Blake and His Circle: A Checklist of Recent Publications

Thomas L. Minnick, Detlef W. Dörrbecker

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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 checklist testifies to the continuing high level of activity and productivity by scholars of William Blake and his circle. As has become our custom, an asterisk beside an entry on the following list identifies an item that we have not examined personally.

Compiling this checklist is an occupation made lighter by the thoughtful scholars who have sent along offprints or notices of their own recent publications or of the work of their students and colleagues. It is always a pleasure for us to record our gratitude to those contributors.

T.L.M.

Part I  
William Blake  
Editions, Translations, Fascimiles, Reproductions


3. Blake, William. The Four Zoas: The Torments of Love and Jealousy in the Death and Judgment of Albion the Ancient Man, derived from [Blake’s] original drawings, engravings and the manuscript dated 1797. Ed. Landon Dowdey, assisted by Patricia Hopkins Rice. Chicago, Ill.: Swallow Press, 1983. [The first edition consists of 3000 copies. This is neither a scholarly edition nor a facsimile. Dowdey has done away with Blake’s line divisions, introduced punctuation, and changed Blake’s tenses. The editor advises his readers: “... out of such communion with the poet, create in your imagination your own poem, your own vision—vaguely perceived perhaps; ...” (p. v.). The edition includes reproductions from new infra-red photographs of the drawings in the Vala MS.]


6. Keynes, Geoffrey L., and Peter Davidson, eds. A Watch of Nightingales. London: The Stourton Press, 1981. [A limited edition of 400 copies. This anthology has been “built around” a nightingale poem which was etched by Cumberland and has been attributed to Blake by the late Sir Geoffrey Keynes.]

See also item 45 for a complete reproduction of Jerusalem.

Bibliographies, Bibliographical Essays, Exhibition Catalogues


13. de Groot, H. B., with the assistance of Susan Douglas-Drinkwater. "Blake and the Ancients." [Ontario]: n.p., n.d. [This catalogue accompanied an exhibition of works by Blake, his contemporaries, and his followers that was shown at University College from 17–21 January 1983 and at the Thomas Fisher Rare Books Library from 25 January to 28 February 1983. After his introductory essay, the author lists 36 items, including engravings by Blake and drawings by Romney, Flaxman, Palmer, and Richmond, and numerous etchings by the Ancients.]


21. Walker, Dean. "Aspects of Blake and the Art of His Time." Ackland Art Museum Newsletter, no. 16 (1984), n. pag. [The eight pages of this issue are devoted to a brief catalogue of an exhibition held at the Ackland Art Museum at the University of North Carolina at Chapel Hill. There is an introduction by Innis H. Shoeemaker, an essay and a "Checklist of Exhibited Works" which, among its 31 items, includes four drawings on loan from the estate of the late Gregory Bateson.]

See also item 53, Gizzi.

Critical Studies


25. Anderson, Mark Ransom. "Apollonius' Bow: Perspective, Reading, and Meaning in the Illuminated Works of William Blake." Dissertation Abstracts International, 44 (1984), 2475A–2476A (Cornell University, 1983). ["Recent theories of reader response have tended to conclude that the reader's role in a work of art is largely predetermined by the author's intention or by the structure of the text; Blake's works argue against that conclusion. The prophetic tradition (especially as practiced by Spenser and Milton), and his own ideas of the sublime (antithetical to those of Burke and Kant), led him to the belief that a truly prophetic work of art must reflect the spiritual, or imaginative, state of each individual member of its audience. His poems are therefore constructed so as to mean different things according to the different perspectives from which they may be read."]


36. Cope, Kevin Lee. “The Criteria of Certainty: Philosophical Currents in the Literature of the English Enlightenment.” Dissertation Abstracts International, 44 (1984), 2152A (Harvard University, 1983). ["This dissertation offers an aesthetic history of the answers provided by the English Enlightenment to the question, ‘what constitutes certainty?’ . . . The final chapter turns to Hume, Blake, and Coleridge. These writers not only subordinate magnificent systems to the author organizing them, but also long for some still higher foundation for that still more elusive system, the author himself. . . ."]

37. Copland, James Alexander. “The Influence of Old Testament Versification on English Poetry after 1750.” Dissertation Abstracts International, 43 (1983), 3918A (University of Toronto, Canada, 1982). ["The majestic rhythms of the King James Bible and, behind them, the parallelism of Biblical Hebrew prosody, are widely held to have influenced the prosody and rhythm of Christopher Smart’s Jubilate Agno, James Macpherson’s The Poems of Ossian, William Blake’s three major prophecies, and Walt Whitman’s Leaves of Grass. This thesis is an examination of that claim. . . . In Chapter III, I look for this rhythmic parallelism in Smart, Macpherson, Blake and Whitman, finding it in only a relatively few lines in Blake. . . ."]


50. Essick, Robert N. “Some Unrecorded States, Printings, and Impressions of Blake’s Graphic Works.”
The American Journal of Medicine, 75 (1983), 902-04. [Dr. Lee, of the Department of Medicine of Children’s Hospital of Buffalo, New York, begins by mentioning the great Blake exhibit—at New Haven and Toronto—of 1982-83 but goes on to discuss Blake’s “message” in general.]


83. Ostrom, Hans Ansgar. “British Romantic Verse Satire.” Dissertation Abstracts International, 44 (1983), 177A (University of California, Davis, 1982). [I... I believe that the achievements of Burns, Crabbe, Blake, Byron, and Shelley in satire demonstrate that the British Romantics were as much a ‘revisionary company’ as they were a ‘visionary company’. ... That is, to envision new social, political, and imaginative orders, they often felt the need first to sweep away old ones.” Tiriel and The Marriage of Heaven and Hell are among the works discussed.]}


Girard, and Roseann Runte. London, Ont.: Faculty of Education at the University of Western Ontario, 1982, pp. 185–98.

97. Richardson, Bruce Alan. "William Blake’s Jerusalem as History Painting." Dissertation Abstracts International, 44 (1983), 1462A (University of California, Los Angeles, 1983). ["The difficult designs of William Blake’s Jerusalem can be better understood than they are now if seen as a response to the practices and problems of English history painters. Despite his angry opposition to Sir Joshua Reynolds, Blake supported history painting. . . . The first three chapters study Jerusalem as a fulfillment of the art and experiences of John Flaxman, Henry Fuseli, and George Romney. The last three essays examine antique sculpture, death scenes, and the artist-hero as thematic and structural devices in Jerusalem."]


99. Sosnowski, Terry Ford. “Music of an Angel’s Tongue: Meter and Prosodic Devices in the Lyrics of William Blake.” Dissertation Abstracts International, 44 (1983), 494A (Case Western Reserve University, 1983). ["The Poetical Sketches show that Blake was equipped with all the usual literary meters and had tried to extend them beyond their usual limits. Beginning with Songs of Innocence, the lyrics restore not only the beauty of the illuminated page but also the form of ancient English poetry as Blake found it described by Bishop Percy in his Reliques of Ancient English Poetry and as he found it surviving in the nursery rhymes, ballads, and hymns that comprise much of English poetry in the folk tradition."]


107. Thorpe, Douglas Joseph. “Metaphor as Building in Pearl, Herbert’s Temple, and Blake’s Jerusalem.” Dissertation Abstracts International, 44 (1983), 1095A (University of Washington, 1983). ["In this study of three of England’s greatest religious poets—the Pearl-Poet, Herbert, and Blake—I wish to show how each grounds his own poetics in what I shall call a Biblical Poetics, which is a theory of metaphorical language implicit in the Bible and more particularly in the parables of Jesus. Thus the central purpose of this work is an analysis of metaphorical language in the particular context of the religious poem: what such language is, and what it claims to do."]

108. Van Pelt, William Vern. “The Gates of Paradise: A Study of Images of Desire in the Poetry and Illustrations of William Blake.” Dissertation Abstracts International, 44 (1984), 2776A–2777A (University of California, Santa Cruz, 1983). ["This dissertation examines the verbal and visual imagery of Blake’s composite art, focusing on the two versions of The Gates of Paradise entitled For Children (1793) and For the Sexes (1825). The images in this work are treated as ‘images of desire’ not only because they invite the reader to enter into a participatory and interpretive response to the work, ‘rouzing the faculties of act’ and entreat us to ‘leave mortal things,’ but also because they tell the story of human desire from its inception in the womb to its final release in the tomb."]


**Part II**

Blake’s Circle

**General Studies**

114. Bennett, Shelley M. “The Blake Followers in the Context of Contemporary English Art.” In Essays on


James Barry


Edward Calvert

See items 114, Bennett; 115, Wark; and 165, Cannon-Brookes.

William Cowper


See also item 104, Stock.

Robert Hartley Cromek


Erasmus Darwin


John Flaxman


Henry Fuseli

136. Chayes, Irene H. "Between Reynolds and Blake: Eclecticism and Expression in Fuseli’s Shake-
speakre Frescoes." *Bulletin of Research in the Humanities*, 85 (1982), 140–68. [Discusses Fuseli's Roman wash drawings and their position in late 18th-century art; the frescoes which are envisioned in these sketches were never executed, of course.]


**William Hayley**

See item 122, King and Ryskamp.

**John Linnell**

See items 49, Essick; 114, Bennett; 115, Wark; and 165, Cannon-Brookes.

**Samuel Palmer**


See also items 74, Lister; and 165, Cannon-Brookes.

**George Richmond**


**George Romney**


149. [Powney, Christopher, and Edith Powney.] *Drawings by George Romney*. Exhb. cat. London: Morton, Morris, and Company, 1980. [A fine selection of 81 of Romney's sketches were on view from 21 October to 7 November 1980, only. The exhibition, however, is documented in this illustrated catalogue. Of particular interest for the Blake scholar is the sequence of six different versions of a design for Romney's projected painting of "The Fall of the Rebel Angels."]

150. Rogal, Samuel J. "George Romney's Portrait of John Wesley." *Eighteenth-Century Life*, NS 5 (1978), 38–47. See also item 175, Pointon.

**Thomas Stothard**


**Thomas Taylor**


Josiah Wedgwood


John Varley


Josiah Wedgwood

Edward Young


Part III

Works of Related Interest


159. Bayard, Jane Hildreth. "From Drawing to Painting: The Exhibition Watercolor 1770-1870." Dissertation Abstracts International, 44 (1983), 308A (Yale University, 1982). ["When exhibitions began in England, watercolor was low in the hierarchy of art, a useful tool for engravers and a cheap form of portraiture. But exhibitions brought watercolor directly to the public eye, and put it in competition with oil painting. This resulted in a revolution of watercolorists' aims and means: within a generation watercolor grew from tinted drawing to an ambitious form of painting. . ."]


170. Fine, Ruth E. Lessing J. Rosenwald: Tribute to a Collector. Exhb. cat. Washington, D.C.: National Gallery of Art, 1982. [See s.v. "Blake" in the index of this beautifully produced book for the numerous references to Rosenwald's activities as a Blake collector as well as for the catalogue entries for works by Blake and members of his circle which were included in the exhibition.]


172. Gleckner, Robert F. "W.J. Linton, a Latter-Day Blake." Bulletin of Research in the Humanities, 85 (1982), 208-27. [To most readers of this journal, William James Linton will be best known as the engraver of the plates in Gilchrist's Life of Blake, 1863 and 1880. Gleckner, drawing on Francis B. Smith's biography of the artist, shows that there is more to this casual connection.]

173. Goldyne, Joseph R. "British Art at San Francisco." Apollo, 111 (1980), 224-31. [For a brief discussion of Blake's early "Complaint of Job" (Butlin 1981, no. 164), see 228-29.]


175. Pointon, Marcia. "Portrait-Painting as a Business Enterprise in London in the 1780s." Art History, 7 (1984), 187-205. [An extremely interesting account of the socio-economic conditions under which painters such as Reynolds, Northcote, Romney, or Opie had to work when Blake was just about to embark on his rather unsuccessful artistic career. Pointon's article makes us appreciate Blake's decision for non-conformity even more than before.]


Part IV
Reviews of Works Cited Above and in Previous Checklists


529–30.


272. Priestman, Martin. *Couper’s Task: Structure


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