Blake and His Circle: A Checklist of Recent Scholarship

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AND
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This issue of our annual checklist of Blake Scholarship is the first in recent years to include no major changes in format or authorship. The general categories of the checklist remain the same, and we have retained the practice of numbering entries and concluding with an index of authors. An asterisk after an entry number indicates an item that we have not personally examined.

As always, it is a pleasure to record our gratitude to authors who sent notice of their recent publications and occasionally, offprints.

T. L. M.

PART I
WILLIAM BLAKE

EDITIONS, TRANSLATIONS, FACSIMILES, REPRODUCTIONS

7 Stuart, James, and Nicholas Revett. The Antiquities of Athens, 3 vols. (1762-1794). New York, N.Y.: Arno Press, 1980. [In this reprint, the original folio format has been reduced to quarto; all four of Blake's plates are reproduced in vol. 3.]
8 Wright, John W., ed. William Blake's "Urizen" Plate Designs: A Graphic Essay in Restimile of His Copper Plates for "The First Book of Urizen." Ann Arbor, Mich.: [printed privately], 1980. [In his introductory essay Wright attempts to prove that--and to interpret why--Blake made use of portions of the copperplates which he had etched originally for "The Approach of Doom" when he colorprinted plates 14 and 27 of Urizen.]
BIBLIOGRAPHIES, BIBLIOGRAPHICAL ESSAYS, EXHIBITION CATALOGUES

9 Andrews, Keith. Drawings from the Bequest of W. R. Watson 1881-1981. Edinburgh: National Gallery of Scotland, 1981. [No. 4 in this catalogue is Blake's "God Writing Upon the Tables of the Covenant"; the watercolor is also reproduced in color on the front cover.]


12 Czymmek, Goetz. Druckgraphik von William Blake aus der Sammlung Neuerburg, exh. cat. Cologne: Graphische Sammlung des Wallraf-Richartz-Museums, 1982. [Only Copy Y of Innocense and a proof set of the Job engravings were on show.]


CRITICAL STUDIES


20 Allentuck, Marcia R. "Ruskin and Blake Again: Unpublished Sources not in Bentley." The Papers of the Bibliographical Society of America, 75 (1981), 447-448 [Quotes from two ALS by Ruskin in the Victoria and Albert Museum.]


24 Beal, Ann Dickinson. "'Can Such an Eye Judge of the Stars': A Study of Star Imagery in William Blake's Poetry." Dissertation Abstracts International, 42 (1982), 3606-A. Diss., The University of North Carolina at Greensboro, 1981. [In Blake's work... the images of the stars are shaped to fit the different genres and purposes of song, political prophecy, and epic, but... their visionary meaning remains essentially the same throughout Blake's works. What is more, this visionary meaning is a key to the prophetic language of the poetry.]


35 Bracher, Frederick Mark. "Blake's Metaphysics." Dissertation Abstracts International, 42 (1982), 3162-A. Diss., Vanderbilt University, 1981. ["In The Book of Urizen Blake presents the sequential emergence of four principles--differentiation (Urizen), entelechy (Los), ecstasis (Pity/Enitharmon), and eros (Orc)--as successive attempts to overcome the non-being of the flux of possibilities constituting Eternity. In Milton Blake outlines the manner in which Orc
as the strategy which organizes his poetry, and chapter five treats Milton and Jerusalem.)


76A Hood, Margaret Anne. "The Voice of Song: A Prosodic and Phonological Approach to William Blake." M. A. thesis [typescript], Univ. of Adelaide, South Australia, 1982. [Examines early poems and prophetic passages designated by Blake as "song."]


78 Keynes, Geoffrey L. "Blake's Own Copy of Songs of Innocence and of Experience." Book Collector, 29 (1980), 203-207.


80 Keynes, Geoffrey L. "To the Nightingale': Perhaps an Unrecognized Poem by William Blake." Book Collector, 30 (1981), 335-345. [The Nightingale poem, known from an etching by George Cumberland and dated c. 1784, is tentatively ascribed to Blake by Sir Geoffrey and a number of other scholars who were consulted by him. The essay supplies many arguments both in favor of and contradicting the attribution, and admits that in the end the authenticity of the poem "must rest on critical opinion."]


87 Luck, Marianna Mendillo. "Blake's Urizen." Dissertation Abstracts International, 42 (1981), 713-A. Diss., University of Connecticut, 1981. ["This is a psychological study of Urizen's character in William Blake's Visions of the Daughters of Albion (1973) and The Book of Urizen (1794). These poems are viewed as dramas in which Urizen alternately assumes the roles of repressive father-figure and rebellious son ... Urizen's character is also examined in terms of the symbolism of the title-page and subsequent designs of The Book of Urizen ...""]


90 Matlin, David. "Kideta: A Study of William Blake's Jerusalem." Dissertation Abstracts International, 42 (1981), 228-A. Diss., State University of New York at Buffalo, 1981. ["I have entitled this essay Kideta because it is in the Hidatsa language at once the same word for sexual passion and the moment when the unknown must occur in the hunt and upon this word the meaning and use of this essay is poised."]


98 Ortiz, Anna Louise. "The Seer's Progress: Transcendence and Social Vision in the Poetry of William Blake and Arthur Rimbaud." Dissertation Abstracts International, 41 (1981), 5092-A. Diss., University of California, Los Angeles, 1980. ["... when the Millenia did not follow revolution, and with civilization still waiting to be saved, Blake and Rimbaud tested their visions against the cities of men, believing that the city was the new arena where the battle against rationalism would be won or lost. It is this confrontation with the city, with all of the city's intimations of Western Civilization, which shaped the post-revolutionary poetry of William Blake and Arthur Rimbaud.""]

Feminine in the Epics of William Blake and James Joyce." Dissertation Abstracts International, 42 (1981), 716-A. Diss., Wayne State University, 1981. ["Carl Jung, William Blake, and James Joyce detail the psychic progress of individual and collective humanity, even though Joyce disavows any debt to this psychoanalytic contemporary, and even though Blake intuits psychic configurations some two centuries before the advent of depth psychology."]

119 Starling, Roy. "The Ellis and Yeats Edition of William Blake's Yala: Text and Commentary." Dissertation Abstracts International, 42 (1981), 2691-A. Diss., Florida State University, 1981. ["Ellis and Yeats were the first editors and commentators of Yala, and this study provides textual apparatus which shows the immense difficulties they encountered and the numerous changes they made as they attempted to derive a readable text from a 'heap of unsorted and unnumbered' manuscript leaves."]


123 Sutton, Dorothy Moseley. "Soul Clap Its Hands and Sing: Yeats's Debt to Blake." Dissertation Abstracts International, 42 (1982), 3157-A. Diss., University of Kentucky, 1981. ["Yeats did not deliberately set out to imitate Blake, but he recognized his kinship with the earlier poet, and he gained self-confidence and courage from that recognition. The joie de vivre, the energy and exuberance that permeate much of Blake's work became one of the most outstanding characteristics of Yeats's work as well. Both poets had their darker side, but ultimately they are poets of affirmation..."]


PART II

BLAKE’S CIRCLE

James Barry

Robert Blair
See item 6, Essick and Paley.

William Cowper


George Cumberland
See item 80, Keynes.

Richard Cumberland

John Flaxman

139 Fowler, Harriett Whittmore. "John Flaxman's Knight of the Blazing Cross." Dissertation Abstracts International, 42 (1982), 3533-A. Diss., Cornell University, 1981. ["John Flaxman wrote his allegory, The Knight of the Blazing Cross, in 1796 as a birthday present for his wife, Ann Denham Flaxman. . . The poem is not only a very personal expression of the artist but also reflects important eighteenth-century concerns that are not apparent in Flaxman's more neoclassical works. Most significantly, the poem may be seen as an expression of Flaxman's Swedenborgian ideas."]


See also item 171, Hennig.

Henry Fuseli


146 Mayou, Jean-Jacques. "De Fuseli à Fuseli:
PART III

WORKS OF RELATED INTEREST


161 Cave, Kathryn, ed. The Diary of Joseph Harington, vols. 7 and 8 (January 1805 to December 1807). New Haven, Conn. and London: Yale University Press, for the Paul Mellon Centre for Studies in British Art, 1982 ["Studies in British Art"].


169* Hamel, Christopher de, and Richard A. Linenthal, eds. Fine Books and Book Collecting, Leamington Spa, Warwick.: James Hall, 1981. [A Festschrift for the antiquarian bookseller Alan Thomas, containing an essay on a Blake leaf by Raymond Lister which had been bought from Thomas.]


autobiography must needs contain numerous references to his seventy years' work as a bibliographer and editor of Blake; there are also chapters on the "discovery" of the poet-printer and on the formation of the Blake Trust, plus a reprint of Keynes's "Religio bibliographici," which relates many interesting facts about the compilation of the 1921 Bibliography.] 


177* Raine, Kathleen J. Inner Journey of the Poet. London: George Allen and Unwin, 1981. [A volume of Miss Raine's criticism, including, of course, discussions of Blake.]


PART IV

REVIEWS OF WORKS CITED

IN PREVIOUS CHECKLISTS


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