Blake and His Circle: A Checklist of Recent Publications

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Blake and His Circle: A Checklist of Recent Publications

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AND
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This year's issue of our annual checklist of studies on Blake and his circle summarizes an especially active year of scholarship, with nearly thirty per cent more items than last year's issue. As always, we have tried to be exhaustive in our hunt for items on Blake, while coverage of scholarship on his contemporaries may be less thorough. As in previous checklists, an asterisk beside an entry number or preceding the citations of some reviews indicates an item that we have not personally examined.

It is a pleasure, annually renewed, to record our gratitude to authors who helped to keep us up to date by sending on news of their own publications and, occasionally, of those of their colleagues.

T.L.M.

Part I
William Blake
Editions, Translations, Facsimiles, Reproductions


4. Blake, William. There is No Natural Religion (series b), ed. James Drougas. Hancock, Vt.: Top Drawer Enterprises, 1980 [Manifold Review; vol. 1, no. 1, July 1980.] [Priced at $1 this is the "Sixfold Postcard/Poster/Pериодical Book," a foldout with re-worked photographic reproductions from eleven plates in the Trianon Press facsimile, printed in black, and also available in a limited handbound edition from the editor at 270 Avenue of the Americas, New York, N.Y. 10014; regular copies are distributed by Top Drawer Enterprises, P.O. Box 38, Hancock, Vt. 05748, who will also supply copies of the 1979 reprint of Fiske's Bernard Shaw's Debt to William Blake which has been listed previously.]

5. Blake, William. "An Ehrw. Dr. Trusler." P. 442-44 in Künstlerbriefe aus dem neunzehnten jahrhundert, ed. Else Cassirer, 3rd ed. Berlin: Bruno Cassirer, 1923. [There is no mention of either the translator, or the source from which this German version of the text has been taken, yet it may well be that this is an unacknowledged reprint of Zweig's translation which was first printed in the Deutscher Almanach auf das Jahr 1907, Leipzig 1907, pp. 75-77; see Bentley, Blake Books, 1977, item 89. The first edition of this collection of artists' letters was published in 1914.]


7. Cumberland, George. Thoughts on Outline. [1796; microfiche rpt.] Zug (Switzerland): Inter Documentation Company, 1982. SFr. 12 (c. $7.50).
Bibliographies, Bibliographical Essays, Exhibition Catalogues


16. Grant, John E. "Who Shall Bind the Infinite and Arrange It in Libraries? William Blake's Writings and Blake Books." [Review article.] Philological Quarterly, 61 (1982), 277–304. [Besides the two Bentley items which are mentioned in the title of this essay, many other recent publications are discussed.]


22. Natoli, Joseph P. Twentieth-Century Blake Criticism: Northrop Frye to the Present. [Garland Reference Library of the Humanities, vol. 285.] New York, N.Y. & London: Garland Publishing, 1982. $45.00. [This compilation has been "primarily designed for college students . . . to guide the student through the chaff and into the kernel (p. ix)." For this purpose Natoli has listed almost 1700 items, which are organized in eleven sections and range from Schorer's Politics of Vision to publications which appeared in 1980.]


Butlin's catalogue raisonné, of the reproductions of the NT designs, and of Dunbar's study of the Milton illustrations, also some general remarks.]


35. Wright, John W. *Magnifying Blake's Books.* [Exhb. cat.] Ann Arbor, Mich.: Department of Rare Books at the Graduate Library of the University of Michigan, 1981. [A four-page exhibition hand-out, concerned with Blake's later illuminations, the problems raised by the use of facsimile editions, and leading towards the discovery of Blake's stereoptic art. The exhibition was also shown in connection with the *Blake & Criticism* conference at Kresge College Library of the University of California, Santa Cruz; see item 133.]

**Critical Studies**


37. Adams, Hazard. “Post-Essick Prophecy.” *Studies in Romanticism*, 21 (1982), 400–403. [A contribution to the special *Festschrift* issue of *SJR* for David Erdman, following up the argument of Essick's statement in the same issue; see item 64.]


39. Alford, Steven Edward. "Irony and the Logic of the Romantic Imagination." *Dissertation Abstracts International*, 43 (1983), 2656-A. Diss., University of North Carolina at Chapel Hill, 1982. ["Schlegel and Blake wrote in reaction to what they saw as the inadequate concepts of poetry and of understanding of the Enlightenment. . . ."] Part II "examines the suggestive relationship between Blake's and Schlegel's views on logic. . . . After examining Blake's views on logic, dialectic, and rhetoric, the presence of Romantic Irony in *The Marriage of Heaven and Hell* (1794) is examined."


41. Baker, John Steven. "Blake and the Will." *Dissertation Abstracts International*, 43 (1982), 1550-A. Diss., University of North Carolina at Chapel Hill, 1982. [This study treats the will as an important neglected theme in William Blake's writings. . . . ‘Chapter Three’ argues that Tharmas embodies the will in Blake's myth. . . . The last chapter explores the will's relation to Blake's states by comparing Blake with Soren Kierkegaard."]


47. Bogan, James, and Fred Goss, eds. *Sparks of Fire: Blake in a New Age*. Richmond, Ca.: North Atlantic Books, 1982. [This volume includes more than 100


60. Eaves, Morris, ed. "Romantic Texts, Romantic Times: Homage to David V. Erdman." Studies in Romanticism, 21 (1982), 277–550. [For the contents of this special Festschrift issue of SIR (no. 3) which are concerned with Blake and David Erdman's contributions to Blake scholarship, see the individual entries for Adams, Essick, Gleckner, Grant, Hilton, Kroeber, Mitchell, Paley, and Viscomi in this section of our checklist; also entries for Brown and Eaves in part III, below.]


69. Gilchrist, Alexander. The Life of William Blake, ed. Ruthven Todd. [Everyman's Library / An Everyman Paperback, vol. 1971.] London, Melbourne & Toronto: J.M. Dent & Sons, 1982. [This is not the fully revised edition on which the late Ruthven Todd had been engaged during the last decade of his life but rather a reprint of the 1945 version of his text and notes; nevertheless, all those who are teaching Blake in the classroom will rejoice that this standard source book is available once again at a fairly reasonable price (£4.50) to any of their students.]


73. Gleckner, Robert F. "Edmund Spenser and


78. Hampsey, John Coleman. “Blake's Bound Children: A Study of Tityr and Other Works.” Dissertation Abstracts International, 43 (1982), 1978-A-1979-A. Diss., Boston College, 1982. ["Many of Blake's works include images of problem children who are tyrannized and enslaved by their father until they rebel. The rebellion is only part of a cycle and offers no permanent freedom because the child will later become just like the tyrant father he overthrew. This endless conflict of parent and child . . . is emblematic of the world of generation in general, and is responsible for the narrative movement in the plot structures in Blake's poetry."]


86. Ide, Nancy Marie. "Patterns of Imagery in William Blake's 'Four Zoas.'" Dissertation Abstracts International, 43 (1983), 3325-A. Diss., The Pennsylvania State University, 1982. ["The patterning of images across the text of William Blake's The Four Zoas reveals that a substantial portion of the poem's meaning is conveyed both by the interaction among associations and connotations of the images within specific passages and by the reader's perception of the distributional configurations themselves. . . . Computer-generated graphs of image distribution show that many of the poem's images are distributed symmetrically across a linear axis representing the text . . . ."]


89. Johnson, Mary Lynn. "Observations on Blake's Paintings and Drawings (Based on Butlin's Catalogue Raisonné)." Blake/An Illustrated Quarterly, 16 (1982), 4–6.


95. Kumbier, William Allen. "Sound, Form, and Signification: Studies in Blake, Smart, and Rousseau." Dissertation Abstracts International, 43 (1982), 164-A. Diss., State University of New York at Buffalo, 1981. ["The three sections of the thesis show how phonetic elements in Blake's epics, Smart's JubiHate Agno, and Rousseau's musical treatises sever whatever ties those works may have had with univocal significance, or the unqualified reinforcement of one meaning, and how these elements in turn present new and divergent meanings as their play assumes more and more space in the text."]

96. Lange, Thomas V. "Two Forged Plates in America, Copy B." Blake/An Illustrated Quarterly, 16 (1983), 212–16.


Buffalo, 1982. ["The narrative of The Four Zoas is shaped in the fashion of a dream. Thus, the typical narrative line is absent. . . By constructing a linear narrative, the dissertation explicates, stanza by stanza, the action within the dream."]

100. Lucie-Smith, Edward. "The fiery vision of William Blake is burning bright." Smithsonia, 13, no. 6 (September, 1982), 50-59. [Includes comments on the Blake exhibition held at the Yale Center for British Art and the Art Gallery of Toronto.]


106. Miller, Dan Clifton. "Binding Allegory: Images of Blake’s Jerusalem." Dissertation Abstracts International, 43 (1982), 1154-A. Diss., The University of Iowa, 1982. ["This reading of Jerusalem focuses on the fundamentally allegorical nature of Blake’s prophetic art. A theory of allegory, based both on Blakean and modern conceptions of the mode, serves as an instrument to explore Blake’s representational practice and the conditions of reading this complex work."]


York, as a commentary booklet for the Manchester Etching Workshop’s facsimile edition of the Songs (see item 3), and printed in an edition of 200 copies, of which about 100 will be sold separately.]


*134. Webster, Brenda S. Blake’s Prophetic Psychology. Athens, Georgia: University of Georgia Press, 1983. $27.50.


See also items 17, 50, 103, 172, and 197.

**Henry Fuseli**


156. Weinglass, David H. Henry Fuseli and the Engraver’s Art. [Exhb. cat.] [UMKC Friends of the Library Publication Series, vol. 4.] Kansas City, Miss.: The University of Missouri-Kansas City Library, 1982. [Though it is often hard to tell a wash drawing from a stippled engraving in the reproductions of this catalogue, its text will prove extremely useful for every collector and student of book illustrations after Fuseli’s designs. Weinglass’ catalogue comes close to a complete inventory of commercial reproductive engravings after Fuseli and is the most important addition to Fuseli studies of the year. D.W.D.]


See also items 17, 50, 103, 172, and 197.

**William Hayley**


**Samuel Palmer**

159. Brown, David Blayney. Samuel Palmer 1805–1881: Loan Exhibition from the Ashmolean Museum Oxford. [Exhb. cat.] London: Hazlitt, Gooden, and Fox, 1982. [The exhibition was afterwards shown at the National Gallery of Scotland; the catalogue was sold in aid of The Friends of the Ashmolean Museum.]


161. English Watercolours 1750–1850: First Collection. Gloucester, Glos.: Museum Prints, 1982. [This is not a book publication but a set of high-quality color reproductions (“facsimiles”) which includes three of Palmer’s works from the Ashmolean: “The Valley Thick with Corn,” and “The Valley with a Bright Cloud,” both of 1825, and “Barn in a Valley (Sepham Farm)” of c. 1828; the prints in the series may be ordered separately.]


See also item 31.

**George Richmond**

See items 31 and 124.

**Henry Crabb Robinson**


**George Romney**

See items 50, 124, and 197.
Thomas Stothard


166. Rhyne, Charles S. “Constable Drawings and Watercolors in the Collections of Mr. and Mrs. Paul Mellon and the Yale Center for British Art; Part II: Reattributed Works.” Master Drawings, 19 (1981), 391-425. [A fair share of these drawings is here attributed to Stothard; see pp. 392-95.]

Josiah Wedgwood


Edward Young


Part III

Works of Related Interest


180. Frederick Shields 1833-1911. [Exhb. cat.] Hartlepool: Hartlepool Borough Council Department of Leisure and Amenities, for Gray Art Gallery & Museum, 1983. [A tiny 9-page leaflet with a few illustrations which was published in connection with an exhibition held in Shields’s home-town to commemorate the 150th anniversary of his birth; Shields is the author of the “Descriptive Notes of the Designs to Young’s ‘Night Thoughts,’” which were printed in the 2nd edition of Gilchrist’s Life; he also published a note “Blake’s Work Room and Death Room” in 1910, which was illustrated with a reproduction from his drawing of the room.]


some of the illustrations in Johnson's English edition of Salzmann's *Elements of Morality*; see Bentley, *Blake Books*, 1977, item no. 492.]


195. Todd, F.C.C. [Francis Christopher]. *Rothven Todd (1914–1978): A Preliminary Finding-List.* Leeds: Harenberg Kommunikation, 1980. [A bibliographical checklist containing "a general chronological list, plus a list of miscellaneous unpublished prose works" and "an alphabetical list of poems" with an index of first lines. This is the third version of the TS, and there are four pages of addenda, dated February 1981. See also Bentley and Morrish entries, items 11 and 21.]


197. Walker, Cotlette Rossiter, ed. *The Anglo-American Artist in Italy 1750–1820.* [Exhb. cat.] Santa Barbara, Cal.: University Art Museum, 1982. [Barry, Flaxman, Fuseli, Angelica, Ottley, Romney, and West amongst others were represented in the exhibition; the catalogue contains a series of interesting essays written by a group of graduate students of the UCSB's Art History Department.]


**Part IV**

**Reviews of Works Cited Above and in Previous Checklists**


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