Blake and His Circle: A Checklist of Recent Scholarship

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As we promised last year, this edition of the checklist of recent scholarship on Blake and his circle incorporates several modifications that will, we hope, help to make it more useful. We have increased the amount of annotation and have set items on Blake’s circle into a separate section. Works that treat Blake and one or more of his circle are listed in Part I, "William Blake," and cross-referenced in Part II, "Blake's Circle."

By the time this year’s checklist is published, several important (but at this writing still imminent) works may be available to Blake’s public. However near to publication they may be, we do not include them here, though we look forward eagerly to Butlin’s catalogue and the Night Thoughts of Erdman, Grant, and Tolley, among other major forthcoming works.

Authors whom we have overlooked are encouraged to bring unnoted items to our attention. I'd like to extend a special word of thanks to Ray Thompson (of Columbus, Ohio) for passing on several important items, and to G. E. Bentley, Jr., for continuing helpful correspondence.

PART I
WILLIAM BLAKE
EDITIONS, TRANSLATIONS, FACSIMILES, REPRODUCTIONS


Authors whom we have overlooked are encouraged to bring unnoted items to our attention. I'd like to extend a special word of thanks to Ray Thompson (of Columbus, Ohio) for passing on several important items, and to G. E. Bentley, Jr., for continuing helpful correspondence.

T. L. M.
Grant, John. See Johnson, Mary Lynn.
Toomey, Deirdre. See Binnman, David.

BIBLIOGRAPHIES, BIBLIOGRAPHICAL ESSAYS, EXHIBITION CATALOGUES
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Dorrbecker, Deltef W. See also Minnick, Thomas L.
Gage, John, ed. SWI Jahrhunderte Englische Malerei: Britische Kunst und Europa 1880 bis 1900. [Exhibition catalogue.] Munich: Haus der Kunst, 1979. [Barry, Blake, Calvert, Flaxman, Fuseli, Linnell, Palmer etc. were represented in this exhibition; the catalogue—some six hundred pages—was written by John Gage, Michael Kitson, William Vaughan, and Christopher White.]
Slowiková, Marta. See Dorrbecker, Deltef W.

CRITICAL STUDIES
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Bidney, Martin. "Urizen and the Comedy of Automatism in Blake's The Four Zoas." Philological Quarterly, 56 (1977), 204-220.
Bindman, David. "A New Blake Drawing in the


Butlin, Martin. "Thoughts on the 1978 Tate Gallery Exhibition." Blake/An Illustrated Quarterly, 13 (1979), 16-23.


DeLuca, V. A. "The Lost Traveller's Dream: Blake and the Seductions of Continuity." Ariel, 11 (1980), 49-69. [Focuses on Urizen, journeying in Night VI of The Four Zoas, as a lost traveller.]


Duplantier, F. R. "Method in Blake's 'Mad Song'." Blake/An Illustrated Quarterly, 13 (1979), 102-104.


Frost, Everett C. "William Blake's John Taylor." Notes and Queries, n.s. 26, no. 1 (February 1979), 48-49.


George, Diana Hume. "Is She Also the Divine Image? Values for the Feminine in Blake, Milton, and Freud." Dissertation Abstracts International, 37 (1979), 7356-A. Diss., SUNY, Buffalo, 1979. [Argues first that "Milton was of the woman's party without knowing it." Then argues that "in her most expansive, creative, and most fully human form, woman is indeed the divine image for Blake. But in the fallen world, Blake sees her as the servant of materialism and the victim of repression."]


of retrospection.")


Helms, Randel. "Blake's Use of the Bible in 'A Song of Liberty'". English Language Notes, 16 (1979), 287-291.


Hoagwood, Terence Allan. "Prophecy and the Philosophy of Mind in the Poetry of Blake and Shelley." Dissertation Abstracts International, 40 (1979), 2696-A. Diss., University of Maryland, 1979. ["Romantic Symbolism is the result of Romantic idealism which is in turn the point of contact between empirical philosophy and prophecy. These contrary traditions, sacred and profane, unite in Jerusalem and Fronleichnam, which are two examples of a new literary form-Romantic prophecy."]


Horn, William Dennis. "Blake's Gnosticism: The Material World as Allegory." Dissertation Abstracts International, 39 (1979), 5527-A. Diss., University of California, Los Angeles, 1978. ["This study examines Blake's Gnosticism in terms of his use of traditional forms of allegorical representation, the Gnostic practice of parading the biblical Genesis, the deprecation of the physical world which Blake voiced with true Gnostic fervor, and the continuation into modern critical theory of certain Romantic attitudes which have their ultimate basis in Gnostic thought."]


James, G. Ingli. "Some Not-So-Familiar Visionary Heads." Blake/An Illustrated Quarterly, 12 (1979), 244-249.


Kilgore, John Dodge. "The Human Universal: Studies in the Structure of The Four Zoas." Dissertation Abstracts International, 39 (1979), 6144-A. Diss., University of California, Irvine, 1979. [Argues that "... the 'human forms' of which Blake's zoas are the supreme exemplars must replace or absorb both the abstract universals of reflective thought and the sensuous objects of fallen experience, so that the world appears in the image of the human faculties and is fully identified with the mind. A consistent application of these principles to The Four Zoas clarifies both the form and language of the epic."]


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Poetical Works]."  Gakushuigaku kenkyu,  
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LaBelle, JeniJoy.  "Blake and Morland: The First  
State of 'The Industrious Cotter'."  Blake/An  
Illustrated Quarterly, 12 (1979), 258-261.

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Wollstonecraft After Opie."  Blake/An  
Illustrated Quarterly, 13 (1979), 36-37.  [A later issue of  
this journal corrects the title of Lange's  
article to "An Engraving of Wollstonecraft  
After Opie." ]

Leader, Zachary.  "Blake's Symbols."  Essays in  
Criticism, 29 (1979), 81-88.

Leonard, David Charles.  "Erasmus Darwin and William  

Levitt, Annette S.  "Comus, Cloud, and Thel's  
'Unacted Desires'."  Colby Library Quarterly, 14  
(1978), 72-83.

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LaBelle, Jenijoy.  "Blake and Morland: The First  
State of 'The Industrious Cotter'."  Blake/An  
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Maeda, Masahiko.  "E. Young's Yaso' eno Blake no  
sashie-kyoshaku no kokorami sono 2 [Illustrations  
to E. Young's Night Thoughts by William Blake--An  
Attempt at the Annotation No. 2]."  Itthibunagaku,  
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Review, Arts and Letters, The Department of  
Literature of Rikkyo University], 39 (1979),  
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Cumberland?"  Blake/An Illustrated Quarterly, 13  
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Malmqvist, N. G. D.  "Blake in China."  Blake/An  
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Portraiture and Eighteenth Century Milton  

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[Discusses the relationship of each Emanation  
to her Zoa and to the Fall, the Emanation as a  
dramatic character, the eternal function of the  
Emanation, and the Emanation as "the artistic  
product or poetic text, and some theorizing as to  
what each Emanation, as a feminine counterpart  
of a psychological aspect of Albion, contributes  
as a component to creativity." ]

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28 watercolor drawings" examined in chapter 3 of  
this study. ]

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134.  [After reviewing evidence of G. B. Shaw's  
continued interest in Blake, Rao studies Shaw's  
Profession "in terms of Blake's early  
ideas of innocence and experience, but with no  
concern for any direct indebtedness on Shaw's  
part to Blake."]

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"focusing on the interaction of poetry and visual  
art within them."]

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PART II

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William Hayley

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Samuel Palmer

see also Part I, Blake: Bibliographies, Gage, John; and Part I, Blake: Critical Studies, Anonymous.


George Romney. See Part I, Blake: Bibliographies, Tomory, Peter A.

Emanuel Swedenborg. See Part I, Blake: Critical Studies, Ogude, S. E.; and Paley, Morton D.


James Ward
PART III
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Bindman, David, et al. John Flaxman 1758-1826: Mythologie und Industrie. Reviewed by Petra Kipphoff, Die Zeit, 27 April 1979. [It is hoped that through access to the Hamburg Kunsthalle's file material we will be able to include a comprehensive list of reviews of this important exhibition and catalogue in next year's checklist.]


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