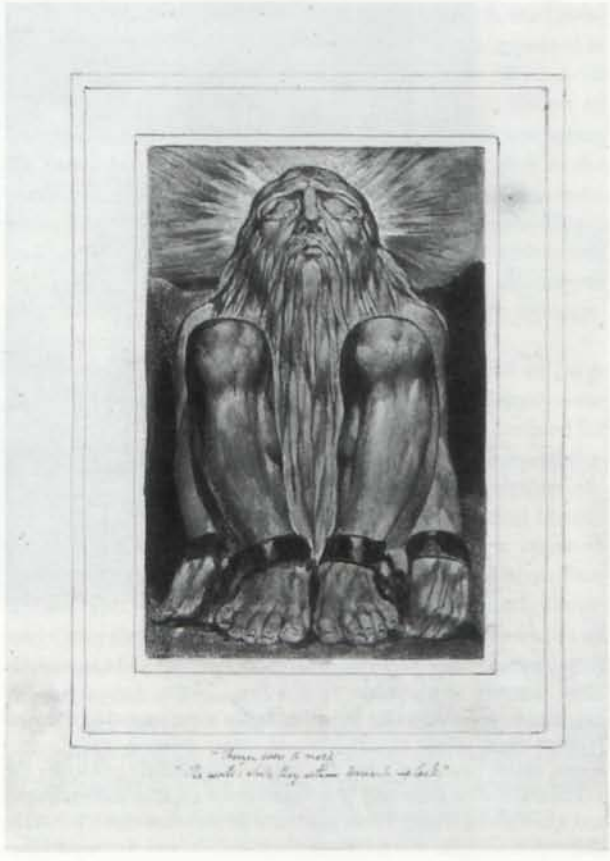
prints from posthumous copy o of *Songs of Innocence and of Experience* (probably in partnership with N. W. Lott), some Job and Virgil prints, and a selection of prints by Calvert, Palmer, and a few twentieth-century artists influenced by the Blake followers. The handlist for the exhibition, which doubled as a sales catalogue, is remarkable for its lack of scholarship (hardly any information on states, paper, editions, etc.) and its extremely high prices for Blake's copy engravings. All these materials are listed under the appropriate sections below.

I have made one change in the format of the following sales lists. In past versions, I have included Blake's engravings extracted from typographic books in the section headed "Separate Plates and Plates in Series." My rationale was that the print market treats such extracts as, indeed, separate (or at least separated) plates. But as one of my most loyal readers, Jerry Bentley, has suggested, it would make more sense, from the scholar's perspective, to group these extracts under the books from which they were removed in the section headed "Letterpress Books with Engravings by and after Blake." This new arrangement is used here, with of course explicit indications when extracted plates rather than whole volumes were on offer.

The year of all sales and catalogues in the following lists is 1995 unless indicated otherwise. The auction houses add their purchaser's premium to the hammer price in their price lists. These net amounts are given here, following the official price lists. The value added tax levied against the buyer's surcharge in England is not included. Late 1995 sales will be covered in the 1996 review. I am grateful for help in compiling this review to Candace J. Adelson, G. E. Bentley, Jr., Warren Cariou (who can find Blakes even in Wiltshire), Andrew Clayton-Payne of Christie's London, D. W. Dörrbecker (once again, my Continental spy), Morris Eaves, Jenijoy La Belle, Thomas V. Lange, Nicholas Lott, Jerome J. McGann, Adam Mills, Jane Munro, Vincent Newton, Lawrence Salander, Justin Schiller, Maurice Sendak, John Trotter, Joseph Viscomi (for several helpful suggestions about Blake's techniques and their dating), Mark Watters, David Weinglass, Henry Wemyss of Sotheby's London, John Windle, and Andrew Wyld of Agnew's. Once again, Patricia Neill's editorial assistance has been invaluable. For digital imaging at the Huntington Library, I thank John Sullivan, whose learning-curve in hyperspace is steeper than mine.

Abbreviations

BBA	Bloomsbury Book Auctions, London
Bentley	G. E. Bentley, Jr., *Blake Books* (Oxford: Clarendon P, 1977). Plate numbers and copy designations for Blake's illuminated books follow Bentley.
Butlin	Martin Butlin, *The Paintings and Drawings of William Blake*, 2 vols. (New Haven: Yale UP, 1981).
cat.	catalogue or sales list issued by a dealer (usually followed by a number or letter designation) or auction house (followed by the day and month of sale)
CE	Christie's East, New York
CL	Christie's, London



2 *The Book of Urizen*, pl. 22, color printed and hand colored by Blake, probably as part of a second copy (B) of *A Small Book of Designs*, 1796. Butlin #261.11. Essick collection. Framing lines and inscription (""Frozen doors to mock" / "The world: while they within torments up lock."") added with pen and black ink c. 1818 or later. Image 15.4 x 10 cm. on sheet 25.6 x 18 cm. showing the top half of a "1794" watermark along the left margin. With 3 stab holes along the left margin, 3.9 cm. and 4.4 cm. apart (measuring from top to bottom). Bentley 357 records that four other prints from copy B of *A Small Book of Designs—Urizen* pls. 2, 5, 10 and *Marriage of Heaven and Hell* pl. 11—have stab wholes with distances within 1 mm. of those recorded here. At least these 5 pls. appear to have been bound together at some point. According to provenance records of individual plates (see Bentley 358), this hypothetical volume must have been broken up no later than 1831.

The innermost of the four framing lines on the print reproduced here is contiguous with the margin of the central image; there is a pale blue wash between the second and third framing lines. This same style of framing, including light washes between the second and third of four framing lines, appears in *Songs of Innocence and of Experience* copy V, printed on paper with an 1818 watermark (Bentley 369) in 1821 (according to Joseph Viscomi, *Blake and the Idea of the Book* [Princeton: Princeton UP, 1993] 380). Thus it seems probable that the framing lines and the inscription in the same black ink were added to this *Urizen* print c. 1818 or later. At that time, the central image may have also been touched up. For further observations on the production history of *A Small Book of Designs*, copy B, see the caption to illus. 3. For color illus. of this print, see A. Edward Newton, *A Magnificent Farce and Other Diversions of a Book-Collector* (Boston: Atlantic Monthly P, 1921) frontispiece, and the cover of John Windle's catalogue 26 of Dec. 1995.

CNY	Christie's, New York
CSK	Christie's, South Kensington
E	*The Complete Poetry and Prose of William Blake*, ed. David V. Erdman, Newly Rev. ed. (New York: Doubleday, 1988)
illus.	the item or part thereof is reproduced in the catalogue
pl(s).	plate(s)
SL	Sotheby's, London
SNY	Sotheby's, New York
st(s).	state(s) of an engraving, etching, or lithograph
Swann	Swann Galleries, auctioneers, New York
#	auction lot or catalogue item number

Illuminated Books

The Book of Urizen, design only from pl. 3, trimmed to the image, 6.1 x 9.9 cm., color printed and hand colored, probably for a second copy (B) of *A Small Book of Designs*. CL, 25 April, #52, illus. color (£32,200 on an estimate of £30,000-50,000 to J. Windle acting as agent for Maurice Sendak). See illus. 1.

The Book of Urizen, pl. 22, image 15.4 x 10 cm., color printed and hand colored, probably for a second copy (B) of *A Small Book of Designs*. Butlin #261.11. John Windle, Dec. cat. 26, #1, from the Joseph Holland collection, illus. color (price on inquiry; acquired by R. Essick). See illus. 2.

Jerusalem, copy C. Probably in an American private collection since shortly after the Frank Rinder auction, 30 Nov. 1993. For a tentative handlist of this remarkable collection of Blake's illuminated prints, see *Blake* 27 (1994): 104.

The Marriage of Heaven and Hell, pl. 20, image 5.5 x 10.5 cm., color printed and hand colored, probably for a second copy (B) of *A Small Book of Designs*. SL, 13 July, #71, illus. color (J. Windle acting for R. Essick, £36,700 on an estimate of £20,000-30,000). See illus. 3-5.

Songs of Experience, copy H. Acquired August 1994 by Maurice Sendak.

Songs of Innocence and of Experience, pl. a. Printed in dark brick-red, image 6.3 x 5.2 cm. on a sheet of wove paper, 10.4 x 8.5 cm., without watermark. John Windle, Dec. cat. 26, #2, from the Joseph Holland collection, with a color illus. of the Holland bookplate made from the original (price on inquiry; acquired by Justin Schiller). One of only 4 known impressions; the others are in *Songs of Innocence and of Experience* copies B (British Museum), C (Library of Congress), and D (private American collection). The examples included in these copies of the combined *Songs* are printed in yellow ochre or raw sienna ink, probably in the same print-run in 1794. The etching borders are not printed in copies B and C; I have not been able to inspect copy D, but it too is probably printed without borders, given Blake's typical practice in the mid-1790s. The Holland impression is in a distinctly different ink color and the etching borders are boldly printed.

Joseph Viscomi has suggested that pl. a was one of Blake's early experiments in relief etching—see Viscomi, *Blake and the Idea of the Book* (Princeton: Princeton UP, 1993) 194-95. Let me add to Viscomi's dating the speculation that the pl. may have originally been executed for *There is No Natural Religion*, series b, but rejected. The plate size is right for that book, and the design (an adult male, assisted by winged putti, ascending heavenward) would make a fitting visualization for the second half of Blake's concluding epigram: "God becomes as we are, that we may be as he is" (pl. b12).

Songs of Innocence and of Experience, posthumous copy o, 3 pls. only. The Antique & Book Collector, July cat., #25, "Nurse's Song" in black ink from *Innocence*; #26, "The Divine Image" in black ink; #27, "Nurse's Song" in red ink from *Experience* (£2250 each). Previously offered privately by N. W. Lott, Dec. 1993.

Drawings and Paintings

Boadicea. A Visionary Head, pencil, approx. 20.5 x 16 cm., Butlin #717. John Windle, Dec. cat. 26, #5, from the Joseph Holland Collection, illus. (price on inquiry; sold to a private San Francisco collector).

Christ the Mediator. Tempera, 26.4 x 37.8 cm., c. 1799-1800. Butlin #429. On long-term loan to the Tate Gallery from the collection of George Goyder.

The Flight into Egypt. Tempera, 27.2 x 38.3 cm., 1799. Butlin #404. On long-term loan to the Tate Gallery from the collection of George Goyder.

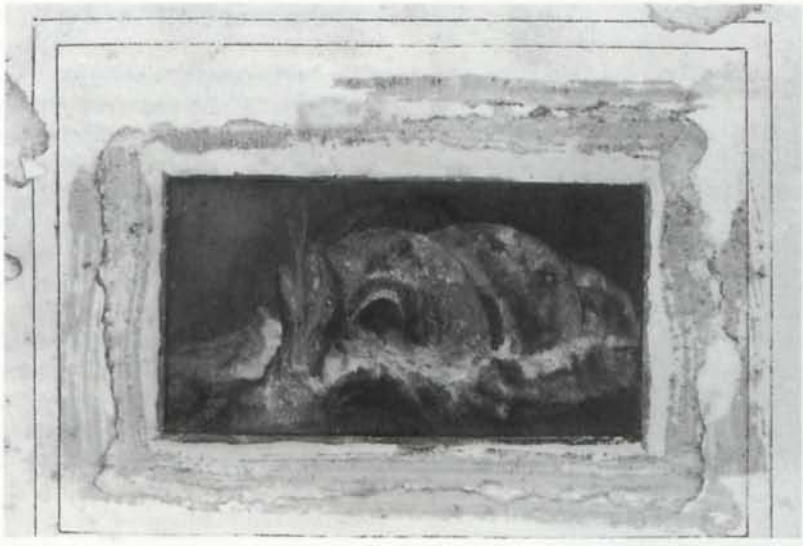
Lais of Corinth. Pencil, 21.5 x 18 cm. on paper with an 1816 watermark. Butlin #712. One of Blake's Visionary Heads, with a study of a foot and ankle on the verso. SL, 10 July, #94, illus. (£2070). Previously sold CL, 22 Nov. 1977, #155 (£550).

Richard Coeur de Lion. A Visionary Head, pencil, 17.8 x 16.3 cm., Butlin #729. John Windle, Dec. cat. 26, #6, from the Joseph Holland collection, illus. (price on inquiry; sold to a private Southern California collector).

Sketches for the Cover of Thomas Commins's An Elegy. Pen and gray ink, gray wash over pencil in an oval (recto); pencil (verso). Sheet 30.7 x 46 cm., perhaps Butlin #98 ("untraced since 1913"). CL, 7 Nov., #73, recto illus. (£4025 to Agnew's acting for R. Essick). Previously sold CL, 17 Nov. 1992, #18 (£7150). In *Blake* 26 (1993): 142, I noted that the purchaser at this 1992 auction was the Salander-O'Reilly Galleries. This now appears to have been an error. For comments and illus. of recto and verso, see Martin Butlin, "Two Newly Identified Sketches for Thomas Commins's *An Elegy*: A Postscript," *Blake* 27 (1993): 42-44.

Manuscripts

Receipt signed by Blake, 5 July 1805 to Thomas Butts for £5.7s. John Windle, Dec. cat. 26, #9, pasted to the inside front cover of A. E. Newton's copy of Geoffrey Keynes, *A Bibliography of William Blake* (New York: Grolier Club, 1921), from the Joseph Holland collection, illus. (price on inquiry).



3 *The Marriage of Heaven and Hell*, pl. 20, design only, color printed and hand colored by Blake, probably as part of a second copy (B) of *A Small Book of Designs*, 1796. **Before Restoration**; see illus. 5 for the restored print. Image 5.5 x 10.5 cm. on a sheet trimmed to 13 x 18.9 cm., with a lower portion of the sheet, 2.5 x 18.9 cm., bearing part of the outermost framing line and Blake's caption (""O revolving serpent"/ "O the Ocean of Time & Space""), retained and pasted to the verso (see illus. 4) of the backing cardboard mat (17.9 x 23.1 cm). Inscribed "16" by Blake, upper right recto. First described and reproduced in Martin Butlin, "A New Color Print from the Small Book of Designs," *Blake* 26 (1992): 19-21. Provenance: John Varley; Adam White, the gift of Mrs. John Varley, 1856; the artist Sir Joseph Noel Paton; by descent from Paton to the vendor at Sotheby's on 13 July 1995; Essick collection.

Blake seems to have taken advantage of the commission from Ozias Humphry for the copy of *A Small Book of Designs* now in the British Museum to pull one or two additional impressions of most or all of the images printed for his patron. From these impressions, plus some prints not in the copy printed for Humphry, Blake created a second copy of the book of designs from his illuminated books without the accompanying texts. Subsequent trimming of the sheets has obscured much valuable evidence, but a few reasonable suppositions can be gleaned from those not trimmed to the very edge of the image. The leaves, relative to the size of the prints, may have been quite large, as demonstrated by the 26.5 x 18.5 cm. sheet bearing *The Book of Urizen* pl. 1. It is of course also possible that the sheets were never uniform in size. At a much later date, probably not before 1818 (see caption to illus. 2), he returned to this still-unsold second copy, drew multiple black-ink framing lines around the images, and inscribed most or all with captions in the same black ink. At some time prior to 1831, at least five of the prints were bound, as indicated by stab holes (see caption to illus. 2); five prints still bear numbers in Blake's hand in the top right corner. The resulting album or series of numbered prints, with its original captions, might be thought of as constituting a new illuminated book, with printed designs and manuscipt texts, worthy of study as such.

Each line of the extant one- or two-line inscriptions in Blake's hand is placed, rather unconventionally for the time, within double quotation marks. Although Erdman believes that some of these double-quotation inscriptions are not by Blake (see E890), I think that all those within the double quotation marks are in his hand. The verso inscriptions on *Urizen* pls. 3 and 12 lack the double quotation marks. Butlin notes that these verso inscriptions are not in Blake's hand (#261.4, 261.10), but they may have been quoted or paraphrased from Blake's inscriptions now trimmed off. An inquiry from Dawson Turner about the book produced for Humphry, to which Blake replied on 9 June 1818 (E771), may have prompted Blake to return to and dress up the prints he still owned. The impression from *The Marriage* pl. 20 reproduced here has been treated in cavalier fashion, but it has *not* been trimmed to the image (as claimed in Butlin's essay cited above and in Sotheby's sale catalogue). Almost certainly after the work left Blake's hands, someone cut the sheet and pasted the two pieces to the recto and verso (illus. 4) of the backing mat, as described above. Apparently a cover mat with a window to show the image was then pasted over the backing cardboard. This cover mat was unfortunately discarded just prior to Sotheby's auction, but its existence is indicated by the old paste used to attach it to the recto of the backing mat and now making such a mess in the illustration.

These injuries are explainable, although certainly lamentable. It is more difficult to account for the oddest feature of the work. Blake's sheet bears on its recto three fragments of thin, light pink paper. One fragment, upper right, obscures part of the inscribed number and outer framing line. The fragment on the left also covers a small portion of the outer framing line. The largest fragment, approx. 8 x 13 cm., surrounds Blake's image. Its outer margin is ragged, but the window cut in it to reveal the image was carefully sized to the margins of the image. Apparently this pink paper at one time covered all or a good portion of Blake's sheet of paper, including the framing lines and number and excluding only the image itself, and then was partly ripped off. It seems improbable that Blake would have covered up his work in this way and left disfiguring fragments behind.

The pink-paper frame surrounding the image bears, along all four inner edges, dull grey washes. These match the color of Blake's print along the lower margin, but do not match colors in other areas (e.g., the reddish-brown in the print upper left). These washes were added after the paper frame was glued to Blake's print, as indicated by very slight strips of gray wash along the bottom margin, right center margin, and top left margin of Blake's image. It thus seems probable that the pink paper was pasted over Blake's sheet to protect it while making the margins of the image slightly more even. Yet this would hardly seem worth the trouble; the added washes are clearly visible only under magnification and do little to change the margins. This additional work on the image might have been undertaken by Paton—see the inscription tentatively attributed to him and recorded in the caption to illus. 4.

Other than the slight touches at the edges, I can see no evidence that Blake's work has been compromised by any other additions by another hand. The glue used to paste down the pink paper appears to be different from that used for the cover mat, and thus the application of the pink paper may have been prior to the addition of the back and front mat boards described above. By matting the print to the edge of the image, the framer had no reason to remove the remaining fragments of pink paper.

4 *The Marriage of Heaven and Hell*, pl. 20, verso of the backing mat **before restoration.** See illus. 3 for the unrestored recto and illus. 5 for the restored recto. The strip containing Blake's inscription and one of his framing lines, originally part of the recto of the print, has been pasted to the lower portion of the backing cardboard mat. In addition to Blake's inscription (""O revolving serpent"..."), the lower portion of this sheet bears, in 3 different hands, the number "8623" (lower left, probably just a lot or inventory number written by a dealer or former owner), "Drawing of Blake's given to A[dam] White by M[r] [John] Varley March 31 1856" (left side of lower margin, probably written by White), and "evidently printed in oil [sic] & touched with colour afterwards" (right side of lower margin, perhaps written by Paton, according to Sotheby's auction catalogue—see provenance in caption to illus. 3). "Touched with colour afterwards" is probably a reference to Blake's own procedure of adding water colors and pen and ink work to color-printed designs; but these words might refer to the very small areas of wash added to the margins of the image by another hand, possibly Paton himself, as described in the caption to illus. 3. Sadly, all these inscriptions not by Blake were lost during the heavy cleaning of the paper strip necessary for preserving it from further decay and returning its color to match the portion of the sheet bearing Blake's print. I hope that the reproduction here will serve as a permanent record of the existence of these now-vanished inscriptions.

The larger piece of paper on the verso, pasted above the clipping from Blake's print, contains yet another inscription: "Original Drawing by Blake / See Rossetti's [i.e., Gilchrist's?] "Life and Works of Blake [lacking closing quotation mark and period]." This unattributed inscription has been preserved.

Separate Plates and Plates in Series

"Calisto," Blake after Stothard, 2nd st. Campbell Fine Art, April private offer, printed in brown on laid paper, cut close right and left to 24.9 x 20.8 cm. but with the imprint, from an album of prints after Stothard, some leaves of the album showing an 1850 watermark (acquired by R. Essick).

"Chaucers Canterbury Pilgrims." Brick Row Book Shop, March private offer, 5th st., printed in dark sepia on laid India, very probably a Colnaghi impression, good condition ($9500). John Windle, April cat. 24, #42, 5th st., Sessler impression, a few slight abrasions ($7500); same impression, Dec. cat. 26, #195 ($8500 to a private Chicago collector).

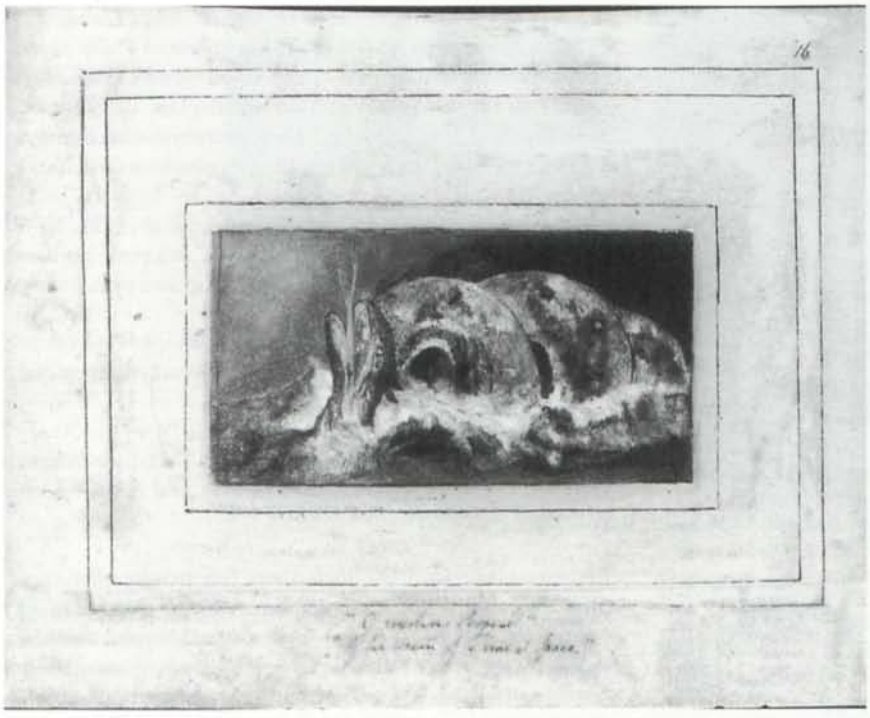
Dante engravings. Heritage Book Shop, April cat. for the New York Book Fair, #17, very probably the c. 1892 printing, showing part of a watermark ("N"?) on 1 sheet, slight foxing on 1 pl., with the printed label and the bookplate of Philip Hofer, green morocco folding case ($45,000; previously sold CNY, 7 Oct. 1994, #49, for $21,850). John Windle, Dec. cat. 26, #197, probably the c. 1892 printing, 2 pls. slightly browned, morocco folding case, from the Moncure Biddle collection ($60,000).

"Fall of Rosamond," Blake after Stothard, 1st st., 1783. N. W. Lott, Aug. private offer, printed in brown and pink, no hand coloring, imprint and title trimmed off (acquired by R. Essick).

"George Cumberland's Card," 1827. John Windle, Dec. cat. 26, #8, from the Joseph Holland collection, morocco folding case, illus. (price on inquiry).

"The Idle Laundress," Blake after Morland, 1803. John Windle, Dec. cat. 26, #196, 3rd st., color printed and hand colored ($3000).

Job engravings. Heritage Book Shop, Feb. private offer, complete issue of 1826 on J Whatman paper after removal of the "Proof" inscriptions, original label attached to front free endpaper, trimmed to 33.5 x 25 cm., top edge gilt, fine condition (perhaps cleaned when last bound), with the bookplate of Pamela Lister, late 19th- or early 20th-century full morocco, recent folding case ($45,000). Buddenbrooks, Feb. cat. "Sarmassa," unnumbered item, published "Proof" issue complete on laid India, apparently loose in a morocco "chemise," pls. 6 and 18 illus. ($55,000); same copy?, June cat. "Bandoline," #10, now described as the "original sheets trimmed and remounted on 22 folio sheets," no mention of the "chemise" ($30,000). Estates of Mind, April cat. 10, #7, published "Proof" issue complete on laid India, loose in morocco portfolio—perhaps the same copy as the previous one listed here, jointly owned ($55,000). SNY, 12 May, #9, complete issue of 1874 on laid India, several pls. with defects in the India, title page foxed, marginal defects, linen-covered box with the 1826 typographic label on the inside front cover, pl. 14 illus. ($11,500); #10, pls. 2 and 14 only from the 1874 printing, pl. 14 foxed ($690). F. Dörling auction, Hamburg, 10 June, #32, complete issue of 1874 on laid India, 2 pls. illus. (estimate DM25,000). CL, 28 June, #233, published "Proof" issue complete on laid India, backing leaves 32 x 25.4 cm., light marginal foxing, contemporary brown cloth rebacked, pl. 3 illus. (£12,075); same copy, John Windle, Dec. cat. 26, #198, pl. 15 illus. ($38,750). CL, 29 June, #405, complete issue of 1874 on laid India with heavy backing paper, minor tears and other defects, in the original brown paper portfolio titled "The Book of Job by William Blake," pl. 5 illus. (J. Windle, £6325). The Antique & Book Collector, July cat., #32-37, pls. 1, 4, 5, 6, 7, 21 from the 1874 printing, no information given on paper, sheet size, or condition (£1500 each). SNY, 1 Nov., #31, published "Proof" issue complete on laid India, original printed label preserved, 19th-century morocco, pl. 15 illus. ($29,900 on an estimate of $12,000-15,000). CL, 29 Nov., #44, complete issue of 1874 on laid India, slight foxing on some pls. (£8970). Pacific Book Auction Galleries, San Francisco, 30 Nov., #55, published "Proof" issue complete on laid India, backing sheets trimmed to 26 x 19.7 cm., loose in modern box, pl. 15 illus. (not sold; estimate $20,000-25,000).



5 *The Marriage of Heaven and Hell*, pl. 20, design only, color printed and hand colored by Blake, probably as part of a second copy of *A Small Book of Designs*, 1796. **After Restoration**; see also illus. 3 and 4 (both before restoration) and the captions thereto for discussion. The detached bottom portion of the sheet has been restored and the pink paper window around the central image removed and preserved. The two other pink paper fragments (also preserved) and all glue have been removed to reveal Blake's framing lines and number. The pink paper frame had totally obscured the second of four framing lines. As in *Urizen* pl. 22 (illus. 2), the innermost framing line is contiguous with the margins of the image—except that, in this print, the framing line along the left margin is about 1 mm. inside the image (perhaps just a slip on Blake's part?). I believe that the restored work now bears only Blake's own work—except for the slight marginal washes described in the caption to illus. 4—unmasked from several stages of mistreatment by later owners, restorers, or framers.

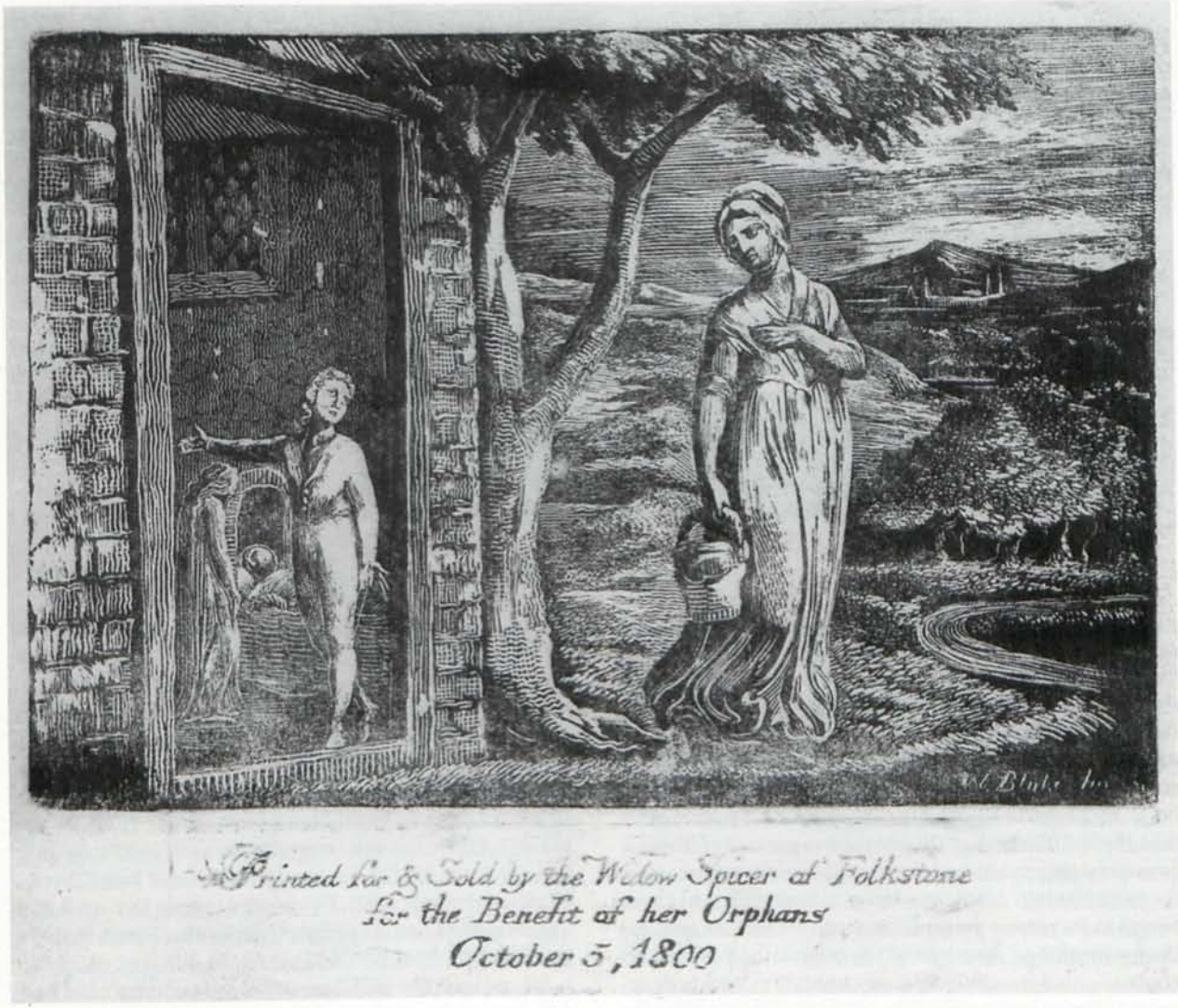
"Wilson Lowry," Blake and Linnell after Linnell, 1824-25. N. W. Lott, Aug. private offer, 3rd st. before all letters on laid India, with an impression of a st. between the 3rd and 4th, also before all letters and on laid India (both acquired by R. Essick).

Letterpress Books with Engravings by and After Blake, Including Prints Extracted From Such Books

Allen, *Roman History*, 1798. John Windle, Dec. cat. 26, #203, trimmed close with the imprints removed from 2 pls., half calf ($1250).

Ariosto, *Orlando Furioso*. Stuart Bennett, Feb. cat. 2, #8, 1799 ed., 5 vols., contemporary calf rebacked ($200). Swann, 18 May, #1, 1783 ed., 5 vols., minor stains, contemporary calf worn ($230). John Price, Sept. "Autumn Miscellany," #3, 1799 ed., 5 vols., contemporary morocco rebacked, little worn (£175). The Poetry Bookshop, Oct. "Author List 1," #4, 1791 ed., 2 vols. (£135).

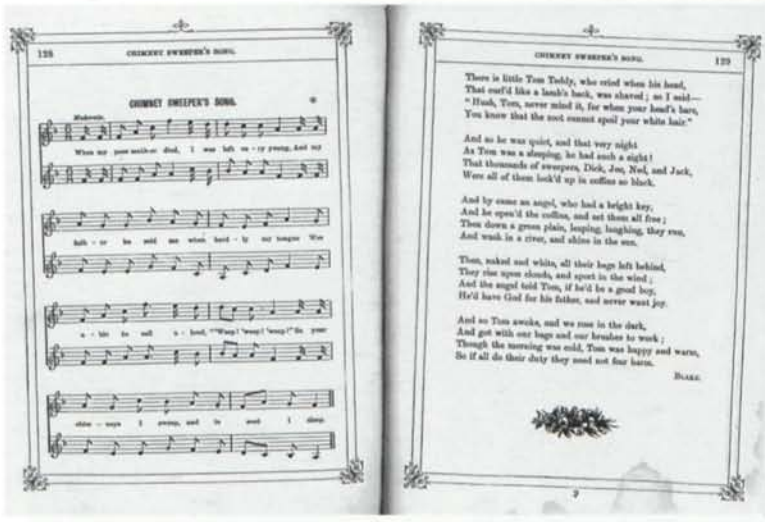
Blair, *The Grave*. William Reese, Jan. cat. 141, #107, 1808 quarto, scattered foxing, full russia rebacked and slightly worn ($1000). Charles Parkhurst Books, April Los Angeles Book Fair, the pls. as in the 1808 folio issue and on the same laid paper, lacking the text of the poem but bound with a trimmed copy of "Of the Designs" and the prospectus for Stothard's Canterbury Pilgrims pl., both letterpress texts from the 1808 quarto printing as indicated by the signatures ("F" on the first leaf of "Of the Designs" rather than the "K" of the folio; no signature on the first leaf of the prospectus rather than the "L" of the folio), the pls. trimmed tall and narrow (43.6 x 29.7 cm.), contemporary (or at least near-contemporary) quarter calf over marbled boards rebacked ($1600 to R. Essick). Swann, 20 April, #45, 1808 quarto, uncut in "original boards" (Hirsch, $1840); same copy, Daniel Hirsch, Oct. Santa Monica Book Fair, 1808 "folio" (actually the quarto), uncut in "original boards" (actually fairly new replacement boards), "original spine label" (the original printed label appears on the front cover, not the spine), new endpapers, internally very fine condition ($3900). When informed of these problems, Mr. Hirsch withdrew the vol. from the market and will try to return it to Swann. Pickering & Chatto, May cat. 730, #15, 1813 quarto, slightly later German binding (as issued in Germany?), a copy with this dealer for about 2 years, pl. 11 illus. ($1750). Chapel Hill Rare Books, Oct. cat. 99, #141, 1808 quarto, contemporary boards rebacked with half calf, worn ("was $2,000, now $1,750"). Jeffrey Thomas Books, Aug. private offer, 1808 quarto, later boards rebacked but retaining original front cover label, leaves trimmed ($1500). Kane Antiquarian Auction, Pottstown, PA, 1 Oct., #68, 1808 "folio" (but probably the quarto), some foxing, later calf in cloth case ($800). Swann, 19 Oct., #44, 1808 quarto, offsetting and foxing, half sheep rebacked and worn (not sold; estimate too high at $800-1200). SNY, 1 Nov., #40, 1808 folio, light marginal soiling and foxing, contemporary morocco, pl. 5 illus. ($3737 on an estimate of $1500-2000). BBA, 16 Nov., #161, 1808 quarto, 1 pl. missing, foxed, modern half morocco (Besley, £92). John Windle, Dec. cat. 26, #7, pls. only on sheets of the same laid paper used for the pls. in the 1808 folio, 50.8 x 34.9 cm., 2 or 3 edges showing deckle, the trimmed and bent inner edges on all sheets indicating that the pls. were once bound, the engraved title page in a previously unrecorded proof st. before imprint and "Proof Copy" inscrip-



6 *Little Tom the Sailor*, text by William Hayley, etched in relief and white line by Blake. Printed in black ink, uncolored. Reproduced here are the tailpiece (11.2 x 16 cm.) in white-line etching and the colophon in relief etching. "Woodcut on Pewter," as described by Blake in his Notebook (E694), would seem to be the predominant technique in both the headpiece and tailpiece. The poem and the colophon (the latter printed from its own plate, 3.5 x 12 cm.) were almost certainly etched on copper; the two design plates might have been pewter (although the "Woodcut on Pewter" process can be applied to other metals, including copper). In the impression reproduced here, the full sheet of wove paper without watermark measures 51.5 x 18.7 cm. The text of the colophon was step-etched, as revealed in this copy by the lower edge of the step that caught the surface of the inking ball and printed as a fine shadow line (perhaps just barely visible in this reproduction). Provenance: W. E. Moss (his collection stamp on the cloth portfolio still with this copy); Moss sale, Sotheby's London, 2 March 1937, #191 ("Withdrawn" according to the printed price list, but "mislaid" and thus not sold according to Geoffrey Keynes, *Blake Studies*, 2nd ed. [Oxford: Clarendon P, 1971] 108); offered again at Sotheby's London, 20 Dec. 1938, #458 (Robinson, £48), and then by the London dealer Robinson in Dec. 1939 (£84), according to Keynes as cited above; apparently acquired by the Scribner Book Store of New York, as indicated by an undated and unpriced typescript advertisement retained with this copy; Parke-Bernet Gallery auction, New York, 9 Dec. 1952, #87 (Joseph Holland, $130, according to the Parke-Bernet invoice retained with this copy); inherited from Holland by Vincent Newton, Jan. 1995; the San Francisco dealer John Windle, offered in his "Blake" cat. of Nov. 1995, # 3; R. Essick.

tion, all other pls. in the 1st published sts. found in the 1808 folio issue, modern cloth portfolio, from the Joseph Holland collection, pl. 12 illus. (price on inquiry; acquired by R. Essick); #17, 1808 quarto, cut down, later half calf worn, from the Joseph Holland collection ($375).

A note on 1808 issues of *The Grave*: The sets listed above of the pls. in the 1808 folio "Proof" sts. now in my collection, both lacking the text of the poem, suggest that Blake's designs may have been issued by Cromek in 1808 as a suite of pls. A purchaser of such a set of pls. may have also been given the opportunity to acquire a pamphlet-like copy of "Of the Designs" to accompany the prints. The fact that the description of the designs in the copy I acquired from Parkhurst, along with the Chaucer prospectus printed as part of the same gathering, are from the 1808 quarto printing makes this scenario possible. If the copy of the pls. without the poem was extracted, at a later



There is little Tom Teddy, who cried when his head,
That curl'd like a lamb's back, was shaved; so I said—
"Hush, Tom, never mind it, for when your head's bare,
You know that the soot cannot spoil your white hair."

And so he was quiet, and that very night
As Tom was a sleeping, he had such a sight!
That thousands of sweepers, Dick, Joe, Ned, and Jack,
Were all of them lock'd up in coffins so black.

And by came an angel, who had a bright key,
And he open'd the coffins, and set them all free;
Then down a green plain, leaping, laughing, they run,
And wash in a river, and shine in the sun.

Then, naked and white, all their bags left behind,
They rise upon clouds, and sport in the wind;
And the angel told Tom, if he'd be a good boy,
He'd have God for his father, and never want joy.

And so Tom awoke, and we rose in the dark,
And got with our bags and our brushes to work;
Though the morning was cold, Tom was happy and warm,
So if all do their duty they need not fear harm.

BLAKE.

7 *The Illustrated Book of Songs for Children*, London, Edinburgh, and New York, T. Nelson and Sons, preface dated August 1863. Opening showing pp. 128-29, containing Blake's "The Chimney Sweeper" from *Songs of Innocence* with a musical score beneath which the first verse is printed. With the poem's title changed to "Chimney Sweeper's Song," the word "left" added after "I was" in the first line, other startling alterations in wording in the first and third verses, and "Tom Dacre" changed to "Tom Teddy" in the second verse. As far as I can determine, this is the first published musical setting for the poem, perhaps even the first for any work by Blake (nothing earlier listed in Donald Fitch, *Blake Set to Music: A Bibliography of Musical Settings of the Poems and Prose of William Blake* [Berkeley: U of California P, 1990]). Essick collection.

date, from the 1808 folio issue of the poem, then yet a second copy of the book, an 1808 quarto, must have been cannibalized to make up the copy recorded here. Finding two damaged or incomplete copies from which to retrieve the requisite parts, or destroying two complete copies of the 1808 ed., seems either extremely serendipitous or financially stupid. The final verso of the quarto pamphlet is worn and a bit dirty, as though it had once been unbound and rubbed against a surface other than the leaf (the back of the frontispiece portrait of Blake) it faces in the present binding. However, heavy indentations from the pamphlet into contiguous leaves indicate that it has been bound in its present position for many decades. At least the unique proof st. of the engraved title page in the disbound set of pls. acquired from Windle is very unlikely to have been extracted from an uncut copy of the 1808 folio. We know that the *Grave* pls. were issued in portfolio without a text of the poem on at least two other occasions (1870, 1926); the pls., printed on laid India paper, may have also been issued separately in 1813.

Bryant, *New System ... of Ancient Mythology*, 2nd ed., 1775-77. P & P Books, Jan. cat. L10, #23, 3 vols., full calf ornately gilt, some splitting of joints (£425).

Bürger, *Leonora*, 1796. D & D Galleries, April New York Book Fair, bound with the German text of the poem (as usual) and another work bound in, slight foxing, the frontispiece stained, contemporary half calf ($2750); same copy and price offered by Daniel Hirsch, Oct. Santa Monica Book Fair. John Windle, Dec. cat. 26, #204, frontispiece only (Perry after Blake), from the Keynes collection ($1250).

Cumberland, *Thoughts on Outline*, 1796. Ken Spelman, May cat. 30, #22, some light foxing, uncut in original limp boards, pl. 2 illus. (£850). Phillip Pirages, July cat. 34, #199, some foxing, "from the author" inscribed on leaf before title page, uncut and unopened in original boards rebacked ($2250).

Darwin, *The Botanic Garden*. Titles, May cat. 76, #77, 1791 (1st or 2nd) ed. of Part 1, 4th of Part 2 (£200). Wheldon & Wesley, July cat. 210, #31, 3rd ed. of Part 1, 4th of Part 2, contemporary calf rebacked (£325). The Antique & Book Collector, July cat., #16, pl. 1 only, "Fertilization of Egypt" (£295); #17, pl. 6 only, "Tornado" (£395). N. W. Lott, Aug. private offer, proof of "Tornado" only, lacking finishing work in the image but with all letters (price on application). Peter Murray Hill, Oct. cat. 185, #47, 1799 ed., 2 vols., contemporary calf (£200). Grant & Shaw, Nov. cat. 29, #37, 1st ed. of Part 1, 2nd of Part 2, 2 vols., morocco rebacked (£795). Thomas Goldwasser, Dec. cat. 8, #61, 1 pl. only, "Fertilization of Egypt," Blake after Fuseli, from the 1st ed. ($200). John Windle, Dec. cat. 26, #28, 2nd ed. of Part 1, 3rd of Part 2, the only large-paper copy of these eds. I have ever seen, early quarter calf over marbled boards, amateurishly rebacked with the original spine laid down, from the Joseph Holland collection ($650).

A note on large-paper copies of *The Botanic Garden*: Large-paper copies of both the 1st and 2nd eds. of Part 1 can be distinguished on the basis of paper type as well as size. Small-paper copies are printed on an unwatermarked wove paper with a distinctive checkered pattern (when viewed in a backing light) created by a bold wire mesh used in the paper mold(s). Large-paper copies are printed on a heavier wove paper lacking the checkered pattern and showing, in at least a few gatherings, an "E & P" (Edmeads and Pine) watermark.

Euler, *Elements of Algebra*, 1797. David Bickersteth, June cat. 134, #133, 2 vols., signature C in vol. 2 duplicated, half calf over marbled boards, rubbed, title page to vol. 1 and facing frontispiece portrait of Euler engraved by Blake illus. (£950).

Flaxman, *Iliad* designs, 1805. Jane & John Kinnaird, May cat. 18, #202, foxed (some pls. heavily), calf spine and boards (given the condition, overpriced at £250).

8 Henry Fuseli, *Edgar, Feigning Madness, Approaches King Lear*. Pen and ink, brown and gray washes, 62.5 x 96 cm. (Fuseli's largest known drawing), dated to c. 1772. The design illustrates Act 3, scene 4, of Shakespeare's *King Lear*. Edgar's gigantic proportions, perspectivally out of scale with the distance (indicated by the landscape) between him and the group of three on the right, approaches Blake's technique of representing figures of vastly different sizes apparently at the same distance from the viewer. Photo courtesy of Sotheby's London.

Fuseli, *Lectures on Painting*, 1801. Adam Mills, March cat. 32, #98, engraved title spotted, "original blue paper boards, modern white paper spine with remains of original paper label" (£500; acquired by D.W. Dörrbecker). Alan Rankin, July cat. 44, #8, the leaf with Blake's pl. cleaned and "mounted between tissue," illus. (£150).

Gay, *Fables*, 1793. Ursus Rare Books, March private offer, 2 vols., early 19th-century half calf ($1500). Appelfeld Gallery, March cat. 55, #88, 2 vols., minor foxing on pls., tissue guards, contemporary calf rebacked ($600). Hartfield, April cat. 48, #l-33, 2 vols., "thick-paper edition," tissue guards, later three-quarter morocco, marbled boards, spines faded ($1295). Between the Lines, April Los Angeles Book Fair, 2 vols., contemporary morocco ($425). Adrian Flühmann GmbH, April cat. 4, #37, with #38, *Fables of Aesop* (1793), 4 vols. in all uniformly bound in contemporary (and very fancy) morocco (6500 Swiss francs—about $5700!). BBA, 6 July, #200, apparently 1st ed., 2 vols., some foxing, contemporary calf rebacked, rubbed (Ginnan, £207). The Antique & Book Collector, July cat., #4-15, all 12 Blake pls. extracted from the 1st ed. and sold individually (£75-£125). John Windle, Dec. cat. 26, #35, 1st ed., 2 vols., original boards uncut, the vol. and p. references on each plate just outside the lower gutter clearly visible, Blake's pl. 1 slightly spotted and showing some wear, otherwise fine impressions, the pls. from the 1738 1st ed., re-engraved and considerably modified in this ed., laid-in for Blake's pls. only in vol. 1, from the collections of Donald Heald (see his cat. 1 of July 1976, where this copy is illus. and offered as #20 for £260) and Joseph Holland ($1750).

Gough, *Sepulchral Monuments*, 1786-96. CSK, 10 Feb., #149, 2 vols., some spotting, contemporary half calf (£352); same copy?, CSK, 7 April, #61 (£123). Ken Spelman, May cat. 30, #215, 2 vols. bound in 3, later half morocco (£600). CSK, 8 Sept., #52, 2 vols. bound in 4, contemporary calf worn (not sold; estimate £200-300).

Hayley, *Ballads*, 1805. Pickering & Chatto, May cat. 730, #137, apparently 1st sts. of the pls., browned in part, mostly confined to the margins of the pls., few leaves with repaired tears, contemporary calf, pl. 1 illus. (not a very attractive copy, but still a good buy at $300). Jarndyce, July cat. 106, #1623, apparently 1st sts. of the pls., some browning, contemporary calf rebacked, pl. 1 illus. (£1500). N. W. Lott, Sept. private offer, pl. 5 only, "The Horse" (not priced). In Roger R. Easson and Robert N. Essick, *William Blake: Book Illustrator*, vol. 1 (Normal: American Blake Foundation, 1972) 43, the pl. offered by Lott, then in the collection of Raymond Lister, is described as a prepublication proof. I now concur with Lott that it is simply a late and/or poorly-inked impression showing only fragments of the signature and with some of the fine hatching patterns worn away.

Hayley, *Life of Cowper*, 1803-04. John Price, Jan. cat., #81, 1st ed., 3 vols., recent marbled boards (£200). The Antique & Book Collector, July cat., #18, pl. 1 extracted from the 1st ed. (£125); #19, pl. 2 extracted from the 1st ed. (£75). Jeffrey Thomas Books, Aug. private offer, 1st ed., 3 vols., 2nd st. of pl. 4, full calf, with the supplement uncut in original boards ($1250). Sims Reed, Oct. cat., #41, apparently 1st ed., 3 vols., contemporary half calf (£450). The Poetry Bookshop, Oct. "Author List 1," #3, 3 vols., with the supplement bound in the 3rd vol. (£125). John Windle, Dec. cat. 26, #42, 1st ed., 3 vols., pl. 4 in the 1st st. (one of 3 traced copies with this st.), full calf, vol. 1 crudely rebacked, others worn and water stained, from the Joseph Holland collection ($675).

Hayley, *Life of Romney*, 1809. Heritage Book Shop, Feb. private offer, small-paper issue slightly trimmed, Blake's pl. thinly printed but clean, full calf by R. De Coverly ($1350). Adam Mills, March cat. 32, #117, contemporary ink signature of "William Bayly, Junr," and a later pencil note ("a friend of Blake's—and Johnson Cowper's editor"), some pls. spotted or stained in margins, contemporary half calf, joints cracking

Nicholson, *An Introduction to Natural Philosophy*, 1782. John Windle, Dec. cat. 26, #209, 2 vols., contemporary calf ($1250).

Novelist's Magazine. BBA, 8 June, #157, vol. 8 (*Don Quixote*), 1782, with vols. 1-2, 18 (none of which contains pls. by Blake), "one volume lacking both text and frontispiece [leaving only a few pls.?]," contemporary calf very worn (Hilton, £46). John Windle, Dec. cat. 26, #211, vols. 10-11 (*Sir Charles Grandison*), 1783, contemporary calf, hinges repaired ($675).

Rees, *Cyclopaedia*, 1819-20. Robert Frew, April cat. 5, #131, 45 vols. including the 5 pl. vols., contemporary half morocco slightly rubbed (£2500); same copy and price, Nov. cat. 6, #243. BBA, 19 Oct., #263, 45 vols. including the 5 pl. vols., contemporary calf very worn (Lynn, £690). Charles Traylen, Dec. cat. 118, #21, 45 vols. including the 5 pl. vols., slight foxing, contemporary calf (£1900).

Salzmann, *Elements of Morality*. CL, 28 June, sale of the Marjorie Moon collection, #54, vol. 1 from the 1799 ed., vols. 2-3 from the 1791 ed., a few leaves of text lacking, some leaves browned, modern half morocco, pl. numbered "5" illus. (£345). John Windle, Dec. cat. 26, #212, 1791 ed., 3 vols. in 1, washed and pressed "and generally mucked about with," later full morocco by Riviere ($850).

Scott, *Poetical Works*, 1782. Adam Mills, March cat. 32, #206, contemporary half calf rebacked (£400); same copy and price, July cat. 33, #22, and Oct. cat. 34, #19. John Windle, Dec. cat. 26, #214, early calf rebacked ($600).

Shakespeare, *Dramatic Works*, Boydell ed., 1802. Weissert, Jan. cat. 59, #13, 9 vols. (DM4200). Swann, 19 Oct., #241, 9 vols., 96 pls. only, no mention of Blake's pl., some foxing and heavy offsetting of pls., contemporary morocco ($1955).

Shakespeare, *Plays*, ed. Steevens. Robert Clark, Oct. cat. 41, #246, 1811 ed., 9 vols., some pls. foxed, "original green cloth-backed boards," printed paper labels, minor wear (£220). John Price, Nov. cat., #101, 1805 ed., 9 vols., contemporary calf rebacked and worn (£130).

Stedman, *Narrative*. Chapel Hill Rare Books, March cat. 94, #367, "1806-13" (and thus a mixed set of the 2nd and 3rd eds.?), 2 vols., pls. hand colored, contemporary morocco ($2000); Oct. cat. 99, #140, 1806 ed., lacking one pl. not by Blake, pls. hand colored, contemporary calf worn ("was $3,500, now $2,500"). Beeleigh Abbey Books, June cat. BA/56, #240, 1813 ed., 2 vols., pls. (mis-described as "aquatints") hand colored, half modern morocco over marbled boards, hinges cracked (£3,500). CE, 14 June, #161, 1796 ed., 2 vols., scattered light foxing, contemporary calf rebacked ($920). CL, 28 June, #280, 1796 ed., 2 vols., some spotting on pls., uncut in original boards, backstrips repaired but with the letterpress labels retained, modern cloth box (£782 to J. Windle for R. Essick). William Reese Co., Sept. cat. of "Blacks in America," #88, 1796 ed., 2 vols., some scattered foxing, contemporary calf rebacked ($3000). John Windle, Dec. cat. 26, #215, 1796 ed., 2 vols., early calf rebacked ($1875). Between the Covers Rare Books, Dec. cat. 45, #403, 1813 ed., 2 vols., "wide margins," contemporary half calf over marbled boards worn ($2500).

9 Henry Fuseli, *Martha Hess as Silence*. Pencil and white chalk on buff paper, 54.5 x 33 cm. Martha Hess of Zurich died in 1779, but Fuseli continued to draw her from memory as late as 1790. She may personify silence, as the title indicates, but the dramatically upturned eyes suggest a state of transcendental meditation. Collection of Maurice Sendak; photo courtesy of Christie's London.

Stuart and Revett, *Antiquities of Athens*. Robert Frew, Aug. private offer, Blake's 4 pls. only on Whatman 1806 paper (D. W. Dörrbecker, £120); Nov. cat. 6, #604, 5 vols., 1762-1830, minor spotting, vols. 1-4 contemporary russia rebacked, vol. 5 recent russia to match (£12,000). SL, 25 Oct. 1994, #301, 3 vols., 1762-99, some tears and discoloration, later cloth (Frew, £1265).

Virgil, *Pastorals*, 1821. The Antique & Book Collector, July cat., #28-30, cuts 2-4 only, probably Linnell impressions rather than extracts from the 1821 vol. (£485 each); #31, cut 6 only, probably a Linnell impression (£600). John Windle, Dec. cat. 26, #217, 2 vols. complete, original sheep ($17,500); #218, 9 of Blake's wood engravings, Linnell impressions ($500 each).

The Wit's Magazine, 1784. Campbell Fine Art, April private offer, pl. 1 ("The Temple of Mirth") only, 1st st. of the earlier pl. of the design, cut close to the image with all inscriptions trimmed off, without folds and thus perhaps an impression sold separate from the magazine in which the pls. are folded, foxed (£750). Only the 2nd impression of the 1st st. known to me.

10 Henry Fuseli, *The Three Witches, or The Weird Sisters*, from Shakespeare's *Macbeth*. Oil on canvas, 60.3 x 75.5 cm. Inscribed in Greek on the lining canvas and frame, probably repeating a now-covered inscription on the original canvas, "Women? Nay, never women! Gorgons more" (from Aeschylus, *Eumenides*). The auction catalogue entry claims that these witches are men, whereas in all other versions by Fuseli (including the 1785 mezzotint by J. R. Smith), they are women. I fail to see how these figures are more masculine than other versions, particularly since Fuseli's point would seem to be the transgression of gender boundaries in accord with Shakespeare's text: "You should be women,/ And yet your beards forbid me to interpret/ That you are so" (*Macbeth*, Act I, scene 3). Photo courtesy of Christie's London.

Wollstonecraft, *Original Stories*, 1791. Kane Antiquarian Auction, Pottstown, PA, #71, contemporary calf rebacked ($1500).

Young, *Night Thoughts*, 1797, uncolored. Jeffrey Thomas Books, Feb. private offer, with the Explanation leaf, the title page to Night the Second in the 2nd st., considerable offsetting from the pls., original gray-green boards worn, back cover detached, folding box stained and worn ($12,500); same copy and price, John Windle, Dec. cat. 26, #219. Heritage Book Shop, Feb. private offer, top edge gilt, others uncut, with the "Explanation" leaf bound at the end, quarter calf ($10,000). Frederick Mulder, April private offer, with the Explanation leaf, uncut in original blue boards, the title page to Night the Second in the 2nd st., the same copy previously offered by Donald Heald (£12,000). Swann, 20 April, #46, some borders cropped, some offsetting, half morocco worn (not sold; estimate $5000-7000). Sims Reed, Oct. cat., #45, with the Explanation leaf, uncut in "original cloth backed blue boards," title page to Night the Third illus., possibly the same copy offered by Mulder, above (£12,000). Simon Finch, Oct. cat. 26, #149, lacking the Explanation leaf, some light offsetting, contemporary morocco worn (£3500); same copy and price, Dec. "Occasional List" 13, #125). Pacific Book Auction Galleries, San Francisco, 30 Nov., #57, trimmed to 42 x 31.1 cm., slight foxing and offsetting, later morocco over marbled boards, title page to Night the Third illus. ($4000).

Interesting Blakeana

Chaucer, *The Works*, ed. Speght, 1687. James Burmester, Nov. cat. 30, #6, contemporary calf (£1250). Probably the ed. used by Blake.

"The Distribution of His Majesty's Maundy, by the Sub-Almoner in the Chapel Royal at Whitehall." Engraving by James Basire after Samuel Hieronymus Grimm, 1777, 46.5 x 62 cm. The Print Room, May cat. 15, #6, trimmed within platemark, 2 repairs, traces of old fold, illus. (£120). One of the larger, more important pls. engraved by Blake's master (with the assistance of others in his shop?) during Blake's term of apprenticeship.

E. Swedenborg, *A Treatise Concerning Heaven and Hell*, 2nd ed., 1784. Alex Fotheringham, Feb. cat. 22, #112, some ageing of paper, calf rebacked (£140). The ed. annotated by Blake.

J. Flaxman, letter to W. Hayley of 19 March 1802, with previously-unrecorded references to Blake. See under Flaxman, below.

J. Hassell, *Memoirs of the Life of the Late George Morland*, 1806. Sims Reed, April cat. of "Fine and Applied Arts," #660, full morocco by Zaehnsdorf (£250). Grant & Shaw, Aug. cat. 28, #81, some foxing, contemporary half calf (£100). Early references to Blake's two stipple prints after Morland, "The Idle Laundress" and "Industrious Cottager."

W. Carey, *Critical Description of the Procession of Chaucer's Pilgrims Painted by Thomas Stothard*, 1808. Marlborough Rare Books, Aug. cat. 163, #44, half roan rubbed (£150). With a brief mention of Blake's designs for Blair's *The Grave* (p. 10) and an advertisement (bound at the end) for Cromek's 1808 ed. of the poem with the engravings after Blake.

R. P. Forster, *A Collection of the Most Celebrated Voyages & Travels*, 1816, with re-engravings of 2 designs originally engraved by Blake for Stedman's *Narrative* (1796), inscribed in Forster "Execution of a Negro in Surinam" and "The Skinning of the Boa Snake" (pls. 2 and 14 in Stedman). John Windle, Dec. cat. 26, #205, 80 parts in 4 vols., some foxing, contemporary half calf worn ($550).

J. and A. Taylor, *City Scenes*. Marlborough Rare Books, May cat. 162, #209, 1823 ed., (original?) half roan over boards (£250). John Windle, Dec. cat. 26, #216, 1828 ed., new calf spine over old boards ($575). Contains Blake's "Holy Thursday" from *Songs of Innocence*, illustrated with a pl. unrelated to Blake's own design.

J. Montgomery, ed., *The Chimney-Sweeper's Friend*, 1824. CL, 28 June, sale of the Marjorie Moon collection, #206, full calf, with Blake, *Songs of Innocence and of Experience*, Pickering ed., 1839, issue without "The Little Vagabond," presentation inscription from W. M. Wilkinson to his sister Elizabeth, original cloth (£506 on an estimate of £800-1000). The Montgomery vol. contains Blake's "The Chimney Sweeper" from *Songs of Innocence*.

11 Samuel Palmer, *A Cornfield, Shoreham, at Twilight*. Pen and brush and brown ink, 14.5 x 16 cm. Possibly the work, or a study for the work, exhibited by Palmer at the Royal Academy in 1832 (no. 614) under the title *A Harvest Scene*. One of the very few Shoreham-period Palmers to come on the market in the last 20 years. Photo courtesy of Sotheby's London.

T. Edwards, *Catalogue...of Books...of Mr. Thomas Edwards*, auction cat., Halifax, 1 May 1826 and following days. Quaritch, Oct. cat. 1219, #67, bound with the 16 May 1826 sale cat. of Edwards's engravings, drawings, pictures, etc., and the broadside announcing Edwards's withdrawal of the books from auction, modern half calf (£350). Lot 1076 in the book auction is Blake's *Night Thoughts* water colors. See also the 1828 Edwards auction cat., below.

W. Hazlitt, *The Plain Speaker*, 1826. Jarndyce, July cat. 106, #839, 2 vols., contemporary half calf (£150). Blake is included in a list of artists "who seem to relieve the literalness of their professional studies by voluntary excursions into the regions of the preternatural...!" (1: 223-24).

Annual Register, 1827. Ian Harkness, April Los Angeles Book Fair, later quarter calf ($35). Contains an obituary notice on Blake, copied without due credit and with substantial omissions from the *Gentleman's Magazine*, 1827.

G. Richmond, letter of 15 Aug. 1827 to S. Palmer describing Blake's death. Given to the Huntington Library in Aug. by Vincent Newton in memory of Joseph Holland.

T. Edwards, *Catalogue of...Books...the Property of the late Thomas Edwards*, auction cat., London, 15 May 1828 and 8 following days. Quaritch, Oct. cat. 1219, #68, modern boards (£225). Lot 940 is *Songs of Innocence and of Experience* copy U, and lot 1130 is Blake's *Night Thoughts* water colors. See also the 1826 Edwards auction cat., above.

J. T. Smith, *Nollekens and His Times*, 1828. John Windle, Dec. cat. 210, 2 vols., full calf ($450). With a biography of Blake, 2: 454-88.

W. Lowndes, *Bibliographer's Manual of English Literature*, 1834. Claude Cox, March cat. 107, #198, 4 vols., 1 of 50 large-paper copies, water staining in margins, cloth-backed boards worn, prospectus bound in (£220). In this 1st ed. of Lowndes, the Blake entry lists only *Silver Drops* (1: 205), a work no longer attributed to Blake as either the author or the engraver of the 4 pls. In the entry for Robert Blair (1: 204-05), Blake is properly credited as the designer of the illustrations in the 1808 ed. of *The Grave*. Blake is also named as the illustrator of the 1797 ed. of Young's *Night Thoughts*; "some copies have coloured plates" (entry for Edward Young, 4: 1999).

W. Blake, *Songs of Innocence and of Experience*, pub. Pickering, 1839. SL, 22 March, #91, original cloth, spine faded, issue not noted (£414); same copy?, Pickering & Chatto, May cat. 730, #12, issue without "The Little Vagabond" ($1500). John Windle, July "Summer" cat., #30, issue without "The Little Vagabond," lacking the final 2 leaves (apparently never present in this copy), original cloth, backstrip lacking ($600); same copy, Dec. cat. 26, #202 ($400). Lame Duck Books, Sept. cat. 21, #121, issue without "The Little Vagabond," apparently bound in the original cloth ($3500). The first typographic printing of the *Songs*. See also Montgomery, above.

J. Jackson, *A Treatise on Wood Engraving*, 1839. Thomas Thorp, May cat. 491, #121, some foxing, contemporary half morocco rebacked (£120). Contains one of the earliest attempts to describe Blake's relief etching and printing procedures.

A. Raimbach, *Memoirs*, 1843. Questor Rare Books, April cat. 15, #332, recent cloth-backed boards (£125). Contains a passing reference to Blake.

A. Gilchrist, *Life of Blake*, 1863, annotated copies only. Korn & Towns, Feb. San Francisco Book Fair, 2 vols., original cloth, with the bookplate of Frederick Locker in each vol., 3 inserted letters from Anne Gilchrist seeking information for the 2nd (1880) ed. of the biography, 1 inserted letter from William Bell Scott on the same subject, and Francis Turner Palgrave's unsigned 27 pp. review of the 1863 ed. from *The Quarterly Review* ($800 to John Windle for R. Essick). Locker has written in pencil, just left of the entry for the Linnell set of the Job water colors in W. M. Rossetti's catalogue printed in Gilchrist's vol. 2, "? This is mine FL" (2:214). Two vertical pencil lines suggest that Locker is referring only to *Satan Pouring Disease on Job* (Butlin #551.6, entitled *Satan Smiting Job with Boils*). A pencil inscription on the verso of the front free flyleaf of vol. 2, also in Locker's hand, reads as follows: "See P. 214 I exchanged it for 3 Books with Sir C[harles Wentworth] Dilke." This could not be correct since the Linnell set was not sold by the Linnell family until 1918. Locker must be referring to the tempera of this subject, recorded by Butlin #807 as having been in both the Locker and Dilke collections.

The Illustrated Book of Songs for Children, London, Edinburgh, and New York, T. Nelson and Sons, preface dated Aug. 1863. Justin Schiller, Feb. gift to R. Essick, publisher's cloth. See illus. 7.

Blake, *Poetical Sketches*, Pickering ed., 1868. Adam Mills, March cat. 32, #33, original cloth, with Pickering's rare pamphlet of Sept. 1874, "William Blake and His Editors," inserted (£250). Stuart Bennett, Sept. cat. 3, #10, half-title inscribed "To Miss Sinclair, with many sympathies & good wishes. T[homas]. Carlyle. Chelsea, 1 decr 1868," original cloth ($600).

Blake, *The Marriage of Heaven and Hell*, J. C. Hotten facsimile, 1868. John Windle, Dec. cat. 26, #45, some foxing as usual, original quarter roan, from the Joseph Holland collection ($600).

W. B. Scott, *Blake: Etchings from his Works*, 1878. CL, 6 Nov., #107, 10 pls., apparently unbound, with Scott's etched portrait of Blake (st. not recorded), all from Scott's estate, Penkill Castle, Ayrshire, 1 pl. illus. (£460).

W. B. Scott, etched portrait of Blake, 1881. John Windle, Dec. cat. 26, #10, image 21.2 x 16.1 cm., 1 of 75 impressions on laid India, with an impression from the same pl. cut down to an image of 18.9 x 13.3 cm., 1 of 2 impressions of 1895 according to a pencil inscription on the mount, with a letter of 5 Oct. 1978 from Geoffrey Keynes to the dealer Jake Zeitlin giving the same information on states and impressions, larger pl. illus. ($1250; acquired by R. Essick). The trimmed pl., slightly worn, was printed as the frontispiece to vol. 1 of W. Robertson Nicoll and Thomas J. Wise, eds., *Literary Anecdotes of the Nineteenth Century*, 2 vols. (London: Hodder & Stoughton, 1895).

W. Muir facsimiles of Blake's illuminated books. Bromer Booksellers, Feb. cat. 87, #36, *America*, 1887, colored issue, Muir's copy number not recorded, original wrappers ($1250); #37, *Europe*, 1887, colored issue, Muir's copy number not recorded, original wrappers ($1250). Black Sun Books, March private offer, *Songs of Innocence*, 1927, Muir's copy number not given ($2500). Adam Mills, June "Blake" cat., #2, *The Book of Thel* executed completely by hand on thick card, 20.5 x 13.7 cm., with 2 versions of the title page, "Thel's Motto" inscribed "N° 1," with the only recorded copies of John Pearson's early prospectuses for Muir's facsimiles bound-in, later full morocco (£1500, acquired by R. Essick); #3, *Visions of the Daughters of Albion*, 1884, no copy number by Muir, on Hodgkinsons wove paper, original wrappers extensively repaired, later portfolio (£600); #4, *The Book of Thel*, 1884, copy no. 1, no watermarks, original wrappers inscribed "With J. Pearson's Compliments" (£600); same copy and price, Oct. cat. 34, #25; #5, *Songs of Experience*, 1885, Muir's copy no. 45, on Whatman 1883 and 1884 paper, original wrappers, later portfolio (£750); same copy and price, Oct. cat. 34, #26; #6, *Europe*, 1887, Muir's copy no. 5, parchment over paper boards (£650, acquired by D. W. Dörrbecker); #7, *For the Sexes: The Gates of Paradise*, 1888, 6 pls. only, no copy number by Muir, no watermarks, modern marbled boards (£250); #8, *Songs of Innocence* and *Songs of Experience*, 1927, 2 vols., no copy number by Muir, in part on Whatman 1923 paper, inscribed on the front wrapper "For Review. Wm Muir," original wrappers in later slip-case (£1200). John Windle, Dec. cat. 26, #12, *America*, 1887, no copy number by Muir, full calf rubbed, original wrapper bound in, from the Joseph Holland collection ($1500); #46, *The Marriage of Heaven and Hell*, 1885, out of series and inscribed "For The Times," later blue cloth, original wrappers bound in, from the Joseph Holland collection ($1200); #68, *Songs of Innocence*, Muir's copy no. 1, later blue cloth, original wrappers bound in, from the Joseph Holland collection ($900); #70, *There is No Natural Religion*, Muir's copy no. 11, later blue cloth, original wrappers bound in, from the Joseph Holland collection ($1000).

12 Samuel Palmer, *Illustration to Milton's "Lycidas."* Water color and body color, 39.4 x 58.4 cm., indistinctly signed, datable to 1873 when exhibited at the Old Water-Colour Society. A label attached to the backing mat quotes the lines illustrated: "No: 1/ Lycidas/ 'Together both, ere the high lawns appeared/ Under the opening eyelids of the morn,/ We drove afield, and both together heard,/ What time the grey fly winds her sultry horn.'/ Samuel Palmer./ Furze Hill, Red Hill." Photo courtesy of Christie's London.

C. Ricketts, drawing for the frontispiece to the Vale Press ed. of *The Book of Thel*, 1897. Pen and ink heightened with white, 8.6 x 8.6 cm. Ian Hodgkins, June cat. 80, #114, illus. (£1600; acquired July by Jerome J. McGann).

Letter from The Rosenbach Company (signed by Percy E. Lawler) to Joseph Holland, 29 July 1942. Given Nov. by J. Windle to R. Essick. The 2nd and final paragraph reads as follows: "The Blake item in which you were interested is an impression from the original plate 15 [18 in Bentley], the last page of *Europe*. Its price is $58.50." This is very probably the posthumous impression of pl. 18 in reddish brown ink acquired from Rosenbach in 1947 by the Museum of Art, Rhode Island School of Design, Providence, Rhode Island.

Letter from Charles Sessler Books (signed by Leonard Sessler) to Joseph Holland, 21 Aug. 1942. Given Nov. by J. Windle to R. Essick. The 2nd of 4 paragraphs reads as follows: "I appreciate your feeling in regards to the CANTERBURY PILGRIMS and in answer to your inquiry the two artists who printed the proofs from the original plate were James McBey and Ernest Roth." This statement confirms the identity of the printers first reported in Geoffrey Keynes, *Engravings by William Blake: The Separate Plates* (Dublin: Emery Walker, 1956) 48.

Jerusalem, Trianon Press facsimile (almost certainly of copy E, published in 1951). BBA, 23 Feb., #217, "facsimile review copy, coloured plates, letter from the Secretary of the William Blake Trust explaining to the Review Department of *The Observer* newspaper that it would be too costly to give away full copies for review, original wrappers, cloth box, n.d." (Breckenridge, £74). The letter may explain why one sometimes encounters copies of the Trianon Press facsimile of *Jerusalem* copy E consisting only of a selection of plates bound in wrappers.

Blake's Circle and Followers

Works are listed under artists' names in the following order: paintings and drawings sold in groups, single paintings and drawings, letters and manuscripts, separate plates, books by (or with plates by or after) the artist.

CALVERT, EDWARD

Ite Domum Saturae, Venit Hesperus, Ite Capellae. Ink drawing, 13.8 x 15.9 cm., title lines from Virgil inscribed by Calvert beneath the image, date uncertain but post-Shoreham period. N. W. Lott, May private offer (price on application). For an illus., see *A Memoir of Edward Calvert Artist by His Third Son* (London: Sampson Low, Marston, 1893) 88.

Engravings from the *Memoir*, 1893. Lott & Gerrish, Jan. cat., #8, "The Ploughman," illus. (£1000); #9, "The Cyder Feast" (£1000); #10, "The Brook" (£375); #11, "The Lady with the Rooks" (£300); #12, "The Return Home" (£375); #13, "The Chamber Idyll," illus. (£3500). The Antique & Book Collector, July cat., #38, "The Cyder Feast" (£1250); #39, "The Sheep of His Pasture" (£675); #40, "The Brook" (£750); #41, "The Lady with the Rooks" (£450); #42, "The Return Home" (£450); #43, "The Chamber Idyll" (£3750). Garton & Co., Sept. cat. 62, #2, "The Ploughman," illus. (£950); #3, "The Bride," illus. (£1750); #6, "The Lady with the Rooks," illus. (£275); #7, "The Chamber Idyll," illus. (£2500).

"The Brook," wood engravings. Garton & Co., Sept. cat. 62, #4, from the Carfax portfolio, illus. (£1275).

"The Flood," lithograph. Garton & Co., Sept. cat. 62, #4, from Calvert's original printing, later issued by Carfax, illus. (£2750).

Calvert, *Memoir*, 1893. Lott & Gerrish, Jan. cat., #7 (£8000). Garton & Co., Sept. cat. 62, original buckram (£9250).

FLAXMAN, JOHN

Study of Three Classical Figures. Pen and wash, 17 x 31.2 cm., signed. The Family Album (a bookshop in Glen Rock, Pennsylvania), April cat., #233 (not without charm, but greatly overpriced at $3200).

A Young Man with Two Children. Gray wash over pencil, 16.5 x 5 cm. SL, 9 Nov., #9, illus. (£1380).

Letter of 19 March 1802 to William Hayley, 2 pp., with previously-unrecorded references to Blake. Moirandat Company AG, Basel, spring cat. 3, #44, 2nd p. illus. (1500 Swiss francs). The partial transcription in the cat. apparently includes all references to Blake. When combined with the illus., we have the following:

> ...Your reasons for the upright position of the Bible [in a preliminary drawing for Blake's pl. of "A Sketch of the Monument ... In Memory of William Cowper" in Hayley's *Life of Cowper*], the task [i.e., a copy of Cowper's *The Task*] leaning against it and supported by it, and for the introduction of a Palm branch of Victory, are abundantly convincing and satisfactory. I am well pleased with the whole group of Hieroglyphics & I shall endeavour to execute your drawing punctually & exactly in such a manner, that the execution may reflect no disgrace upon the Idea;
> When I raised an objection in a former letter it was not to the symbols or their Composition but as a workman I saw that a drawing which looked light & beautiful on paper when translated into marble under the restrictions of basreliefs in a situation which requires the round objects must produce a flat & meagre effect: I shall be much obliged to Mr. Blake, Yourself or any friend, who will take the trouble to suggest a good Idea or correct a faulty one of mine, to Mr. Blake I have been indebted for hints & criticisms which I found it my interest to adopt. I would at any times rather work upon a fine design by another, than one inferior of my own, & I only take the liberty of submitting doubts when the reputation of My Friend & myself are at stake by an oversight:
> Concerning the price of the Monument it will be 45 Guineas, for the Palm branch near 4 feet long will require considerable labour to be intirely [sic] relieved; the expence of packing, Carriage, & Travelling charges of the Mason who goes to set it up, will be seperate [sic], these may be about 15£ more, besides which if any fee is required for the place in Dereham Church that must be paid by Lady Hesketh;
> The last Epitaph written for our departed friend is certainly more Sublime in thought & pathetic in expression than the former & is therefore to be preferred[.]
> Nancy unites unites [sic] in love to Yourself & Mr. & Mrs.: Blake with,
>
> Dear Friend
> Your affectionate & obliged
> John Flaxman

Manuscript directions "To Make Modelling Wax" addressed "To Mrs Wilmot with Mr Flaxman's respectful Compliments," no date, 1 p. with integral address leaf. Ken Spelman, May cat. 30, #23, illus. (£280).

Anatomical Studies, 1833. SL, 22 March, #328, original green cloth, frontispiece portrait of Flaxman spotted (£207); same copy?, Marlborough Rare Books, Aug. cat. 163, #90 (£480).

Robert Clark, Oct. cat. 41, #278, apparently a later issue in original red cloth (£225).

Dante designs. Hellmut Schumann, June cat. 566, #78, Paris 1843 ed. of 108 lithographs by J.-P. Feillet, foxed, contemporary half roan worn (750 Swiss francs). Rainsford, June cat. A55, #204, 1807 ed., original paper label on front cover, rebacked, some repairs (£325). BBA, 7 Sept., #241, 1807 ed., some spotting and browning, contemporary calf rubbed, covers detached, with a 1795 ed. of Homer's *Iliad* unrelated to Flaxman (Robert Frew, £92).

Iliad designs. BBA, 23 March, #290, with the Aeschylus designs, 2 vols. in 1, "34 plates, 3 tipped in from 1793 edition replacing 1795 images, 28 (of 31) plates," some browning, calf rebacked (Galton, £149).

Iliad and *Odyssey* designs. Hellmut Schumann, June cat. 566, #79, Dufresne ed., Paris, 1803, later half cloth worn (750 Swiss francs).

Iliad, *Odyssey*, Hesiod, and Aeschylus designs. Alan Rankin, July cat. 44, #7, Reveil ed., 1835, 4 vols., contemporary vellum, several drawings by or (more probably) after Flaxman loosely inserted, 1 drawing illus. (£375).

The Keepsake for 1831. Jarndyce, July cat. 106, #1598, original watered silk worn (£45).

Lectures on Sculpture, 1829. Robert Clark, Oct. cat. 41, #277, some pls. foxed, contemporary calf rubbed (£200).

Milton, *Latin and Italian Poems*, trans. Cowper, 1808. Claude Cox, May cat. 108, #46, pls. lightly spotted, morocco-backed marbled boards of c. 1900 (£220).

FUSELI, HENRY

Edgar, Feigning Madness, Approaches King Lear (recto); *Balaam Blessing the People of Israel* (verso). Pen and ink, brown and gray washes, 62.5 x 96 cm., dated to c. 1772. SL, 10 July, #300, from the collection of Edward Croft-Murray, both sides illus., recto in color (not sold on a very ambitious estimate of £180,000-240,000). See illus. 8.

The Expulsion from Paradise. Oil, 91.5 x 71 cm. Dorotheum auctions, Vienna, 17 Oct., #76, illus. color (not sold; estimate $234,000-276,000). A previously unrecorded version, authenticated by D. H. Weinglass. Probably the basis for Moses Haughton's engraving of 1805.

Martha Hess as Silence (recto); *Study of Two Figures* (verso). Pencil and white chalk on buff paper, 54.5 x 33 cm. CL, 25 April, #51, illus. color (£54,300 to the London dealer Anthony Mould for stock; sold May to Maurice Sendak through John Windle). See illus. 9.

Romeo and Juliet, Act III, Scene 5. Oil, 141 x 111 cm. SL, 12 April, #112, illus. color (£41,100).

Satan Starting from the Touch of Ithuriel's Lance. Oil, 230.5 x 276.3 cm., exhibited at the Royal Academy in 1780. CNY, 13 Jan., #146, from the collection of the late Rudolf Nureyev, illus. color ($761,500). Previously sold SL, 13 July 1988, #94 (£770,000). For illus., see *Blake* 23 (1989): 14. One of Fuseli's greatest paintings. The decrease in monetary value is not surprising for a painting that comes onto the auction market twice within 6 years. For a color illus. and brief comments, see Huon Mallalieu, "Around the Salerooms," *Country Life* (30 March 1995): 80-81 ("a...masterly exercise in heroic Romanticism, and however seriously the style was taken in the 1780s, to most modern eyes it cannot help but look ludicrous").

Spirit of Knowledge. Pencil and gray wash, 18.1 x 22.2 cm., datable to c. 1798. Leger Galleries, winter cat., #7, illus. color ($13,500).

Standing Nude Figure, seen from behind (recto); two studies of standing nude figures (verso). Pen and brown ink, sheet 31 x 18.4 cm. Martyn Gregory, April cat. 65, #43, recto illus. (£9500).

Study of a Male Nude. Pen and ink, 19.1 x 12.7 cm. Spink, Sept. Art and Antiques Fair, Basel (£6500). For a color illus., see *Country Life* (12 Oct. 1995): 80.

The Three Witches, or The Weird Sisters, from Shakespeare's *Macbeth*. Oil, 60.3 x 75.5 cm. CL, 4 May, #51, sold from the collection of Donald M. Munson, illus. color (£221,500 on an estimate of £200,000-300,000). See illus. 10.

Autograph draft of Fuseli's 1821 report to the Council of the Royal Academy in his capacity as Keeper and Professor of Painting, 5 pp. Roy Davids, June cat. "Gobbet," #51, "written in a very shakey hand" (£750).

Bell's British Theatre. Blackwell's, Feb. cat. B113, #19, 1791 issue, 15 vols., contemporary quarter morocco over marbled boards (£450). Beeleigh Abbey Books, June cat. BA/56, #134, 1791-99 issue, 30 vols., slight foxing, full morocco (£750). CL, 28 June, #227, 1790-99 issue, 34 vols., contemporary morocco (£1495 on an estimate of £600-900). BBA, 19 Oct., #249, 1791-93, 75 works in 15 vols. only, contemporary calf very worn (Christensen, £103). Howes Bookshop, Nov. cat. 268, #8, 1797 ed., 34 vols., bindings worn (£280).

Bible, published Macklin, 1800. Simon Finch, June cat. 25, #15, 6 vols., contemporary morocco (£4600).

Bonnycastle, *Introduction to Astronomy*, 1786. BBA, 27 April, #40, lacking pp. 419-31, later half morocco (Finer, £23).

Boydell, *Collection of Prints...Illustrating...Shakspeare*, 1803. BBA, 25 May, #75, vol. 1 only, 33 (of 46) pls., including some after Fuseli, some tears, damp-stained, contemporary morocco-

backed boards very worn (Bell, £690). SL, 24 July, #35, 100 pls. unbound, some damp-staining, few tears, foxed, 1 pl. after Smirke illus. (£2070 on an estimate of £600-800).
Cowper, *Poems*, 1811. Robert Kerr, Jan. cat. 49, #36 (£85). John Price, Nov. cat., #21, 2 vols., contemporary calf lacking spines, 1 pl. illus. (£65).

Darwin, *The Temple of Nature*, 1803. Stuart Bennett, Sept. cat. 3, #49, half title inscribed "From Eliza Darwin [the author's wife] to Robt. Nichs. French 1803," rebound in half calf ($450).

Gray, *Poems*, 1800. Howes Bookshop, Nov. cat. 268, #36, large paper, lacking 3 of the 6 pls. (£85).

Pope, *Rape of the Lock*, Du Roveray ed., 1798. Blackwell's, Feb. cat. B113, #250, apparently small-paper issue, generally browned and foxed, fancy contemporary morocco (£135). George Bayntun, May cat., #246, small-paper issue, pls. with the inscribed verses, slight offsetting of pls., contemporary calf rebacked and repaired (£95).

Shakespeare, *Plays and Poems*, ed. Valpy. Grant & Shaw, April cat. 26, #93, 1832-34 ed., 15 vols. with the 172 outline engravings based on the Boydell Shakespeare designs, contemporary half morocco (£350). CSK, 8 Sept., #125, 1848 ed., 15 vols., contemporary morocco worn (£168.75).

Sotheby, *Oberon*, 1805. The Poetry Bookshop, July cat. 95, #418, 2 vols., original boards uncut, some foxing, backstrip disintegrating but with remains of the paper labels, ex-library copy (a bargain for D. W. Dörrbecker at £36).

Young, *Catalogue of Pictures...in the Possession...of Sir John Fleming Leicester*. Fine Art Catalogues, May cat. 95, #335, 1825 ed., half calf (£95). Questor Rare Books, Nov. cat. 17, #362, 1821 ed., contemporary calf rebacked and rubbed (£185).

LINNELL, JOHN

Covent Garden Market. Pencil, 6.4 x 11.4 cm., signed and dated 1806-07. Martyn Gregory, April cat. 65, #63, illus. (£750).

Evening. Oil, 40.6 x 56.5 cm., signed and dated 1849. CL, 9 June, #282, illus. color (£6500).

The Fallen Monarch, Windsor Forest. Black and white chalk on gray paper, 27 x 41 cm., inscribed "J Linnell Windsor Forest 1815." SL, 12 April, #8 (not sold; estimate £400-600).

Fine Evening after Rain. Oil, 46 x 70 cm., signed and dated 1820. A later copy of the 1815 work—see the next entry below. CL, 6 Nov., #154, illus. color (£9775).

A Fine Evening After Rain—A Scene in Wales. Oil, 35 x 53.5 cm., possibly the painting on panel Linnell exhibited at the Royal Society of Painters in 1815. SL, 12 July, #107, illus. color (£6325).

Hay and Haste. Oil, 70 x 97 cm., signed and dated 1875. SL, 12 July, #108, illus. color (£11,500 on an estimate of £4000-6000).

Hop Field at Underriver. Pencil and colored chalks, 24.8 x 36.8 cm., signed and dated 1847. Martyn Gregory, April cat. 65, #66, illus. (£1250).

Landscape with Shepherd and Sheep. Oil, 65.5 x 92.5 cm., signed and dated 1860. SL, 12 April, #89, illus. color (£10,925).

Near Dolwyddelan, North Wales. Water color, 24 x 38.1 cm., signed and dated 1813. Martyn Gregory, April cat. 65, #65, illus. (£4800).

North Wales. Pencil on gray paper, 28.9 x 44.2 cm., signed and dated 1813. CL, 25 April, #120 (not sold; estimate £600-800).

Porchester Castle, Southampton. Water color, 14 x 20.3 cm., signed and dated 1861. Martyn Gregory, April cat. 65, #67, illus. (£1800).

Portrait of Samuel Garratt. Pencil heightened with white, 29.2 x 22.2 cm., signed. Martyn Gregory, April cat. 65, #64, illus. (£950).

Portrait of Joseph Mallord William Turner. Oil, half-length, 45.7 x 38.1 cm. CL, 10 Nov., #27, illus. color (£18,400).

Portraits of Mr. and Mrs. D. L. Clare, a pair. Oil, 44.4 x 35.6 cm., 1 signed and dated 1834. CL, 9 June, #368, *Mr. Clare* illus. color (not sold at £1300 on an estimate of £2000-3000).

Rest. Oil, 67 x 99 cm., signed and dated 1857. SL, 6 Nov., #49, illus. color (£43,300 on an estimate of £20,000-30,000).

A Shepherd and His Flock at Sunset. Oil, 10.8 x 19 cm. CSK, 9 Nov., #137 (£787).

Thames Barges. Pencil and chalk heightened with white, 24.1 x 27.3 cm., signed. Martyn Gregory, April cat. 65, #62, illus. (£950).

Windsor Park. Oil, 51 x 71 cm., signed and dated 1863. SL, 8 Nov., #100, illus. color (not sold; estimate £6000-8000).

"The Rev. T. R. Malthus," 1834 mezzotint, 35 x 29 cm., by Linnell after his oil portrait. Quaritch, June "Short List" 30, #78, fine impression, framed (£850).

MORTIMER, JOHN HAMILTON

"Pastoral," "Reposo," and 2 other etchings by Mortimer. BBA, 25 May, #69, minor defects, dust-stained (Grosvenor Prints, £34).

PALMER, SAMUEL

The Bay of Naples. Water color, 42 x 58.2 cm., datable to 1838. Agnew's, cat. of 122nd annual exhibition of English water colors and drawings, Feb.-March, #38, illus. color (price on application).

A Cornfield, Shoreham, at Twilight. Pen and brush and brown

ink, 14.5 x 16 cm. SL, 12 April, #97, illus. color (£161,000 on an estimate of £50,000-80,000 to Agnew's, apparently for a private client). See illus. 11.

Eventide. Water color and body color, 19.5 x 42.5 cm., signed and dated 1841. Christopher Wood Gallery, 6-24 June exhibition of water colors (price on application). Previously sold SL, 14 July 1994, #150, illus. color (£29,900).

Illustration to Milton's "Lycidas." Water color and body color, 39.4 x 58.4 cm., signed indistinctly, datable to 1873. CL, 11 July, #50, illus. color (£89,500). See illus. 12.

Landscape with Setting Sun, Devon. Water color, 18.5 x 27 cm., datable to the late 1830s, from the collection of a descendant of John Linnell. SL, 12 April, #119, illus. color (£6900).

A Tree Line. Brown washes, 9 x 19 cm., datable to 1861. SL, 9 Nov., #151, illus. (£862).

Autograph letter to Thomas Oldham Barlow, Sept. 1873. BBA, 6 April, #232A (Browning, £253).

"The Bellman," etching. CL, 29 June, #421, 5th st., signed in pencil, from the collection of Sir Geoffrey Keynes, illus. (£4600). Garton & Co., Sept. cat. 62, #14, 6th st., illus. (£4250).

"Christmas or Folding the Last Sheep," etching. CL, 29 June, #414, 3rd st., signed in pencil, repaired tear (£690). Garton & Co., Sept. cat. 62, #11, 4th st., illus. (£850).

"The Early Ploughman," etching. CL, 29 June, #419, 4th st. (not sold; estimate £700-1000); same impression, CL, 28 Nov., #632 (not sold; estimate £500-800).

"The Herdsman's Cottage," etching. The Antique & Book Collector, July cat., #46, 2nd st. (£475). Garton & Co., Sept. cat. 62, #10, 2nd st. (£525).

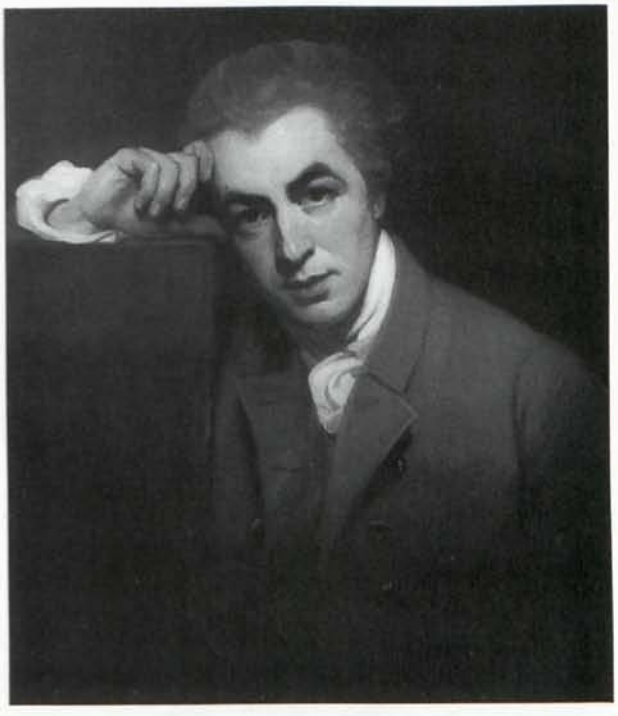
"The Lonely Tower," etching. CL, 29 June, #423, 4th st., signed in pencil, from the collection of Sir Geoffrey Keynes, illus. (£4370). The Antique & Book Collector, July cat., #50, final st., 1950s printing (£475).

"Moeris and Galatea," etching. The Antique & Book Collector, July cat., #52, 2nd st. (£195). Garton & Co., Sept. cat. 62, #15, 4th st. printed by F. L. Griggs in 1924, illus. (£1250).

"The Morning of Life," etching. CL, 29 June, #420, 7th st., minor defects in margins (not sold; estimate £500-800); same impression, CL, 28 Nov., #635 (£437).

"Opening the Fold," etching. CL, 29 June, #422, with "The Homeward Star," "The Cypress Grove," "The Sepulchre," and "Moeris and Galatea," various states (not sold; estimate £400-600). The Antique & Book Collector, July cat., #51, 8th st. (£500). Garton & Co., Sept. cat. 62, #13, 6th st., illus. (£2500).

"The Rising Moon," etching. CL, June 29, #417, 5th st., signed in pencil and inscribed "Trial proof before plate was cut," from the collection of Sir Geoffrey Keynes, illus. (not sold; estimate £2000-3000); same impression, CL, 28 Nov., #633, illus. (not sold; estimate £1500-2000). The Antique & Book Collector, July cat., #48, 7th st. (£950).



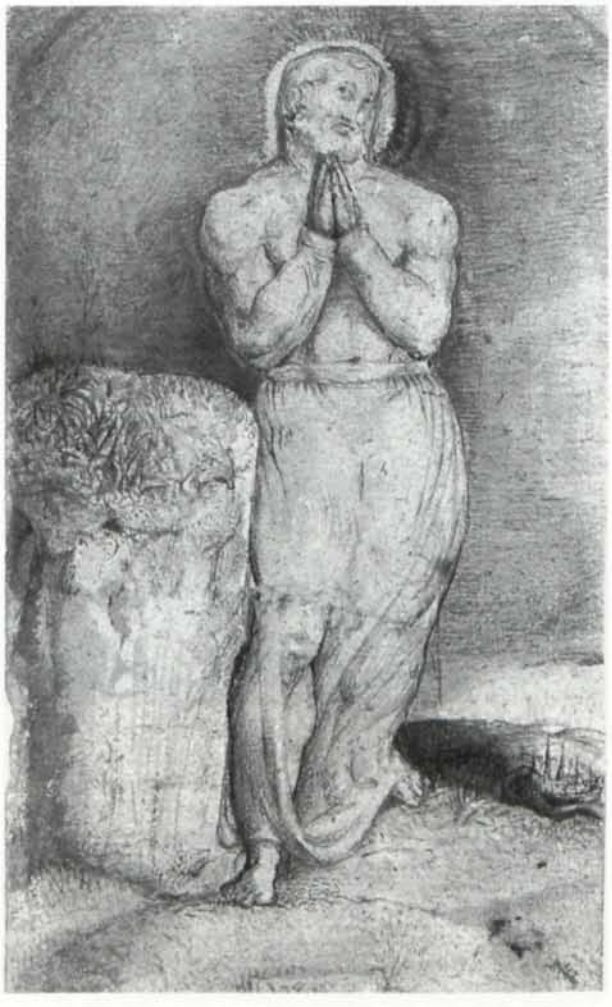
13 George Romney, *Portrait of William Hayley.* Oil on canvas, 74 x 63.5 cm., datable to 1777. The mezzotint by John Jacobé (1779) of this portrait is reproduced in Morchard Bishop, *Blake's Hayley* (London: Gollancz, 1951) facing 160. The original painting has been reproduced only a few times before the color illustration in Sotheby's sale catalogue of 8 Nov. 1995. The black and white illustration in Arthur B. Chamberlain, *George Romney* (London: Methuen, 1910) facing 15, was evidently made before the painting was cleaned and remounted on a new stretcher. Photo courtesy of Sotheby's London.

"The Skylark," etching. CL, 29 June, #413, 5th st., signed in pencil, illus. (£2070). The Antique & Book Collector, July cat., #45, 7th st. (£850). Garton & Co., Sept. cat. 62, #9, 7th st., illus. (£850).

"The Sleeping Shepherd," etching. CL, 29 June, #416, 4th st., from the collection of Sir Geoffrey Keynes (£920). The Antique & Book Collector, July cat., #47, 4th st. (£950). Garton & Co., Sept. cat. 62, #12, 4th st. (£1500).

"The Vine or Plumpy Bacchus," etching. CL, 29 June, #415, 3rd st., signed in pencil and inscribed "Trial Proof," from the collection of Sir Geoffrey Keynes (not sold; estimate £800-1200); same impression, CL, 28 Nov., #631 (£632).

"The Weary Ploughman," etching. CL, 29 June, #418, 7th st., signed in pencil, illus. (not sold; estimate £2000-3000); same impression, CL, 28 Nov., #634, illus. (not sold; estimate £1500-2000). The Antique & Book Collector, July cat., #49, 8th st. (£750).



14 Welby Sherman, *Christ in the Wilderness*. Pencil and gray wash, 10.9 x 6.4 cm., datable to c. 1828 when Sherman was working with Samuel Palmer and George Richmond. Signed in cartouche, bottom center, "W S F" (Welby Sherman *fecit*) or perhaps "W S P" (Welby Sherman *pinxit*). Essick collection. Formerly pasted into a notebook in which "W Sherman" was inscribed (by Richmond?) on the backing leaf just beneath the drawing. The notebook passed by inheritance from Richmond to his great granddaughter, Miriam Hartley, who removed the drawing in the 1970s and sold it to a private British collector. Another drawing attributed to Sherman was sold in London by Sotheby's in 1967, but I have not been able to trace its present ownership or find any further drawings or paintings by Sherman. Although in many academic respects awkward, the design and its miniaturistic detail captures much of the spirit of the youthful "Ancients" when most under the spell of Blake and their own "visionary" imaginations. The cartouche and signature (particularly if the last letter is "F") suggest that the drawing was executed as a preliminary for an engraving. For a color illus. and insightful comments, see Raymond Lister, *British Romantic Painting* (Cambridge: Cambridge UP, 1989) no. 59.

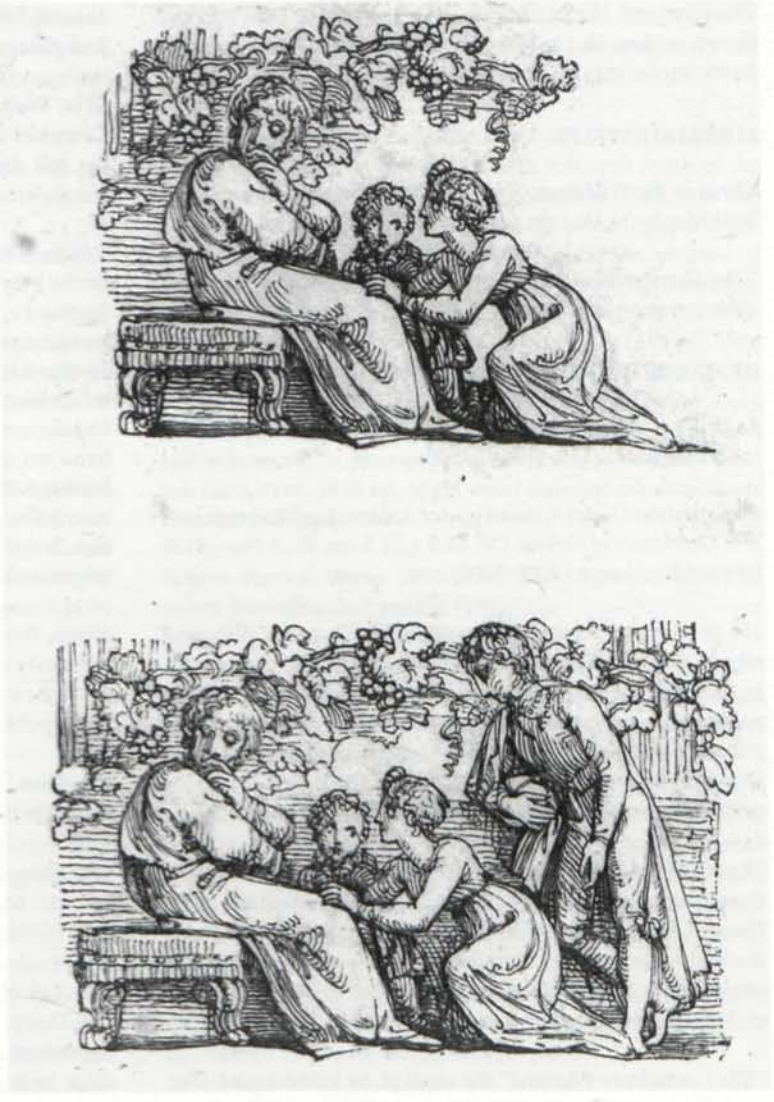
"The Willow," etching. CL, 29 June, #412, 2nd st., with "The Herdsman's Cottage," 2nd st., from the collection of Sir Geoffrey Keynes (not sold; estimate £300-400); same 2 impressions, CL, 28 Nov., #630 (£184). The Antique & Book Collector, July cat., #44, 3rd st., 1926 printing (£375). Garton & Co., Sept. cat. 62, #8, 2nd st., illus. (£275).

Dickens, *Pictures from Italy*, 1846. George Bayntun, May cat., #89, original cloth (£165). Robert Allen Books, May private offer, original cloth rehinged, new endpapers ($225). CNY, 15 Dec., #12, original cloth, presentation inscription from Dickens to Lady Blessington dated 19 May 1846 ($34,500!).

Hamerton, *Etching & Etchers*. BBA, 9 Feb., #303, 1880 ed. with Palmer's "Herdsman's Cottage," lacking the 4 Rembrandt pls., original morocco-backed cloth worn (D. Moore, £172). W. & V. Dailey, Feb. private offer, 1868 ed. with Palmer's "Early Ploughman," publisher's quarter calf over gilt boards ($1500). A. H. Palmer, ed., *Life and Letters of S. Palmer*, 1892. BBA, 5 Oct., #287, with Alexander, *Catalogue of the Etchings of Palmer* (1937), Lister, *Palmer and His Etchings* (1969), and another (unnamed) vol. on Palmer (R. Jones, £264 on an estimate of £60-80). The low estimate may have been caused by the auctioneer's failure to realize that the *Life and Letters* contains an impression of Palmer's etching, "The Willow."

A. H. Palmer, *S. Palmer: A Memoir*, 1882. William Reese, April cat. 145, #711, small-paper issue, F. G. Stephens's copy with a few of his annotations, original quarter leather ($500; purchased by the dealer John Windle). Reese's cat. entry failed to point out that the volume includes (bound-in at p. 32) an important autograph letter from A. H. Palmer to Stephens, dated 21 March 1883 and describing work on the Palmer pls. for Virgil's *Eclogues*, 1883.

Virgil, *Eclogues*, 1883. Phillip Pirages, April cat. 33, #411, small paper, original cloth, hinges cracked, cover illus. ($1350). BBA, 27 April, #398, large paper, original parchment slightly dust soiled (Franklin, £460 on an estimate of £100-200). Wilsey Rare Books, Oct. Santa Monica Book Fair, large paper, original parchment, 1 of 10 copies for presentation, letter laid in of 30 Aug. 1927 from A. H. Palmer to Martin Hardie ($3000). CL,



15 Thomas Stothard, illustration engraved on wood by Luke Clennelland first published in Samuel Rogers, *Poems* (London: Cadell and Davies, 1816) 117. The image at the top (3.9 x 5.3 cm.) is the published version; the pre-publication proof (3.9 x 6 cm.) below includes an additional figure, a column, and more vine leaves far right. These motifs were removed from the block before publication. The final leaf top right and half the next leaf to the left in the published version were cleverly formed from the right shoulder and face of the cancelled figure. Essick collection.

28 Nov., #636, the 5 pls. only, apparently removed from the book (£287).

RICHMOND, GEORGE

"The Shepherd," etching/engraving. N. W. Lott, Sept. private offer (price on application).

ROMNEY, GEORGE

A Sketchbook, 59 leaves, mostly pencil sketches, a few in pen and ink with washes, 9 x 16 cm. SL, 10 July, #124, 2 drawings on 1 leaf illus. (£4830).

A Sketchbook, 48 leaves, with pencil sketches, a few in pen and brown ink with brown wash, draft letters, and instructions for making paints, inscribed "From Mrs Romney's Sale, 1894." Ken Spelman, Oct. cat. 32, #48, size of leaves not given (£3600; acquired by the Huntington Art Gallery for £3000).

Antigone with the Dead Body of Polynices. Pencil, black chalk, touches of pen and ink, 56.5 x 48.5 cm. SL, 10 July, #101, illus. (not sold; estimate £4000-6000).

Figure Study. Pencil, 12.5 x 20.5 cm. SL, 10 July, #157 (£460).

Lady Hamilton as Euterpe. Pen and brown ink, brown wash, 40 x 30 cm. CL, 10 July, #125, illus. (£4025).

Portrait of the Artist. Oil, 48.9 x 36.8 cm., datable to the early 1780s, unfinished. CL, 8 June, #28, illus. color (£23,000).

Portrait of William Hayley. Oil, 74 x 63.5 cm., datable to 1777. SL, 8 Nov., #59, illus. color (£45,500 on an estimate of £20,000-30,000). See illus. 13.

Study of Hector Holding a Shield. Pencil and pen and ink, gray wash, 25 x 17.7 cm. CL, 7 Nov., #71, illus. (£1840).
Study of Old Hags. Pen and brown ink, brown wash, 50 x 32.5 cm. SL, 9 Nov., #7, illus. (£1610).

Travellers and Horses Outside an Inn at Night. Pen, ink, and brown washes, 18.1 x 26.7 cm., datable to c. 1790. Leger Galleries, winter cat., #5, illus. color ($8000).

SHERMAN, WELBY

Christ in the Wilderness. Pencil and gray wash, 10.9 x 6.4 cm. Sold May by N. W. Lott to R. Essick. See illus. 14.

"The Shepherd," etching/engraving. N. W. Lott, Sept. private offer (price on application).

STOTHARD, THOMAS

Ladies Quarrelling over a Card Table at Bath. Oil, 38.4 x 30.5 cm. CL, 8 June, #118, illus. (£2530).

Silvia and the Outlaws, based on Act 5, scene 4, of Shakespeare's *Two Gentlemen of Verona*. Oil, 68.5 x 51.5 cm. SL, 8 Nov., #121 (not sold; estimate £2000-3000).

161 prints after Stothard, the remnants of a partly disbound album. Campbell Fine Art, April private offer, including pls. by Luke Clennell for Rogers's *Italy* and *Poems* printed on thin paper, a few in proof sts., 2 pls. for R. H. Cromek's *Remains of Nithsdale and Galloway Song* (1810) not published in the book, Stothard's *Alphabet* (London: Pickering, 1830), and 1 drawing perhaps by Stothard (acquired by R. Essick). See illus. 15.

"Boadicea the British Queen Animating the Britons to Defend their Country against the Romans," Sharp after Stothard, 1812. Howard Mott, Nov. cat. 230, #262, mounted with a separate sheet in letterpress, *An Account of Boadicea*, published to accompany the print, and on the same sheet "Historical Notices of Zenobia," engraved by Sharp after Michelangelo ($500).

"The Canterbury Pilgrims," the small pl. by Worthington after Stothard, 1822. Campbell Fine Art, April private offer, proof before all letters, with an outline engraving of the same image engraved by "Beyer," a miniature engraved version (unsigned), 2 unrelated prints, and a description and prospectus for Watt's engraving after Stothard of "The Procession of the Flitch of Bacon," undated (£250).

"Declaration of Rights," Sharp after Stothard, 1782. Howard Mott, Nov. cat. 230, #263 ($1000).

"John Gilpin," panoramic print by Worthington after Stothard, 1825. Claude Cox, July cat. 109, #195, lightly soiled, small tear just into image (£120).

"Pilgrimage to Canterbury," Schiavonetti and Heath after Stothard, 1817. Canton Barn Auctions, Connecticut, 8 April, no lot number, published "Proof" (so inscribed lower left), no information on condition (the print dealer Jan Allinson, $880). I have heard rumors that a British dealer had this print priced at £2000 in early 1995, but this remains unconfirmed. Have prints after Stothard finally found a rising market?

"Vauxhall" entry ticket, 179—, Sharp after Stothard. Golden Legend, Feb. private offer, full sheet with engraved inscriptions and platemark all around, weak impression ($200).

"The Wellington Shield," unsigned engraving after Stothard. Campbell Fine Art, April private offer, the small engraving of the full shield, with 11 pls. of details of the shield's design compartments (£250).

"William Blake, Thomas Stothard and Mr. Ogleby in Custody by the Medway," etching apparently designed and executed by Stothard c. 1780-82. Campbell Fine Art, April private offer, a good impression extracted from an album of prints after Stothard, inscribed in pencil "Stothard del" (lower left), "Blake sc" (lower right), and "Medway opposite Upnor Castle—Gentlemen taken prisoner." Inscribed in pencil in a different hand on the verso, "Sketched and drawn on the plate by Stothard. Completed and etched by Blake" (£2000). The verso inscription is a new theory of the print's invention and execution, but the authority for such a view is uncertain. Only the 6th recorded impression.

Aesop, *Fables*, 1793. CE, 27 Sept., #30, 2 vols., contemporary calf, cover of vol. 1 detached ($322).

Bible, published Macklin, 1800. See under Fuseli, above.

The Bijou, 1829. Jarndyce, July cat. 106, #1585, original watered silk (£65).

Boccaccio, *Decameron*, Pickering ed., 1825. Boston Book Co., Feb. cat. 16, #6a, 3 vols., some pls. foxed, calf rebacked, 1 pl. illus. ($750).

Bray, *Life of Stothard*, 1851, extra-illustrated copies only. Thomas Thorp, Jan. cat. 489, #291, extended to 2 vols., 147 added engravings, 2 water colors, 8 pen and ink sketches, later morocco by Bayntun (£480).

Byron, *Works*. Brick Row Book Shop, Feb. cat. 119, #33, 1819-21 ed., 5 vols., 11 pls. after Stothard, light foxing on pls., morocco worn ($600). Jarndyce, June cat. CV, #19, 1815-20 combination of eds., 8 vols., the Stothard pls. all in vols. 1-4, full calf (£300); #20, 1815 ed., 4 vols., rebound in half calf (£250). Note: The 1819-21 ed. has not been previously recorded as containing pls. after Stothard. These are probably 11 of the 12 pls. recorded in an "1813 and 1814" ed. by A. C. Coxhead, *Thomas Stothard* (London: Bullen, 1906) 139-40. Shelley M. Bennett, *Thomas Stothard: The Mechanisms of Art Patronage in England circa 1800* (Columbia: U of Missouri P, 1988) 80-81, correctly records these pls. in the 1815 ed.

Catullus, Tibullus, Propertius, *Works*, Pickering ed., 1824. Robert Clark, March cat. 39, #313, original cloth, unopened (£85). Cromek, ed., *Reliques of Burns*, 1808. Claude Cox, May cat. 108, #27 (£85). Grant & Shaw, June cat. 27, #17, with Burns, *Works*, 1800 (£695).

Defoe, *Robinson Crusoe*. Heritage Book Shop, Feb. private offer, 1790 ed., 2 vols., quarter calf ($750). George Bayntun, May cat., #83, 1820 ed., 2 vols., large paper, some foxing, full morocco (£295).

Gessner, *Works*, 1802. Young's Antiquarian Books, March cat. 57, #82, 3 vols., light browning throughout, contemporary calf rebacked (£70). BBA, 23 March, #120, 3 vols., some browning, later half calf (Price, £86).

Hayley, *Triumphs of Temper*, 1796. Francis Edwards, Jan. cat. 1287, #129, half morocco worn (£24).

Horace, *Works*, Pickering ed., 1824. Claude Cox, Nov. cat. 111, #172, uncut in original cloth lightly soiled (£40).

The Keepsake. Jarndyce, July cat. 106, #1596, for 1828, later half morocco (£40); #1597, for 1830, later cloth rubbed (£35); #1599, for 1832, original watered silk worn (£25); #1602, for 1835, original watered silk worn (£45).

Langhorne, *Fables of Flora*, 1804. CSK, 10 Feb., #158, "wood engraved vignettes" [sic?] by Birrell after Stothard, spotted, contemporary half calf, upper cover detached (£22). This ed. has not been previously recorded as containing Stothard designs. Perhaps this ed. reprints the 1794 copperplate engravings by Birrell.

The Literary Souvenir, 1828. Jarndyce, July cat. 106, #1604, full calf worn (£45).

Milton, *Comus ... to which Are Added, L'Allegro and Il Penseroso*, 1799. Stuart Bennett, Feb. cat. 2, #131, later half calf ($125).
Milton, *Paradise Lost*, 12 engravings by Bartolozzi after Stothard, 1792-93. BBA, 22 June, #346, light foxing, original boards rebacked (Casali, £287).

Pope, *Rape of the Lock*, Du Roveray ed., 1798. See under Fuseli, above.

Ritson, ed., *The English Anthology*, 1793-94. James Burmester, Feb. cat. 27, #395, 3 vols., contemporary calf worn (£100). Robert Clark, March cat. 39, #180, 3 vols., half morocco worn (£75).

Rogers, *Italy*. John Windle, April cat. 24, #144, 1830 ed., the pls. before letters, with Rogers, *Poems*, 1834, both "printed on thick hot-pressed paper," uniformly bound in fancy morocco by Riviere ($975). Hartfield Books, April cat. 48, #L-76, 1830 ed., full morocco worn ($265). Jarndyce, July cat. 106, #1192, 1830 ed., with Rogers, *Poems*, 1834, 2 vols. uniformly bound in later morocco (£150); #1193, 1830 ed., some browning, later morocco (£60); #1194, 1830 ed., contemporary morocco (£85); #1195, 1839 ed., contemporary morocco (£30); #1197, 1852 ed., slight spotting, original green cloth (£35). Ewen Kerr, Sept. cat. 53, #832, 1830 ed., fancy full "leather binding by Cleaver," slight wear (£135), and a second copy, full leather rubbed (£100). Robert Clark, Oct. cat. 41, #297, 1830 ed., "sporadic foxing," contemporary morocco rubbed (£38). Francis Edwards, Nov. cat. 1310, #189, 1836 ed., some spotting, full morocco worn (£40).

Rogers, *Pleasures of Memory*. Francis Edwards, Jan. cat. 1287, #206, 1803 ed., calf worn (£30); same copy and price, June cat. 1299, #212, and Nov. cat. 1310, #190. Jarndyce, July cat. 106, #1177, 1799 ed., later half vellum (£75); #1178, 1801 ed., contemporary half calf (£45); #1179, 1803 ed., contemporary calf (£40); #1180, 1806 ed., contemporary calf (£30).

Rogers, *Poems*. Claude Cox, March cat. 107, #149, 1842 ed., 2 vols., water stained in margins of both vols. and much of the text in the 2nd, publisher's cloth (£30). Robert Clark, June cat. 40, #386, 1834 ed., original boards with printed paper label, letter from Moxon (the publisher) to Robert Graves (one of the engravers) of 3 Feb. 1834 tipped in (£85). Jarndyce, July cat. 106, #1181, 1812 ed., original boards uncut (£65); #1182, 1816 ed., contemporary morocco (£50); #1183, 1834 ed., "fine paper" issue, original boards uncut (£65); #1184, 1834 ed., ordinary issue, original boards uncut (£60); #1185, 1834 ed., contemporary morocco (£85); #1186, 1853 ed., contemporary half calf very worn, "a poor copy" (£15). Francis Edwards, Nov. cat. 1310, #191, 1834 ed., slight water staining and some spotting, full calf worn (£38).

Rogers, *Poetical Works*, 1869. Ewen Kerr, Sept. cat. 53, #835, minor browning, half leather (£90).

A Selection of Popular National Airs, music by Stevenson, words by Thomas Moore, 1818. Jarndyce, July cat. 106, #1114, original boards, cloth spine, rubbed (£50). Said by Jarndyce to have a title-page vignette by Stothard; not previously recorded.

Shakespeare, *Dramatic Works*, Pickering ed. The Book Block, Feb. cat. 32, #59, 1823 ed., 14 (of 38) parts in original printed wrappers, pl. after Stothard in each part, prospectus bound with *The Tempest*, covers illus. ($4500). Pickering & Chatto, Nov. cat. 735, #141, 1825 12mo ed., 19th-century vellum ($650).

Shakespeare, *New Edition of Shakespeare's Plays*, pub. Heath, 1802-04. BBA, 25 May, #79, 11 pls. extracted from the Heath ed., framed (not sold; estimate £120-180).

Smollett, *Peregrine Pickle*, 1784. Hartfield Books, April cat. 48, #L-81, 4 vols., full calf ($395).

Somerville, *The Chace*, 1796. Francis Edwards, Jan. cat. 1287, #226, calf worn (£25).

Thomson, *The Seasons*, 1793. David Bickersteth, June cat. 134, #64, title spotted, short tear in frontispiece, contemporary calf (£48).

Walton, *Complete Angler*, Pickering ed., 1836. Heritage Book Shop, Feb. private offer, 2 vols., (original?) full calf gilt (#1250); another copy, 2 vols., quarter calf ($850).

Watts, ed., *The Cabinet of Modern Art*, 1835-37. Francis Edwards, Jan. cat. 1287, #272, 3 vols., half morocco worn (£120).
Watts, ed., *The Literary Souvenir, and Cabinet of Modern Art*, 1835-36. Jarndyce, Dec. cat. 110, #136, 2 vols., some foxing, original cloth rubbed (£48). Unseen, but probably contains the same pls. after Stothard published in *The Cabinet of Modern Art*, 1835-36 (see previous entry).

Young, *Night Thoughts*. Deighton Bell, Jan. cat. 265, #351, 1798 ed., fancy morocco (£225). Francis Edwards, Jan. cat. 1287, #278, 1827 ed., morocco slightly worn (£24).

Appendix: New Information on Blake's Engravings

Listed below are substantive additions or corrections to Essick, *The Separate Plates of William Blake: A Catalogue* (1983), and Essick, *William Blake's Commercial Book Illustrations* (1991). Abbreviations and citation styles follow the respective volumes.

The Separate Plates of William Blake: A Catalogue

"Chaucers Canterbury Pilgrims," 4th st., pp. 68-70. Another impression of the rare 4th st., with the scratched inscriptions left and right of the title, is in the Memorial Art Gallery of the University of Rochester, Rochester, New York. According to Candace J. Adelson, Curator of European Art, the sheet of laid paper measures 35.6 x 95.9 cm. Formerly folded in half, the print also has several repaired tears. The scratched inscriptions are very light (hardly visible in a photograph). Given to the Gallery in 1983 by a local collector.

"Chaucers Canterbury Pilgrims," pp. 70-71, impression 5GG. For the sale of this impression by John Windle to a private Chicago collector, see "Chaucers Canterbury Pilgrims" under Separate Plates, above.

"Chaucers Canterbury Pilgrims," pp. 85-86. The astute print dealer N. W. Lott has found some internal evidence for determining the printing history of the 5th (final) st. In an impression presently (Feb. 1995) in his possession, there are several scratches and other defects that do not appear in impressions of earlier sts. and appear only as slight shadows, if at all, in what are almost certainly Colnaghi (beginning c. 1881) and Sessler (1941) impressions. The most evident of these flaws are a horizontal scratch through the head, eye and nose of the Cook; scratches or corrosion in a horizontal band on the right shoulder and just above the right breast of the Lady Abbess; a similar blemish on the rump of the Knight's horse just left of his saddle; and a vertical scar on the head of the Knight's horse extending from the top of his bridle to his mane. Lott's impression is on heavy wove paper and is very probably earlier than impressions that show only minimal evidence of these defects. Perhaps Colnaghi repaired these accidental defects that occurred between the 4th st. impressions (probably lifetime) and 1881. Since only very slight indications of some of these flaws appear on impressions on thin laid paper with prominent chain lines, I can no longer claim that they may be among the earliest 5th st. impressions.

"George Cumberland's Card," p. 113, impression 1M. For the recent history of this impression, see under "Separate Plates," above.

"Calisto," pp. 142-43. For a newly-recorded impression, see under "Separate Plates," above. The fact that the new impression in brown ink on laid paper is in the 2nd st. makes it probable that impression F (Keynes Collection, Fitzwilliam Museum), lacking the title and imprint but in a similar ink on laid paper, is also in the 2nd st.

"Fall of Rosamond," p. 134, impression 1B. Acquired by the Connecticut print dealer N. W. Lott in Aug. 1995 and sold in the same month to R. Essick.

"The Right Honourable Earl Spencer," pp. 181-82. According to Peter Ackroyd, *Blake* (London: Sinclair-Stevenson, 1995) 307, "The publisher [Robert] Bowyer ... helped to arrange his [Blake's] work on an engraving from Thomas Phillips's portrait of Earl Spencer." Ackroyd offers no source for this information or any further explanation. His comments may be based on nothing more than Bowyer's letter of 20 June 1810 to Earl Spencer about Blake's Chaucer engraving—see G. E. Bentley, Jr., *Blake Records Supplement* (Oxford: Clarendon P, 1988) 132-33.

"Wilson Lowry," pp. 201-03. 3rd st. on laid India, with an impression between the 3rd and 4th st. also on laid India, acquired by N. W. Lott in Aug. 1995 and sold in the same month to R. Essick. For a description of the these impressions and the intermediate st., not listed in *Separate Plates*, see Essick, "A Supplement to *The Separate Plates of William Blake: A Catalogue*," *Blake* 17 (1984): 143.

William Blake's Commercial Book Illustrations

P. 23. For yet another issue of *The Whole Genuine and Complete Works of Flavius Josephus*, published by J. Cooke, see Josephus under "Letterpress Books with Engravings by and After Blake," above. D. W. Dörrbecker suggests to me that the designer of pls. 1 and 3, signed by "C. M. Metz" as at least the delineator ("delin."), may be Caroline M. Metz, not Conrad Martin Metz. The former was a painter, the latter principally an engraver.

P. 24, 2nd st. of Kimpton and Josephus, pl. 1. D. W. Dörrbecker has pointed out to me that the pl. is signed "*Metz delin.*," not "*Metz Delin.*"

P. 48, Darwin, *Botanic Garden*, pl. 6 ("Tornado"). The proof listed in Raymond Lister's collection, lacking finishing work in the image but with all letters, was acquired in Aug. by N. W. Lott.

P. 90, Hayley, *Life of Cowper*, pl. 6. Early in March 1802, Hayley sent John Flaxman a revised drawing for this plate. In his newly-recorded reply of 19 March 1802, Flaxman thanks Hayley and Blake for their suggestions and names a price of 45 guineas for the execution of the monument in marble. For a partial transcription of this letter, apparently including all references to Blake, see under Flaxman, above.

William Blake and His Circle: A Checklist of Publications and Discoveries in 1995

By G. E. Bentley, Jr.

With the Assistance of Keiko Aoyama for Japanese Publications

The organization of the checklist is as follows:

Division I: William Blake

Part I:	Editions, Translations, and Facsimiles[1] of Blake's Writings
Section A:	Original Editions and Reprints
Section B:	Collections and Selections
Part II:	Reproductions of his Art
Part III:	Commercial Book Engravings
Appendix:	Books Improbably Alleged to Have Blake Engravings
Part IV:	Catalogues and Bibliographies
Part V:	Book Blake Owned
Appendix:	Book Owned by the Wrong William Blake
Part VI:	Criticism, Biography, and Scholarly Studies

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

Division II: Blake's Circle

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

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

"Blake and His Circle" serves in part as an addendum to *Blake Books* (1977) and to *Blake Books Supplement* (1995). I take *Blake Books* and its *Supplement, faute de mieux*, to be the standard bibliographical authorities on Blake[2] and have noted significant differences from them.

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

I am grateful to many kind assistants, especially to Freda Ablett, Keiko Aoyama, Julia Bentley, Martin Butlin, Cambridge University Press, R. F. J. Dewhurst, D. W. Dörrbecker, Maja Ericsson, Robert N. Essick, Alexander Gourlay, Heather Howell, R. L. Judge (optician), Richard Landon, Kevin Lewis, James McKusick, Jerome J. McGann, Randy McLeod, Alain Moirandat, Peter Morgan, Morton Paley, J. E. Poole (of the Fitzwilliam Museum), Princeton University Press, Dennis Read, Michael Tolley, Joseph Viscomi, Stephen Wagner (of the Pforzheimer Collection), and particularly to Dr. E. B. Bentley.

N.b. I have made no consistent attempt to record Blake-related manuscripts, typescripts, computer printouts, broadcasts on radio[3] or televisions,[4] calendars,[5] coffee mugs,[6] email,[7] movies,[8] pageants,[9] pillows,[10] published scores, recorded readings, sound-recordings, T-shirts, or video recordings.

The chief indices used to discover what relevant works have been published were the *American Humanities Index*, XVIII for 1992 (1993); XIX for 1993 (1993 [*sic*]); *Annual Bibliography of English Language and Literature*, for 1991 (1994—76 Blake en-

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

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

[3] For instance, Elliott Hayes, *William Blake*, performed by Douglas Campbell (Canadian Broadcasting Company, 10:30 P.M., 12 June 1995), Bank of Montreal Stratford Festival Series in The Arts Tonight: Monday Night Playhouse.

[4] For instance, *William Blake*, The South Bank Show, ITV (London), 17 September 1995, largely narrated by Peter Ackroyd.

[5] For instance, *William Blake Tate Gallery 1996 Calendar* (Rohnert Park, California: Pomegrante Calendars & Books, 1995).

[6] For instance, the mug with "I want! I want!" from *The Gates of Paradise* produced by the Fitzwilliam Museum.

[7] For the "home page" of the Blake Archive Hypertext being prepared at the University of Virginia by Eaves, Essick, and Viscomi, see

http://jefferson.village.virginia.edu/Blake

best viewed on Netscape Navigator.

[8] For instance, *Dead Man* (1995), in which Johnny Depp plays the poet William Blake, an accountant from Cleveland who becomes "un outlaw fameux"—see Anne Boulay, Marie Colmant, [interview with] Jim Jarmusch, "'Le western n'est qu'un point de depart': Pour Jim Jarmusch son cinquième film, 'Dead Man,' est un nouveau voyage imprégné de poésie épique," *Libération* [Paris], 3 janvier 1996, p. 26 and "Gérard Leforet, "Jarmusch, le baladin de l'ouest: [review of] 'Dead man', légende du Far West hantée par un Indien et un Blanc." Hallucinogène *Libération* [Paris], 3 janvier 1996, pp. 25-26.

[9] E.g., §Arthur Whiting, *Golden Cage;* A Dance Pageant Arranged from the Poems of William Blake by Catharine Cook Smith, Music for Small Orchestra by Arthur Whiting (N.Y.: G. Schirmer Inc., 1926), 77 pp.

[10] Such as the one of two tigers embroidered with "Tyger Tyger burning bright ..." bought in Pasadena December 1995.

tries); *Art Index*, LXVI (1995—2 Blake entries); Atlas Religion Database 1995 (a computer index); *Book Review Index*, XXXI (1995); *Books in Print 1995-96* (1995—46 editions of Blake) plus *Subject Guide to Books in Print 1995-96* (1995—150 works about Blake[11]); *British Humanities Index 1994* (1995) and *1995* #1-3 (1995); *Dissertation Abstracts International* (Dec 1994-Dec 1995); *Forthcoming Books*, XXX, No. 6 (1995) (2 books about Blake);[12] *Index to [British] Theses* (1951-95);[13] *Keats-Shelley Journal* annual bibliographies (1991-94); *1994 MLA International Bibliography of Books and Articles in the Modern Languages and Literatures* (1995—46 Blake entries);[14] *Whitaker's Books in Print 1995* (Jan 1995) (108 books by and about Blake); and *The Year's Work in English Studies*, LXXIII [for] 1992 (1995).

Symbols[15]

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

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

Abbreviations

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

[11] It includes Swami Bhaktikpada, *The Bible Illuminated* (Palace Publications, 1994), Illuminated Scriptures of the World Series, ISBN: 0-932215-33-5 and Victor Paananen, *William Blake* (Twayne, 1995),$ 22.95, ISBN: 0-8057-7053-4 (a new version of the 1977 edition *<BBS* 597>).

[12] Peter Marshall, *William Blake: Visionary Anarchist*, 69 pp., ISBN: 0-90384-46-8, "Date not set" [apparently a new issue of the 69-page 1988 work with the same title] and Frank Vaughan, *Again to the Life of Eternity:* William Blake's Illustrations to the Poems of Thomas Gray (Susquehanna University Press, Dec 1995), ISBN: 0-945636-74-1, $65.

[13] Up to Vol. XXV (1976), *Index to Theses* does not give the year of acceptance except in the journal-title (e.g., "1972-1974"), and abstracts are given only after Vol. XXXIII (1985).

I have not reported the references in *Index to Theses* when they have been listed in *Blake Books* and *Blake Books Supplement* from other sources except when the earlier entry was given erroneously (e.g., Fauvet).

N.b. Titles of dissertations often seem to be transmogrified in *Index to [British] Theses*; thus G.E. Bentley, Jr, "William Blake and the Alchemical Philosophers" is converted in *Index to [British] Theses*, V (1958), 10 (#173) to "Blake's debt to the philosophical alchemists."

[14] N.b. The last issue of *Romantic Movement:* A Selective and Critical Bibliography available in February 1996 was still that for 1992 (1993 [i.e., Jan 1994]).

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

Publications and Discoveries in 1995

The records here of Blake discovery and scholarship are somewhat slighter than for previous years. Most notable among the books are the magisterial editions of *The Continental Prophecies* edited by D. W. Dörrbecker and of *The Urizen Books* edited by David Worrall, the biography by Peter Ackroyd, and the collection of essays on Blake's art by Christopher Heppner. Each is a very notable publication which is likely to be widely and deservedly consulted.

The languages in which Blake studies are published continues to be dauntingly diverse; those recorded for this year alone include Danish, English, French, German, Japanese, Korean, Polish, and Swedish, and doubtless some have been overlooked, particularly in Italian, Spanish, and Russian.

Division I: William Blake
Part I
Blake's Writings
Ownership of Originals

No complete book written by Blake is known to have changed hands in the last year, but a number of small but often very beautiful fragments were sold, chiefly *Urizen* pl. 3 to Maurice Sendak, *Urizen* pl. 22 and *Marriage* pl. 20 to Robert N. Essick (see illus. 1-3), the Receipt of 5 July 1805 to John Windle, and *Songs* pl. a to Justin Schiller.

Perhaps more surprising is the identification of the obscure nineteenth-century landscape artist James Ferguson as a major Blake collector with a Blake collection rivaling in size all but those of the richest of his contemporaries.

And most tantalizing of all is the previously unknown extensive manuscript containing translations with learned notes of plays by Sophocles and the repeated signature of William Blake. Nothing remotely like this Sophocles Manuscript is known in the Blake canon—but then, nothing remotely like the poem and drawing by Blake on the drinking glass known as The Felpham Rummer was known before its discovery in 1982, and the Felpham Rummer is now accepted as genuine. The Sophocles Manuscript will be a major new resource for Blake studies if its connection with Blake can be firmly established.

New Editions

A surprising number of comparatively trifling editions of Blake's poetry were published in 1995, including *Blake's Selected Poems*, ed. David & Virginia Erdman, *Holes in the Texture of Time, Jerusalem* [i.e., the lyric from *Milton*], with wood engravings by Linda Anne Landers, *Poems of William Blake*, ed. Peter Ackroyd, *Selected Poems* (N.Y.: Gramercy Books, 1995), *Selected Poems* (Bloomsbury Poetry Classics) (1994; 1995), *Selected Works*, ed. David Stevens, and *Songs of Innocence and of Experience* (Penguin). None of these pretends to advance knowledge, but the Stevens edition may be useful for "students in schools and colleges," with its suggestions for "Activities and approaches," and the Jerusalem lyric from *Milton* is a pretty little shaped "book."

Of enormously greater importance and beauty are the last of the volumes in the new Blake Trust series of reproductions called Blake's Illuminated Books: *The Continental Prophecies* and *The Urizen Books*. The whole of the new series (1991-95) is a triumph, serving quite a difference audience from the original Blake Trust series of facsimiles (1951-87), at far more modest prices, using more advanced and often better technology, and mustering a far more impressive and sophisticated range of scholarship in support of the reproductions than was attempted in the first series of Blake Trust facsimiles. Now, at the cost of the cheapest trans-Atlantic plane flight or a washing machine or half a computer, one may obtain not only first-class reproductions in color of one copy of each of Blake's works in Illuminated Printing but also the best scholarship and the most sophisticated criticism of them.

One of the virtues of the series is that the copies reproduced have sometimes not been reproduced at all or adequately before. *America* (H) has not previously been reproduced, *Europe* (B) was reproduced in 1978 only in black-and-white and in 1990 in reduced size, and *Song of Los* (A) was only somewhat approximately reproduced in 1890 and in black-and-white in 1978. *The Continental Prophecies* thus exhibits forms of Blake's works scarcely accessible otherwise save in the originals. Similarly, for *The First Book of Urizen* (D), *The Book of Ahania* (A), and *The Book of Los* (A) in *The Urizen Books*, *Urizen* (D) was previously reproduced in 1876 only in black-and-white, *Ahania* (A) in 1892, 1973, 1974 (in black-and-white), and 1978 (in black-and-white), and *The Book of Los* (A) in 1974 (in black-and-white), 1976, and 1978 (in black-and-white). (*Ahania* and *The Book of Los* survive in only one copy each.) *The Urizen Books* reproduced here are all color-printed, a medium notoriously difficult to reproduce, and these new reproductions are notably satisfactory in this respect.

Equally impressive is the quality of scholarship which accompanies the reproductions. D. W. Dörrbecker and David Worrall have assembled a formidable mass of information and presented it deftly and effectively. Indeed, so substantial is the apparatus which they provide that what was originally intended to be presented within the covers of one volume had to be separated into two substantial quarto volumes totaling almost 600 pages. This editorial apparatus is extremely valuable and should be made accessible as widely as possible. It would be desirable to reprint the whole series in two different formats, one with only the color facsimiles and the other with typeset text and this extraordinary apparatus to accompany it.

An indication of the value justly attached to the Blake Trust facsimiles is the fact that they have repeatedly been reproduced, often silently and somewhat approximately, in reproductions of facsimiles. An example is the edition of *Milton* published in Vienna and Lana with some plates in color and most in black-and-white. This is the sincerest kind of flattery, particularly when, as here, the relationship is honestly acknowledged.

Part II
Blake's Art

The most notable publication reproducing Blake's art is the selective reprinting of illustrations from the great Keynes and Binyon edition of Blake's *Job* designs published by the Pierpont Morgan Library in 1935. Now that the Keynes and Binyon edition is (more or less) out of copyright, about half of the designs published there have been reproduced by Dover, though without the accompanying text. If one has no access to the Morgan edition of that or the Blake Trust in 1987, this Dover publication may be useful as providing reproductions of reproductions.

Part III
Commercial Book Engravings

With Blake's commercial book engravings, there is comparatively little to report. A new working proof of Schiavonetti's plate for Blair's *Grave* has been discovered, two designs for Commins's *Elegy* (1786) have been acquired by Robert N. Essick, and the colored copy of Hayley's *Little Tom the Sailor* was bought by Sendak. A new edition, or at least a new titlepage, for Maynard's Josephus has been identified, and many of the titlepages in the three editions of Lavater's *Essays on Physiognomy* are misdated, some of them by a quarter of a century.[16]

Part IV
Catalogues and Exhibition

Several of the catalogues of Blake published in 1995 were surprisingly ambitious, and two of the minor ones are quite useful. Doubtless the most frivolous exhibition catalogue associated with Blake in 1995 or perhaps in any other year is the one called *The Genitals Are Beauty* (London: House of William Blake), printed on a small brown paper bag. All the rest at least have serious intellectual pretensions. Robin Hamlyn's small Tate exhibition called *William Blake and Patronage* has useful information particularly on Blake's early patron John Hawkins and on the neighborhood of Thomas Butts, and D. W. Dörrbecker, *"In Cambridge & in Oxford, places of Thought":* Blake in British Theses 1950-1994, records a surprising number of Blake theses which had not previously appeared in Blake bibliographies. One of the most impressive Blake sale catalogues for many years, perhaps in this century, was that of John Windle in *The Blake Collection of Joseph Holland & Vincent Newton*, with admirable descriptions and reproductions—and prices sometimes too searing to be committed to print. The most ambitious Blake bibliography was G. E. Bentley, Jr., *Blake Books Supplement*, which covers the years from the completion of *Blake Books* (1975) until 1993, using the same standards and conventions.

Part VI
Scholarship and Criticism
Pre-1863 Blake References

Several previously unremarked pre-Gilchrist (1863) references to Blake have been noticed, including John Gorton, *A General Biographical Dictionary* (1835, 1841, 1847, 1851), W. A. Beckett, *Universal Biography* (1836), two poems by Blake in *The Estray* [ed. Henry Wadsworth Longfellow] (1847), *Poems and Songs by Allan Cunningham* (1847), and Walter Thornbury, *Imperial Dictionary of Universal Biography* (1863).

[16] See *Blake*, XXIX (1995), 16-23.

Dissertations on Blake

A surprising number of dissertations are newly recorded here, especially from *Index to [British] Theses*, which are mostly omitted from *Disseration Abstracts International*; they are extensively concerned with gender, feminism, and masculinists.

Blake Journals

Two new journals concerning Blake have begun publication. The first is *Urthona*, for which "Blake is, as it were, the guiding spirit," with even stronger Buddhist overtones. Thus far, Blake has been only occasionally the explicit subject of *Urthona*. For the *Journal of the Blake Society at St James*, on the other hand, Blake is the only subject, though in a somewhat eclectic fasion, with stories for children and poems and reflections on Blake by an industrialist. It sometimes takes its readers somewhat surprisingly into the world of sex and commerce. For instance, the assertion by a former director of British Rail that Blake "has proved to be, for me, the revelation of revelations" prompted an irreverent contributor to the *Times Literary Supplement* to comment: "So, in the late 1970s and early 80s, British Rail was effectively run by William Blake? This surely explains a lot."[17]

Japanese Works on Blake

As has been the case for half a century and more, there is a great deal of writing about Blake by Japanese scholars and in Japanese. I ignore here most works in Japanese because I cannot confidently read this major language of Blake criticism, though more is published on Blake in Japanese than in all other non-English languages combined. Among the most energetic and promising of these are the essays of Keiko Aoyama, Toru Endo, and Rikyu Kono. Note also the collection of Blake essays in English in *Centre and Circumference:* Essays in English Romanticism [by members of the] Association of English Romanticism in Japan, edited by Kenkichi Kamijima, particularly those by Eiko Endo and Shigeru Taniguchi.

Blake Biography

The most important and influential book about Blake published in 1995 was Peter Ackroyd's ambitious and comprehensive biography called *Blake*. It is admirably up-to-date, with biographical details from the latest articles, but it rarely attempts to take the reader much beyond the best information previously available. And when it does attempt such novelty, it is not always very reliable.[18] Chapters with biographical details are interspersed with sections on what Blake was writing at the time (usually fairly conventionally described) and on what he was drawing (much more rewarding). In particular, there is a consistent attempt to depict Blake in his London setting and to characterize him as a Cockney, which apparently here means one who loves London rather than someone born within the sound of Bow Bells who drops his "h"s. Ackroyd's account of Blake is careful and loving and is probably the best biography of the poet published since those by Alexander Gilchrist (1863) and Mona Wilson (1927).

Two other scholars have made significant contributions to our understanding of Blake's life and biographical context. Joseph Viscomi discovered that Blake's patron Thomas Butts was married twice and consequently that there is some uncertainty as to the identity of the intended recipient (which "Mrs Butts"?) of Blake's poem called "The Phoenix."[19] This extraordinary discovery has wide-ranging implications for the ownership of many of Blake's most important works in the nineteenth century. And Aileen Ward has assembled strong evidence to show that Blake's favorite brother Robert was born, not in August 1767, as *Blake Records* had suggested, but in June 1762, as Gilchrist and all other earlier biographers had asserted.[20]

Michael Phillips has revised a number of his bibliographical essays on *Poetical Sketches* and *Songs of Innocence and of Experience* which have been translated into French as *William Blake:* Recherches pour une Biographie: Six Etudes.

And Marsha Keith Schuchard has presented yet more evidence of the strange magical, Masonic and Swedenborgian worlds which Blake may—or may not—have participated in.[21]

Blake's Art

Christopher Heppner's *Reading Blake's Designs* is the most important book about Blake's art published for some years. It incorporates six of his previously-published essays concentrating particularly upon Blake's work as a History Painter, the aspect of his work which Blake would have thought to be most valuable. Probably the most rewarding section is the one on that perennial enigma, The Arlington Court Picture, which Heppner has analyzed more persuasively than any of his predecessors—though uncertainties yet remain.

Similar close reading is displayed with remarkable learning by Irene Chayes, in examining the image in Blake, Edward Young, and his predecessors of a bust or statue of Mercury used as a finger-post at the roadside.[22]

Blake's Writings

A number of books on Blake have been published dealing

[17] D. S., "NB," *TLS*, 23 June 1995, p. 16.

[18] See, for instance, the claims that Blake engraved for *The Conjuror's Magazine* (see below under Engravings) and that the Gordon Rioters of 1780 surged past Blake's house in Broad Street; the Broad Street infested by the Gordon Rioters was in the City, near St. Paul's, not in Westminster where Blake lived.

[19] Joseph Viscomi, "William Blake's 'The Phoenix / to Mrs Butts' Redux," *Blake*, XXIX, 12-15. See also his essay on "Blake in the Marketplace 1852: Thomas Butts, Jr. and Other Unknown Nineteenth-Century Blake Collectors," *Blake*, XXIX, 40-68.

[20] Aileen Ward, "Who Was Robert Blake?" *Blake*, XXVIII, 84-89.

[21] Marsha Keith Schuchard, "William Blake and the Promiscuous Baboons: A Cagliostroan Séance Gone Awry," *British Journal for Eighteenth-Century Studies*, XVIII (1995), 185-200.

[22] Irene Chayes, "*Night Thoughts* 273 and 'Mercury at the Crossroads': Constructing Blake's Quarrels with Young," *Colby Quarterly*, XXXI (1995), 123-41. Her conclusion concerning Blake's disagreement with Young is less persuasive than her demonstration of the now-obscure significance of the figure of Mercury.

with both recondite and fashionable subjects in a workmanlike way. Danièle Chauvin's *L'oeuvre de William Blake:* Apocalypse et transfiguration is a "mythocritique" study of images and structures, and Jules van Lieshout's *Within and Without Eternity:* The Dynamics of Interaction in William Blake's Myth and Poetry is a revised dissertation concentrating on a "state of criticality" (187) in the *Marriage, Urizen, Vala, Milton,* and *Jerusalem.* Eugenie R. Freed, *"A Portion of His Life":* William Blake's Miltonic Vision of Woman concludes rather unconventionally that Blake creates "a concept of gender that was remarkable for its time in its sensitivity to female sexuality, and its breaking down of sexual stereotypes" (122, 126, 125). Peter J. Sorensen, *William Blake's Recreation of Gnostic Myth:* Resolving the Apparent Incongruities approaches another subject of perennial fascination and difficulty. Sheila Spector has returned to the Kabbala in the context of Blake and Milton,[23] and Tilottoma Rajan has written challengingly about "the reading-function within the text [*which*] results in a discursive function that is characteristically romantic."[24]

As usual, the solidest scholarly work relating to Blake's writings and art is provided by Robert N. Essick; in 1995 this consists of his magisterial "Blake in the Marketplace, 1994" in *Blake,* XXVIII. Few authors and disciplines are served as well as Blake is served by the indefatigable labors and scholarly shrewdness of Robert Essick.

Frivolity

Fortunately scholars attempting to absorb all that has been written about Blake, or at least a lot of it, may occasionally encounter bemusement among works which may otherwise often seem to be pretty heavy going. My own favorites for 1995 are *The William Blake Tarot of the Creative Imagination,* created by Ed Buryn and "*Blakeclipsescapeffigy:" in *LSAmagazine,* a "collective essay" written in Cyber-Speak by Amanda Basler et al. which was created for a university course presided over by "a life-sized effigy of William Blake in *ne plus ultra* period dress, with a cerulean blue head."

Division II: William Blake's Circle

Relatively little has been published on Blake's confined circle (except for Thomas Butts mentioned above). There has, however, been a sudden and long-overdue flurry of interest in Richard and Maria Cosway, chiefly in the admirable exhibition and catalogue of Stephen Lloyd, *Richard & Maria Cosway:* Regency Artists of Taste and Fashion [Catalogue of an exhibition held at the Scottish National Portrait Gallery, Edinburgh from 11 August to 22 October 1995 and at the National Portrait Gallery, London from 17 November 1995 to 18 February 1996]. At the same time there appeared a worthy book by Gerald Barnett: *Richard and Maria Cosway:* A Biography. There also appeared a very agreeable little work by Griselda Barton, with Michael Tong called *Underriver:* Samuel Palmer's Golden Valley, with some wonderful reproductions. And among works about Blake's nineteenth century followers is Susan P. Casteras, *James Smetham:* Artist, Author, Pre-Raphaelite Associate (Aldershot, Hants.: Scolar Press, 1995).

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

Section A: Original Editions

TABLE OF STAB HOLES
Addenda

Two Holes
3.9, 4.3 *Urizen* pl. 22 (Small Book [B])

"Albion Rose"
(?1796)
Copy A

History: (1) This is presumably the copy described in Alexander Gilchrist, *Life of William Blake, "Pictor Ignotus"* (1863), I, 32 and reproduced in 1880, I, 28 (it omits most of the inscription uniquely trimmed off in this copy) and lent by Mrs. Gilchrist to the Boston exhibition (1880), Lot 114 ....

America
(1793[-1831?])
Copy H

History: Reproduced in color in *The Continental Prophecies* (1995).

The Book of Ahania
(1795)
Copy A

History: Reproduced in color in *The Urizen Books* (1995).

Book of Thel
(1789[-1827?])
Copy E

History: The statement that "The Book of Thel ... with the titles [*sic*], consists of seven quarto pages of verse and figures in metallic relief" in John C. Jackson [& William A. Chatto], *A Treatise on Wood Engraving* (1839), 715 note, must refer to copy E, as only copy E has seven rather than eight plates. (No copy has more than one titlepage.) The history of *Thel* (E) is not known before 1853, though it may once have been "Stothard's Copy" and later belonged to "Hamilton[*?*]," as contemporary inscriptions in it suggest.[25]

History: (1) This was "'Stothard's Copy'" (according to a note on the fly-leaf); (2) It was "Bot[*?*] of[*?*] Hamilton[*?*] 1853" (according to an erased pencil note on the fly-leaf), evidently by

[23] Sheila A. Spector, "Blake's Milton as Kabbalistic Vision," *Religion and Literature,* XXV (Spring 1993), 19-33.

[24] Tilottoma Rajan, "The other reading: transactional epic in Milton, Blake, and Wordsworth," Chapter One (20-46) of *Milton, the metaphysicals, and romanticism,* ed. Lisa Low & Anthony Harding (Cambridge: Cambridge University Press, 1994), 25.

[25] The only references to *Thel* in print before 1839 appear to be: (1) Quotation and description in Anon., "The Inventions of William Blake, Painter and Poet," *London University Magazine,* II (March 1830) (see *Blake Records* [1969], 385-386), (2) The sale of "Book of Thel [*A*], &c. coloured" with George Cumberland's Collection at Christie's, 6 May 1835, Lot 61; (3) The sale of "Blake's Milton [*D*] and Thel [*O*], *h.b. [half bound]*" with James Vine's Collection at Christie's 24 April 1838, Lot 297.

Alexander Gilchrist, who described it in *William Blake, "Pictor Ignotus"* (1863), I, 77,[26] and whose widow lent a copy to the Boston exhibition (1880), Lot 43; ....

Thels Bog. Tr. Kaifriis Møller. Illustreret af Lis Tveden. (København: Carit Andersens Forlag, 1945) 4°, 23 pp., in Danish <*BB* #§30>.

Møller's "Forard" is pp. [3-6]. The illustrations are not related to Blake's.

Europe
(1794[-1833?])
Copy B

History: It was reproduced in color in *The Continental Prophecies* (1995).

Plate 18

History: ... (2) On 29 July 1942 Percy E. Lawler of the Rosenbach Company offered the print to Joseph Holland for $58.50 (according to the letter now in the collection of Robert N. Essick—see his "Blake in the Marketplace, 1995," above), before the firm sold it on 7 April 1947 to the Rhode Island School of Design <*BBS* 69>.

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

Copy	Plate	Leaf	Blake No.	Leaf (Cm)	Printing
Sendak	3		1	9.9 x 6.1[27]	*Color printed*

Copy D

History: Reproduced in color in *The Urizen Books* (1995).

Plate 3

Binding: Loose; when the design (only) was printed for the Small Book of Designs (B), a breast was added in the coloring, and at some point the leaf was cut down to the image; on the verso is a slight sketch.[28]

History: (1) ... Lent to the exhibition of *A Peculiarly English Art*, Gainsborough's House (Sudbury), 20 August-9 October 1994, #1, and (2) Sold anonymously at Christie's, 25 April 1995, Lot 52 (the design only reproduced; estimate £30,000-£50,000) for £32,000 (plus commission) to (3) *Maurice Sendak* (see illus. 1 above, in Essick).

Plate 22

Binding: There are three stab holes, 3.9 and 4.3 cm from the top, corresponding to those in *Urizen* pl. 2, 5, 10, and *Marriage* pl. 11 from the Small Book of Designs (B).

[26] "The original quarto consists of seven engraved pages, including the title"; copy E has seven plates, and all other copies have eight. The size Gilchrist gives for the "pages "some six inches by four and a quarer" (15.2 x 11.8 cm), is the size of the copperplates (c. 15.3 x 10.8 cm) rather than the leaves of copy E (30 x 24 cm) or of the smallest of the other extant copies (A: 26.5 x 18.2 cm).

[27] Design only when printed for A Small Book of Designs (B).

[28] Details of *Urizen* pl. 3 here derive from Martin Butlin, "Another Rediscovered Color Print by William Blake," *Blake*, XXVII (1993-94), 68, the Christie catalogue (1995), and the draft of R.N. Essick, "Blake in the Marketplace 1995" above.

History: ... (4) After the death of Joseph Holland in 1994, it was (5) Offered with the collection of Joseph Holland & Vincent Newton in John Windle Catalogue 26 (Dec 1995), Lot 1 (reproduced in color), Price on Enquiry [sold] to (6) *Robert N. Essick* (see illus. 2 above, in Essick).

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

History: ... (6) Acquired at or shortly after the Rinder sale at Christie's, 30 Nov 1993, Lot 3 (£560,000) by a remarkable anonymous U.S. collection, according to Robert N. Essick, "Blake in the Marketplace, 1995" (above).

Copy E

History: (3) William Fuller Maitland acquired *Jerusalem* (E) bound with Tatham's life of Blake at or very shortly after the Blamire sale at Christie's on 6 Nov 1863, as Anne Gilchrist told W. M. Rossetti on 23 Nov 1863,[29] and he permitted Swinburne to see the life, for Swinburne quoted it (silently) in his *William Blake* (1868), 77-78, 82n; ....[30]

Joseph of Arimathea
(1773, ?1785, ?1809)
Copy G

History: (1) Perhaps this is the copy quoted in Alexander Gilchrist, *Life of William Blake, "Pictor Ignotus"* (1863), I, 19, and lent by Mrs. Gilchrist to the Burlington Fine Arts Club exhibition (1876), Lot 281; ....

"Laocoon" (?1820)
Copy B

History: ... (5) *Robert N. Essick* lent it to the exhibition (24 June-27 August 1995) **In Celebration of Collecting:* Selected Works from the Collections of Friends of The Huntington, ed. Edward J. Nygren (San Marino: The Huntington Library, 1995), #70.

Large Book of Designs
(?1795)
Copy A

Plate	Size (Cm)	Watermark
"Accusers" (G)		1794
"Albion Rose" (C)	24.2 x 34.6	—

[29] *Rossetti Papers 1862-1876*, ed. W.M. Rossetti (London: Sands & Co., 1903), 43. On 6 Nov 1863 she wrote to W.M. Rossetti:

> So the MS. Life of Blake by Tatham, so fruitlessly searched for by my dear Husband, has come to light at last. Both Mr Palmer and Tatham himself put my husband on a wrong scent by being positive it was in the hands of Sir Robert Peel—to whom, of course, both he and I applied in vain. [*41*]

[30] According to the account of Maitland in the *Dictionary of National Biography*, "After his death, the bulk of his collection was exhibited at the South Kensington Museum" (now called the Victoria & Albert Museum), but the authorities at the Victoria and Albert Museum library can now find no record of such an exhibition. Quaritch, who acquired it in 1887, allowed it to be cited in *Works of William Blake*, ed. E.J. Ellis & W.B. Yeats (1893), I, 4, and *Poems of William Blake*, ed. W.B. Yeats (1893), with acknowledgement to Tatham.

America pl. d	24.8 x 34.7	1794 | J WHATMAN
Urizen pl. 14	24.5 x 34.6	—
Urizen pl. 21	24.5 x 34.6	—
"Joseph of Arimathea Preaching" (?B)		
Visions pl. 1	24.5 x 34.5	—
Visions pl. 7	24.5 x 34.5	—

All were color printed except for "Joseph of Arimathea."

The prints were stabbed together in 1796; they are now in the British Museum Print Room.

Copy B <*BBS* 51, 89>

Plate	Size (Cm)	Watermark	Location
"Accusers" (H)	24.0 x 32.0	—	National Gallery (U.S.)
"Albion Rose" (D)	26.3 x 36.7	1794 | J WHATMAN	Huntington
America pl. d	23.8 x 21.2	—	National Gallery (U.S.)
Urizen pl. 21	10.3 x 16.6	J WHATMAN	National Gallery of Victoria
"'Joseph of Arimathea" (F)	16.1 x 25.3	—	National Gallery (U.S.)
Visions pl. 1	26.7 x 34.5	—	Tate
Visions pl. 7	24.5 x 28.4	—	Tate

'not color-printed

Large Book (B) differs from A in lacking *Urizen* pl. 14. *Urizen* pl. 22 is not in Large Book (B), as in *BB* 269; it is in Small Book (B), as in *BB* 357.

The "9" on *America* pl. d derives from when it was bound at the end of *Song of Los* (D).

Letters

26 November 1800

History: (1) The letters of 26 November 1800, 26 October 1803, 4, 20 May, 9 August, 23 October, 18 December 1804, 22 January, 17 May, 4 June 1805 were sold with the Hayley Correspondence at Sotheby's, 20 May 1878, Lots 33 (£3.14*s.*), 32 (£3), 17 (£4), 18 (£5.10*s.*), 32 (£3), 23 (£6.14*s.*), 27 (£5.10*s.*), 30 (£4.8*s.*), 25 (£5.5*s.*), 31 (£3.15*s.*) to Quaritch and (2) Were offered in Quaritch's *General Catalogue* (1880), Lot 12,803 (only the first and last letters dated[31]) for £52.10*s.*; (3) Apparently bought by Alexander Macmillan;[32] (4) Untraced.

7 October 1801

History: ... (2) Maggs Bros. permitted Thomas Wright to publish it for the first time in his *Life of William Blake* (1928), II, 183-84; ...

26 October 1803

History: See letter of 1800 November 26

12 March 1804

History: (1) Sold with the Hayley Correspondence at Sotheby's, 20 May 1878, Lot 7, for £2.15*s.* to Waller; (2) Apparently acquired (with the letters of 31 March, 2, 27 April, 28 Sept 1804) by [?J.R.] Kirby;[33] .... (6) Acquired before 1980 (when the new ownership is recorded in *The Letters of William Blake*, ed. Geoffrey Keynes [1980], 198) by *Charles Ryskamp*.

1804 March 31

History: (1) Sold with the Hayley Correspondence at Sotheby's, 20 May 1878, Lot 14 (with the letter of 2 April 1804), for £4 to Waller; (2) Apparently acquired (with the letters of 12 March [*q.v.*], 2, 27 April, 28 Sept 1804) by [?J. R.] Kirby; ....

1804 April 2

History: (1) Sold with the Hayley Correspondence at Sotheby's, 20 May 1878, Lot 14 (with the letter of 31 March 1804), for £4 to Waller; (2) Apparently acquired (with the letters of 12 March [*q.v.*], 31 March, 27 April, 28 Sept 1804) by [?J. R.] Kirby; ....

1804 April 27

History: (1) Sold with the Hayley Correspondence at Sotheby's,

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[31] In the 1880 catalogue, 11 letters are offered, but, though Quaritch is known to have bought 11 Blake letters at the 1878 sale, the letter of 23 February 1804 was sold promptly to the British Museum Library. The unidentified letter in the 1880 catalogue may have been that of 18 February 1800, which is known only from the transcript in Gilchrist (1880), I, 143.

[32] In the second edition of Alexander Gilchrist, *Life of William Blake* (1880), I, v, Anne Gilchrist gives thanks for permission to print a number of letters [18 of 34] sold at Sotheby's in 1878 to Locker-Lampson (5 letters), the British Museum Library (1), Mr. Kirby (?4), and "Mr. Alexander Macmillan" (?8 letters, all bought in 1878 by Quaritch). However, Keynes, *Bibliography* (1921), *Letters of William Blake*, ed. G. Keynes (1968), *Blake Books* (1977), and *Blake Books Supplement* (1995) ignore this provenance, though Keynes (*Letters* [1968], 13) says, not very helpfully:

> Eleven [*letters from the 1878 sale*] were bought by Bernard Quaritch, who disposed of them soon afterwards to Alexander Macmillan .... Of the eleven acquired by Macmillan ten are missing. Present members of the Macmillan family have kindly answered my enquiries, but no clues as to the fate of these letters since 1880 has been found.

Keynes does not detail which letters he thinks Macmillan owned, or how he knows Macmillan owned them, and he apparently did not notice that, of the eleven Blake letters acquired by Quaritch at Sotheby's in 1878, one was promptly sold to the British Museum Library in 1878, did not appear in the 1880 catalogue, and could not have been owned by Macmillan.

Macmillan also owned *Songs* (P) in 1863, the Second Folio Shakespeare (1632) with Blake's watercolors in 1880 (reproduced in Gilchrist [1880], I, 270), two copies of *Europe* pl. 1 (The Ancient of Days) (lent to the Burlington Fine Arts Club [1876], Lot 209) and *Jerusalem* pl. 4, 18-19, 28, 35-37 (lent to the 1876 exhibition, Lot 220).

[33] In her Preface to Alexander Gilchrist, *Life of William Blake* (1880), Anne Gilchrist thanks "Mr. Kirby" for his "courtesy" in allowing her to print several unidentified letters sold in 1878. Presumably Kirby bought all the letters acquired at the 1878 sale by Waller (listed above), all of which were later sold by Joseph Mayer at Sotheby's, 19 July 1887. All the other letters from the 1878 sale printed in the 1880 Gilchrist come from the collections in the British Museum Library (1), Frederick Locker-Lampson (5), and Macmillan (9).

N.b. The letters of 12 March, 2, 27 April, 28 September 1804 were printed in Gilchrist (1880), but that of 31 March 1804 acquired by Waller and presumably by Kirby is not given by Gilchrist, perhaps because it is concerned merely with business.

J. R. Kirby lent Blake's copy of Swedenborg, *Divine Providence* (1790) and an oil portrait of Blake by Thomas Phillips to the Burlington Fine Arts Club Blake exhibition (1876), #333.

20 May 1878, Lot 16 (with the letter of 2 April 1804), for £2.10*s.* to Waller; (2) Apparently acquired (with the letters of 12 March [*q.v.*], 31 March, 2 April, 28 Sept 1804) by [?J. R.] Kirby; ....

1804 May 4

History: See letter of 1800 November 26

1804 May 20

History: See letter of 1800 November 26

1804 August 9

History: See letter of 1800 November 26

1804 September 28

History: (1) Sold with the Hayley Correspondence at Sotheby's, 20 May 1878, Lot 24 (with the letter of 2 April 1804), for £2.13*s.* to Waller; (2) Apparently acquired (with the letters of 12 March [*q.v.*], 31 March, 2, 27 April, 28 Sept 1804) by [?J. R.] Kirby; ....

1804 October 23

History: See letter of 1800 November 26

1805 January 22

History: See letter of 1800 November 26

1805 May 17

History: See letter of 1800 November 26

1805 June 4

History: See letter of 1800 November 26

1827 March 18

History: ... (3) W. T. Spencer allowed it to be published for the first time in Thomas Wright, *Life of William Blake* (1928), II, 113-14; ...

?1829 Catherine Blake to James Ferguson in Tynemouth

History: (1) About 1829[34] Catherine Blake sent to the artist James Ferguson[35] of Tynemouth "a List of Works by Blake, offered for sale by his widow";[36] (2) Untraced.

[34] The date may be about 11 April 1829 when Tatham wrote to an anonymous patron "In behalf of the widow of the late William Blake" with a list of "works for sale" (the works are not detailed in the only known MS of the letter) (*Blake Records Supplement* [1988], 90). It is possible that the letter to Ferguson was written on behalf of Catherine Blake (like this one by Tatham) rather than by her.

[35] Ferguson "took three or four of the Engraved Books" (according to Alexander Gilchrist, *Life of William Blake, "Pictor Ignotus"* [1863] I, 366), perhaps including "*A work called Outhoon. 12 Plates, 6 inches more or less*" which was offered to him (II, 262). *Blake Books* guesses this to be *Visions* (N) but does not notice that Ferguson also owned two or three other unnamed books.

Apparently W.M. Rossetti asked Tatham to reconstruct the list of seven color-prints offered to Ferguson, and Tatham replied a little uncertainly on 9 Nov 1862:

> *Nebuchadnezzar* was one [*Butlin #302 or 304*]; *Pity like a New-born Babe* [*#311 or 312*], *Newton* [*#307*]; *The Saviour* ["*Christ Appearing to the Apostles after the Resurrection #326 or 327*] another, *Eve with the Serpent* ["*Satan Exulting Over Eve #292*] another, *Elijah in the Chariot* ["*God Judging Adam*

Marriage of Heaven and Hell
([?1790][-1827?]) <*BBS* 97, 99-100>
Plate 20

Binding: (1) The design from the bottom of *Marriage* pl. 20 was color-printed about 1796 onto a leaf at least 18.9 x 15.5 cm;[37] (2) Perhaps about 1818,[38] Blake took up the print again, drew four black framing lines round the design, wrote "16" in the top right corner, and inscribed it in the same black ink:

"O revolving serpent"
"O the Ocean of Time & Space"

(3) A ragged-edged pink masking-leaf c. 16.5 x 12.2 cm with a window exactly the size of the print was pasted to the print-leaf, and the print was touched up with washes of the same colors as the print, some of the color lapping over and disfiguring the ragged-edged pink masking-leaf;[39] (4) A card-board backing was pasted to the verso of the print; (5) A strip 2.5 x 18.9 cm bearing the inscription and the outer two framing-lines was cut off the bottom of the print-leaf and pasted to the bottom of the verso of the cardboard backing; (6) Apparently a leaf with a window exactly the size of the print was pasted to the recto of the print-leaf, presumably to obscure the coloring which laps outside the print-area onto the ragged-edged pink masking-leaf and which would have obscured the inscription had it not been trimmed off and pasted to the verso; (7) The (hypothetical) outer window was removed from the ragged-edged pink masking-leaf (leaving behind a good deal of disfiguring paste) and discarded; (8) In 1995, the paper strip was heavily cleaned[40] in order to return its color to match the portion of the sheet bearing Blake's print, the strip was re-attached to the print, the ragged-edged pink masking-leaf and the two other fragments of pink paper were removed (and preserved)[41]—see Essick, illus. 3 (recto before restoration), 4 (verso before restoration), and 5 (design only, after restoration).

History: ... (6) Sold by an anonymous heir of Sir Joseph Noel Paton (1821-1901) at Sotheby's, 7 July 1995, Lot 71 (estimate:

#295 or 296] another; and the seventh I do not remember .... [*Rossetti Papers 1862-1876*, ed. W. M. Rossetti (1903), 16-17]

None of Ferguson's copies has been traced—indeed, it is not clear that he bought any separate print.

[36] Gilchrist, I, 366.

[37] The size is a combination of the present dimensions of the separated print-leaf (18.9 x 13 cm) with those of the fragment with the inscription once pasted to its verso (18.9 x 2.5 cm).

[38] In his letter of 9 June 1818 to Dawson Turner, Blake mentioned the copy of the Small Book of Designs (A) which he had made in 1796 for Ozias Humphry and which Turner had apparently seen in the collection of Humphry's son William Upcott who was, like Turner, a keen autograph collector. Perhaps in 1818 Blake took up again the prints for Small Book (B).

[39] This ragged-edged pink masking-leaf seems to be an expendable device to keep the margins of the print neat; presumably it was to be discarded, as were similar windows (if they were used) in all other cases. Its preservation here must be an accident.

[40] In the process of cleaning, the inscriptions in three non-Blakean hands—"8623," "Drawing of Blake's given to A[dam] White by M[r] Varley March 31 1856," and "evidently printed in oil & touched with colour afterwards" were lost, though they are visible in Plate 4 above.

[41] For almost all the information and deductions here, I am indebted to correspondence with Robert Essick and to drafts of "Blake

£20,000-£30,000) for £36,700 to (7) John Windle for Robert N. Essick.

Milton
(1804-[08])
Copy D

History: It was reproduced in black-and-white (from the Blake Trust color facsimile [1967]) in 1995.

**Milton*, a Poem. London, 1967. The William Blake Trust <*BB* #120>.

It is reproduced in *Milton*, ed. Hans-Ulrich Möhring (1995), *q.v.* under Collections.

Receipt Signed by Blake
1805 July 5

History: Offered with the collection of Joseph Holland & Vincent Newton in John Windle Catalogue 26 (Dec 1995), Lot 1 (with Keynes [1921] and other ephemera, reproduced), Price on Enquiry [sold], i.e., kept for the Windle collection.

Small Book of Designs
Copy A

˚Plate	Size (Cm)	Watermark
Thel pl. 2	22.5 x 29.2	—
Thel pl. 4	19.0 x 26.0	—
Thel pl. 6	19.0 x 26.0	—
Thel pl. 7	19.0 x 26.0	—
Urizen pl. 1	16.6 x 26.1	—
Urizen pl. 2	19.0 x 26.0	—
Urizen pl. 3	19.0 x 26.0	—
Urizen pl. 5	19.0 x 26.0	—
Urizen pl. 7	19.0 x 26.0	—
Urizen pl. 8	19.0 x 26.0	—
Urizen pl. 10	19.0 x 26.0	—
Urizen pl. 11	19.0 x 26.0	—
Urizen pl. 17	19.0 x 26.0	1794 | J WHATMAN
Urizen pl. 19	16.1 x 26.1	—
Urizen pl. 23	19.0 x 26.0	—
Urizen pl. 24	19.0 x 26.0	—
Urizen pl. 27	19.0 x 26.0	—
Marriage pl. 11	18.9 x 26.0	—
Marriage pl. 14	18.9 x 26.0	—
Marriage pl. 16	18.9 x 26.0	—
Marriage pl. 20	18.9 x 26.0	—
Visions pl. 3	19.0 x 26.0	—
Visions pl. 10	17.8 x 26.0	—

˚All were color-printed

They were originally bound together (unnumbered); they are now in the British Museum Print Room.

The offsets give the order of a few plates: (1) *Thel* pl. 2-*Urizen* pl. 2; (2) *Marriage* pl. 11-*Urizen* pl. 7-*Marriage* pl. 20; (3) *Urizen* pl. 10-*Marriage* pl. 14-*Urizen* pl. 24; (4) *Urizen* pl. 19-*Visions* pl. 13.

In 1856 they were rearranged by size in the BMPR in a quite different order: *Urizen* pl. 1, *Marriage* pl. 11, *Urizen* pl. 17, *Marriage* pl. 16, 14, 20, *Urizen* pl. 23, 24, 3, *Thel* pl. 2, *Urizen* pl. 27, 2, 8, 19, 10, *Thel* pl. 6, *Visions* pl. 3, *Urizen* pl. 7, 11, *Visions* pl. 10, *Urizen* pl. 5, *Thel* pl. 7, 4. This order does not correspond with the order implied by the very fragmentary numbers in Small Book (B).

Copy B <*BBS* 97, 99-100, 108>

Plate	Size (Cm)	No.	Locat.	Inscript.
**Urizen* pl. 1	18.2 x 26.0	—	*Keynes Trust*	"Which is the Way" | "The Right or the Left"
Urizen pl. 2	18.7 x 20.8	—	Tate	Teach these Souls to Fly
Urizen pl. 3	9.9 x 6.1	—	*Sendak*	
˚*Urizen* pl. 3	15.0 x 9.9	—	*Keynes Trust*	O flames of furious desire
Urizen pl. 5	19.0 x 16.0	—	Yale	The Book of my Remembrance
Urizen pl. 9	15.6 x 20.7	13	Princeton	Eternally I labour on
Urizen pl. 10	19.0 x 16.0	20[42]	Yale	"Does the Soul labour thus," | "In the Caverns of the Grave"
Urizen pl. 12	10.2 x 15.1	—	Morgan	I labour upwards into | futurity
Urizen pl. 22	18.5 x 26.2	—	*Essick*	"Frozen doors to mock" | "The World: while they within torments up lock."
MHH pl. 11	17.9 x 12.9	—	Princeton	"Death & Hell" | "Teem with Life"
MHH pl. 14	18.8 x 12.1	9	Library of Congress	"A Flaming Sword" | "Revolving every way"
MHH pl. 20	5.6 x 10.3	16	*Essick*	"O revolving serpent" | "O the Ocean of Time & Space"
Visions pl. 10	18.4 x 27.0	22	*Keynes Trust*	"Wait Sisters" | "Tho all is Lost"[43]

*All are color-printed save *Urizen* pl. 1 and 3 (Keynes Trust), which are printed in orangish-brown.

Each print from copy B "is a repeated pull from the same coloring" as in copy A, according to Martin Butlin, "A New Color Print from the Small Book of Designs," *Blake*, XXVI (1992), 29. They were all given 3 or 4 framing-lines and in-

in the Marketplace, 1995" for *Blake* (1996). The 1818 date and even parts of the sequence here are particularly hypothetical.

[42] Keynes & Wolf, *William Blake's Illuminated Books* (1953), 86 say it bore the number "20" "(now erased)" but do not say where it was nor how they know what the number was. It is not recorded in *Blake Books*.

[43] This is recorded in Butlin, *The Paintings and Drawings of William Blake* (1981) but not, alas!, in *Blake Books* (1977).

scriptions (save for *Visions* pl. 10). *Urizen* pl. 22 is watermarked "1794."

The stab-holes indicate that at least *Marriage* pl. 11 and *Urizen* pl. 2, 5, 10, 22 were once bound together—perhaps similar stab-holes were trimmed off the other leaves.

The number "22" on *Visions* pl. 10 implies that the work once had at least 22 prints, corresponding well with Small Book (A), which has 23.

All the prints in Small Book (B) save *Urizen* pl. 9, 12, 22 are duplicates of those in copy A; if the set of duplicates was completed, it should also include *Thel* pl. 2, 4, 6-7, *Urizen* pl. 7-8, 11, 23-24, 27, *Marriage* pl. 16, and *Visions* pl. 3 with 3 or 4 framing-lines and inscriptions. Perhaps some may re-appear, as *Marriage* pl. 20 has.

Song of Los
(1795)
Copy A

History: It was reproduced in color in *The Continental Prophecies* (1995).

Songs of Innocence and of Experience
Songs of Innocence (1789[-1808?])
Songs of Innocence and of Experience (1794[-1831?])
Plate a

Plate a "may originally have been executed for *There is No Natural Religion*, series b, but rejected," according to Robert N. Essick, "Blake in the Marketplace, 1995," above.

Copy H

History: ... (8) From Justin Schiller it passed in August 1994 (according to Robert N. Essick, "Blake in the Marketplace, 1995," above) to (9) *Maurice Sendak.*

Copy I

History: (1) Probably acquired by Thomas Phillips[44] when he painted Blake's portrait in April 1807[45] and inherited by his son (2) H. W. Phillips ....

Copy P

History: ... (7) The anonymous collector who acquired it after January 1971 was apparently *Paul Getty Jr.* (according to George Goyder, *Signs of Grace* [1993], 103).

Copy T^2

History: ... (2a1) It was sold at Sotheby's on 20 January 1852, Lot 45, for £4.14s. to Evans, evidently then incomplete;[46] ...

Copy o

History: ... (5Dii) Pl. 18, 24, 38 were offered in §The Antique & Book Collector (Marlborough, Wiltshire, July 1995), Lots 25-27 for £2,250 each.

Plate a

History: ... (6) After the death in 1994 of Joseph Holland, it was (7) Offered with the collection of Joseph Holland & Vincent Newton in John Windle Catalogue 26 (Dec 1995), Lot 2 (reproduced in color), Price on Enquiry, and sold to (8) *Justin Schiller.*

Copperplates

History: (1) The copperplates passed from William Blake on his death in 1827 to (2) His widow Catherine (who printed a few copies watermarked 1830), and at her death in 1831 they passed to (3) Frederick Tatham, who seems to have acquired all her property and who printed at least pl. 29-30, 37 in 1838; all but 16 of the plates (pl. 3, 6, 8, 16, 18, 24, 27, 29, 33-34, 36, 43, 46-48, 53) on 10 pieces of copper were stolen by an Afro-Briton and sold for scrap;[47] the remaining copperplates were used to make electrotypes which were printed in Gilchrist, *Life of William Blake, "Pictor Ignotus"* (1863, 1880), II, and then the original copperplates in turn disappeared.

**Songs of Innocence and of Experience* [copy W]. Ed. Andrew Lincoln. London, 1991. Blake's Illuminated Books Volume 2. B. Princeton, 1991 <*BBS* 136>. C. (Princeton: Princeton University Press conjunction with the William Blake Trust, [1995]) 4°, ISBN: "0-691-069360 (cloth)" "$59.95" [i.e., paperback, $24.95].

Songs of Innocence and of Experience. (London: Penguin Books, 1995) 16°, 56 pp., ISBN: 0-14-60-0093-5.

Newly Recorded Title
The Sophocles Enigma

Description and History: "*A* notebook has recently been discovered in which Blake has translated parts of *Ajax* by Sophocles and then on some subsequent pages, has made notes of the same dramatist's *Philoctetes*," according to Peter Ackroyd, *Blake* (1995), 227, 378, who was "indebted for this information to Mr George Lawson of Bertram Rota Books."

Spectacles, Blake's

Description: A pair of iron-framed round spectacles (11.5 cm wide to the hinges, 10.6 cm for the ear-pieces), right lens -3.25 Diopter Spheres, left -3.50 DS, indicates that the wearer could see nearby objects well but that for objects beyond arm's length he would need spectacles (see illus. 1).[48]

The very worn, dark brown cardboard case (12.9 x 4.5 cm) which has accompanied them at least since 1937 (see below) is

[44] Joseph Viscomi, *Blake and the Idea of the Book* (1993).

[45] *Blake Records Supplement* (1988), 45.

[46] The catalogue specifies "Fifty-four" designs (presumably because the last plate is numbered "54"), but the British Library copy of the catalogue is emended to "Fifty-two," and Anon., "Notes of the Month," *Gentleman's Magazine*, N.S., XXXVII (Feb 1852), 165 <*BB* 729>, says it was "wanting three plates out of fifty-four."

[47] "The gentleman from whom they were obtained [?*Tatham*] had once the entire series in his possession; but all save these ten were stolen by an ungrateful black he had befriended, who sold them to a smith as old metal" (Alexander Gilchrist, *Life of William Blake, "Pictor Ignotus"* [1863], I, 126).

[48] For all the information here, I am indebted to Miss J. E. Poole, Senior Assistant Keeper, Department of Applied Art, Fitzwilliam Museum, and to R.L. Judge (optician) whose analysis she generously solicited.

rectangular with rounded ends; it is stamped or moulded with panels containing a stylized flowerhead. When one end is pulled away from the other it reveals a green area, and the interior of that lower or left part is blue; the interior of the upper or right part is uncolored.

History: (1) Acquired from Mrs. Blake (according to the 1937 catalogue below) by (2) Samuel Palmer, from whom they passed to his son (3) A. H. Palmer;[49] (4) Acquired by Lt. Col. W. E. Moss, who sold them at Sotheby's, 2 March 1937, Lot 283 (with "an old cardboard case"); (5) Acquired by Lord Rothschild, who gave them in 1948 to (6) The Fitzwilliam Museum (M.9.1948).

There is No Natural Religion
([1788?])

Songs pl. a "may originally have been executed for *There is No Natural Religion*, series b, but rejected," according to Robert N. Essick, "Blake in the Marketplace, 1995," above.

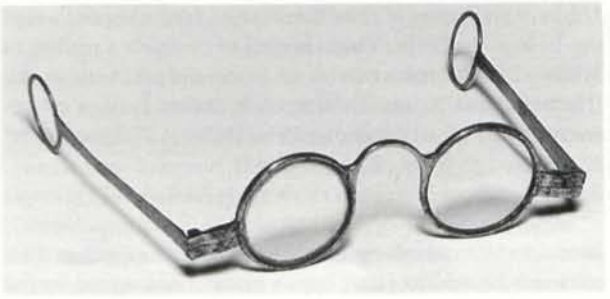
The copy of *No Natural Religion* pl. a9 sold at Christie's, 29 November 1988, Lot 74, as an original was returned and accepted as a facsimile (perhaps from the Pearson edition of 1886 <*BB* 140>)—see Robert N. Essick, "Blake in the Marketplate, 1988," *Blake*, XXIII (1989), 4.

Section B: Collections and Selections[50]

Reprints of Blake's Works Before 1863
1847

"The Little Black Boy," *The Estray:* A Collection of Poems. [Ed. Henry Wadsworth Longfellow] (Boston: William D. Taylor, 1847) Pp. 103-04.

"The Tyger" *The Estray:* A Collection of Poems. [Ed. Henry Wadsworth Longfellow] (Boston: William D. Taylor, 1847) Pp. 36-37.



1 Blake's spectacles. Courtesy of the Fitzwilliam Museum, University of Cambridge.

New Editions and Reprints

Blake: The Complete Poems, ed. W.H. Stevenson (1989) <*BBS* 149).
Review
1 Edward Larissy, *N&Q*, CCXXXIX [N.S., IV], (1994), 404-05 (with Otto, *Constructive Vision*) (Stevenson has normalized Erdman's text and dropped Erdman's name from the titlepage, but his notes are "indispensable").

**Blake's Selected Poems*. Selected by David and Virginia Erdman. (N.Y.: Dover Publicatins, Inc., 1995) Dover Thrift Editions. 8°, ix, 83 pp., ISBN: 0-486-28517-0.

Anon., "Note" (iii-iv) says that "Mr. and Mrs. Erdman have brought together a valuable collection of Blake's work" selected from *Poetry and Prose*, ed. D. V. Erdman (1965) which "attempts to follow the lyrical impulse of the poet through the various phases of his writing ... from youth to middle age."

**The Continental Prophecies:* America: A Prophecy, Europe: A Prophecy, The Song of Los. Ed. D. W. Dörrbecker. (London: Tate Gallery Publications in conjunction with the William Blake Trust, 1995) Blake's Illuminated Books Volume 4. 4°, ISBN: 1-85437-1545-1.

The work consists of color reproductions of *America* (H), *Europe* (B), and *Song of Los* (A) with facing transcriptions, plus David Bindman, "General Editor's Preface" (6), DWD, "Foreword" (7), "The Continental Prophecies" (13-24), and explanations of "Themes and Contexts," "The Designs," "Plates, Printing[s], and Contexts" for *America* (27-79), *Europe* (141-206, 210-16), and *The Song of Los* (287-323), followed by "Notes to Blake's Text" (127-38; 267-83; 347-54) and two Appendices: "The Designs in Europe and 'The History of England'" (206-07) and "The Marginal Glosses Added to Europe Copy D, Here Keyed to the Plate Order of Copy B" (207-10).

"Substantial portions" of the editor's "*The Song of Los*: The Munich Copy and a New Attempt to Understand Blake's Images," *Huntington Library Quarterly*, LII (1989), 43-73 <*BBS* 518>, "have been adapted and revised" here.

The publication is a major accomplishment.

A Cradle Song. (September 1970)
According to the colophon, "50 copies of the CRADLE SONG have been printed by Simon Rendell at the Yellowsands Press, Bembridge School."

The description in David Bindman, *William Blake: Catalogue of the Collection in the Fitzwilliam Museum, Cambridge* (1970), 60, based on the examination of Dr H.L. Backhouse, is:

> Temple support for side pieces. Right eye: -2.75 dioptre sphere; left eye:-2.5 dioptre sphere. Ground on inner surface, plano-convex; diameter 30 mm. There is no correction for astigmatism; this was apparently not possible in the early nineteenth century.

According to Alexander Gilchrist, *Life of William Blake, 'Pictor Ignotus'* (1863), I, 315, "He wore glasses only occasionally." No contemporary representation of Blake shows him wearing spectacles (Geoffrey Keynes, *The Complete Portraiture of William & Catherine Blake* [1977]), and there is some evidence that about 1815 he wore half-lens spectacles, which must have been replaced by the Fitzwilliam pair.

[49] A. H. Palmer wrote in a note still accompanying them: "These spectacles were once the property of William Blake; & were much valued by his friend and disciple Samuel Palmer. *A.H. Palmer* March 1908."

[50] Here and below I ignore mere reprints.

**Holes in the Texture of Time:* "Unwearied, labouring and weeping, he kept the Divine Vision in time of trouble": A reading of William Blake from his notebooks, letters and prophetic works. (Hastings, East Sussex: Hastings Arts Pocket Press: a co-operative effort of artists and writers, [?1994]) Pickpockets N° 22. Square 12°, 16 pp., ISBN: 1 873422.

A collection of excerpts.

Jerusalem. With wood engravings by Linda Anne Landers. This edition is limited to [100] copies printed and signed by the artist at the Spoon Print Press, London, 199[5]. Narrow 8°, 6 leaves plus covers.

The text is the hymn from *Milton*. The numbers in brackets in the titles and colophon above are supplied in manuscript. The handsome designs are unrelated to Blake's.

Lines From The Auguries of Innocence by William Blake. (Bembridge [Isle of Wight: Privately printed], October 1968) 12°, 8 pp. (plus covers).

"Thirty copies of this pamphlet have been printed by W. J. Washington at The Yellowsands Press October MCMLXVIII"; a pretty little work in red and black with agreeable illustrations printed at a school press.

Matrimonio del Cielo y el Infierno. Traducción y prólogo de Diego Arenas. (Montevideo: Editorial Arca; Buenos Aires: Editorial Galerna, 1979.) Coleccion Aves de Arca. 94 pp. <*BBS* 100, unseen, erroneously listed as if it included only the *Marriage*, as on the titlepage>.

The text includes not only the *Marriage* but also *Visiones de las hijas de Albión* and "El viagero mental." The "Prologo" is pp. 9-20.

**Milton:* Ein Gedicht Mit einer Reproduction des Originals. Anhang: Eine Vision des Jüngsten Gerichts Ins Deutsche übertragen, mit einem Nachwort und kommentiert von Hans-Ulrich Möhring. (Wien [Austria]-Lana [Italy]: edition per procura, 1995) 8°, 294 pp., 52 plates,; ISBN: 3-901118-23-3.

It is primarily a reproduction (9-59) of the Blake Trust color facsimile (1967) <*BB* #120>, except that (1) Only 12 plates (mostly full-page designs) are in color, the rest being in black-and-white, (2) The rectos in the original are mostly printed here as versos; and (3) Pl. 2 from Copy B is added. In addition there are "Editorischer Hinweis" (60); translation of *Milton* (61-125), "'Gottes Wege': Ein Nachwort" (129-81); "Kommentar": "'Merkt meine Worte wohl: Ein Gang durch Blakes Gedicht *Milton*" (85-270); *"Anhang: Eine Vision des Jüngsten Gerichts" (reproduction of the "Vision of the Last Judgment" design in the U.S. National Gallery, with an elaborate overlay identifying the figures), "Vorbemerkung" (275-76), and a translation of the description of the "Vision of the Last Judgment" from the *Notebook* (226-92), plus "Anmerkungen" (293-94).

Poems of William Blake, ed. John Sampson (1921) <*BB* #194> B. (London: Studio Editions, 1995) ISBN: 0-598-0769.

Poems of William Blake. Ed. Peter Ackroyd. (London: Sinclair Stevenson, 1995) 8°, 109 pp., ISBN: 185619-5627.

"Introduction" (vii-ix).

§*Proverbs of Hell.* (Ellsworth, Maine: Borealis Press, [?1992]) A series of cards with dry-point etchings by Robert Shetterly.

§*Roof'd in from Eternity.* Tr. Dieter Löchle. (Tübingen, Germany: Galerie Druck & Buchhandlung Hugo Frick, 1995).

Translations from the Lambeth books, with a commentary, to accompany an exhibition at the Tübingen University Library (April-May 1995) of the translator's drawings, paintings, and prints based on Blake's imagery.

§*Selected Poems.* (London: Bloomsbury Publishing, 1994) Bloomsbury Poetry Classics B. (New York: St. Martin's Press, March 1995) 12°, 127 pp. ISBN: 0-312-11937-2.

A "Selection by Ian Hamilton," mostly of lyrics.

Selected Poems. (N.Y.: Gramercy Books, 1995) 8°, 224 pp., ISBN: 0-517-12367.

Christopher Moore, "Introduction" (11-14).

**Selected Works.* Ed. David Stevens. (Cambridge: Cambridge University Press, 1995) Cambridge Literature. 8°, 144 pp., ISBN: 0-521-485460.

Judith Baxter, "Cambridge Literature" (5): it was "prepared for students in schools and colleges"; David Stevens, "Introduction" (6-7); each poem has a section of "Activities and approaches," and at the end are Resource Notes (126-44).

Seven Poems from Blake's "Songs of Innocence." Decorated in Colours by G. Spencer Watson. Set to Music by Geoffrey Gwyther. (London: The Poetry Bookshop, [1921]).

The poems are "Piping Down the Valleys Wild" ["Introduction"], "The Shepherd," "Nurse's Song," "Spring," "Opportunity" ("He who bends to himself a joy," of course not from *Innocence*), "Infant Joy," and "Night," sold either separately or "The set complete in Decorated Portfolio." The 4° designs are unrelated to Blake's.

Spring. Spoon Print Press with wood engravings by Linda Anne Landers. (London: Circle Press, 1993)

A sheet folded to make a four leaves with a cover; 25 of the 150 copies are colored by the artist.

§**Sygner og Fakta:* Lyrik, "Profetiske bøger" og prosa. Med forard af Jørgen Sonne. (Købnhavn: Gyldendal, 1987) 161 pp., in Danish.

"Tiger (The)" and "The Little Black Boy." Pp. 36-37, 103-04 of *The Estray:* A Collection of Poems. [Ed. Henry Wadsworth Longfellow] (Boston: William D. Taylor, 1847)

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

Review

1§*Emergency Librarian*, XX (Jan 1995), 48.

**The Urizen Books:* The First Book of Urizen, The Book of Ahania, The Book of Los. Ed. David Worrall. (London: Tate Gallery Publications in conjunction with the William Blake Trust, 1995) Blake's Illuminated Books Volume 6. 4°, ISBN: 1-85437-155 x

The work has color reproductions of *Urizen* (D), *Ahania* (A), *Book of Los* (A) with facing transcriptions, plus David Bindman, "General Editor's Preface" (6), David Worrall, "Foreword" (7), "Introduction: Blake's Urizen Books" (9-15) and accounts of "Themes and Contexts" and "The Designs" for *Urizen* (19-59), *Ahania* (153-63), *Book of Los* (195-204) and "Notes to the Text" for *Urizen* (128-43), *Ahania* (184-90), and *Book of Los* (218-24), plus "The Book of Urizen: variants" (144-46) and "Copy D: a bibliographical description" (147), "The variant copies of Urizen analysed" (148), "Plate Sequences in Known Copies of *Urizen*" (148-49), and "Bibliographical Description" of *Ahania* (191-92).

Part II
Reproductions of His Art
Section A
Illustrations of Individual Authors

Dante Alighieri

La Divina Comedia. Prólogo de Marcial Oliver; La Divina Comedia en la Literatura Español, por Joaquin Arca; Illustraciones de William Blake. (Barcelona: Ediciones Nautica, 1968) <*BBS* 208, unseen, listed erroneously under engravings>.

There are 35 reduced-size black-and-white reproductions of Blake's watercolors.

Bible: Job

Illustrations of the Book of Job by William Blake: Being all the Water-Colour Designs Pencil Drawings and Engravings Reproduced in Facsimile With an introduction by Laurence Binyon and Geoffrey Keynes (N.Y., 1935) <*BB* #374>.

69 of the 134 plates are reproduced in *Blake's Illustrations to the Book of Job* (1995).

**Blake's Illustrations for the Book of Job*. (N.Y.: Dover Publications, Inc., 1995) 4°, pp. iv, 60; ISBN: 0-486-28765-3.

Anon., "Publisher's Note" (iii-iv) says that the 69 reproductions from 134 plates in the Pierpont Morgan edition (1935) <*BB* #374> include all the Linnell watercolors, selections from the Butts and New Zealand sets, "a selection of the drawings," and all 22 engravings.

Section B
Collections and Selections

Essick, Robert N., ed., *William Blake at the Huntington*
(1994) <*Blake* (1994)>.
Review

1 Robin Hamlyn, *Journal of the Blake Society at St James*, I (1995), 22-26 ("an invaluable guide to the Huntington Blake holdings and an important addition to the Blake literature" [25]).

**"Sinnlichkeit in Bild und Klang"*: Festschrift für Paul Hoffmann zum 70. Geburtstag. (Stuttgart: Hanz-Dieter Heinz Akademischer Verlag, 1987) Stuttgarter Arbeiter zur Germanisch Nr. 189.

Twenty-one very large photos of images related to the *Marriage*.

Part III
Engravings

Blair, Robert, *The Grave*
(1808) <*BB* #435A-B>

Quarto: New Location: G. E. Bentley, Jr.

Copies of Unrecorded Format: New Location: Kongelige Bibliotek (Copenhagen).

Cromek may also have issued a suite of prints from the 1808 folio issue (marked "Proof Copy") without the text save for the four-leaf description "Of the Designs" and the integral prospectus for Stothard's Canterbury Pilgrims (with the signature F as in the quarto), as in the copy acquired in 1995 by Robert N. Essick (see his "Blake in the Marketplace, 1995," above).

Newly Recorded Working Proof

Plate 1: The titlepage lacking the imprint and the "Proof Copy" inscription was sold with all 13 prints with the collection of Joseph Holland & Vincent Newton offered in John Windle Catalogue 26 (Dec 1995), Lot 7, Price on Enquiry [$375 to Robert N. Essick].

(1813) <*BB* #435C-D>.

Copies of Unrecorded Format: New Location: Kongelige Bibliotek (Copenhagen).

Commins, Thomas, *An Elegy Set to Music*
(1786) <*BBS* 204>

Two leaves with drawings for the frontispiece were acquired by Robert N. Essick, one with wash on one side and pencil on the other, the other with wash on both sides.

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

A-B 1791 First and Second Editions. Large Paper copies of the First and Second Editions are on heavy wove paper with the watermark "E & P," while ordinary paper copies are on a lighter unwatermarked paper with a distinctive checkered pattern, according to Robert N. Essick, "Blake in the Marketplace, 1995" (above).

C 1795 Third Edition. A proof of Pl. 6 (Fuseli's "Tornado" added to the 1795 edition) with all letters but lacking some finishing work was offered by N.W. Lott in 1995 (according to Robert N. Essick, "Blake in the Marketplace, 1995," above).

D 1799 Fourth Edition. New Location: Turnbull Library (Wellington, New Zealand).

Enfield, William, *The Speaker*
(1780, 1781, 1785, 1795, 1797)

On 24 August 1796, Joseph Johnson, the publisher of the hugely-successful *Speaker* (which included a Blake plate), wrote to the Philadelphia bookseller Thomas Dobson:

> By the next vessel you shall have some Enfield's Speaker & a few other articles, the elegant plates which accompany this work give it so decided a preference, independant of the accuracy with which it is printed over every other edition which has been printed upon me that you cannot fail having a large demand for it[.][51]

[51] Quoted, like the other Joseph Johnson correspondence here, from office transcripts in the newly-discovered Joseph Johnson Letter-Book

And six weeks later, on 10 October, he wrote again:

> When the drawback is deducted the price of Enfield's Speaker & Exercises is reduced to 2/4 which I apprehend they would cost you, without the plates, if you were to print & bind them yourself indeed my profit is small but I do expect a considerable demand for them from you; these books are universally used in schools here, of the Exercises we use about one half of what we sell of the Speaker.

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

New Location: Kongelige Bibliotek (Copenhagen); New York Public Library.

Hayley, William, *Ballads*
(1805)

New Location: Kongelige Bibliotek (Copenhagen).

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

New Location: Ballad 1: Dr. Williams's Library (London): 10470 t 1.

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

New Location: New York Public Library (two copies).

Joseph Johnson wrote in his letter-book:

May 12. 1800

> Ordered J. Seagrave to print 1000 demy & 150 royal of Hayley's Life of Cowper to be in this shop y^e^ beginning of Nov.^r^ next.^,^ afterwards 100 more royal were ordered.^,^

Hayley, William, *Little Tom the Sailor*
(1800)

New Location: The colored copy in an anonymous collection <*BB* 224> was acquired by Maurice Sendak, exhibited (27) and reproduced (cover-flap) in Vincent Giroud & Maurice Sendak, *Sendak at the Rosenbach:* An exhibition held at the Rosenbach Museum & Library April 28-October 30, 1995 ([Philadelphia: Rosenbach Museum, 1995]).

Henry, Thomas, *Memoirs of Albert de Haller*
(1783)

New Location: GEB.

Josephus, Flavius, ... *Complete Works* ...
(1785?-1790?)
New Edition

Ba [?1789-90] [Gothic:] By the King's Royal License and Authority.| -| THE WHOLE GENUINE AND COMPLETE WORKS |OF| FLAVIUS JOSEPHUS,| ... | To which is now *first* added,| A CONTINUATION of the HISTORY of the JEWS,|... |LONDON: Printed for J COOKE,No.17,*Pater-noster-Row*. |And sold by all other Booksellers in *Great Britain* [?1789-90]. <D. W. Dörrbecker>.

The new edition (identified by Robert N.Essick, "Blake in the Marketplace, 1995"; GEB compared a xerox of the titlepage with *BB*) is like B except that it (1) Adds the first line (as in C); (2) Gives the contents (I-VII) in double columns separated by two vertical rules;[52] and (3) Alters "To which will now be *first* added" to "To which is now *first* added."

Lavater, John Caspar, *Aphorisms on Man*
(1788, 1789, 1794)

A First Edition (1788) In one copy, "The original owner ... Thomas S. Butt ... signed and dated the title-page 23 August 1789, added a number of marginal notes and comments [throughout], and marked certain aphorisms with such symbols as b, B, %, etc. These [ink] notes and markings are analyzed by [a later owner the collector and publisher Roger] Senhouse on the front endleaves" in pencil, and Senhouse also identified Butt as "Muster Master General"[53] and transcribed Blake's marginal notes from the Keynes Nonesuch edition (?1925 or 1957) in this copy, according to the Quaritch Catalogue of *English Literature* (Autumn 1995), #281 (£600).

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

A 1789-98: New Location: Pennsylvania State University Library.

For evidence that many of the dates on its titlepages are falsified, see *Blake*, XXIX (1995), 16-23.

When John Murray, the chief publisher of the first edition of Lavater's *Essays on Physiognomy* (1789-98), died in 1793, the business was left to his under-age son in partnership with Highly, and the accounts for the Lavater book were left in some disarray.[54] The other partners in the venture clearly asked Joseph Johnson to speak for them, and his office Letter-Book contains numerous letters on the subject, to the engraver Thomas Holloway (23 July 1799); B. Dugdale (Dublin, 13 Oct 1800); Mr Highly (19 and 31 Dec 1800); Mr Mayne (Star Office, 28 Aug 1801); Gentlemen (5 Sept 1801 for Hen. Hunter [the translator of the work], J. Johnson, Tho Holloway, apparently "the Proprietors of the English Lavater"); Exec of M^r^ Murray (23 Sept 1801); and B. Dugdale (Dublin, 19 Nov 1801). These letters deal particularly with monies not yet distributed by Murray to the other Proprietors of the English Lavater[55] and with heavy charges of Thomas Holloway for supervising all

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now in the The Carl H. Pforzheimer Collection of Shelley and His Circle, The New York Public Library, Astor, Lenox and Tilden Foundations, by whose permission they are quoted here. The Letter-Book was copied in approximately chronological order.

[52] There should be no vertical rule in the "Containing" section I after "Glory and Misery, of."

[53] Blake's patron Thomas Butts (not Butt) was merely a clerk in the office of Muster Master General—see "Thomas Butts, White Collar Maecenas," *PMLA*, LXXI (1956), 1052-1066.

[54] See "The Physiognmomy of Lavater's Essays: False Imprints, '1789' and '1792,'" *Blake*, XXIX (1995), 16-23.

[55] These sums were apparently quite large, for on 23 September 1801 Johnson wrote to the Executors of Mr. Murray asking for distribution of monies in their hands from Lavater in the proportions £600 to D^r^

the engravings. For instance, Johnson wrote to

M.r Highly

> There is, certainly, no provision made for M.r Holloway's extra charges, indeed they could not then have been foreseen. the necessity & difficulty of obtaining facsimilies soon appeared as essential to the work, but elegance only was at first thought of. At our meetings M.r H was continually reminding us of the difficulty he found with all the engravers, and that he could not get a facsimile from any of them, he told us he was obliged to work himself on every plate to make it what it should be, and we certainly were prepared, & in his absence frequently mentioned it, for a large extra demand on this account. After what has passed & our knowing that he devoted all most [*sic*] of his whole time to the work, & having acquited himself so well, I think it would be not only illiberal but unjust to bind him to the agreement. How executors may feel, or think themselves empowered to act, is not for me to say. The extra charges are certainly very great. I shall concur in any mode of adjusting this business which shall promise liberal justice to M.r Holloway.
>
> Y.rs J J Decr 19. 1800

And on 28 August 1801 he wrote to Mr. Mayne, Star Office:

> it appears that a very large proportion of the subscr:rs have not completed their sets ... a very considerable part of expected profit will be lost if so many numbers are left upon our hands, and it may be fairly presumed that many who have taken three parts would upon a proper application take the remaining fourth.

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

A "working proof of [*Cromek's engraving of*] Blake's frontispiece, before all letters and lacking much work in the design," in the same state as the British Museum Print Room proof reproduced in *The Complete Graphic Works of William Blake*, ed. David Bindman (1978), p. 410, on wove paper watermarked 1804 (formerly in the collections of A. E. Newton and Joseph Holland) was acquired by Robert N. Essick—see his "Blake in the Marketplace, 1995" (above).

Salzmann, C. G., *Elements of Morality* (1791, 1792, 1805, ?1815)

A 1791 New Location: Pforzheimer
B 1792 New Location: Pforzheimer

Stedman, J. G., *Narrative of A Five Years' expedition,against the Revolted Negroes of Surinam* (1796, 1806, 1813)

When Stedman's book was going through the press in 1796, its irrascible author not only went to London to interfere in the printing of the work, and, as he wrote in his Journal for January and February 1796:

> I sent besides to London Hansard [*the printer, all the preliminaries for the book, index, etc.*] ... I charged hansard not to trust the above papers with Johnson who I would now not Save from the gallows[,] with only one of them so cruelly was I treated—and I declare him a Scound[*r*]ell without he gives me Satisfaction .... Johnson, the demon of hell, again torments me by altering the dedication to the Prince of Wales &c., &c., he being a d-mn'd eternal [*infernal?*] Jacobin scoundrel.[56]

After Stedman's death in 1797, the Jacobin scoundrel wrote on 25 October 1799 to Stedman's widow in Tiverton, Devon:

> Dear Madam
>
> I wish to consult y.r executors upon the following proposal[:]
>
> The edition of y.r Colonel's book being nearly sold I think there is a prospect of another smaller ed.n going off at a cheaper price, & if it meet with your approbation & theirs I will print one at my own risque & expense, & share with you whatever profit may arise from it.
>
> J.J.

Mrs. Stedman was clearly as suspicious of Johnson as her paranoid husband had been, she thought that Johnson owed money for the book, and she put the matter into the hands of an agent. Nine months later, Johnson wrote to

> N Dennis Esqr Tiverton July 9. 1800
>
> I have received, copied I suppose from Mr Stedmans book, a long account between him & me, of which I can make nothing. There can be no account between us but what arose out of yr agreement for his Ms. 1 The payment of £300 by me can easily be proved. 2 He was to receive 10/6 every Sub.n of 21/. which he procured. 3 he procured by his own account 200 for which he owes me 100 g.s 3 [*i.e., 4*] He was to be allowed his own necessary[?] expenses occured [*?i.e.,* incurred] in y.r printing of ye work which I understood to be occasional postage & carriage of parcels but he has charged £42 for his stay in Lond[*on*] which was totally unnecessary & put me to an enormous expense in reprinting part of y.r work from mere caprice, & he makes a charge of £3.9.6 for expenses in Setting[?] his Ms—these two charges I object to, his other charges for letters & parcels I agree to, but am ready to settle every difference by arbitr.n if you do not acquiesce with my statement.
>
> I am &c

Mrs. Stedman seems to have put the matter then in the hands

Hunter, £300 to Mr Holloway, and "myself 900 pounds, or in such other proportions as may be satisfactory to yourselves."

[56] *Blake Records* (1969), 50-51.

of a London agent, for Johnson then wrote to

> S. Freeman [?Truman] Esqr Clarges St Augt 3. 1800
> I return M.r Stedman's acc.t having marked such charges as I admit, ^with X^ amounting to £10.1.6, [although some of them I have nothing to do with such as advertising & paying booksellers commission *del*] this sum taken from 105£ [received by him *del*] ^due to me^ for 200 Subscript^ns^ ^at a Guinea each^ which he [procured *del*] ^received^ leave a balance in my favour of £94.18.6[.] I never received anything from him.

It seems fairly plain from Johnson's straightforward account that Stedman's estate owed money to Johnson rather than vice versa. Perhaps the matter was dropped here, for there is no more correspondence about Stedman's *Narrative* in Johnson's Letter-Book. The matter was resolved at least to the extent that new editions were published in 1806 and 1813—and clearly the second edition would have been published much earlier but for the obstreperousness of Mrs. Stedman.

Stuart, James, & Nicholas Revett, *The Antiquities of Athens*
Vol. III (1794)

Copies of Blake's prints on paper watermarked J Whatman 1806 are in the collection of D. W. Dörrbecker, but they did not appear in any of the editions known to me of 1808-22 (in French), 1825-30, 1829-33 (in German), 1837, 1849, 1881, 1905.

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

A 1796 New Location: Pforzheimer

Young, Edward, *Night Thoughts*
(1797)

New Location: Kongelige Bibliotek (Copenhagen)

Census of Colored Copies
Addenda
Copy G

History: (3) ... Offered in Quaritch Catalogue 401 (May 1926), Lot 218, for £175; (4a) Offered in James F. Drake Catalogue 181 ([?1926]), Lot 17 ("The Gaisford-MacGeorge copy") for $1,200; (4b) Acquired by Cortlandt F. Bishop <*BBS* 271>.

Copy X <*BBS* 273>

History: ... (4) Acquired by two collectors named *Gilbert & George*.

Appendix
Books Improbably Alleged to Have Blake Engravings

THE Conjuror's Magazine, | OR, | [Gothic:] Magical and Physiognomical Mirror. | Including | A SUPERB EDITION OF | LAVATER'S | Essays on Physiognomy. | VOL. I. | - | LONDON: | PRINTED FOR W. LOCKER, NO. 12, RED-LION STREET, | HOLBORN. | 1792. 8°

According to Peter Ackroyd, *Blake* (1995), 194, "*The Conjuror's Magazine* ... printed one of Blake's engravings," but there is no plate signed by Blake in either *The Conjuror's Magazine* (Aug 1791-July 1793) or its successor *The Astrologer's Magazine* (Aug 1793-Jan 1794). The separately-paginated edition of Lavater's *Essays on Physiognomy* which was included with each monthly issue of *The Conjuror's Magazine* and *The Astrologer's Magazine* was translated by C. Moore with octavo-size plates "Engraved by Barlow" (as most contents pages explained), not the folio size plates which Blake and others engraved for the Hunter translation of Lavater.

Part IV
Catalogues and Bibliographies

1957, 1971, 1990

*Martin [R.F.] Butlin. *William Blake (1757-1827):* A Catalogue of the Works of William Blake in the Tate Gallery with an Introduction by Anthony Blunt and A Foreword by John Rothenstein. (London, 1957) <*BB* #679A).

**William Blake:* a complete catalogue of the works in the Tate Gallery. (1971) <*BB* #679B>.

**William Blake 1757-1827*. (London: Tate Gallery, 1990) Tate Gallery Collections: Volume Five.

1990 Nicholas Serota, "Preface" (7-8); Krzysztof Cieskowski, "The Formation of the Collection" (11-16); Butlin, "The Art of William Blake" (17-26), plus the list of 172 Blake works plus an appendix of associated works (42-248), most of which are reproduced.

This is a revised version of Butlin's catalogues of 1957 and 1971 <*BB* #1679A-B>.

26 October 1971

Books: Art History, Literature, Topography including a collection relating to William Blake and Maps and Manuscripts The Property of F. E. Carpenter, Esq., G. L. Miller, Esq., and Others To be Sold by Auction On Tuesday, October 26th, 1971 [by] Phillips, Son & Neale [1971].

The Blakes of G. L. Miller (#84-114) are dated 1863 ff.

1989

Martin Butlin & Ted Gott, *William Blake in the Collection of the National Gallery of Victoria* (1989) <*BBS* 306-07>.

Review

1 David B. Brown, "Blake in Australia," *Print Quarterly*, XII (1995), 87-88 (it gives "a rounded introduction to Blake's mind and methods").

1991

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

Reviews

1 *G. E. Bentley, Jr., *Wordsworth Circle*, XXIII (1992), 233-35 (a "most impressive contribution of original scholarship" [234]; N.B. the same review also appeared, by permission, in *Antiquarian Book Monthly*, XX, 4 [April 1993], 31-32 <*Blake* (1994)).

2 §Michael Ferber, *Word & Image*, VIII (1992), 283-84.

3 Susan Matthews, *BARS Bulletin & Review*, No. 3 (Oct 1992), 14-15 ("an essential research tool for those working on Blake").

4 D. W. Dörrbecker, *Blake*, XXVIII (Winter 1994-95), 103-10 ("This catalogue raisonné deserves the highest possible praise for its reliability" [107]; an Appendix [108-10] contains minor corrigenda).

1 May - 26 June 1993

**William Blake and His Circle.* [Exhibition] 1 May-26 June 1993 [at the] Hunterian Art Gallery: University of Glasgow. ([Glasgow: Hunterian Art Gallery, 1993]) 8°.

Paul Stirton, introduction (3-4).

6-17 February 1995

The Genitals are Beauty: a mixed media exhibition 6-17 February 1995 [at the] House of William Blake Design & Advertising. ([London: The House of William Blake, 1995).

The catalogue is a small brown paper bag listing (with prices) 42 items in knitting, T-shirts, automata, vases, &c., with no apparent relationship to Blake save, occasionally, the titles, e.g., "The Lineaments of Desire." It is accompanied by a collection of 47 self-portraits of genitalia, entitled *The Genitals are Beauty* (London: House of William Blake, February 1995), c. 4" x 4", fastened with a pin, ISBN: 0 9524139-1-4.

July 1995

§Antique & Book Collector (Marlborough, Wiltshire, July 1995).

An exhibition and sales catalogue includes some of Blake's commercial book illustrations detached from their parent volumes and, as Lots 25-27, *Songs* (o) pl. 24 ("Nurse's Song" from *Innocence*), 18 ("The Divine Image") and 38 ("Nurse's Song" from *Experience*), at £2,250 each.

11 July -15 October 1995

**William Blake and Patronage* [Catalogue of an exhibition] 11 July-15 October 1995 [at the] Tate Gallery. (London: Tate Gallery, 1995) 4°, 8 pp.

Robin Hamlyn, "Introduction" (2); "William Blake 1757-1827" (2-7), especially about John Hawkins, Thomas Butts, and William Hayley. Some of the 48 entries are not by Blake.

December 1995

**The Blake Collection of Joseph Holland & Vincent Newton* With Additions from our Inventory. John Windle List Twenty-Six. (San Francisco: John Windle, [Dec] 1995) 4°, 52 pp., 17 plates.

"The Blake Collection of Joseph Holland [*1910-94*] and Vincent Newton" (v). A very handsome catalogue with 241 entries (#1-193 from Holland-Newton, #194-236 from Stock, #237-241 "Auction Purchases for the Record," priced at $5-$60,000 and "Price on Enquiry."

1995

*G. E. Bentley, Jr. *Blake Books Supplement:* A Bibliography of Publications and Discoveries about William Blake 1971-1992, being a Continuation of *Blake Books* (1977). (Oxford: Clarendon Press, 1995) 8°, xviii, 789 pp., 13 plates; ISBN: 0-19-812534-X.

"Introduction" (1-9); "Blake Discoveries, Scholarship, and Criticism" (10-30).

Review

1 Bruce Tice, *Antiquarian Book Monthly*, XXII, No. 10 (Nov 1995), 76 (it is "necessary reading" "for those wishing a comprehensive overview of the current state of Blake studies .... 'Every word and every letter is studied and fits into its place'".)

1995

Dörrbecker, D.W. *"In ... Cambridge & in Oxford, places of Thought":* Blake in British Theses, 1950-1994. (Trier an der Mosel, 1995) 8°, 14 pp.

"Introduction" (3-5) plus a list of 78 M.A., M.Litt., M. Phil., Ph.D. (and D.Phil.) dissertations from *Index to [British] Theses.* "Corrigenda to Previous Checklists" (13) covers chiefly those published in *Blake* (Winter 1992-93).

For information on how to obtain copies, see *Blake*, XXIX, 1 (1995), 35.

1995

The Poetry Bookshop, Author List No. 1: William Blake. (Hay-on-Wye, Wales: The Poetry Bookshop, 1995) 3 leaves, 51 entries.

Part V
Book Blake Owned

Raphael Sanzio of Urbino

Historia del Testamento Vecchio (1698) <*BBS* 322-23; *Blake* (1994)>.

Binding: According to Dr. Michael Phillips (see below), "the six glue spots visible on . . .[*the print of "Lot's Escape*"] are revealing of Blake's technique for transferring images for etching" [though Blake is not known to have etched this transferred image].

History: ... (6) Dr. Michael Phillips lent it anonymously to the exhibition of Richard & Maria Cosway (11 August 1995-18 February 1996; see below).

Part VI
Criticism, Biography and Scholary Studies

§A. Beckett, W. *Universal Biography;* including Scriptural, Classical, and Mythological Memoirs, together with Accounts of Many Living Characters ... Stereotype Edition, 3 vols. (London: G.F. Isaac, 1836).

An account silently derived from Cunningham <*BB* #1433>: Blake was "an artist of powerful but eccentric imagination" whose "meaning was most sublimely obscure if not absolutely unfathomable" except for the *Songs* and the Canterbury Pilgrims design.

Ackroyd, Peter. *Blake.* (London: Sinclair-Stevenson, 1995) 8°, 136 reproductions; ISBN: 1-85619-278-4.

An elaborately detailed biography of Blake as a "Cockney visionary," an "urban genius" (92, 229), with a good deal of analysis of Blake's words (conventional) and designs (often ambitious and interesting).

An extract appears in his "The Doors of Perception," *Independent on Sunday* (27 Aug 1995).

Reviews

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

2 *John Carey, "Heaven on earth: John Cary is inspired by a sensuous and glowing portrayal of the celestial world of William Blake," *Sunday Times*, 10 Sept 1995 ("Ackroyd's biography will send many readers back to the poems enriched and newly attentive").
3 *[John Bayley], "The Lambeth seer acclaimed for our time," *Times*, 14 Sept 1995 (a "grippingly perceptive study").
4 *Grey Gowrie, "Heaven and hell and infinite London: Grey Gowrie acclaims the sublime spellbinding biography of a poet who continues to be an icon," *Daily Telegraph*, Sept 1995 ("a masterpiece of a biography").
5 *Malcolm Bull, "Liberty Boy-Genius: The politics, religion and sexuality of a counter-Enlightenment eccentric," *TLS*, 20 Oct 1995, pp. 3-4 ("This is, without doubt, the best available biography of Blake," but it reduces "his imaginative world to the wholly uninformative category of the 'Cockney visionary'" and omits serious consideration of his "politics, religion and sexuality").
6 *Andrew Motion, "A passionate dissent," *Guardian Weekly*, 17 Dec 1995, p. 28 ("its treatment of this central issue —the business of the madness—is disappointingly under-developed").
7 Leonee Ormond, *Country Life* (26 Oct 1995), 74 ("a remarkably human biography").

*Ackroyd, Peter. "The Doors of Perception: An extract from the brilliant new biography of poet, artist and visionary William Blake." *Independent on Sunday*, 27 Aug 1995, 24-25, 27.

When he was young, "Blake and all his friends were committed political radicals" and "In fact he had worked within a radical milieu all his life. His parents were of old city stock characterised by its republican attitudes ...."

Adams, Hazard. "Reynolds, Vico, [Thomas] *Blackwell*, Blake: The Fate of Allegory." Pp. 3-20 of *Enlightenment Allegory:* Theory, Practice, and Context of Allegory in the Late Seventeenth and Eighteenth Centuries. Ed. Kevin L. Cope. (N.Y.: AMS, 1993)

Ali, Salah Salim. "Ishraqi Themes in the Poetry and Prose of William Blake and William B. Yeats." *Hamdard Islamicus*, XVI, No. 3 (Autumn 1993), 37-61.

Blake's ideas are said to be similar to those in the thirteenth-century Muslim "Wisdom of Illumination, *Hikmat al-Israq*" in which "Man is a fallen angel whose soul belongs to a cosmos of light while his body ... belongs to a world of darkness," though no direct source for Blake is suggested (37, 57).

*Alkjær, Niels. "William Blake: kopist, håndværker, kunster." Pp. 37-67 of his *William Blake og Andre Essays*. (København: [no publisher], 1974) 12°, in Danish. <*BBS* §335>.

§*Alkjær, Nils. *William Blake—Om kunst & religion*. (Sollested: Skovlenge, 1993) 143 pp., in Danish.

Ames, Clifford Ronald. "The social construction of the female self: Studies in the shorter poems and designs of William Blake." *DAI*, LVI (1995), 1785-6A. Hawaii Ph.D., 1995.

Blake was an antinomian; "the final three chapters recontextualize woman."

Anon. "Deaths ... Mr. William Blake, an excellent but eccentric artist." *Annual Register*, LXIX [for 1827] (1828), 253-54 <*BB* #915>.

This obituary, silently reprinted from the *Gentleman's Magazine* (1827) <*BB* #989>, is largely extracted in J. Gorton, *General Biographical Dictionary* (1841).

Anon. "I asked a thief." *The Lonsdale:* The International Quarterly of The Romantic Six, IV, Issue iv (Oct 1995), 8.

"This poem [*from the Notebook*] is a Song of Innocence because there are not questions that are not answered, nor is there any resistance, nor anger on the part of the speaker to indicate displeasure."

Anon. "Long John Brown and Little Mary Bell." *The Lonsdale:* The International Quarterly of The Romantic Six, IV, Issue iv (Oct 1995), 8.

"This poem [*from the Pickering Manuscript*] is definitely a Song of Experience because it is taken into the fold of guilt, unanswered questions, protest, and resistance."

Anon., "Night." *The Lonsdale:* The International Quarterly of The Romantic Six, IV, Issue iv (Oct 1995), 7-8.

"This is a Song of Innocence because night seems to be the logical and rational time to present and also illustrate the belief that all creatures are equal in God's eyes and all creatures are protected accordingly."

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

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

*Anon. "Song." *The Lonsdale:* The International Quarterly of The Romantic Six, IV, Issue iv (Oct 1995), 7.

"This poem [*"Love and harmony combine," from Poetical Sketches*] is a Song of Innocence because just as the innocent are able to understand only the present so too does this poem understand only the present."

Anon. "Valuable Find. Pictures by William Blake. How They Came to Auckland." *Press* [Christchurch, New Zealand], [?1928].

The discovery of the New Zealand *Job* drawings in the home of Albin Martin's daughters Miss [Fanny] Martin and Mrs. E. J. Hickson.

§Anon., *Weekly News*, 20 March 1928, p. 15.

A description of the discovery of the New Zealand *Job* watercolors, saying "there is every reason for the assumption that Linnell gave the Blake paintings to his young friend before the latter set out for New Zealand."

*Anon. "William Bowmore: another major gift: William Blake, *St Paul before Felix and Drusilla*, c 1803." *Art Gallery of South Australia News*, [Adelaide] VI, No. 103 (Dec 1995/Jan 1996).

*Annwn, David. *Hear the Voice of the Bard! Who Present, Past, & Future Sees:* Three Cores of Bardic Attention: the Early Bards, William Blake & Robert Duncan. (Hay-on-Wye [England]: West House Books, 1995) 8°, 32 pp., ISBN: 0-9521891-1-9.

The Blake section is pp. 16-31; "Bards recur in Blake's work up to *Jerusalem*" (25).

Aoyama, Keiko. "*Blake Studies in Japan:* A Bibliography of Works on William Blake Published in Japan 1893-1993: On *Blake Studies in Japan:* A Bibliography of Works on William Blake Published in Japan 1893-1993." *Shoshi Sakuin Tenbo: Journal of Japan Indexers Association*, XIX, No. 31 (Aug 1995), 19-27. In Japanese.

An invited report on the Aoyama and Bentley book <see under 1994 in *Blake* (1995)> organized as (1) "Hon Shoshi Kanko no Kei to Kokunai deno Sakusei Sagyo [Why and How the Bibliography was Published and My Role in It]"; (2) "Kaigai to no Deta no yaritori [How to Exchange Data with the Authors]"; (3) "Kaku Deta no Kisai Jiko to Yoshiki [How Each Work Is Recorded]"; (4) "Honsho no Kosei to Bunken Shuroku Kijun [Organization and Principles for Including Works]"; (5) "Hairetsu [Arrangement]"; (6) "Honsho de saiyo shita Romaji hyokijo no Hoshin [The Transliteration System Adopted in the Bibliography]"; and (7) "Owari ni [Conclusion]," stressing the desirability of a network of English Blake scholars.

Aoyama, Keiko. "Nihon ni okeru William Blake Juyo no Ichi Danmen (1)—Oe Kenzaburo soshite Meiji, Taisho ki no Blake Inyu: Some Phases in the History of the Reception of Blake in Japan (1)—Kenzaburo Oe and Creative Writings in the Meiji and Taisho Era." *Gakushuin Joshi Tankidaigaku Kiyo: Bulletin of Gakushuin Women's Junior College*, No. 32 (1994), 189-209. In Japanese.

It deals with (1) Blake's influence on Kenzaburo Oe; (2) "Meiji-ki ni okeru Blake no Shi no Hoyaku [Several Blake Poems Translated into Japanese in the Meiji Era]"; (3) "Eibungakusha to Blake (Lafcadio Hearn to Natsume Soseki) [Japanese Scholars of English Literature in the Meiji Era and Blake (Lafcadio Hearn and Soseki Natsume)]"; (4) "Blake no 'Hai' [Blake's 'The Fly']" (translations of "The Fly" in Seika Mayama's novel *Hai [The Fly]* [1907] and by Ariake Kanbara as "Aobae [The Blue Fly]" [1906]); (5) "'Yameru Bara ['The Sick Rose'" (its relevance to Rofu Miki's poem "Yameru Bara [The Sick Rose]" [1980] and Haruo Sato's novel *Denen no Yuutsu [Pastoral Melancholy]* [1919]); (6) Conclusion.

Aparicio, George Bernabe. "Transcendental Experience in Nature and in the City: A Study of Anglo-American Romanticism's Anti-Urban Attitude." *DAI*, XLIX (1989), 3711A. Florida State Ph.D. (1988).

He examines particularly Blake and Coleridge (Chapters II-III) and Frank Norris.

Asakawa, Yaushi. "William Blake *Job-ki Sashie* no Seiritsu Katei ni tsuite [On a Process of Forming Blake's *Illustrations to the Book of Job*]." *Kashima Bijutsu Kenkyu [Kashima Fine Arts Study]*, Nenpo Dai 11-go Bessatsu [Extra Issue of Annual Reports No. 11] (1994), 390-96. In Japanese.

The paper consists of: (1) "Hajimeni [Introduction]" ; (2) "Keynes no Kenkyu [Keynes' Study (of *The Book of Job*)]"; (3) "Daie Hakubutsukan to Fitzwilliam Bijutsukan no *Job-ki* [Two Sets of *The Book of Job* in the British Museum and the Fitzwilliam Museum]"; (4) "Blake Shinwa to *Job-ki* [Blake's Mythology and *The Book of Job*]"; (5) "Sinmetori no Kozo [Symmetrical Composition of the Work]"; (6) "Owari ni [Conclusion]."

Barlow, Stuart. "Mind-Wind: Poems and essays. [Original writing.]" *DAI*, LVI (1995), 1773A. State University of New York (Albany) Ph.D., 1995.

An 111-page effort in 55 poems and four essays "on contemporary visionary poetics, its theoretical and artistic roots in William Blake, and the forms it is taking in present day expression."

*Basler, Amanda, Adam Bloom, Breck Bunce, Dianna Carlin, Seth Cohen, Mary Conway, Andrew Crosby, Ben Ewy, Justin Garner, Mary Lou Griffin, Judy Rosowski, John Wright, "anon.," William Bolcom, James Fox, Brenda Foster, Christine McGinley, Leo McNamara, Michael Nowak, John Price-Wilkin, Nancy Willard, James Winn, Jonathan Wright. "'Blakeclipsescapeffigy:." *LSAmagazine*, XVIII, No. 2 ([University of Michigan] Spring 1995), 16-21.

A "collective essay" emanating from English 428 and other activities at the University of Michigan, apparently written in Cyber-Speak (a reproduction here of "Aged Ignorance" "clips emblem from Blake's 5/93 *Gates* re. Maternity"), the events presided over by "a life-sized effigy of William Blake in *ne plus ultra* period dress, with a cerulean blue head."

Beer, John. *Romantic Influences:* Contemporary—Victorian—Modern. (Basingstoke & London: Macmillan, 1993). Pp. 81-84 and passim.

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

Review

1 James O. Allsup, *Wordsworth Circle*, XXV (1994), 219-21 ("his readings of Blake [*are*] bold yet measured, plucky yet urbane, venturous yet steady").

Bentley, G. E. [Jr]. "Blake's debt to the philosophical alchemists." *Index to [British] Theses*, V (1958), 10 (#173). Oxford (Merton) B.Litt. [1954].

The correct title is "William Blake and the Alchemical Philosophers."

Bentley, G. E., Jr. "Mistakes, Mischief and Murder: Problems of Authority in Literary Texts from Magna Carta to William Blake." Pp. 95-107 of *Fakrhruddin Ali Ahmed:* Memorial Volume. Ed. Nazir Ahmad & Asloob Ahmed Ansari. (New Delhi: Ghalib Institute, 1994)

The Blake examples are chiefly "The Felpham Rummer," *America* (B), and *There is No Natural Religion*, based on the work of Robert Essick and Joseph Viscomi.

Bentley, G. E., Jr. "William Blake's World in a Grain of Sand: The Scholar in the World of Books." *Descant*, XXVI, No. 4 (Winter [November] 1995), 39-51.

An autobiographical account.

Bergevin, Gerald Walter. "The Darkening Green: Irony and Revisionism in Blake's Political Prophecies." *Comprehensive Dissertation Index* Five Year Cumulation 1983-1987 (Ann Arbor: UMI, 1989), XVIII, 66. Washington State Ph.D.

Bidney, Martin, *Blake and Goethe* (1988) <*BBS* 372>.

Review

1 Elizabeth W. Harries, *Comparative Literature*, XLIII (1991), 391-93.

Bidney, Martin. "A Song of Innocence and of Experience: Rewriting Blake in Brodkey's 'Piping Down the Valleys Wild.'" *Studies in Short Fiction*, XXXI (1994), 237-45.

Brodkey's story in his *First Love and Other Sorrows* is read here in Blakean ways.

Billigheimer, Rachel Victoria, *Wheels of Eternity* (1990) <*BBS* 373>.

Review

1 Jacqueline Genet, *Etudes irlandaises*, XV (1990), 239-40.

*Bindman, David. "Melbourne William Blake." *Burlington Magazine*, CXXXI (1990), 75.

The exhibition and catalogue of the National Gallery of Victoria (1989) <*BBS* 306-07> are "exemplary."

Birenbaum, Harvey, *Between Blake and Nietzsche* (1992) <*BBS* 374>.

Reviews

1 Peter J. Kitsch, John Whale, & Susan Matthews, *Year's Work in English Studies*, LXXIII for 1992 (1995), 361-62 ("the value of his line of approach for explicating Blake is questionable").
2 Stephen Clark, *Blake*, XXXIX (1995), 68-70 ("a helpful introductory commentary on the relation of Blake and Nietzsche" with "the strengths and weaknesses of its comparative format").

Blake Newsletter

Volume IV, No. 1 (1970) <*BB* #1217>.

Michael Phillips, "Blake's Corrections in *Poetical Sketches*." Pp. 40-47. B. Tr. Antoine Jaccottet as "Les Corrections dans les *Esquisse Poétiques*," pp. 67-72 of Phillips's *William Blake* (1995).

Blake/An Illustrated Quarterly

Volume XVI, No. 3 (1982-83) <*BBS* 394>.

Alicia Ostriker. "Desire Gratified and Ungratified: William Blake and Sexuality." Pp. 156-65. B. Reprinted in *Romantic Poetry:* Recent Revisionary Criticism, ed. Karl Kroeber & Gene U. Ruoff (New Brunswick: Rutgers University Press, 1993).

Blake/An Illustrated Quarterly

Volume XX, No. 1 (1986).

Christopher Heppner. "Blake's 'The New Jerusalem Descending': A Drawing (Butlin #92) Identified." Pp. 4-11 <*BBS* 399>. B. Revised in chapter 4 of his *Reading Blake's Designs* (1995).

Blake/An Illustrated Quarterly

Volume XXV, No. 2 (1991).

Christopher Heppner. "The Good (In Spite of What You May Have Heard) Samaritan." Pp. 64-69 <*BBS* 408>. B. Revised in his *Reading Blake's Designs* (1995).

Blake/An Illustrated Quarterly

Volume XXV, No. 3 (1991-92).

*Eugenie R. Freed, "'Sun-Clad Chastity' and Blake's 'Maiden-Queens:' *Comus, Thel* and 'The Angel.'" Pp. 104-16. B. Most of it was reprinted in her *"A Portion of His Life":* William Blake's Miltonic Vision of Woman [?1994].

Christopher Heppner. "The Chamber of Prophecy: Blake's 'A Vision' (Butlin # 756) Interpreted." Pp. 127-31 <*BBS* 408>. B. Revised in his *Reading Blake's Designs* (1995).

Blake/An Illustrated Quarterly

Volume XXVI, No. 3 (1992-93).

*D. W. Dörrbecker. "Blake and His Circle: An Annotated Checklist of Recent Publications." Pp. 76-133. (For "Corrigenda," see [under Catalogues 1995], his *"In ... Cambridge & in Oxford, places of Thought":* Blake in British Theses, 1950-1994 [1995], 13.)

Blake/An Illustrated Quarterly

Volume XXVIII, No. 3 (1994-95 [May 1995]).

1 *Aileen Ward. "Who Was Robert Blake?" Pp. 84-89. ("When all aspects of the question are considered, the conclusion seems almost inescapable: Robert was born in June 1762, not August 1767," pace *Blake Records* [89].)
2 June Sturrock. "'What have I to do with thee?'" Pp. 89-91. (Perhaps the scene depicted in "To Tirzah" represents "Mary and Martha of Bethany supporting their brother Lazarus" [89].)
3 *Stephen C. Behrendt. "A Possible Corollary Source for *The Gates of Paradise* 10." Pp. 92-94. ("The struggling figure in Blake's 'Help! Help!' [*in Gates pl. 10*] bears striking visual resemblances" to the victim in John Singleton Copley's sensational picture of "Watson and the Shark" exhibited in 1778 [93].)
4 *Alexander S. Gourlay. "Philip D. Sherman's Blakes at Brown University." Pp. 94-99. (Untraced copies of *Europe* [c)] pl. 11, 17 <*BBS* 104>, *Songs* [o] pl. 13, 20-21 <*BBS* 129-30>, a posthumous pull from Thornton's Virgil, *Job* [1874] pl. 15, 20, and "Chaucer's Canterbury Pilgrims" fifth state.)
5 Alexander S. Gourlay. "A New Colored Copy of *Night Thoughts* at Smith College." P. 100. (Description of copy Z <*BBS* 273>.)

Reviews

6 *Ronald Paulson. Review of Morris Eaves, *The Counter-Arts Conspiracy* (1992). Pp. 101-02. ("This is a fascinating study in historiography" [101].)
7 D. W. Dörrbecker. Review of Robert N. Essick, *William Blake's Commercial Book Illustrations* (1991). Pp. 103-10. ("This catalogue raisonné deserves the highest possible praise for its reliability" [107]; an Appendix [108-10] contains minor corrigenda.)
8 Mark S. Lussier. Review of Charles D. Minahen, *Vortex/t:* The Poetics of Turbulence (1992). Pp. 111-14. (The "power" of the book "resides in its willingness to speculate creatively with somewhat limited evidence," but chapter 7 on Blake "adds little to our understanding of Blake" [111, 113].)
9 Alma Bennett. "Teaching Blake." P. 115. (A poem.)

Blake/An Illustrated Quarterly
Volume XXVIII, No. 4 ([September] 1995).

1 *Robert N. Essick. "Blake in the Marketplace, 1994." Pp. 120-41. (A customarily magisterial survey, with an "Appendix: New Information on Blake's Engravings," supplementing his *William Blake's Commercial Book Illustrations* [140-41].)

2 *G. E. Bentley, Jr., with the Assistance of Keiko Aoyama for Japanese Publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 1994." Pp. 142-89.

Blake/An Illustrated Quarterly
Volume XXIX, No. 1 (1995 [i.e., January 1996]).

1Lauren Henry. "Sunshine and Shady Groves: What Blake's 'Little Black Boy' Learned from African Writers." Pp. 4-11. (She believes that "reading ['The Little Black Boy'] ... alongside [*Phyllis*] Wheatley's 'An Hymn to the Morning,' [1773] ... leads to a better understanding of Blake's child speaker and of the intense irony used to portray his situation" [4].)

2 *Joseph Viscomi. "William Blake's 'The Phoenix / to Mrs Butts' Redux." Pp. 12-15. (A great deal of new information about the Butts family confirms that "The Phoenix" "was written—both invented and executed on paper—by Blake" c. 1800-03 and addressed to Thomas Butts's first wife Elizabeth Cooper Butts, not to his newly-recorded second wife Elizabeth (née Davis) Delauney (or Delanney) Butts [14, 13].)

3 *G. E. Bentley, Jr. "The Physiognomy of Lavater's *Essays*: False Imprints, '1789' and '1792.'" Pp. 16-23. (For the Hunter translation of Lavater's *Physiognomy* with Blake's plates, there are "*three* Volume I titlepages dated 1789 (one honest, one of 1810, and one of 1817), *three* Volume II titlepages dated 1792 (one honest, one of 1810, and one of 1817), and *three* Volume III titlepages dated 1798 (honest), 1792 (i.e., 1818?), and 1810 (honest)" [23].)

4 Jacqueline E. M. Latham. "The Arlington Court Picture." P. 24. (The Arlington Court Picture [1821] may have been acquired by Colonel Chichester [d. 1823] because of the strongly radical and dissenting interests of his third wife Sophia Ford, whom he married in 1822 and disinherited next year.)

5 Warren Stevenson. Untitled. Pp. 24-25. (The "mighty Spirit ... Nam'd Newton" in *America* may be "a conflation" of Isaac Newton and John Newton the slavery abolitionist.)

Reviews

6 Stephen C. Behrendt. Review of Gerda S. Norvig, *Dark Figures in the Desired Country* (1993). Pp. 25-29 <*Blake* (1993), p. 26>. ("A learned and meticulous book ... a trove of valuable visual information," "an immense achievement" [25, 29].)

7 David Punter. Review of David G. Riede, *Oracles and Hierophants:* Constructions of Romantic Authority (1991) <*BBS* 623>. Pp. 29-31. ("This is a book of extreme meticulousness, full of detail and of close reading, but ... in the end I found it oddly unsatisfying" [29].)

8 Alexander S. Gourlay. Review of Joseph Viscomi, *Blake and the Idea of the Book* (1993) <*Blake* (1994)>. Pp. 31-35. ("Indispensable for everyone who writes about Blake" [31]).

Newsletter[57]

9 Anon. "First Annual Vincent A. De Luca Memorial Lecture." P. 35. (Robert N. Essick, "Representation, Anxiety, and the Bibliographic Sublime," at the University of Toronto.)

10 Anon. "'*In ... Cambridge & in Oxford, Places of Thought.*'" P. 35. (On how to obtain copies of Dörrbecker's list of British theses, above.)

11 Ralph Dumain. "On the Formation of a Secular Jewish Saturday School in Brooklyn." P. 35. (The curriculum "consist[*ed*] of the Communist Manifesto, poetry by Blake, Shelley, and Walt Whitman, some Old Testament material ... [*and*] Henry Morgan's anthropology.")

12 Anon. "The Blake Society at St. James's Picadilly: Events in 1995." P. 35.

13 Anon. "New Blake Journal." P. 35. (*The Journal of The Blake Society at St. James'*.)

14 Anon. "Urthona." P. 35. ("*A* new arts magazine that 'takes Blake as its guiding spirit.'")

15 Anon. "Blake Opera." P. 35. (Part 1 of Dana Harden's "new opera based on William Blake's *Milton*" will be performed in 1995, but "Funding is needed" to produce part 2, with "'Virtual Sets.'")

Blake/An Illustrated Quarterly
Volume XXIX, No. 2 (1995 [i.e., February 1996])

1 Joseph Viscomi. "Blake in the Marketplace 1852: Thomas Butts, Jr. and Other Unknown Nineteenth-Century Blake Collectors." Pp. 40-68. (A minutely-detailed account of the nineteenth-century ownership of Blake designs.)

Review

2 Stephen Clark. Review of Harvey Birenbaum, *Between Blake and Nietzsche* (1992). Pp. 68-70. (It is "a helpful introductory commentary on the relation of Blake and Nietzsche" with "the strengths and weaknesses of its comparative format.")

Newsletter

3 Michael LaPlace-Sinatra. "Romanticism on the Net." P. 71. (Announcement of "a new electronic journal" beginning in January 1996.)

4 Anon. "Blake's Web Page." P. 71. (*Blake* will have an electronic address; "Stay tuned for further developments.")

5 Anon. "To Bring Them to Perfection Has Caused This Delay (E 745)." P. 71. (On the reasons for delays in the publication of *Blake*.)

*Blansfield, Karen C. "Tyger, tyger, byte by byte: A UNC-CH professor is helping a hypertext database that will make the art and poetry of William Blake accessible as never before." *OIT Review:* Office of Information Technology University of North Carolina at Chapel Hill, (Spring-Summer 1995), 12-14.

On the Viscomi-Essick-Eaves hypertext project.

*Bowden, Betsy. "Reading/Riding between the Lines: Mortimer, Stothard, and Blake." Pp. 193-200 of "Visual Portraits of the Canterbury Pilgrims 1484(?)-1809." Pp. 171-204 of *The Ellesmere Chaucer:* Essays in Interpretation. Ed. Martin Stevens & Daniel Woodward. (San Marino: Huntington Library; Tokyo: Yushodo Co., Ltd, 1995).

About their illustrations of Chaucer.

*Bowen, John. "Practical Criticism: 'THE LITTLE BLACK BOY'

[57] Omitting entires unrelated to Blake.

by William Blake." *English Review*, III, No. 4 (April 1993), 33-35.

"Blake wants to leave us with a vision of the difference between black and white finally abolished."

Bracket, G. L. "William Blake's response to John Milton." *Index to [British] Theses*, XLIII (1993) (#43-8107). Oxford D.Phil., 1993.

Concerns "the way in which Blake's poetry revises Milton's theology and politics."

§Brewster, Glen E. "'Out of Nature': Blake and the French Revolution Debate." *South Atlantic Review*, LVI (1991), 7-22.

Brewster, Glen Edward. "'Severe Contentions of Friendship': Gender Roles and Re-Figurations in the Poetry of William Blake." *DAI*, LV (1994), 572A. Duke Ph.D. (1994).

It "focuses on the ways in which Blake's work both reflects and contributes to the debates on gender and power in British society" in his time.

§Brogaard, Jens Johan. *Urizenskikkelsen i Blakes Mytologi*. (Købhavn, 1973). In Danish.

Bulletin of Research in the Humanities, LXXXV (1981).

Christopher Heppner. "Reading Blake's Designs: *Pity* and *Hecate*," pp. 337-61 <*BBS* 428>. B. Revised in chapter 5 of his *Reading Blake's Designs* (1995).

Burgess, Joanne Harris. "A Methodist Imagination: The Redemptive Vision of Northrop Frye." *DAI*, LIV (1994), 3480A. Concordia University Ph.D. (1991).

"Two major influences, Methodism and the theories of the creative imagination of William Blake, come together in the work of Northrop Frye to create a 'redemptive vision.'"

Burgham, R. I. T. "William Blake, traditionalist: a reassessment of Blake's theory of imagination." *Index to [British] Theses*, XXX (1982), 189 (#4484). Edinburgh M.Litt., 1980.

*Buryn, Ed. *The William Blake Tarot of the Creative Imagination*. Created by Ed. Buryn. Based on the Works of William Blake. Ed. Mary K. Greer. (Hammersmith [London] & San Francisco: Thorsons, 1995) 8°, 166 pp., ISBN: 1-85538-330-6.

"A practical and inspirational tool for personal creativity that features the art and ideas of William Blake" (1). The book is accompanied by a box with a Tarot deck about twice the size of ordinary playing cards with designs mostly related to Blake, in four series: (1) Numbered 00-0-I-XXI (but different in size, design, number, and color from the 1991 set of Tarot cards by Buryn), (2-5) 14 each on Painting, Science, Music, and Poetry, each numbered "Ace of Painting" (&c), 2-10, plus "Angel," Child," "Man," and "Woman of Painting" (&c).

*His *William Blake Tarot Triumphs:* Interpretive Book (Nevada City, California: T.A.R.O.T.: Tools And Rites of Transformation, December 1991) Large 8°, 16 pp., ISBN: 0-91680-04-6 <*BBS* 427-28>, has a playing-card-sized deck of 22 cards with different designs.

Cantor, Paul A. "Blake and the Archaeology of Eden." Pp. 229-43 of *A Walk in the Garden:* Biblical, Iconographical and Liturgical Images of Eden. Ed. Paul Morris & Deborah Sawyer. (Sheffield: JSOT Press, 1992) Journal for the Study of the Old Testament Supplement Series 136.

"The theories of mythology Blake inherited [*from Jacob Bryant and the speculative mythologists*] made Eden come alive for him" (240).

Carner, Frank K[enneth]. "Four Contexts for the Study of the Relationship of Text and Design in the Illuminated Books of William Blake." Toronto Ph.D., 1976. See *DAI*, XXXVIII (1978), 6138-9A.

It includes a "close reading of *Milton*."

Carroll, Robert P. "Revisionings: Echoes and Traces of Isaiah in the Poetry of William Blake." Pp. 226-41 of *Words Remembered, Texts Renewed:* Essays in Honour of John F. A. Sawyer. Ed. Jon Davies, Graham Harvey, and Wilfred G. E. Watson. (Sheffield: Sheffield Academic Press Ltd, 1995) Journal for the Study of the Old Testament Supplement Series 1995.

It is "a simple meditation on aspects of the Bible and aspects of Blake" (239).

Chambers, Leslie. "The Swedenborgian influence on William Blake." *DAI*, LVI (1995), 3156C. Open University (United Kingdom) Ph.D., 1993.

Deals especially with the *Marriage* and *Songs*.

Chapman, Gerald Wester, Jr. "Anxious Appropriations: Feminism and Male Identity in the Writings of Blake, Joyce, and Pynchon." *DAI*, LIII (1993), 2822A. Cornell Ph.D. (1992).

"In Chapter One, 'Blake's visions and Revisions of a Daughter of Albion,' I argue that contradictions in the character of Oothoon ... [*in Visions*] reflect the contradictory investments Blake had in the feminism of Mary Wollstonecraft, whose philosophical underpinnings Blake rejected but whose new vision of women Blake's own political project required."

*Chauvin, Danièle. *L'oeuvre de William Blake:* Apocalypse et transfiguration. (Grenoble: Ellug, 1992) 8°, 286 pp., 38 plates, ISBN: 2-902709-77-3.

Gilbert Durand, "Preface" (9-14). This is a "mythocritique" study of images and structures.

*Chayes, Irene. "*Night Thoughts* 273 and 'Mercury at the Crossroads': Constructing Blake's Quarrels with Young." *Colby Quarterly*, XXXI (1995), 123-41.

In his illustration, the "substitution of Blake's own demon Death [a false guide] for the Mercury statue" (representing a roadside finger-post) of Young's poem is said to constitute "a critique and correction of what Young is saying" (131, 135).

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

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

Review

1 Anon., *Virginia Quarterly Review*, LXIX (1992), 12 ("succeeds brilliantly and in unexpected ways").

2 Stephen Clarke, *BARS Bulletin & Review*, No. 2 (Feb 1992), 9-10 (it is "problematic in several major respects").

Clark, S. H. "Blake and Female Reason." Chapter 5 (138-87) of his *Sordid Images:* The Poetry of Masculine Desire. (London & N.Y.: Routledge, 1994).

It concerns Rousseau's *Emile*, Mary Wollstonecraft's response to it, and especially *Visions* and *Jerusalem*; "Blake's work cannot be reduced to a simplistic opposition between masculine activity and feminine passivity."

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

Review

1 Michael Grenfell, *Journal of the Blake Society at St James'*, I (1995), 42-43 ("What comes through, loud and clear, is the atmosphere of Blake's world .... For this, I have not come across a better book").

Cooper, H. F. "The relationship between the texts and the designs of William Blake's *Songs of Innocence and of Experience*." *Index to [British] Theses*, XXV (1977), 7 (#5468). Southampton M.Phil.

Copley, Barbara A. "'Imagination Is Existence': The Psychology of William Blake." *Comprehensive Dissertation Abstracts Ten Year Cumulation 1973-1982* (Ann Arbor: University Microfilms International, 1984), XXXV, 71. State University of New York (Buffalo) Ph.D., 1980.

Not in *DAI*.

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

Ackroyd says that "in fiction you have to tell the truth. In biography you can make things up."

Cox, Stephen. *Love and Logic* (1992) <*BBS* 444>.

Review

1 Peter J. Kitsch, John Whale, & Susan Matthews, *Year's Work in English Studies*, LXXIII for 1992 (1995), 362 ("the major book on Blake this year").

Cunningham, Peter, ed., *Poems and Songs by Allan Cunningham* (London: John Murray, 1847).

Peter Cunningham's father hoped that his *Lives* <*BB* #1433> would be remembered "by all who felt an interest in the wild but noble imagination of Blake, the classic conceptions of Flaxman, or the all-ennobling poetry of Robert Burns" (ix-x).

De Luca, Vincent Arthur, *Words of Eternity:* Blake and the Poetics of the Sublime [1991] <*BBS* 450>.

Chapter 1, "Blake's Concept of the Sublime" (15-52), is reprinted in Duncan Wu, ed. *Romanticism:* A Critical Reader. (Oxford & Cambridge [England]: Blackwell, 1995), 17-54.

Review

1 Michael Lackey, *ANQ*, V, #1 (1992), 34-36.

2 Barbara S. Worden in *Christianity and Literature*, XLI (1992), 357-58.

Doskow, Minna. "William Blake and the Wheels of Compulsion." Pp. 53-72 of *History & Myth:* Essays on English Romantic Literature. Ed. Stephen C. Behrendt. (Detroit: Wayne State University Press, 1990)

About "Blake's relation to the history of ideas" (53).

Eaves, Morris, *The Counter-Arts Conspiracy* (1992) <*BBS* 458-59>.

Reviews

1 Ronald Paulson, *Blake*, XXVIII, 3 (Winter 1994-95), 101-02 ("This is a fascinating study in historiography" [101]).

2 David Worrall, "Art and Industry in the Age of Blake," *Print Quarterly*, XII (1995), 195-97 (it is "a major contribution to Blake studies").

*Endo, Toru. "*Europe* Shiron—Hifu to Rinkaku [An Essay on *Europe*—Skin as the External Covering and Outline]." *Waseda Daigaku Daigakuin Kyoikugaku Kenkyuka Kiyo* [*Bulletin of Graduate School of Education, Waseda University*], Bessatsu [Extra Issue], No. 1 (1993), 15-30. In Japanese.

Endo, Toru. "Fudoten to shite no Jerusalem [Jerusalem as a Fixed Point]." *Fochun*, Shinsei Gengo Bunka Kenkyukai [*Fortune*, New Study Group of Language and Culture], No. 6 (1994), 57-68. In Japanese.

Jerusalem as a city and a woman in *Jerusalem* is said to be like "a fixed point" in mathematics.

Endo, Toru. "'Kyomu' to 'Eien'—kukyo na Mugen to chumitsu na Mugen ['Void' and 'Eternity'—Vacuous Infinity and Filled Infinity]." *Horaizun*, Eibungaku Kenkyu to Hihyo [*Horizon*, Study and Criticism of English Literature], Wadeda Daigaku Eibeibungaku Kenkyukai [The Society of English and American Literature in Waseda University], No. 27 (1995), 25-36. In Japanese.

In Blake, there are two contrary concepts of "Infinity." One is "Eternity," and the other is a negative concept expressed by such terms as "void," "vacuum," "non-entity," "eternal death," and "annihilation." "Void" is directly connected with Newtonian "absolute space and absolute time" and is outside "the human existence." In Blake's text, on the contrary, there is "Infinite Space" which is filled with human forms, so that each moment becomes equal to "eternal."

Endo, Toru. "Sora o tobu fukashi no Mushi (worm)—William Blake no Eikibyokan [An Invisible Worm Flying in the Sky—On William Blake's View of Pestilence]." *Eigo Eibungaku Soshi* [*Collected Essays on English Language and English Literature*], Waseda Daigaku Eigo Eibungakkai [The Society of English and American Literature, Waseda University], No. 24 (1994), 30-38. In Japanese.

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

*Essick, Robert N. "Visual/Verbal Relationships in Book Illustration." Pp. 169-204 of *British Art 1740-1820:* Essays in Honor of Robert Wark. Ed. Guilland Sutherland. (San Marino: Huntington Library, 1992).

It concentrates on Blake's frontispieces as epitomes; "Blake's development of his illustrative technique is an exploitation of conventions he shared with his contemporaries more than a revolt against them" (185).

For an essay by Butlin in the same volume, see *Blake* (1994).

Esterhammer, Angela, *Creating States* (1994) <*Blake* (1995)>.

Review

1 Stephen C. Behrendt, *Wordsworth Circle*, XXVI (1995), 201-03 (with Jeanne Moskal, *Blake, Ethics and Forgiveness* [1994]) (an "insightful book" which "at least significantly replots some venerable literary-critical fields").

*Fahrner, Barbara. *Blake—notizbuch* begonnen 13. July 1990 in Frankfurt ... beendet Anfang August 90 in Browborough (Surrey). ([No city: The Artist], 1990).

24 pages of doodles, Blake poems, imitations.

Fauvet, P. "Blake, Wordsworth and late eighteenth century radicalism." *Index to [British] Theses*, XXX (1982), 189 (#4491). Keele Ph.D., 1979 <*BBS* 469 under §Faucet>.

Ferber, Michael. "Blake's *America* and the Birth of Revolution." Pp. 73-99 of *History & Myth:* Essays on English Romantic Literature. Ed. Stephen C. Behrendt. (Detroit: Wayne State University Press, 1990).

About "Blake's [*early*] idea, or ideal, of social revolution," particularly in the Preludium to *America* (74).

Ferguson, J. B. "A study of William Blake's *Jerusalem*, with special reference to the Book of Ezekiel." *Index to [British] Theses*, XXVI (1977), 7 (#344). Edinburgh Ph.D., 1975.

Finkelman, Louis. "The Romantic Vindication of Cain: A Study of Sympathetic Presentations of Cain by Seven Major Romantic Poets in England and France (Volumes I and II)." *DAI*, LIII (1992), 1151A. City University of New York Ph.D. (1992).

"Portraits of Cain" by Byron, Coleridge, Blake (*The Ghost of Abel*), Gerard de Nerval, Victor Hugo, Charles Baudelaire, and Charles-René Marie Leconte de Lisle are traced "back to their sources in the text of the Hebrew Bible ...."

*Freed, Eugenie R. *"A Portion of His Life":* William Blake's Miltonic Vision of Woman. (Lewisburg: Bucknell University Press; London & Toronto: Associated University Presses, [?1994]) 4°, 159 pp., 85 plates, ISBN: 0-8387-5265-9.

"Blake's treatment of femininity and of females ... has, on the whole, displeased feminist critics," but he "transcends the images he received from the 'Milton tradition'" and creates "a concept of gender that was remarkable for its time in its sensitivity to female sexuality, and its breaking down of sexual stereotypes" (122, 126, 125).

Most of chapter 2, "Thel," originally appeared as part of "'Sun-Clad Chastity' and Blake's 'Maiden-Queens:' *Comus, Thel* and 'The Angel,'" *Blake* (1991-92) <*BBS* 408>.

Freund, Peter Jules. "Literary Studies, Mystification, and the Image of the Word." *DAI*, LIV (1994), 4080A. State University of New York (Buffalo) Ph.D. (1993).

"The project closely examines specific works of William Blake and Samuel Beckett which problemetize the isolation of a text from its concrete nonverbal presentation."

§Gamer, Michael. "Blake, Mythologising, and Mysogyny." *Michigan Feminist Studies*, VII (1992-93), 123-52.

Gibberd, Graham. "William Blake." Pp. 153-55 of his *On Lambeth Marsh:* The South Bank and Waterloo (London: Jane Gibberd, 1992).

The Blake section of this directory of the South Bank consists mostly of quotations from Blake's poetry.

*Gilson, Ambrose. "Blake and the Elemental." *Urthona*, No. 3 (Spring 1995), 36-40.

"In comparing Blake's response to nature with that of Wordsworth I am indebted to Kathleen Raine's essay on Blake, Wordsworth and nature" in her *Blake and the New Age* (1979) (36, 40).

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

Glen, Heather. *Vision and Disenchantment* (1983) <*BBS* 490>.

Pp. 88-101 are reprinted in *Romantic Poetry:* Recent Revisionary Criticism, ed. Karl Kroeber & Gene U. Ruoff (New Brunswick: Rutgers University Press, 1993).

Goldweber, Dave. "The Style and Structure of William Blake's 'Bible of Hell.'" *ELN* XXXII, No. 4 (June 1995), 51-68.

In this "reader-response [*or* rhetorical] study of Blake's Bible," "comprising *The (First) Book of Urizen, The Book of Ahania*, and *The Book of Los*," "I examine rhythm, tone, syntax and tautology in terms of the syntax they render" (64, 51).

Gorton, John. "Blake (William)." *A General Biographical Dictionary*, 3 vols. (London: Whittaker & Co., 1835) III, E1[r] (an Appendix ... with Additions and Corrections). B. §Revised Edition, 3 vols. (1841) C. §(1847) D. A New Edition. To which is added a supplementary volume completing the work to the present time. In Four Volumes. (London: Henry G. Bohn, 1851) Vol. IV [containing the Supplement], p. 74.

An account of "an ingenious but eccentric artist" derived from the obituary in the *Annual Register* (1828) <*BB* #915>, which is in turn silently derived from that in the *Gentleman's Magazine* (1827) <*BB* #989>.

Blake does not appear in the editions of §1828 and §1830.

Goyder, George. "Geoffrey Keynes & William Blake." Chapter XXI (84-86) of his *Signs of Grace* with Additional Chapters by Rosemary Goyder. (London: The Cygnet Press, [1993])

Autobiographical account of Sir Geoffrey Keynes, who "took me in hand and taught me all I know about Blake" (85), and of the Blake Trust.

Goyder, George. "The Great Blake Sale—22 July 1949." Chapter XXII (87-88) of his *Signs of Grace* with Additional Chapters by Rosemary Goyder. (London: The Cygnet Press, [1993])

An account of the secret manoeuvres by which the Blake Trust secured 20 pictures at Graham Robertson's sale at Christie's for English institutions.

§Gramaglio, Pier Angelo. "Il perdono come paradigma escatologico nelle 'visioni' et nei 'libri profetici' di William Blake." In *Interpretazione e perdono:* Atti del Dodicesmo Colloquio sulla interpretazioni, Macerata, 18-19 marzo 1991. (Genova: Marietti, 1992) Publicazioni della Facolta di lettere e Filosofia (Universita di Macerata), Atti di covnegni, 17.

About forgiveness in Blake.

§Greenberg, Mark L. "Romantic Technology: Books, Printing, and Blake's *Marriage of Heaven and Hell*." Pp. 154-76 of *Literature and Technology*. Ed. Mark Greenberg & Lance Schachterle. (Bethlehem: Lehigh University Press; London: Associated University Presses, 1992) Research in Technology Studies 5.

*Gross, Kenneth. *The Dream of the Moving Statue*. (Ithaca & London: Cornell University Press, 1992) Pp. 61-68.

Concerns *Milton* and "the fantasia of the living statue" (62).

Haffar, D. K. "The women in Blake's early writings and the females of the prophecies." *Index to [British] Theses*, XXXIII (1986), 144 (#3254). Oxford M.Litt., 1984.

Hart, Jonathan Locke. "The Mystical-Visionary Criticism of Northrop Frye." *Christianity and Literature*, XLI (1992), 277-98.

"Frye's criticism and Blake's poetry attempt to recover or recreate the mythological universe" (287).

Heppner, Christopher. "Blake as Humpty-Dumpty: The Verbal Specification of Visual Meaning," *Word and Visual Imagination*, ed. K. J. Höltgen, P. M. Daly, & W. Lottes (1988) <*BBS* 505>. B. Revised in chapter 3: "Humpty Dumpty Blake," of his *Reading Blake's Designs* (1995).

*Heppner, Christopher. *Reading Blake's Designs*. (Cambridge: Cambridge University Press, 1995) 4°, xvii, 302 pp., 86 reproductions; ISBN: 0521-47381-0.

A rewarding examination of Blake's work as a History Painter, with separate chapters on the Twelve Large Color Prints, the *Night Thoughts* designs, "Blake's Bible" watercolors, and the work called "The Sea of Time and Space" or the Arlington Court Picture.

It includes "revised versions" of his (1) "Reading Blake's Designs: *Pity* and *Hecate*," *Bulletin of Research in the Humanities*, LXXXIV (1981) <*BBS* 428> in chapter 5; (2) "Blake as Humpty-Dumpty: The Verbal Specification of Visual Meaning," *Word and Visual Imagination*, ed. K.J. Höltgen, P.M. Daly, & W. Lottes (1988) <*BBS* 505> in chapter 3: "Humpty Dumpty Blake"; (3) "Blake's 'The New Jerusalem Descending': A Drawing (Butlin #92) Identified," *Blake*, XX (1986) <*BBS* 399> in chapter 4; (4) "The New Jerusalem Defended," *Blake*, XXI (1986-87) <*BBS* 400> in chapter 4; (5) "The Good (In Spite of What You May Have Heard) Samaritan," *Blake*, XXV (1991) <*BBS* 408>; and (6) "The Chamber of Prophecy: Blake's 'A Vision' (Butlin # 756) Interpreted," *Blake*, XXV (1991-92) <*BBS* 408>.

Herman, Barbara Brown. "Pleasures of Heaven, Pains of Hell, Intimations of Immortality: Remembrance, Repression and Reconciliation in Wordsworth and Whitman." *DAI*, LII (1991), 1330A. Texas Christian Ph.D.

"The purpose of Chapter II is to apply William Blake's mythic scheme of Innocence, Experience and Higher Innocence to the poetic journeys of Wordsworth and Whitman."

Hilton, Nelson. "Blakean Zen." *Studies in Romanticism*, XXIV (1985), 183-200 <*BBS* 507>. B. Reprinted in *Romanticism:* A Critical Reader. Ed. Duncan Wu. (Oxford & Cambridge [England]: Blackwell, 1995)

§Hiroiwa, Keitaro. "Jigoku no Kakugen: Blake's Proverbs of Hell." *Eigo Kenkyu: The Study of English*, XXXVIII, No. 6 (1949), 30-32. In Japanese.

Hiroiwa, Keitaro. "Tengoku to Jigoku tono Kekkon—William Blake Kenkyu no Dansho (1) [*The Marriage of Heaven and Hell*—A Literary Fragment on William Blake (1).]" *Eigo Kenkyu: The Study of English*, XXXVIII, No. 5 (1949), 36-39. In Japanese.

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

Holley, Michael. "Blake's Atlantis." *Colby Quarterly*, XXX (1994), 109-18.

Huntington Library Quarterly, LII (1989):
3 D. W. Dörrbecker. "*The Song of Los*: The Munich Copy and a New Attempt to Understand Blake's Images," 43-73 <*BBS* 518>. B. "Substantial portions have been adapted and revised" in *The Continental Prophecies* (1995).

Inoue, Masae; see also her married name, Masae Kawatsu.

Jones, John H. "William Blake's dialogic poetics: 'Inspired' discourse and the annihilation of authorial selfhood." *DAI*, LVI (1995), 1793A. Fordham Ph.D., 1995.

He "examines Blake's attack on the monologic discourses of the enlightenment."

**Journal of the Blake Society at St James*, [I] (London: House of William Blake, Design & Advertising, 17 South Molton Street, W1Y 1DE, Spring [April] 1995)
1 Peter Cadogan. "The Birth of the Journal." Pp. 2-5. (They decided to "start with an annual production and take it from there" [5].)
2 Kathleen Raine. "Learning from Blake." Pp. 6-8. (Mostly a rehearsal of her work on Blake; "Finding myself unawares on that [*academic*] battlefield I have since had no wish to be anywhere else in the world" [8].)
3 Peter Parker. "Blake—and Management." Pp. 8-10. (Blake "has

proved to be, for me [*as an industrialist*], the revelation of revelations .... Management, at its best, is Imagination" [9].)

4 *Keri Davies. "'All pleasant prospect at North End': William Blake and Hampstead." Pp. 10-22. (A useful factual account, with maps, on the occasion of the Blake Society's visit to Collins Farm in June 1993.)

5 Robin Hamlyn. "William Blake at the Huntington." Pp. 22-26. (A review of the "important" Blake exhibition of 1994; Essick's *William Blake at the Huntington*, written "in his customary scholarly, crystal-clear and accessible style, ... is both an invaluable guide to the Huntington Blake holdings and an important addition to the Blake literature" [25].)

6 Marcia Baker. "If Only You Imagine! The Wondrous World of William Blake." Pp. 26-30. (This "children's story" summarizing his life and ideas shows that "He was a very special and unusual person" [26]; "A longer version ... will be published by Minerva Press in 1996.")

7 Monica Hoyer. "2 poems." P. 30. ("To Blake on our Birthday" and "A Devil Might Care.")

8 George Goyder. "The William Blake Trust & The Blake Society." P. 31. ("I hope that the Trust, or the Blake Society, will make facsimiles" of "Blake's illustrations of The Book of Job, Dante, and the works of Milton and Bunyan.")

9 [Chris Rubinstein.] "Test your knowledge of Blake!" P. 32. (And win a prize from the society.)

10 Jim Dewhurst. "Is The Tyger All About IT?" Pp. 33-36. ("Is therefore *The Tyger*, at the most basic level of all, about sex in the middle of the night?" [35].)

11 [Chris Rubinstein.] "News Flash from Eternity." P. 36. (The Society sometimes meets on land that once belonged to Gibbon, and next door to Swinburne's house.)

12 Steve Clark & David Worrall. "William Blake 1794/1994: a conference 13-15 July 1994 at St Mary's University College." Pp. 36-39. (A summary, with a list of 35 "Speakers & Subjects.")

13 [Tim (Heath) & Meredith (Davies).] "Tyger! Tyger! An Interior for William Blake." Pp. 40-41. (An account of the two exhibitions at The House of William Blake, on house-furnishings [Aug 1994] and on The Genitals are Beauty, including statistics for the latter, e.g., "Visitors who were hugely embarrassed 9.")

Reviews

14 Michael Grenfell. Review of Steve Clark & David Worrall, ed., *Historicizing Blake* (1994). Pp. 42-43. ("What comes through, loud and clear, is the atmosphere of Blake's world .... For this, I have not come across a better book.")

15 Peter Cadogan. Review of E. P. Thompson, *Witness Against the Beast* (1993). Pp. 43-44. ("*Witness Against the Beast*, clear-eyed and apocalyptic, will be read a hundred years from now, while others remain on the shelf.")

Correspondence

16 Suno Vagabond [the stage name of Andrew Vernede]. Pp. 45-46. (A letter asking for assistance for The Hammer of Los group to "mount a trilogy *Willy-Nilly*" consisting of *If Men and Mountains Meet* about "Willy Brandt, William Blake and Kotama Okada", *At the End of the Day*, and *All-Round Heart*, "making use of" German, Japanese, Italian, Irish, Scots, Gaelic, Welsh, Hebrew, Arabic, Sanskrit, and Chinese "on top of English.")

17 Marcia Baker. P. 46. (A letter asking the location of Blake's drawing of "The Fairy Funeral.")

18 Anon. "Information." Pp. 46-47. (About the Society and its *Journal*.)

19 Anon. "Urthona." P. 47. (A new arts magazine called *Urthona* "takes Blake as its guiding spirit.")

For a comment on this first issue of the *Journal of the Blake Society*, see S., D. "NB." *TLS*, 23 June 1995, p. 16.

*Jugaku, Bunsho. "Hon to William Blake [Books and William Blake]." *Hon no Techo: Cahier des Livres*, I, No. 10 (Dec 1961), 444-49. In Japanese.

On the significance of Blake's method of Illuminated Printing.

Kamijima, Kenkichi, ed. *Centre and Circumference:* Essays in English Romanticism [by members of the] Association of English Romanticism in Japan. (Tokyo: Kirihara Shoten, 1995) 8°, xviii, 699 pp., ISBN: 4-342-75700-1.

The essays include:

1 Naoki Ishihara. "*Songs of Innocence and of Experience* as an Innovative Conduct Book." Pp. 33-50. (Concerned with ideas of childhood in eighteenth-century England.)

2 Mikihiko Ikeshita. "A Phoneme-Conscious Reading of Blake's 'The Little Black Boy.'" Pp. 51-66. (An attempt "to clarify ... the unseen structure of the poem" [52].)

3 Akinobu Okuma. "Beyond 'Spiritual Sensation': Reconstructing Blake's Concept of the Soul." Pp. 67-82.

4 Shigeru Taniguchi. "The Vicissitudes of Spectres and the Development of Blake's Myth." Pp. 83-95. ("The features, functions and roles of the spectres in *The Four Zoas* and *Milton* have thus changed in a dramatic way complying with the development of Blake's myth itself" [94]; "This is a revised and translated version" of "'The Four Zoas' to 'Milton' ni okeru Spectres no ichi kosatsu: Counterpart to Negation no mondai [A Study of 'Spectres' in *The Four Zoas* and *Milton*: The Problem of 'Counterpart' and 'Negation'],'' *Reitaku Daigaku Kiyo: Bulletin of Reitaku University*, XII [1971], 140-58 <*BBS* 656>).

5 Noriko Kawasaki. "Form and Worm in William Blake." Pp. 96-113. ("The co-relation of these two terms gives us some crucial clues by which to clarify the seeming ambiguity of 'Form' and even to clarify Blake's symbolic world as a whole" [96].)

6 Eiko Ando. "*The Four Zoas*: Blake's Jesus." Pp. 114-26. ("Blake uses the word 'Saviour' 50 times, while 'Redeemer' is used only 3 times. This shows that Blake seems not to accept Atonement" [123].)

7 Hatsuko Niimi. "The Use of Aphorism in Blake's *Jerusalem*." Pp. 127-44. (The paper explores "only the aphorisms uttered by Blake himself and ... Los, ... divided into ... [1] a defence of imagination ... [2] the necessity of the forgiveness of sin; [*and 3*] ... general maxims which vindicate art and individuality" [130]; it is "a revision of my thesis" in "'Jerusalem' ni okeru kakugenteki hyogen ni tsuite: Proverbial Language in Blake's *Jerusalem*," *Nihon Joshi Daigaku Kiyo: Journal: Faculty of Humanities: Japan Women's Institute*, No. 40 (1990), 21-26 <*BBS* 587>.)

*Kaplan, Marc. "Blake's *Milton*: The Metaphysics of Gender." *Nineteenth-Century Contexts*, XIX (1995), 151-78.

"The poet's mythic cosmos is not only gendered, but hierarchical and masculinist in character" (151).

Kaplan, Marc. "Weeping woman/weaving woman: Gender roles in Blake's mythology." *DAI*, LVI (1995), 942A. California (Los Angeles) Ph.D., 1993.

In his poetry and art, "sexism is not incidental to Blake's system, but fundamental."

Katayama, Toshihiko. "Blake no Vijon ni tsuite [On Blake's Vision]." *Kokoro* [*Mind*]: *Kokoro*, XIV, No. 4 (1961), 65-73. In Japanese.

Kawatsu, Masae. "Blake no 'Otoko' to 'Onna' [Blake's 'Male' and 'Female']." *Chubu Eibungaku, Nihon Eibungakkai Chubu Shibu* [*Central Japan English Studies, The English Literary Society of Japan, Chubu*], No. 9 (1989), 19-33. In Japanese.

Kawatsu, Masae. "Hebishenden no Syochoteki-imi: *Jerusalem* pureto 100 Kaidoku no Tameni [The Symbolic Meanings of Serpent Temples in Blake.]" *Horizun*, Eibungaku Kenkyu to Hihyo [*Horizon*, Study and Criticism of English Literature (of Waseda University)], No. 17 (1985), 16-27. In Japanese.

Kawatsu, Masae. "Michi ni Hagureta 'Kokoro no Tabibito' ['Mental Traveller' Lost]." *Horizun*, Eibungaku Kenkyu to Hihyo [*Horizon*, Study and Criticism of English Literature (of Waseda University)], No. 18 (1986), 10-19. In Japanese.

See also (in earlier lists) her maiden name, Masae Inoue.

§Kim, Young Shik. "William Blake yi si yeongu: sarl yi wonri roseo yi sangsangryeok [William Blake's Idea of Imagination as a Principle of Autheentic Life]." Korea University (Seoul) Ph.D., 1991. In Korean.

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

Review

1 Susan Matthews, *BARS Bulletin & Review*, No. 2 (Feb 1992), 6-7 ("'A magisterial biography would be most welcome,'" but "this is not it, although it does have some virtues").

2 §Kevin Lewis, *Religious Studies Review*, XX (1994), 46.

3 Hatsuko Niimi. *Studies in English Literature* [English Literary Society of Japan], English Number 1994 (1994), 99-105 (its psychological dogmatism "does not inspire much confidence" [104]).

King-Hele, Desmond. "Disenchanted Darwinians: Wordsworth, Coleridge, Blake." *Wordsworth Circle*, XXV (1994), 114-18.

There are "clear parallels with *The Botanic Garden*" and "The Tyger" (for which some evidence is offered), "The Sick Rose," "Ah! Sun-Flower," "A Poison Tree," and "The Human Abstract" but later Blake "developed ... a distaste" for Darwin, though no evidence is offered.

*Kono, Rikyu. "Blake no *Job-ki* Kaishaku—Ningen Sonzai no Kongen ni aru mono [An Interpretation of Blake's *Book of Job*—What Is at the Root of Human Existence]." Chapter IV (288-304) of Part IV ("Shukyo to Bungaku [Religion and Literature]") in his *Hikaku Bunka Nyumon:* Ishokuju kara Shukyo made [*Introduction to the Comparative Study of Some Cultures:* From Food, Clothing, and Housing to Religion]. (Tokyo: Hokuseido Shoten, 1995) In Japanese.

It is organized as (1) "E Monogatari to shite no Blake no *Job-ki* [Blake's *Book of Job* as a Pictorial Narrative]" (288); (2) *"Job ga Kami o osoreru Riyu [The Reason Why Job Fears God]" (289-94); (3) "Job no Kuno [Job's Sufferings]" (294-97); (4) "Zenitsu naru mono to shite ikarsarete iru Jibun [I Who Am Permits One Man the Whole to Live]" (297-300); (5) "Kirisutokyoto wa Geijutsuka ni hoka nara nai [A Christian Is Nothing But an Artist]" (300-02); (6) "Moji ni tsukauru mono tarazu Rei ni tsukauru mono tare [Be a Follower Not of the Letter But of the Spirit]" (302-04).

*Kono, Rikyu. "Blake no Kirisutokyo to *Bhagavad Gita* ni tsuite [On Blake's Christianity and the *Bhagavad Gita*]." Chapter 2 (213-44) of Part IV ("Shukyo to Bungaku [Religion and Literature]") in his *Hikaku Bunka Nyumon:* Ishokuju kara Shukyo made [*Introduction to the Comparative Study of Some Cultures:* From Food, Clothing, and Housing to Religion]. (Tokyo: Hokuseido Shoten, 1995) In Japanese.

It is divided into (1) "Blake to Indo Geijutsu [Blake and the Arts of India]" (213-19); (2) "*Bhagavad Gita* to *Tengoku to Jigoku no Kekkon* [*Bhagavad Gita* and *The Marriage of Heaven and Hell*]" (219-23); (3) "Swedenborg to [and] Blake" (223-28); (4) "Buddi Yoga (Buddhi-yoga) ni tsuite [On Buddhi-yoga]" (229-35); (5) "Zettaisha to shite no Kami [God as the Absolute]" (235-40); (6) "Musubi [Conclusion]" (241-44).

*Kono, Rikyu. "R. Blair no Shi *Haka* to sore ni sonyu sareta Blake no E—Blair no Shiseikan to Blake no Shiseikan to no Hikaku [R. Blair's Poem *The Grave* and Blake's Illustrations to It—A Comparative Study of Blair's View of Life and Death and Blake's]." Chapter 3 (245-87) of Part IV ("Shukyo to Bungaku [Religion and Literature]") in his *Hikaku Bunka Nyumon:* Ishokuju kara Shukyo made [*Introduction to the Comparative Study of Some Cultures:* From Food, Clothing, and Housing to Religion]. (Tokyo: Hokuseido Shoten, 1995) In Japanese.

It consists of (1) "Han o kasaneta Blair no Shi *Haka* [Blair's Poem *The Grave* Which Went into Many Editions]" (245-46); (2) "Cromek no Kikaku ni yoru Blair no Shi *Haka* [Blair's Poem *The Grave* Planned by Cromek]" (246-48); (3) *"Blair no Shi to Blake no Sashie [Blair's Poem and Blake's Illustrations]" (249-50); (4) "Blair no egaku Haka no Kyogu to Blake E ni yoru Hihan [The Dread and Horrible Grave Presented by Blair and Blake's Criticism of It in His Designs]" (251-58); (5) *"'Kyojin naru Otoko no Shi' to 'Zenryo naru Rojin no Shi' ['Death of the Strong Wicked Man' and 'The Good Old Man Dying']" (258-65); (6) *"'Masani shinan to suru Kyojin na Otoko' no E no oshieru mono [What the Picture of 'The Strong and Wicked Man Dying' Teaches Us]" (266-68); (7) *"'Masani shinan to suru Zenryo naru Rojin' no E no oshieru mono [What the Picture of 'The Good Old Man Dying' Teaches Us]" (269-73); (8) *"Saigo no Shinpan ni tsuite [On the Last Judgement]" (273-81); (9) "'Shi no Tobira' (Death's Door) no E ni tsuite [On the Picture of 'Death's Door']" (281-83); (10) "Musubi [Conclusion]" (283-87).

Kroeber, Karl, & Gene U. Ruoff, ed. *Romantic Poetry:* Recent Revisionary Criticism. (New Brunswick: Rutgers University Press, 1993).

It includes:
1 Joseph Viscomi. "William Blake, Illuminated Books, and the Concept of Difference." Pp. 63-87. (Reprinted from pp. 32-44, 163-76 of his *Blake and the Idea of the Book* [1993] <*Blake* [1994]>.)
2 Heather Glen. "Blake's 'London.'" (Reprinted from pp. 88-101 of her *Vision and Disenchantment* [1983] <*BBS* 490>.)
3 Alicia Ostriker. "Desire Gratified and Ungratified: William Blake and Sexuality." Pp. 102-20. (Reprinted from *Blake*, XVI, No. 3 [Winter 1982-83].)

§Kudo, Yoshiyuki. "Blake no E to Shi yori manabu mono [What We Are Taught from Blake's Paintings and Poems]." *Rikkyo Daigaku Eibeibungakkai Kaiho* [*Study Reports of the Society of English and American Literature in Rikkyo University*], No. 7 (1950), 14-15. In Japanese.

Lambert, Stephen T. "Blake's LONDON." *Explicator*, LIII (1995), 141-43.

The "black'ning Church" is "a cleverly duplicitous description."

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

Lawson, David. "William Blake." *Humanist*, LIII, No. 5 (Sept-Oct 1993), 36-37 <*Blake*, 1994§>.

On Blake as a humanist.

Lee, Hyun-soon. "William Bolcom's Piano Concerto (1975-1976)." *DAI*, LIV (1993), 1144A. Wisconsin DMA (1992).

"The connection between Bolcom and English poet William Blake is especially significant."

§Lernout, Gert, & Vincent Deane. "Two VI. B. 13 Indexes: Index Two: *The Paintings of William Blake.*" *A Finnegans Wake Circular*, IV (Winter 1995), 26-31.

James Joyce took extensive notes from the book by Figgis <*BB* #408> for *Finnegans Wake* but in the end did not use them.

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

*Lundeen, Kathleen. "Words on wings: Blake's textual spiritualism." *Word and Image*, X (1994), 343-65.

The relationship of text and design in Blake operates in "three distinct modes" (344).

§Lussier, Mark. "Blake's Vortex: The Quantum Tunnel." *Nineteenth-Century Contexts*, XVIII (1994), 263-91.

§MacCormack, Carol. "William Blake: A Vision of the Numinous for Our Time?" *Friends Quarterly*, XXVII, #1 (1992), 41-47.

Maeda, Yoshihiko. "Blake no 'Shi, Kaiga soshite Ongaku': William Blake's 'Poetry, Painting and Music.'" *Rikkyo Daigaku Kenkyu Hokoku, Jinbun Kagaku*, Rikkyo Daigaku Ippan Kyoikubu: *St. Paul's Review, Arts and Letters*, Faculty of General Education, Rikkyo University, No. 53 (1994), 1-16. In Japanese.

In Blake's view of art, music as well as painting and poetry play a very important role.

*Malmberg, Carl-Johan. "Blake—från dunkel till klarhet [Blake—from Darkness to Light.]" *Svenska Dagladet*, 16 Sept 1995.

A general essay stimulated by the recent Blake Trust volumes.

*Malmberg, Carl-Johan. "William Blakes poesi en fröjd för ögat [William Blake's Poetry a Pleasure for the Sight]." *Svenska Dagladet*, 17 Sept 1995.

A general essay stimulated by the recent Blake Trust volumes.

§Marcas, Haghe, ed. *Romantik:* Rousseau, Herder, Blake, Kleist. (Købnhavn, 1957) Vol. VIII of Liusankuelse gennem tiderne. In Danish.

Marsh, N. E. J. "Blake's *Milton* considered as a poem." *Index to [British] Theses*, XXV (1976), 6 (#322). London (Birkbeck College) M.Phil.

Martinez, Nancy C., Joseph G. Martinez, & Erland Anderson. "Blake, William." Pp. 4-72 of *Guide to British Poetry Explication* Volume 3: Restoration-Romantic (N.Y.: G. K. Hall, &c., 1993)

Mayer, P. A. "William Blake, critic of art and literature." *Index to [British] Theses*, XV (1967), 16 (#318). Norfolk Ph.D.

McGann, Jerome J. "Did Blake betray the French Revolution? A dialogue of the mind with itself: Interlocutors: Anne Mack and J. J. Rome." Chapter 6 (117-37) of *Presenting Poetry, Composition, Publication, Reception*, ed. Howard Erskine-Hill & Richard A. McCabe (Cambridge: University Press, 1995).

An occasionally "heated and *ad hominem*" debate, which "ends, as it had begun, *in mediis rebus*," between the positions that "Blake was not a political apostate" (Mack) and that Blake was driven to "political quietism and acquiescence in the status quo" (127, 137, 118, 119).

McLaughlin, Thomas. "Figurative Language." Chapter 6 of *Critical Terms for Literary Study*. Ed. Frank Lentricchia & Thomas McLaughlin. (Chicago: University of Chicago Press, 1990) B. "Hiyu Gengo [Figurative Language]." Tr. Hisao Ishizuka into Japanese in chapter 6 (181-212) of *Gendai Hihyo Riron:* 22 no Kihon Gainen [*Modern Literary Theory:* 22 Basic Terms]. Tr. Yoichi Ohashi et al. (Tokyo: Heibonsha, 1994).

A reading of Blake's "The Lamb" is on pp. 181-92 of the Japanese version.

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

Reviews

1 Susan Matthews, *BARS Bulletin & Review*, No. 5 (Nov 1993), 16-17 ("an impressive work").
2 Peter J. Kitsch, John Whale, & Susan Matthews, *Year's Work in English Studies*, LXXIII for 1992 (1995), 343-44 ("an impressive performance").

§Meller, Horst. "Lucifer Rearing from off the Pool: Revolutionary Romantics and the Evolution of Satan." Pp. 9-38 of *Romantic Continuities:* Papers Delivered at the Symposium of the *Geselleschaft für englische Romantik*, held at the Catholic University of Eichstätt, October 1990. Ed. Günther Blaicher & Michael Gassenmeier. (Essen: Blaue Eule, 1990) Studien zur englishen Romantik 4.

Mills, A. C. "William Blake's illustrations to *Jerusalem*." *Index to [British] Theses*, XXV (1976), 6 (#292). Cambridge M.Phil.

Minahen, Charles D. "'... That Every Thing Has Its Own Vortex ...': Dialectics of Vortical Symbolism in Blake." Chapter 7 (85-97) of his *Vortex/t:* The Poetics of Turbulence. (University Park, Pennsylvania: The Pennsylvania State University Press, 1992).

"Descartes' vertiginous enthusiasm seems uncannily to anticipate" "Blake's epiphinal vortex of transcendant poetic imagination" (96-97).

Review

1 Mark S. Lussier, *Blake*, XXVIII (1994-95), 110-14 (the "power" of the book "resides in its willingness to speculate creatively with somewhat limited evidence," but chapter 7 on Blake "adds little to our understanding of Blake" [111, 113].)

Miyamachi, Seiichi. "E. P. Thompson to Blake Kenkyu [E.P. Thompson and Blake Studies]." *Sapporo Gakuin Daigaku Jinbungakkai Kiyo [Bulletin of the Society of Humanities, Sapporo Gakuin University*], No. 5 (1994), 89-99. In Japanese.

A review essay consisting of (1) "Hajime ni [Introduction]," (2) "Tekusuto no Kakuritsu to Blake Kenkyu [Works for Establishing Blake's Texts and Blake Studies]"; (3) "Guraffikku Tekusuto to Blake Kenkyu [Blake's Graphic Texts and Blake Studies]"; (4) "Rekishi Gakusha ni yoru Blake Kenkyu [Historical Studies of Blake]"; (5) "Beula to Serpent no Kaishakuron o megutte [Some Interpretations of Beulah and Serpent]"; and (6) "Ketsuron [Conclusion (concerning E. P. Thomson's book)]."

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

Reviews

1 §*Choice*, XXXII (1995), 601.
2 §*Academic Library Book Review*, X (1995), 19.
3 Stephen C. Behrendt, *Wordsworth Circle*, XXVI (1995), 201-03 (with Angela Esterhammer, *Creating States* (1994) <*Blake* (1995)>).

§Muhlestein, Daniel K. "(Re)Reading 'The Chimney Sweeper': Western Manners, Christian Faith, and a Negative Hermeneutics of Critical Demystification." *Literature and Belief* (1993), 69-94.

§Nelson, Ray Faraday. *Timequest*. B. Tr. Testu Yano into Japanse as *Blake no Hisho* [*Blake's Flying*]. (Tokyo: Hayakawa Shobo, 1995). 539 pp.

William and Catherine Blake, Joseph Johnson, William Godwin, Mary Wollstonecraft, Thomas Paine, Thomas Butts, as well as Urizen, Tharmas, Luvah, and Vala appear as characters in *Timequest*, which may be the same as Nelson's *Blake's Progress* (1975) <*BBS* 585>, a science fiction novel in which the Blakes journey through time.

Gene Van Troyer, "Blake no Hisho: Hitotsu no ravu sutori [Blake's Flying—A Love Story]" (531-37) is a commentary on Nelson's story.

Niimi, Hatsuko. "'Jerusalem' ni okeru kakugenteki hyogen ni tsuite: Proverbial Language in Blake's *Jerusalem*." *Nihon Joshi Daigaku Kiyo: Journal: Faculty of Humanities: Japan Women's Institute*, No. 40 (1990), 21-26 <*BBS* 587>. B. "The Use of Aphorism in Blake's *Jerusalem*." Pp. 127-44 of *Centre and Circumference:* Essays in English Romanticism [by members of the] Association of English Romanticism in Japan. Ed. Kenkichi Kamijima [q.v.]. (Tokyo: Kirihara Shoten, 1995)

B is "a revision of my thesis .... The main theme of the argument has been for the most part retained except for a change in the terminology" (142).

§Niimi, Hatsuko. "Toi tsuzukeru Katarite—Blake 'Tora' no Ichikosatsu [A Speaker Who Keeps On Asking—An Essay on Blake's 'The Tyger']." *Nihon Joshi Daigaku Eibeibungaku Kenkyu: Studies in English and American Literature, The English Literary Society of Japan Women's University*, No. 29 (1994), 27-40. In Japanese.

Norvig, Gerda S., *Dark Figures in the Desired Country* (1993) <*Blake* (1993), p. 26.)

Review

1 Stephen C. Behrendt, *Blake*, XXIX, 1 (Summer 1995), 26 ("a learned and meticulous book ... a trove of valuable visual information," "an immense achievement" [25, 29]).

Norvig, Gerda S. "Female Subjectivity and the Desire of Reading In(to) Blake's *Book of Thel*." *Studies in Romanticism*, XXXIV (1995), 255-71.

Thel "comes to stand *for*, and stand *in*, a liminal position between theory and resistance to theory ... a position that the text portrays as radically gendered" (255).

O., N.; see Owens, Norah.

O'Gorman, Francis. "A Blakean Allusion in Ruskin's *Fors Clavigera*." *N&Q*, CCXL [N.S., XLII] (1995), 175-76.

A reference to "houses of brick ... full of monkeys" is alleged to be a covert allusion to *The Marriage*.

§Omer, M[ordecai]. "The Iconography of the Deluge in English Romantic Art, with Special Reference to William Blake and J.M.W. Turner." *Index to [British] Theses*, XXVI (1977), #178. East Anglia Ph.D., 1976.

Otto, Peter. *Constructive Vision and Visionary Deconstruction* (1991) <*BBS* 596>.

Reviews

1 Phillip Cox, *BARS Bulletin & Review*, No. 3 (Oct 1992), 13-14 ("a useful contribution to Blake studies").
2 §Andrew Lincoln, in *Literature and Theology*, XVII (Dec 1993), 408-09.
3 Edward Larissy, in *N&Q*, CCXXXIX [N.S., IV] (1994), 404-05 (with *Blake: The Complete Poems*, ed. W. H. Stevenson [1989]) (Otto's book "is narrow, and even slightly naive").
O[wens], N[orah]. "William Blake and DIY." *Bognor Regis Lo-*

cal History Society Newsletter, No. 33 (Aug 1995), 13-14.

"William Blake was the arch-practitioner of DIY [*Do It Yourself*]. He wrote poems, illustrated them himself, engraved them ..., and printed them."

*Owens, Norah, *William Blake and Felpham 1800-1803*. (Bognor Regis, West Sussex: Bognor Regis Local History Society, 1986) 8°, ISBN: 0-9507455-1-0 <*BBS* 597>. B. *(1987)

*Owens, Norah. "William Blake at Felpham—1800-1803 Part 1 [-2]." *Bognor Regis Local History Society Newsletter* (July 1983), 4-9; *(Jan 1984), 14-19.

A biographical summary, distinct from her *William Blake and Felpham 1800-1803* (1986) <*BBS* 597>.

Paley, Morton D., & Michael Phillips, ed. *William Blake:* Essays in honour of Sir Geoffrey Keynes, (1973) <*BB* #A2350 1>.

1 Michael Phillips, "Blake's Early Poetry," pp. 1-28. B. Tr. Antoine Jaccottet as "Les Premiers Poèmes de Blake," pp. 19-50 of Phillips's *William Blake* (1995).

§Parisi, F. M. "William Blake and the Emblem Tradition: *The Gates of Paradise*." *Index to [British] Theses*, XXVI (1977), #181. Edinburgh Ph.D., 1975.

Presumably this is the basis of his "Emblems of Morality: *For Children: The Gates of Paradise*," pp. 70-110 of *Interpreting Blake:* Essays Selected, ed. Michael Phillips (1978) <*BBS* 603-04>.

*Paulson, Ronald. "Burke's Sublime and the [Pictorial] Representation of Revolution." Chapter IX (241-70) of *Culture and Politics from Puritanism to the Enlightenment*. Ed. Perez Zagorin. (Berkeley, Los Angeles, London: University of California Press, 1980).

"Blake's plot resembles Burke's, seen of course from the other side" (255).

§Percival [sic]. *Artaud, Beckett, Blake: essaer och tolkningar*. (Stockholm: Carlsson, 1992).

Peterfreund, Stuart. "Blake and the Theology of the Natural." *Eighteenth Century Life*, N.S., XVIII, No. 1 (Feb 1994), 92-119.

"Embodied humanity does not live by matter alone; spirit, not matter at all" (114).

*Phillips, Michael. "Printing Blake's *Songs*." *Library*, 6 S., XIII (1991), 205-37 <*BBS* 604>. B. Translated by Antoine Jaccottet as "Une Méthode d'Impression qui Allie le Peintre et le Poète," pp. 137-66 of Phillips's *William Blake* (1995).

Phillips, Michael. "The Reputation of Blake's *Poetical Sketches* 1783-1863." *Review of English Studies*, N.S., XXVI (1975), 19-33 <*BBS* 604>. B. Translated by Antoine Jaccottet as "La Réputation des *Esquisses Poétiques* 1783-1863," pp. 73-92 of Phillips's *William Blake* (1995).

Phillips, Michael. "William Blake and the 'Unincreasable Club': The Printing of *Poetical Sketches*," *Bulletin of the New York Public Library*, LXXX (1976), 6-18 <*BBS* 604>. B. Translated by Antoine Jaccottet as "L'Impression des *Esquisses Poétiques*," pp. 51-65 of his *William Blake* (1995).

*Phillips, Michael. *William Blake:* Recherches pour une Biographie: Six Etudes. Preface d'Yves Bonnefoy. Tr. Antoine Jaccottet. (Paris: Diffusion les Belles Lettres, 1995) Documents et Inédit du Collège de France. 8°, 171 pp., 27 reproductions, ISBN: 2-7226-0024-2.

Yves Bonnefoy, "Préface" (11-12) is about Phillips's "vaste enquête" for "une grande biographie du poète."

Michael Phillips, "Introduction" (pp.13-16), says that each section deals with an "aspect du processus créator de Blake."

The six studies consist of translations of his previously-published essays, all but the last revised:

I "Les Premiers Poèmes de Blake." Pp.19-50. (Translated from "Blake's Early Poetry," pp. 1-28 of *William Blake:* Essays in honour of Sir Geoffrey Keynes, ed. Morton D. Paley & Michael Phillips [1973] <*BB* #A2350 1>.)

II "L'Impression des *Esquisses Poétiques*." Pp. 51-65. (Translated from "William Blake and the 'Unincreasable Club': The Printing of *Poetical Sketches*," *Bulletin of the New York Public Library*, LXXX [1976], 6-18 <*BBS* 604>.)

III "Les Corrections dans les *Esquisse Poétiques*." Pp. 67-72. (Translated from "Blake's Corrections in *Poetical Sketches*," *Blake Newsletter*, IV, No. 1 [Autumn 1970], 40-47 <*BB* #1217 64; see also # ... 78>.)

IV "La Réputation des *Esquisses Poétiques* 1783-1863." Pp. 73-92. (Translated from "Blake's Corrections in *Poetical Sketches*," *Review of English Studies*, N.S., XXVI [1975], 19-33 <*BBS* 604>.)

V "La Création des *Chants*." Pp. 95-136. (Translated from "William Blake's *Songs of Innocence* and *Songs of Experience* from Manuscript Draft to Illuminated Plate," *Book Collector*, XXVIII [1979], 17-59 <*BBS* 422>.)

VI "Une Méthode d'Impression qui Allie le Peintre et le Poète." Pp. 137-66. (Translated from "Printing Blake's *Songs*," *Library*, "vol. B," 6 S., XIII [1991], 205-37 <*BBS* 604>.)

*Phillips, Michael. "William Blake's *Songs of Innocence* and *Songs of Experience* from Manuscript Draft to Illuminated Plate." *Book Collector*, XXVIII (1979), 17-59 <*BBS* 422>. B. Translated by Antoine Jaccottet as "La Création des *Chants*," pp. 95-136 of his *William Blake* (1995).

§Piquet, François. "Entre chiliasme et épiphanie: Blake et l'espérance millénariste." Pp. 143-54 of *Evolution et Revolution(s) dans la Grande-Bretagne du XVIIIe siècle*. Ed. Paul Gabriel Boucé. (Paris: Publications de la Sorbonne, 1993). Langues et Languages 24.

*Pite, Ralph. *The Circle of Our Vision:* Dante's Presence in English Romantic Poetry. (Oxford: Clarendon Press, 1994). Pp. 58-69 in Chapter 2: "Illustrating Dante."

Postlethwaite, Sara Sue. "William Blake's textual gnosis." *DAI*, LVI (1995), 1796A. Pennsylvania State Ph.D., 1995.

In Blake's Prophecies, "deconstructive gnosis disguises itself as fragmented narratives."

§Prickett, Stephen. "Swedenborg, Blake, Joachim and the Idea of a New Era." *Studia Swedenborgiana*, VII, No. 4 (June 1992), 1-30.

§Raine, Kathleen. "C. G. Jung: A Debt Acknowledged." Pp. 167-76 of *Jungian Literary Criticism*. Ed. Richard Sugg. (Evanston: Northwestern University Press, 1992).

Blake's influence on Jung.

Raine, Kathleen. *Golgonooza City of Imagination* (1991) <*BBS* 614>.

"Blake, Swedenborg, and the Divine Human." Pp. 74-99. (This is apparently the same as her §"L'apocalypse selon William Blake." Tr. J. Genet & J. Chevalier. Pp. 57-87 of *Apocalypse et sens de l'histoire*. Ed. Jean-Louis Vieillard-Baron, Armand Abcassis, R. Raine et al. (Paris: Bern International, 1983). Cahiers de l'Université de Saint Jean de Jerusalem, No. 9.)

Review

1 Susan Matthews, *BARS Bulletin & Review*, No. 1 (Oct 1991), 8-9.

Rajan, Tilottoma. "The other reading: transactional epic in Milton, Blake, and Wordsworth." Chapter 1 (20-46) of *Milton, the metaphysicals, and romanticism*. Ed. Lisa Low & Anthony Harding. (Cambridge: Cambridge University Press, 1994)

"The inclusion of the reading-function within the text results in a discursive function that is characteristically romantic" (25).

Rawlinson, N. "William Blake: the comic aspects of vision: Poetical Sketches to Songs of Innocence and of Experience." *Index to [British] Theses*, XLII (1993), 950 (#42.5196). Oxford M.Litt., 1991.

"I use the term 'comic' to encompass the social, poetical and philosophical implications of laughter."

Reimer, Margaret Lowen. "Hebraism in English Literature: A Study of Matthew Arnold and George Eliot." *DAI*, IV (1994), 3450A. Toronto Ph.D., 1993.

"As a background to ... Arnold's *Literature and Dogma*, and George Eliot's ... *Daniel Deronda*," "The study focuses particularly on ... the seventeenth century, illustrated by the works of John Milton and John Bunyan, and the nineteenth century, ushered in by the contrasting 'Hebraic' expressions of William Blake and William Wordsworth."

Riede, David, *Oracles and Hierophants* (1991) <*BBS* 623>.

Review

1 David Punter, *Blake*, XXIX, 1 (Summer 1995), 29-31 ("This is a book of extreme meticulousness, full of detail and of close reading, but ... in the end I found it oddly unsatisfying" [29]).

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

About the ballet based on Blake's designs <*BB* #2049>.

§Ronal, Samuel J. "Blake's 'And did those feet' As Congregational Hymn." *Hymn*, XLIV (July 1993), 22-25.

Rosso, George Anthony, Jr. "Newton's pantocrator and Blake's recovery of Miltonic prophecy." Chapter 2 (47-64) of *Milton, the metaphysicals, and romanticism*. Ed. Lisa Low & Anthony Harding. (Cambridge: Cambridge University Press, 1994).

Concerns the development of the concept of prophecy.

S., D. "NB." *TLS*, 23 June 1995, p. 16.

An account of the first issue of the *Journal of the Blake Society* notes that the Chairman of British Rail was a passionate admirer of Blake, "So, in the late 1970s and early 80s, British Rail was effectively run by William Blake? This surely explains a lot."

*Sangharakshita, Ven. *Buddhism and William Blake*. ([London, ?1978]) <*BBS* 631>. B. "Buddhism and William Blake." Pp. 185-97 of his *Alternative Traditions*. (Glasgow: Windhorse Publications, 1986).

A The earlier publication is a modest, well-presented 8-page flyer by the founder of the Friends of the Western Buddhist Order attempting to bring "Buddhism into contact" with the West; "A whole century before Buddhism was really known in the West Blake offers us ... something of the spirit of Buddhism in the language of Western culture."

B The 1986 essay silently reprints the earlier pamphlet, omitting the illustrations.

*Saurat, Denis. *Blake & Modern Thought*. (London, 1929) <*BB* #2654A>. B. (N.Y.: The Dial Press, 1929). C. (N.Y., 1964) <*BB* #2654B>.

§Sayers, Lesley-Ann. "An Enigma More than a Landmark." *Dance Now*, II, No. 3 (Autumn 1993), 40-49.

About the Birmingham Royal Ballet revival of Ninette de Valois's *Job* ballet based on Blake's designs <*BB* #2049>.

Schuchard, Marsha Keith. "William Blake and the Promiscuous Baboons: A Cagliostroan Séance Gone Awry." *British Journal for Eighteenth-Century Studies*, XVIII (1995), 185-200.

An attempt at "documenting Blake's Masonic experience and deciphering his Masonic allusions" (185).

Shirey, David L. "Pierpont Display Shows Blake as a Visual Artist." *New York Times*, 27 Nov 1971.

A review of the exhibition of Mrs. Landon K. Thorne's Blakes at the Pierpont Morgan Library <*BB* #706>: Blake "did not have the technical wherewithal to realize his vision."

Simmons, Robert E. "A Way of Teaching Job." Pp. 124-26 of *Approaches to Teaching the Hebrew Bible as Literature in Translation*. Ed. Barry N. Olshen & Yael S. Feldman. (N.Y.: Modern Language Association, 1989)

"My suggestion for teaching Job is to use William Blake as a guest instructor" with his *Job* engravings (124).

§Simpson, Matt. "Blake's *Songs of Innocence and [of] Experience*." *Critical Survey*, IV, #1 (1992), 40-51.

*Sørensen, Hans, & Carl Stieff. "Blake—Romantikeren, Mystkeren, Profeten." Pp. 125-32 of *Følsomhedens Tid 1750-1800*. (København: Politikines Forlag, 1972), which is Bind 6 of *Verdens Litteratur Historie*. Ed. F. J. Billeskov Jansen, Hakon Stangerup, & P.H. Transtedt. In Danish.

§Sorensen, Peter J. "Blake's Gnostic 'Eternals.'" *Journal of Reli-*

gious Studies, XVII, No. 1-2 (1991), 67-81.

On characteristics of the hypostatic generation of gods.

Sorensen, Peter J. *William Blake's Recreation of Gnostic Myth:* Resolving the Apparent Incongruities. (Lewiston [N.Y.] & Salzburg: Edwin Mellen Press, 1995) Salzburg University Studies. 8°, ix, 155 pp., ISBN: 07734-4188-3.

§Spector, Sheila A. "Blake's Milton as Kabbalistic Vision." *Religion and Literature*, XXV (Spring 1993), 19-33.

Standish, Marc. "The English roots of William Blake's radical vision." *DAI*, LVI (1995), 205-6A. Michigan Ph.D., 1994.

About Blake as a "religious enthusiast."

Steiner, Annie Delores. "Reading Blake, reading Morrison: A Blakean reading of Toni Morrison." *DAI*, LVI (1995), 195A. Miami Ph.D., 1994.

"A phenomenological reading ... from Blake's perspective" shows that he and Toni Morrison share "a continuum of thought."

Stewart, D. "Blake, Boehme and the human or prophetic character." *Index to [British] Theses*, XLI (1992), 1436-1437 (#41-6780). Oxford D.Phil., 1990.

"The purpose of this thesis is to demonstrate the relevance of Boehme's theosophy to Blake's poetry up to and including *The Four Zoas*."

Suzuki, Masashi. *Genso no Shigaku:* William Blake Kenkyu: *Visionary Poetics:* A Study of William Blake. (Kyoto: Aporonsha, 1994) <*Blake* (1995), 181>.

Reviews

1 Akinobu Okuma. *Eibungaku Kenkyu, Nihon Eibungakkai: Studies in English Literature, The English Literary Society of Japan*, LXXII, No. 1 (1995), 129-33. In Japanese.
2 Shoichi Matsushima. *Eigo Seinen: The Rising Generation*, CXL (1995), 538-39. In Japanese.

*Suzuki, Masashi. "Origins and Burial in *America*." *Studies in English Literature*, The English Literary Society of Japan, English Number (1995), 15-32.

Blake "offers ... an origin/rise and no progress as an alternative to the origin/rise and progress" (29).

§Swann, Joseph. "The Breaking of Language: Blake and the Development of Yeats's Imagery." Pp. 217-31 of *The Internationalism of Ireland's Literature and Drama*. Ed. Joseph McMinn, Anne McMaster, & Angela Welch. (Gerrards Cross: Smythe, 1992) Irish Literary Studies, 41: Proceedings of the 7th Triennial Conference of the International Association for the Study of Anglo-Irish Literature, Coleraine, 25-29 July 1988.

Taniguchi, Shigeru. "'The Four Zoas' to 'Milton' ni okeru Spectres no ichi kosatsu: Counterpart to Negation no mondai [A Study of 'Spectres' in *The Four Zoas* and *Milton*: The Problem of 'Counterpart' and 'Negation']." *Reitaku Daigaku Kiyo: Bulletin of Reitaku University*, XII (1971), 140-58. In Japanese <*BBS* 656>. B. Translated and revised by Taniguchi as "The Vicissitudes of Spectres and the Development of Blake's Myth," pp. 83-95 of *Centre and Circumference*, ed. Kenkichi Kamaijima (1995), q.v.

Thompson, E. P., *Witness Against the Beast* (1993) <*Blake* (1994) 29>. B. 1993. C. 1994. D. 1994 [paperback].

Reviews

1 Shoichi Matshushima, *Gakuto: Gakuto* [*Lamplight of Learning*], XCI, No. 8 (1994), 64-65. In Japanese. ("Was Blake a Muggletonian? Was he a Ranter? Or did he have nothing to do with both sects? In any case, it is certain that Blake as an artisan was deeply related to the tradition of British popular culture.")
2 Jason Whitaker, *BARS Bulletin & Review*, No. 8 (March 1995), 11-12 ("the over all feeling is that Blake's work eludes him" [12]).
3 Dharmachari Vishvapani, "A Way of Breaking Free," *Urthona*, No. 3 (Spring 1995), 12-14 ("Thompson's achievement is to ground Blake in a cultural milieu ... because this Blake is more credible, he is also more accessible" [14]).
4 *Lars Bergquist, "Med visionen för en bättre värld [With a Vision of a Better World]," *Svenska Dagbladet*, 21 Nov 1995 (Ackroyd's biography is a virtuoso performance which yet has not gone sufficiently into Swedenborg's thought).
5 Peter Cadogan, *Journal of the Blake Society at St James*, I (1995), 43-44 ("*Witness Against the Beast*, clear-eyed and apocalyptic, will be read a hundred years from now, while others remain on the shelf").
6 Dan Latimer, *Philosophy and Literature*, XIX (1995), 412-12 (a summary of the argument of Muggletonian antinomianism).
7 David Fuller, *British Journal for Eighteenth-Century Studies*, XVIII (1995), 217-18 ("The book is full of interesting material and ideas, and is beautifully written").

T[hornbury], W[alter]. "Blake, William ...." Vol. I, pp. 611-12 of *The Imperial Dictionary of Universal Biography:* A Series of Original Memoirs of Distinguished Men, of All Ages and All Nations. Conducted by John Eadie, J.P. Nichol, John Francis Waller, Edwin Lankester, Francis Bowen, P.E. Dove (General Editor), & J. Brown. (London, Glasgow, Edinburgh, Liverpool, Leeds, Aberdeen, Newcastle, Bristol, "Boston, U.S.," N.Y.: William Mackenzie, [?1863]).

Blake was "a genius, if ever one lived"; though the Job illustrations are "tame, insipid, and quaint" and "His visions grew more and more incoherent; his verse (a bad sign) rhymeless," "A selection of his poems would certainly become classical, so burning are his words, and so tender is sometimes their harmony," as exemplified by "The Tyger" which is quoted, with some curious adjustments.

Toner, M. N. "William Blake and the veil of writing: an examination of symbol and representation." *Index to [British] Theses*, XLIII (1993), 853 (#43-5263). Manchester Ph.D., 1991.

Concerns "the symbol of the veil."

Traylen, M. "'Sol' and 'Luna,' 'Burn in water and wash in fire'; some instances of contraries at work in Blake's 'Four Zoas,' 'Milton' and 'Jerusalem' in the light of Jung's thought and his alchemical understanding in 'Mysterious Conjunctions.'" *Index to [British] Theses*, XLI (1992), 460 (#41-2261). Swansea Ph.D., 1991.

"William Blake and C. G. Jung are linked ... by Contraries."

Urthona
No. 2 (Spring 1994)
"William Blake" (40-55):

1 Steve Leckie. "Heaven and Hell in a Proverb." P. 40. (On "Sooner murder an infant in its cradle than nurse unacted desires"; "As an introduction to Blake's whole work, we could do worse than to turn this proverb over in our minds until we think we understand it, and then start again.")
2 *Dharmachari Prakasha. "A Memorable Fancy." P. 41. (After reading the *Songs* on retreat, "Whilst I was reciting the Puja before the shrine I saw a vision of William Blake," which he describes.)
3 *Dharmachari Ananda. "William Blake: the revolutionary spirit." Pp. 42-55. (About the nature of poetry and of *The Four Zoas*.)

"Blake is, as it were, the guiding spirit of Urthona," which in turn "is associated with The Friends of The Western Buddhist Order" (5, 3).

van Lieshout, Jules. *Within and Without Eternity:* The Dynamics of Interaction in William Blake's Myth and Poetry. (Amsterdam-Atlanta, GA: Rodopi, 1994) Costerus New Series 92. 8°, [vi], 207 pp. ISBN: 90-5183-681-3.

In the *Marriage, Urizen, Vala, Milton*, and *Jerusalem*, "Such a finely tuned complex system hovers in a state of criticality" (187).

The book is clearly derived from his dissertation of the same title (1991) <*BBS* 667>.

Vicary, J. D. "A study of the development of Blake's Christianity in terms of the relationship between art and religion in his poetry." *Index to [British] Theses*, XXX (1982), 9 (#267). Oxford D.Phil., 1980.

*Viebrock, Helmut. *Die Geburt des Mythes aus dem Geiste der Rebellion:* William Blakes Visionäre Dichtung "Europe. A Prophecy" (1794). (Stuttgart: Franz Steiner Verlag, 1994) Sizungsberichte der Wissenschaftlichen Geselleschaft an der Johann Wolfgang Goethe-Universität Frankfurt am Main Band XXXII, Nr.5. Pp. 5-38.

Vine, Steven. *Blake's Poetry* (1993) <*Blake* [1993]>.

Review

1 Peter J. Kitsch, John Whale, & Susan Matthews. *Year's Work in English Studies*. LXXIII for 1992 (1995), 363-64.

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

Pp. 32-44, 163-76 are reprinted in *Romantic Poetry:* Recent Revisionary Criticism, ed. Karl Kroeber & Gene U. Ruoff (New Brunswick: Rutgers University Press, 1993).

Reviews

1 Morton D. Paley, *Wordsworth Circle*, XXV (1994), 198-99 (A "brilliant, fascinating" "revolutionary book" which "provides indispensable materials for any future study of Blake's aesthetics").
2 David Fuller, "Blake and the Illuminated Book," *Print Quarterly*, XII (1995), 197-98 (It "overturn[s] basic understandings of its subjects").
3 Martin Butlin, *Burlington Magazine*, CXXXVII (Feb 1995), 123 ("Viscomi's radical new ideas ... supported by the most thorough scholarship" "completely revolutionise ... the way in which one must look at Blake's illuminated books").
4 M. L. Twyman, *N&Q*,. CCXL [N.S., XLII] (1995), 503 ("a major work," "essential for the Blake specialist").
5 Alexander S. Gourlay, *Blake*, XXIX, 1 (Summer 1995), 31-35 ("indispensable for everyone who writes about Blake" [31]).
6 George Mackie, *Book Collector*, XLIII (1994), 590-92 ("Few scholarly books can have had such an immediate endorsement of their authority" [590]).
7 §*Nineteenth-Century Literature*, XLIX (1995), 534.
8 C. S. Matheson, *Library*, 6 S., XVII (1995), 370-72 ("Viscomi's work has enormous implications for the direction of Blake studies and the reproduction of Blake materials in the near future").

Vogler, Thomas A. "The Allegory of Allegory: Unlockeing Blake's 'Crystal Cabinet.'" Pp. 75-129 of *Enlightenment Allegory:* Theory, Practice, and Context of Allegory in the Late Seventeenth and Eighteenth Centuries. Ed. Kevin L. Cope. (N.Y.: AMS, 1993)

On the use of John Locke's ideas.

Ward, Aileen. "William Blake and the Hagiographers." Pp. 1-24 of *Biography and Source Studies*. Ed. Frederick R. Karl. (N.Y.: AMS Press, 1994) 8°, ISBN: 1075-3451.

"Blake's early biographers," and presumably all biographers of all individuals, wrote on the basis of distorting "biographical formulae"; "we must see Blake's biography as a castle built on sand" (12, 14).

*Ward, Theodore. *Men & Angels*. (New York: Viking, 1969) Pp. 165-75 and passim.

Ware, G. "A vision of the last judgement: Marxist aesthetics and Blake's minor prophecies." *Index to [British] Theses*, XLI (1992) (#41-6671). Oxford D.Phil, 1991.

White, S. M. "Thieves of time in the poetry of Blake, Shelley, Byron, and Keats." *Index to [British] Theses*, XXXIII (1985), 108 (#2309). Reading M.Phil., 1982.

*Wilson, William. "A Date With William Blake in San Marino." *Los Angeles Times*, 21 Nov 1965, pp. 42-43.

A review of the Huntington exhibition <*BB* #691>: If one lunched with Blake at the Huntington, "he would probably expound a doctrine of free love, pause to wave at an angel who had appeared to him in a bush, then inform us darkly that the President was the anti-Christ."

Woodcock, Bruce. "Reason and Prophecy—Paine, Blake and the Dialectic of Revolution." Pp. 99-117 of Bruce Woodcock & John Coates, *Combative Styles:* Romantic Writing and Ideology: Two Contrasting Interpretations. ([Hull:] The University of Hull Press, [1995]).

The "complementarity between them becomes most telling" in the "dialectic between the social and the psychological" (106).

See also "Tom Paine and William Blake—Lives and Background" and "Burke, Paine, Blake and the Revolution—Some Dates" in Coates & Woodcock's "Introduction" (Part III, 18-

32, and Part IV, 38-42): Blake, who "was probably a member" of the Society for Constitutional Information, "remains the foremost visionary radical poet in the English tradition" (26, 30).

§Woodman, Ross. "Blake as Milton's Pastoral Counselor." *Journal of Pastoral Counselling*, XXVI (1991), 29-45.

§Worden, Barbara S. "The Emotional Evangelical: Blake and Wesley." *Wesleyan Theological Journal*, XXVIII (Fall 1983), 67-79.

Worrall, D. "Varieties of influence in William Blake." *Index to [British] Theses*, XXVII (1980), 12 (#393). Wales (Lampeter) Ph.D., 1978.

Wright, Julia Margaret. "The politics of defamiliarization in Blake's printed works." *DAI*, LVI 1995), 207A. Western Ontario Ph.D.

Wu, Duncan, ed. *Romanticism:* A Critical Reader. (Oxford & Cambridge [England]: Blackwell, 1995).
An anthology of criticism 1981-1993, including
1 Nelson Hilton. "Blakean Zen." Pp. 1-16. (Reprinted from *Studies in Romanticism*, XXIV [1985], 183-200 <*BBS* 507>.)
2 Vincent Arthur De Luca. "Blake's Concept of the Sublime." Pp. 17-54. (Reprinted from his *Words of Eternity:* Blake and the Poetics of the Sublime [1991], 15-52 <*BBS* 450>.)

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Youngquist, Howard T. *Madness & Blake's Myth* (1989) <*BBS* 694>.

Review

1 §Brian Wilkie, *Yearbook of English Studies*, XXII (1992), 316-17.

§Zamir, Shamoon. "The Artist as Prophet, Priest and Gunslinger: Ismael Reed's *Cowboy in the Boat of Ra*." *Callaloo*, XVII (1994), 1205-35.

Compared to Blake and Yeats.

§Zgorzelski, Andrzej. *Konstrukeja i sens szkice o angrelskich tekstach poetikkich* [*Construction and Sense:* Studies in English Poetic Texts]. (Gdansk: Gdansk University Press, 1990) 167 pp. In Polish.

It is said to deal with Blake.

Division II: Blake's Circle
Catalogues

Frŭjahr 1995

Katalog Drei of Moirandat Company AG of Basel
For its offer of a letter from Flaxman to Hayley of 19 March 1802 mentioning Blake, see Robert N. Essick, "Blake in the Marketplace, 1995."

17-27 July 1995

Paul F. Betz. *Romantic Archaeologies:* Comprehending *Some Images of the Age* and *Selected Women Writers*. [An exhibition 17-27 July 1995 at the] Albin O. Kuhn Library & Gallery, The University of Maryland Baltimore County, 1995.

Catalogue by Betz of works from his collection, including as Lots 7-10 three prints by Blake and a copy by W. B. Scott of Blake's "St. Matthew."

11 August 1995-18 February 1996

Stephen Lloyd. *Richard & Maria Cosway:* Regency Artists of Taste and Fashion. [*Catalogue of an* exhibition held at the Scottish National Portrait Gallery, Edinburgh from 11 August to 22 October 1995 and at the National Portrait Gallery, London from 17 November 1995 to 18 February 1996]. With Essays by Roy Porter & Aileen Ribeiro. (Edinburgh: Scottish National Portrait Gallery, 1995) 4°, 144 pp., 135 reproductions; ISBN: 0-903598-53-1.

An impressive catalogue of the 263 exhibits plus a detailed life of the Cosways's careers.

Books and Essays

Thomas Butts (1757-1845)
Bureaucrat, Patron, and Friend of Blake

See above (under *Blake*) Joseph Viscomi, "William Blake's 'The Phoenix / to Mrs Butts' Redux" and the Tate exhibition of Blake of 11 July-15 October 1995

Maria Cosway (1760-1838)
Painter
Richard Cosway (1740-1821)
Miniaturist, Acquaintance of Blake

Gerald Barnett. *Richard and Maria Cosway:* A Biography. With a Foreword by Daphne Foskett. (Tiverton, Devon: West Country Books, 1995) 8°, 288 pp., ISBN: 0-71882-94-1.

See 11 August 1995-8 February 1996

John Flaxman (1756-1826)
Sculptor, Friend of Blake

For a letter from Flaxman to Hayley of 19 March 1802 in which Flaxman says that "to M:r Blake I have been indebted for hints & criticisms which I found it my interest to adopt," see Robert N. Essick, "Blake in the Marketplace, 1995."

William Hayley (1745-1820)
Poet, Biographer, Patron of Blake

For a letter from Flaxman to Hayley of 19 March 1802 in which Blake is mentioned, see Robert N. Essick, "Blake in the Marketplace, 1995."

Samuel Palmer (1805-81)
Painter and Friend of Blake

Griselda Barton, with Michael Tong. *Underriver:* Samuel Palmer's Golden Valley: Samuel Palmer was one of England's greatest 19th Century landscape painters who came from London to live and work in the Kentish village of Shoreham, below the verdant chalk hills of the North Downs. Through his artistic perception Shoreham was to have immortality bestowed upon it as "The Valley of Vision." Palmer often walked at night

to the distant hills where he could see the sun rise over "the flower of Kentish scenery." Below the hills was his "Golden Valley"—the hamlet of Underriver. Foreword by Raymond Lister. (Brasted Chart, Westerham, Kent: Froglet Publications Ltd, August 1995) Oblong 8°, 32 pp., ISBN: 1-872337-45-7, £9.95.

A survey of Palmer's association with Underriver, with reproductions of scenes he painted there, some of them wonderful.

John Varley (1778-1842)
Painter, Astrologer, Friend of Blake

Curry, Patrick. "John Varley, Magus." Chapter 1 (18-45) of his *A Confusion of Prophets:* Victorian and Edwardian Prophecy. (London: Collins & Brown, 1992).

Index

Ablett, Freda 131
Ackroyd, Peter 132, 134, 140, 142, 146, 147, 148
Adams, Hazard 148
Ali, Salah Salim 148
Alkjær, Nils 148
Allsup, James O. 149
Ames, Clifford Ronald 148
Ananda, Dharmachari 163
Anderson, Erland 158
Ando, Eiko 156
Annwn, David 149
Aoyama, Keiko 131, 131–165, 134, 149, 151
Aparicio, George Bernabe 149
Arenas, Diego 142
Asakawa, Yaushi 149

Baker, Marcia 156
Barlow, Stuart 149
Barnett, Gerald 135, 164
Barton, Griselda 135, 164
Basler, Amanda 135, 149
Bate, Jonathan 147
Baxter, Judith 142
Bayley, John 148
Beckett, A. 147
Beer, John 149
Behrendt, Stephen C. 149, 150, 151, 154, 159
Bennett, Alma 150
Bentley, Dr. E. B. 131
Bentley, G. E., Jr. 133, 143, 146, 147, 149, 151
Bentley, Julia 131
Bergevin, Gerald Walter 150
Bergquist, Lars 162
Berz, Paul 164
Bidney, Martin 150
Billigheimer, Rachel Victoria 150
Bindman, David 141, 143, 150
Binyon, Laurence 143, 151
Birenbaum, Harvey 150
Blake Trust 133, 141, 142, 155
Blansfield, Karen C. 151
Bloom, Adam 149
Bolcom, William 149, 158
Bowden, Betsy 151
Bowen, John 151
Bracket, G. L. 152
Brewster, Glen E 152
Brewster, Glen E. 152
Brogaard, Jens Johan 152
Brown, David B. 146
Bull, Malcolm 148
Bunce, Breck 149
Burgess, Joanne Harris 152
Burgham, R. I. T. 152
Buryn, Ed 135, 152
Butlin, Martin 131, 139, 146, 163

Cadogan, Peter 155, 156, 162
Cantor, Paul A 152
Carey, John 148
Carlin, Dianna 149
Carner, Frank K. 152
Carroll, Robert P. 152
Chambers, Leslie 152
Chapman, Gerald Wester, Jr. 152
Chauvin, Danièle 152
Chayes, Irene 134, 152
Cieskowski, Krzysztof 146
Clark, David L 152
Clark, Lorraine 153
Clark, S. H. 153
Clark, Stephen 150, 151, 153
Clark, Steve 156
Cohen, Seth 149
Conway, Mary 149
Cooper, H. F. 153
Copley, Barbara A. 153
Coren, Giles 153
Cox, Phillip 159
Cox, Stephen 153
Crosby, Andrew 149
Cunningham, Peter 153
Curry, Patrick 165

Davies, Jon 152
Davies, Keri 156
Davies, Meredith 156
De Luca, Vincent Arthur 151, 153, 164
Deane, Vincent 158
Dewhurst, Jim 156
Dewhurst, R. F. J. 131
Dörrbecker, D. W. 131, 132, 133, 141, 144, 146, 147, 150, 151, 155
Doskow, Minna 153
Dumain, Ralph 151
Durand, Gilbert 152

Eaves, Morris 150, 153
Eglinton, Guy C. 148
Endo, Eiko 134
Endo, Toru 134, 153
Epstein, Daniel Mark 153
Erdman, David & Virginia 132

Ericsson, Maja 131
Essick, Robert N 131, 132, 135, 136, 140, 143, 146, 150, 151, 154, 156, 165
Esterhammer, Angela 154, 159
Ewy, Ben 149

Fahrner, Barbara 154
Fauvet, P. 154
Ferber, Michael 146, 154
Ferguson, J. B. 154
Ferguson, James 132, 138
Finkelman, Louis 154
Foster, Brenda 149
Fox, James 149
Freed, Eugenie R. 135, 150, 154
Fuller, David 162, 163

Gamer, Michael 154
Garner, Justin 149
Genet, Jacqueline 150
Gibberd, Graham 154
Gilchrist, Alexander 135, 138
Gilson, Ambrose 154
Glausser, Wayne 154
Glen, Heather 154, 158
Goldweber, Dave 154
Gorton, John. 154
Gott, Ted 146
Gourlay, Alexander S. 131, 150, 151, 163
Gowrie, Greg 148
Goyder, George 140, 154, 156
Gramaglio, Pier Angelo 155
Greenberg, Mark L. 155
Grenfell, Michael 153, 156
Griffin, Mary Lou 149
Gross, Kenneth 155
Gwyther, Geoffrey 142

Haffar, D. K. 155
Hamilton, Ian 142
Hamlyn, Robin 133, 143, 147, 156
Harden, Dana 151
Harries, Elizabeth W. 150
Hart, Jonathan Locke 155
Harvey, Graham 152
Hayes, Elliott 131
Heath, Tim 156
Henry, Lauren 151
Heppner, Christopher 131, 132, 134,150, 152, 155
Herman, Barbara Brown 155
Hiroiwa, Keitaro 155
Hobson, Christopher Z. 155
Holland, Joseph 133, 136, 139, 140, 143, 145, 147
Howell, Heather 131
Hoyer, Monica 156

Ikeshita, Mikihiko 156
Inoue, Masae 155
Ishihara, Naoki 156

Jaccottet, Antoine 160
Jansen, F. J. Billeskov 161
Johnson, Joseph, bookseller: *143*, *145*
Jones, John H. 155
Journal of the Blake Society at St James' 134
Judge, R. L. 131
Jugaku, Bunsho 156

Kamijima, Kenkichi 134, 156
Kaplan, Marc 156
Katayama, Toshihiko 157
Kawasaki, Noriko 156
Kawatsu, Masae 157
Keynes, Geoffrey 133, 143, 155, 161
Kim, Young Shik 157
King, James 157
King-Hele, Desmond 157
Kirby, J. R.
Kitsch, Peter J. 150, 153, 158, 163
Kono, Rikyu 134, 157
Kroeber, Karl 157
Kudo, Yoshiyuki 158

Lackey, Michael 153
Lambert, Stephen T. 158
Lambo, John 158
Landers, Linda Anne 142
Landon, Richard 131
LaPlace-Sinatra, Michael 151
Larissy, Edward 159
Latham, Jacqueline E. M. 151
Latimer, Dan 162
Lawson, David 158
Leckie, Steve 163
Lee, Hyun-soon 158
Lernout, Gert 158
Lewis, Kevin 131, 157
Lincoln, A.W. J. 158
Lincoln, Andrew 140, 159
Lloyd, Stephen 135, 164
Löchle, Dieter 142
Lott, N. W. 143
Lundeen, Kathleen 158
Lussier, Mark S. 150, 158, 159

MacCormack, Carol 158
Mackie, George 163
Maeda, Yoshihiko 158
Malmberg, Carl-Johan 158
Marcas, Haghe 158
Marsh, N. E. J. 158
Marshall, Peter 132
Martinez, Joseph G. 158
Martinez, Nancy C. 158
Matheson, C. S. 163
Matshushima, Shoichi 162
Matsushima, Shoichi 162
Matthews, Susan 146, 150, 153, 157, 158, 161, 163
Mayer, P. A. 158

McGann, Jerome J. 131, 158
McGinley, Christine 149
McKusick, James 131
McLaughlin, Thomas 158
McLeod, Randy 131
McNamara, Leo 149
Mee, Jon 158
Meller, Horst 159
Mills, A. C. 159
Minahen, Charles D 159
Minahen, Charles D. 150
Miyamachi, Seiichi 159
Möhring, Hans-Ulrich 142
Moirandat, Alain 131
Møller, Kaifriis 136
Moore, Christopher 142
Morgan, Peter 131
Morris, Paul 152
Moskal, Jeanne 159
Motion, Andrew 148
Muhlestein, Daniel K 159

Nelson, Ray Faraday 159
Newton, Vincent 133,139, 140, 143, 147
Niimi, Hatsuko 156, 157, 159
Norvig, Gerda S. 151, 159
Nowak, Michael 149

Oe, Kenzaburo 149
O'Gorman, Francis 159
Okuma, Akinobu 156, 162
Omer, Mordecai 159
Ormond, Leonee 148
Ostriker, Alicia 150, 158
Otto, Peter 159
Owens, Norah 159, 160

Paananen, Victor 132
Paley, Morton D. 131, 160, 163
Parisi, F. M. 160
Parker, Peter 155
Paulson, Ronald 150, 153, 160
Peterfreund, Stuart 160
Phillips, Michael 147, 150, 160
Piquet, François 160
Pite, Ralph 160
Poole, J.E. 131
Postlethwaite, Sara Sue 160
Prakasha, Dharmachari 163
Price-Wilkin, John 149
Prickett, Stephen 160
Punter, David 151, 161

Raine, Kathleen 155, 161
Rajan, Tilottoma 135, 161
Rawlinson, N 161
Read, Dennis 131
Reimer, Margaret Lowen 161
Rendell, Simon 141
Riede, David 151, 161
Ries, Frank W. D. 161
Ronal, Samuel J. 161
Rosowski, Judy 149
Rosso, George Anthony, Jr. 161
Rubinstein, Chris 156
Ruoff, Gene U. 157
Ryskamp, Charles 137

Sampson, John 142
Sangharakshita, Ven 161
Saurat, Denis 161
Sawyer, Deborah 152
Sayers, Lesley-Ann 161
Schiller, Justin 132, 140
Schuchard, Martha Keith 134, 161
Sendak, Maurice 132, 133, 136, 140, 144
Serota, Nicholas 146
Shetterly, Robert 142
Shirey, David L. 161
Simmons, Robert E. 161
Simpson, Matt 161
Sonne, Jorgen 142
Sophocles Manuscript 132
Sørensen, Hans 161
Sorensen, Peter J. 161, 162
Spector, Sheila A. 135, 162
Standish, Marc 162
Stangerup, Hakon 161
Steiner, Annie Delores 162
Stevens, David 132, 142
Stevenson, Warren 151
Stewart, D. 162
Stieff, Carl 161
Stirton, Paul 147
Sturrock, June 150
Suzuki, Masashi 162
Swann, Joseph 162

Taniguchi, Shigeru 134, 156, 162
Thompson, E. P. 156, 162
Thornbury, Walter 162
Tice, Bruce 147
Tolley, Michael 131
Toner, M. N. 162
Tong, Michael 135, 164
Traylen, M. 162
Twyman, M. L. 163

Urthona 134

Vagabond, Suno 156
van Lieshout, Jules 163
Vicary, J. D. 163
Viebrock, Helmut 163
Vine, Steven 163
Viscomi, Joseph 131, 134, 149, 151, 158, 163, 164
Vishvapani, Dharmachari 162
Vogler, Thomas A. 163

Wagner, Stephen 131

Waldman, Neil 142
Ward, Aileen 134, 150, 163
Ward, Theodore 163
Ware, G. 163
Washington, W. J. 142
Watson, G. Spenser 142
Watson, Wilfred G. E. 152
Whale, John 150, 153, 158, 163
Whitaker, Jason 162
White, S. M. 163
Whiting, Arthur 131
Wilkie, Brian 164
Willard, Nancy 149
Wilson, William 163
Windle, John 132, 133, 139, 143, 147
Winn, James 149
Woodcock, Bruce 163
Woodman, Ross 164
Worden, Barbara S. 153, 164
Worrall, David 132, 133, 142, 143, 153, 156, 164
Wright, John 149
Wright, Jonathan 149
Wright, Julia Margaret 164
Wu, Duncan 164
Wyler, S. 164

Youngquist, Howard T. 164

Zamir, Shamoon 164
Zgorzelski, Andrzej 164

N E W S L E T T E R

Wordsworth Summer Conference at Dove Cottage

The 26th annual Wordsworth Summer Conference will take place from 27 July to 10 August 1996 in Grasmere, Cumbria. The theme is romanticism, British and Continental, the literature, culture, lives and times of the writers, thinkers, and the tradition of literary studies that has grown up around them.

Twenty-minute research papers are invited on any aspect of romanticism. Papers should be no more than 10 pages of typescript. Send papers to Jonathan Wordsworth, care of Dove Cottage.

For information about the 1996 conference, the speakers, special events, accommodations, prices, write Sylvia Wordsworth at Dove Cottage, Grasmere, Cumbria LA22 9SH, UK (tel. 015394 35651) or Marilyn Gaull, Department of English, New York University, 19 University Place, Room 212, New York, NY 10003.

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William Blake Collection Moves Home

A collection of over 700 books and other material on William Blake has recently been moved to the new purpose-built City of Westminster Archives Centre. The collection is known as the Preston Blake Library and is on view to the public. It was given to the City of Westminster in 1967 by the collector Kerrison Preston, and was originally housed at Westminster Reference Library. An official relaunch of the collection by the Lord Mayor of Westminster, with a lecture from Blake biographer Peter Ackroyd, is planned for June 1996. For further information on the collection, contact John Sargeant, City of Westminster Archives Centre at 0171 798 2180.

Blakean Art News: Milton

Two performances of the opera *Milton* will be staged in Boulder, CO, in November 1996. The libretto corresponds to the portion of Blake's story called, "The Bards Song." It will be performed by acoustic and synthesized orchestral instruments to accompany a cast of vocalists. They will be visually surrounded by a virtual universe based on Blake's artwork. Blake's language of gestures will be incorporated into the choreography. The work has been in progress for two years and has a core staff of 13 members.

Funding is needed to further stage this production and the rest of *Milton* in the following years. This will include developing "Virtual Sets" based on Blake's artwork and to finish scoring and staging the libretto. If you have any suggestions, and/or want more information, please contact Dana Harden, Golgonooza Productions, P.O. Box 19614, Boulder CO, 80308-2614, (tel) 303-530-7617.
email: Golgonooz@aol.com.