Blake and His Circle: A Checklist of Recent Publications

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Because of various technical and organizational difficulties, no annual checklist of recent scholarship was published in the 1985 volume of *Blake*. The present compilation therefore tries to catch up with what has happened since Thomas L. Minnick and I handed in the 1984 list (see *Blake* 18 [1984]: 100–15); it covers the period from summer 1984 to—roughly—early summer 1986, with some additional pre-1984 items interspersed which previously had escaped our attention. If, therefore, the 1986 edition of the checklist is much bulkier than earlier ones, this is the most important and obvious reason. But there are some others, too.

It needs no stressing, I suppose, that a periodical checklist like this may well reach for but never will attain completeness, and this is especially so if such a list is concerned with English art and literature, but compiled at various museum and university libraries in Germany. However, there are at least two distinct features of *Blake*'s checklists which, I believe, guarantee their usefulness to its readers. One is the actuality of this report on recent developments in Blake studies and its neighboring fields (particularly when we resume publication on an annual basis). The other is the reviews section. This part of the checklist—despite its being very likely the least complete—gives access to a field of publication where one can often meet with observations as pertinent and innovative as those of the scholarly books and articles listed in the other sections. Since no other bibliography attempts to give a full account of the review literature in Blake studies, I have devoted more time and care to this than to any other class of publications—well knowing that all too many lacunae will remain.

A few more words concerning the organization, entry format, and coverage of the present checklist may prove useful. In general, I have retained the format of four main sections with a number of subdivisions which has been known to the readers of this journal since 1980. Coverage in parts II and III, however, has always been—and probably to a certain extent will remain—problematic. Are Mary Wollstonecraft and Angelica Kauffmann or Thomas Paine and William Godwin to be considered members of Blake's circle?—and has not the Related Interest section always looked a little haphazard in scope, either too inclusive or exclusive in its coverage?

Let me recite a few of the criteria for selection, annotation, and bibliographical style that I have followed while compiling the present list.

(1) Blake's circle has been drawn slightly smaller than in previous years, thus excluding, for example, Edward Young and Robert Blair (whose works were illustrated by the artist, just as those of Dante and Milton or the Bible, but whom he did not know personally), while retaining entries for such figures as Cowper or Erasmus Darwin (contemporaries at least, whose inclusion is nevertheless open to discussion, I think).

(2) Part III is the only section of the checklist which—by necessity—is selective rather than extensive in its coverage. Its contents have been assembled (and subdivided) according to the following few guidelines. First there are entries for some general studies of British Romantic poetry and art which either mention Blake's works in a larger context and/or are thought to have some bearing on the interpretation of these works, and/or have been reviewed in the pages of this journal. Then, I have included here a selection of books and articles on what might be termed Blake's "outer circle," i.e., some contemporary authors and artists who may have been influential for his productions here or there, and who are not covered in any other subject bibliography that is known to me. Since the history of Blake scholarship—during the next decade or so—is bound to become a major field of study in itself, part III also includes entries for biographical and critical assessments of some influential Blake scholars and collectors (and even lists the printing of two of Foster Damon's poems). Reports on poetical, theatrical, or film adaptations of Blake's works, as well as statements concerning their influence on modern contemporary art and literature, make up the final section of part III. I have decided, however, to omit adaptations of Blake's poems by recording artists such as Marianne Faithfull, who quotes from "The Tyger" in her "Eye Communication," or Sting, who re-
fers to the "dark satanic mills" in his "We Work the Black Seam."

(3) Brief annotations have been provided for at least those book-length studies which to my knowledge have not hitherto been the subject of extensive reviews, and to a number of articles the titles of which I thought were not fully self-explanatory. These annotations follow the bibliographical information in square brackets. Prices have been quoted where available.

(4) I have agreed with the editors to adopt (with very few exceptions) for the formal presentation of the bibliographical data the rules and regulations laid down by Walter S. Achtert and Joseph Gibaldi in The MLA Style Manual (New York, NY: Modern Language Association of America, 1985). This explains the punctuation of the entries, which differs slightly from our earlier lists, and explains the use of certain standard abbreviations such as "U" for "University," or "P" for "Press." The items in each section are arranged in strict alphabetical order by name of author and title. At least in the reviews section of earlier editions of this checklist I often attempted a chronological sequence where the same book had been reviewed more than once; now, these entries have been alphabetized by the reviewers' names and, for easy reference, have also been numbered review by review.

From the foregoing it should be fairly evident that something can be done (and maybe even has to be done) about the organization and the scope of parts II and III in the future. I shall be grateful for any suggestions made by those who work with these checklists.

Finally, it gives me great pleasure to record my indebtedness to those friends and colleagues who have shared some bibliographical information with me or have kindly sent offprints from their articles (which is always very helpful): Rodney M. Baine, Stephen C. Behrendt, G. E. Bentley, Jr., Martin Butlin, Claudia Corti, Morris Eaves, Helen B. Ellis, Robert N. Essick, Michael Fischer, David S. Fuller, Marilyn Gaull and Maurizio Giammarco, Mark L. Greenberg, Jean H. Hagstrom, Nelson Hilton, Terence A. Hoagwood, Traude Kannengiesser, Donald Masterson, Horst Meller, Edward O'Shea, Morton D. Paley, François Piquet, Kathleen Raine, Aquilino Sánchez Pérez, Wilhelm Schlink, and Joseph S. Viscomi. The Darwin section would not be half so well informed without the expert knowledge of Desmond King-Hele. Also, I wish to thank all those publishing houses, museums, and journal editors in Britain, Italy, Japan, and the United States who have kindly supplied me with inspection copies and have thus contributed largely to the accuracy and completeness of the present list. Any omissions that remain, will, of course, if brought to my attention, duly be recorded in next year's compilation.

Part I
William Blake
Editions, Translations, Facsimiles, Reproductions


4. Keynes, Geoffrey, ed. To the Nightingale. By William Blake. Isle of Ely: Waterside P, 1981. [This edition, printed privately and limited to 100 copies which are signed by the editor, consists of only two printed crown quarto pages of text, the first of which contains the poem itself, and the second a "Statement" concerning its attribution to the author of Poetical Sketches. This attribution has also been made in an article for the Book Collector and a Nightingale anthology, compiled by the late Sir Geoffrey in collaboration with Peter Davidson; see Blake / An Illustrated Quarterly 16 (1982): 114, #80; 18 (1984): 100, #6.]


See also #110 for a complete printing of Blake's Song of Los, and #119 for a newly attributed poem.

Note: An asterisk beside an entry on the list identifies an item that I have not examined.
Bibliographies, Bibliographical Essays, Catalogues


17. [Haddad, Rosemary, Christopher Heppner, and Elizabeth Lewis]. A Catalogue of the Lawrence Lande William Blake Collection in the Department of Rare Books and Special Collections of the McGill University Libraries. Montreal, PQ: McLennan Library/McGill U, 1983. $60. [A limited edition of 500 numbered copies, only 400 of which are for sale. A fine collection, and a catalogue printed on fine paper; the compilation of the entries, however, does follow standard librarian practice, which is not particularly illuminating for a figure like Blake, whose works have already—and more than once—been the subject of competent bibliographical description. The contents of the Lande collection can best be compared with those of the Preston Blake Library; the catalogue of the latter, published by Westminster City Libraries in 1969 and 1976, is similar in scope, but was sold at a much more reasonable price.]

18. Hawcroft, Francis W. "The most beautiful art of England." Fifty Watercolours, 1750–1850. Manchester, Lancs.: Whitworth Art Gallery, 1983. [Blake was represented by no less than four out of the fifty works in this exhibition; they are here catalogued as #17–20.]

19. Loder, R[obert] B. William Blake to David Hockney: A Private Collection of British Prints. Oxford, Oxon.: Ashmolean Museum, 1982. £0.75. [This leaflet was published to accompany an exhibition of some of the finest works in the Loder collection, staged at the Ashmolean from 5 Feb. to 28 Mar. 1982. Besides a brief foreword by Kenneth Garlick, it contains an introduction and a list of the exhibits by the collector, including eleven Blakes, one Linnell, four Calverts, and thirteen Palmer prints. See also #10, above, for another exhibition catalogue with materials from the same private collection.]


"Blake, William (1757–1827)." appears on pp. 325–330 as #5921–6016.


See also #198 below.

Critical Studies

26. Adkins, Camille. "In Adam's Room: Incarnation of the Divine Image in Paradise Lost and Jerusalem." Dissertation Abstracts International 45 (1984): 1404A. Texas Christian U. ["... Blake ... shared Milton's interest in the concept of incarnation. Both poets uphold the Protestant assertion which entitles each individual to private judgment in matters of conscience. This individualism leads Milton and Blake to unique perceptions of the myths which underlie Paradise Lost and Jerusalem—the myth of Genesis, the fall and redemption of the Sophia, several mystic marriages, including that of Eros and Psyche. ... Milton perceives a God who is all light, whereas Blake recognizes light and darkness in divinity."]


[Two letters to the editor, commenting on Geoffrey Keynes's attribution of "The Phoenix to Mrs Butts" to William Blake; see #19, below.]


32. Beet, John. William Blake 1757–1827. Writers and Their Work 277. Windsor, Berks.: Profile Books, 1982. £1.50. [A brief introduction to Blake's work (46 pp. of text), obviously designed to replace Miss Raine's text of 1951 in the same series (3rd ed., 1969). The select bibliography has been augmented and brought up to date (pp. 47–52), but retains most of the misprints of publication dates of the earlier editions and adds a few new ones.]


42. Bentley, G. E., Jr. ["'Tyger' and 'Lamb': A Question Easy to Pose, Yet Hard to Answer,"] Guo-wai Wen-xue 15 (1984): 86–113. [An essay on Blake's Songs, printed in no. 3 of the 1984 volume of this Chinese journal on the foreign languages—not only the first of Bentley's articles I have seen in Chinese characters, but also the first time I have come across Chinese versions of Blake's poems; I couldn't read either.]
43. Bentley, G. E., Jr. "The Way of a Papermaker with a Poet: Joshua Gilpin, William Blake, and the Arts in 1796." Notes and Queries ns 33 (1986): 80-84. [In a "Postscript," which has not yet been published, the author presents additional evidence that—alas!—leaves no doubts as to the identity of Gilpin's Blake: he was the writing engraver William Staden Blake of Exchange Alley, not the painter-poet as Bentley had assumed when submitting his article in 1985.]


53. Brown, James Boyd. "The History of an Illusion: The Meaning of the Four Zoas in Blake's The Four Zoas." Dissertation Abstracts International 44 (1984): 3385-86A. York U, Canada. [Intended "to demonstrate two hypotheses. The first is that each of the Zoas has an essential core of meaning which can be understood by 'translating' it into regular English words. . . . My second hypothesis is that the poem has a referential structure: its plot presents Blake's view of the history of man." ]


62. Cushing, James Byers. "The Figure of the Poet: Self-Representation in Young, Blake, and Wordsworth." Dissertation Abstracts International 44 (1984): 3387A. U of California, Irvine. [Treats Blake's Night Thoughts designs as a critical comment on Young, and The Four Zoas as responding "to Night Thoughts in its (the poem's) focus on the figure of the poet, Los, and his struggle to represent himself." ]


65. Dörrebecker, D. W. "Grant's 'Problems in Understanding: Some Marginalia.'" Blake/An Illustrated Quarterly 18 (1984-1985): 185-90. [Part of the public debate between one of the editors of the Clarendon edi-
tion of the Night Thoughts designs and some of its reviewers; see also #89, #90, and #91 below.


74. Essick, Robert N. "Variation, Accident, and Intention in William Blake's The Book of Urizen." Studies in Bibliography 39 (1986): 235-35. [Demonstrates that a loose impression of Urizen 4 originally had been intended for inclusion in Copy G, and thereby defines the extent to which accidents in the printing process may have affected the texts of Blake's illuminated books—brief, but important.]


88. Grams, Paul Mueller. "Blake's Antinomianism." Dissertation Abstracts International 45 (1985): 2110A. U of Michigan. ["This study focuses on the theological expressions in Blake's pre-1800 writings to demonstrate that Blake held antinomian beliefs from the start of his artistic career."

89. Grant, John E. "A Re-View of Some Problems in Understanding Blake's Night Thoughts." Blake/An Illustrated Quarterly 18 (1984-1985): 155-81. [See also #65, #140, and #148.]


98. Haigwood, Laura Ellen. "Eve's Daughters: The Subversive Feminine in Blake and Wordsworth." Dissertation Abstracts International 46 (1985): 157A. U of California, Santa Cruz. ["... beginning with a comparison of Blake's and Milton's images of Eve and of woman, using Blake's illustrations to Paradise Lost as the central text (sic).... (followed by) a reading of Visions of the Daughters of Albion, arguing that Othoohn's apparently subversive arguments for free love are embedded in sexist assumptions about the nature of woman which compromise her revolutionary potential and that her speeches may be an example of Blake's skill at dramatic irony rather than a simple enunciation of his own views on free love."]


109. Hoagwood, Terence Allan. Prophecy and the Philosophy of Mind: Traditions of Blake and Shelley. University, AL: U of Alabama P, 1985. $23.50. [The author specifies the philosophic sources which helped to shape Jerusalem and Prometheus Unbound and attempts to establish the philosophical impact that he believes these poetic creations can justly claim: "Prior relations subsisted between Christian biblical commentaries and secular philosophies of mind, but the poets' splendid unification of these traditions is revolutionary." (p. ix)]

110. Holloway, John. Blake. The Open University/Arts (A Third Level Course, ser. A362: "Romantic Poetry," units 2-3). Milton Keynes, Bucks.: Open UP, 1984. [Holloway's coursebook on Blake's "Romantic Poetry" is concerned with his writings up to The Song of Los, which is reprinted in its entirety from Stevenson's 1971 edition as "Appendix 2." The three epics, however, remain unstudied. The booklet is structured by a succession of introductory and interpretative chapters on Blake's "lyrics and The,", on the Marriage and the "Prophetic Books" of the 1790s; these chapters are interspersed with "Questions and Problems" addressed to the reader. There are 57 pages, complete with text extracts and a list for further reading. A television program which was connected with the Open University course concentrated on Blake's art and was presented by David Bindman.]


114. Johnston, John H. "Thomson, Jago, Cowper, Blake, and Seward." The Poet and the City: A Study in


118. Kemeny, Tomaso, ed. Seminario sull’opera di William Blake. Pubblicazioni della facoltà di lettere e filosofia dell’Università di Pavia 30. Proc. of a Conference at the Istituto di lingua e letteratura inglese, Jan. 1982. Florence, It.: Nuova Italia, 1983. Lit. 10’000. [This volume of conference papers from Pavia presents Claudia Corti on Blake’s “poetical iconism,” Marcella Quadri on word and image in Blake’s oeuvre, Carla Locatelli on “tautology” in the Songs, Roberto Sanesi on Blake and Newton, Rossana Bossaglia on Blake and the “problem of the predecessors of symbolism,” and the editor on Blake and Joyce. The publication of the booklet attests to how firmly Italian Blake scholarship has been established at English Departments on the peninsula during the past four or five years.]


123. Latané, David Eaton, Jr. “‘Energetic Exertion’—Reading and the Romantic Long Poem: Blake’s Jerusalem and Browning’s Sordello.” Dissertation Abstracts International 45 (1985): 192A. Duke U. [“Blake’s annotations, illustrations and poems show that he practiced an active reading that engages in dialogue with the text. In Jerusalem his difficult rhetoric makes language itself sublime and compels the reader’s energetic exertion in response. Blake plays on the incomprehensibility of the sublime and the morphology of prophecy . . . to draw the reader into the poem.”]


126. Linkin, Harriet Kramer. “The Search for a Transcendent Language: Linguistic Strategies in Herbert and Blake.” Dissertation Abstracts International 46 (1985): 989A. U of Michigan. [“George Herbert and William Blake are two poets who devise poetic systems or metaphors that attempt transcendence by mimetically representing the infinitude hidden within the mundane, secular, or experientially bound universe. Though Herbert and Blake disagree on the specific nature of immanence, both believe language provides a means of approaching their visions of sublimity.”]


142. Moskal, Jeanne. "Every Word and Every Character Was Human: Blake, Milton, and Literary History." Dissertation Abstracts International 46 (1985): 431A. U of Washington. ["This study outlines a theory of literary history based on the work of William Blake, and in particular on his poem Milton. The cornerstone of this theory is Blake's idea that poets construct their personal identities in the process of writing their poems."]


146. Ostriker, Alicia. "Reply to Hagstrum." Blake/An Illustrated Quarterly 18 (1985): 238. [See also #96, above.]


148. Paley, Morton D. "Further Thoughts on Night Thoughts." Blake/An Illustrated Quarterly 18 (1984–1985): 183–84. [See also #65, 89, and 140.]


153. Phipps, Frances. Let Me Be Los: Codebook for Finnegans Wake. Lubbock, TX: Toth-Maatian P, 1985. $50. [This richly illustrated study was published as "Supplement A" to the Toth-Maatian Review 3.5 (1985). "Convinced of Blake's importance to Joyce, the compiler of this codebook has put together isolated suggestions in an order which it is hoped can prove useful." Besides this "Stolen-Telling" (p. 9), the commentary consists of hundreds of illustrations—many of ancient Egyptian artifacts, others taken from Blake's prints and paintings—and diagrams. Orders and inquiries should be sent to the publishers' new address at 503 West Indiana Avenue, Urbana, IL 61801.]


159. Raine, Kathleen. Blake and the City. Academic Inn Discussion Papers 7. London: privately printed for the Academic Inn, Institute of Directors, 1984. [The text of a lecture given on 20 Nov. 1984. According to the bookdealer Julian Nangle of Words etcetera, only 100 copies of this leaflet have been printed.]


165. Rothenberg, Molly Anne. "Blake's Higher Criticism: Rhetoric and Re-Vision in Jerusalem." *Dissertation Abstracts International* 46 (1985): 973A. U of California, Irvine. ["I argue that Blake wrote Jerusalem in order to teach his readers to recognize the rhetorical strategies by which sacred texts are constructed so that he could liberate his readers from the institutionalized, oppressive effects of the interpretative conventions of traditional exegesis."]


170. Shabetai, Karen. "Blake's Perception of Evil." *Dissertation Abstracts International* 45 (1984): 1762A. U of California, San Diego. ["... examines the connection between Blake's idea of evil and his theory of perception. I locate contradictions in Blake's ideas about theodicy, which have to do with the problems he encounters when he posits the internal world as the exclusive source of creativity, and with a system of meaning that depends on the psychological state of the perceiving subject. ... I concentrate on Blake's illustrations to Milton's *Comus*, early versions of the *Experience* poems, and his Job illustrations."]


179. Taft, Richard Tomlinson. "The Relationship between Art and Philosophy: An Examination of Hegel, Blake, Nietzsche and Heidegger." *Dissertation Abstracts International* 45 (1985): 3367A. Duquesne U. ["In Chapter 4 the works of William Blake and Friedrich Nietzsche are discussed because each attempts to transgress the traditionally established boundary between art and philosophy."]


183. Van Schaik, Pamela. "Blake's Vision of the Fall and Redemption of Man: A Reading Based on the Contrary Images of Innocence and Experience." *Dissertation Abstracts International* 45 (1984): 1411A. U of South Africa. ["This thesis explores Blake's vision of the Fall of Man, and his restoration to Eden, in terms of the poet's..."]
consistent use of contrary pairs of images to denote the 'States' of Innocence and Experience. It attempts to provide a matrix for Blake's images, and to demonstrate the unity and coherence of his symbolic vision by relating the symbols of his poetry to those of his visual art.'


186. Warner, Janet A. *Blake and the Language of Art.* Kingston, ON: McGill-Queen's UP, Gloucester, Glos.: Sutton, 1984. $29.95. [This study is concerned with "a kind of visual vocabulary," "with a set of visual forms, gestures and attitudes of the human body," which were repeatedly used in Blake's designs. As in her earlier articles, the author's "approach to Blake is from design to poetry" and attempts "to demonstrate the variety and importance" of the artist's "visual shorthand."

Thus, Warner's "central concern" is to show "to what extent Blake's formula-figures stand alone as symbols and to what extent their meanings are defined by the context in which they appear." (pp. xvii–xviii)]


189. Wheatenhall, John. "Blake's Sketches for 'Hamlet.'" *Burlington Magazine* 127 (1985): 229. [A letter to the editor, discussing the subject and date (c. 1805–06) of Butlin's #74 recto and verso, #75, 140, and 547(5).]

190. Whitmarsh-Knight, David Edward. "Structure as a Key to Meaning in William Blake's The Four Zoas." *Dissertation Abstracts International* 45 (1984): 1764A. U of New Brunswick. ["This dissertation provides virtually a line by line textual analysis and critical commentary of ... The Four Zoas which traces the poem's mythology and plot, helps reveal Blake's conscious craftsmanship, and relates the poem's parts to the work as a whole."]


192. "William Blake: Prints and Drawings." *National Galleries of Scotland News* May/June 1986: n. pag. [An anonymous announcement of a small studio exhibition of the Blake holdings at the Department of Prints and Drawings of the National Gallery of Scotland which was to be seen at The Mound from 3 May to 13 July 1986.]


196. Zimmermann, Daniel John. "What Are Those Golden Builders Doing?: 'A Study of Blake's Poetics of Reception." *Dissertation Abstracts International* 44 (1984): 3075 A. State U of New York, Buffalo. ["William Blake's poetics establishes his authority to divine and revise the received word in two dimensions, contention and combat, each of them twofold... Examined in this framework, the dynamics of Blake's poetic 'moves' suggest the need to enlarge reception theory with imaginative 'fit auditors' of inspiration in poet and reader alike..."]

**Part II**

**Blake's Circle**

**General Studies**

197. Bindman, David, ed. *The Thames and Hudson Encyclopaedia of British Art.* London: Thames and Hudson, 1985. £10.50. [Contains entries on most of the artist members of Blake's circle (Barry, Bartolozzi, Blake himself, Calvert, Flaxman, Fuseli, Gillray, the two classicist Hamiltons, Jeffreys, Kauffmann, Payne Knight, Linnell, Louthembourg, the Master of the Giants, Mortimer, Opie, Palmer, Richmond, Romney, the Runciman, Stothard, Varley, and West), and with short articles on history painting, Boydell's Shakespeare Gallery, the industrial revolution, neoclassicism, the Royal Academy, Shoreham, and the sublime will make a most useful work of reference for anybody interested in British art of Blake's—or, in fact, any other—period.]

198. Lister, Raymond. *Great Images of British Printmaking: A Descriptive Catalogue 1789–1939.* London: Garton, 1978. [Published in conjunction with an exhibition at Garton's gallery; prints by Blake, Richmond, Calvert, Palmer, and the British neoromantics who were influenced by them, figured largely in the show (see #2–6, 9, 10, 18 and 19 of this catalogue).]

**James Barry**


203. McNamara, RuthAnn. "The Theme of the Learned Painter in Eighteenth-Century British Self-Portraiture." *Dissertation Abstracts International* 44 (1984): 3326A. Bryn Mawr College. [Examines "the interpretation of the ideal of the learned painter in eighteenth-century England as revealed in the self-portraits of Hogarth, Reynolds, West, Barry, and Fuseli. ... In the fourth chapter, the self-portraits of Barry and Fuseli are examined as examples of the ambivalence created by the clash between the ideal of the learned painter and the growing strength of the concept of original genius. Finally, Blake's total rejection of the premises upon which the ideal of the learned painter rested is seen as heralding the decline of the influence of the notion of the learned painter in eighteenth-century England."]


*William Staden Blake*


*Edward Calvert*

See #19, 23, and 198 above, as well as #250, below.

*William Cowper*


210. King, James. "Some Additions and Corrections to 'New and Corrected Cowper Correspondence.'" *Notes and Queries* ns 30 (1983): 63. [See also #223, below.]


See also #114, above, and #240 and 319, below.

*George Cumberland*

224. *Cumberland, George. The Captive of the Castle of Sennaar.* Ed. G. E. Bentley, Jr. Newcastle-upon-Tyne: Avero, 1983. £14. [This entry was lifted from the current edition of *British Books in Print*; G. E. Bentley, Jr., however, now informs me that his edition of Cumberland's narrative so far has not been printed at all, but may be available from a different publisher in 1987–88.]

See also #260, below.
Erasmus Darwin


John Flaxman

*See also #10, above.*

Henry Fuseli

237. *Grizzi, Corrado, ed. Füssli e Dante.* Milano, It.: Torre de'Passeri-Pinacoteca di Brera, 1985. [An exhibition catalogue, reported to contain a series of essays on Fuseli's early and important "discovery" of Dante's poetry as a subject for the visual arts.]
*See also #99 and 203, above, as well as #280, #290, and #320, below.*

William Hayley

244. *Bishop, Mochard [i.e., Oliver Stoner]. "William Hayley [sic] and His Last Printer."* *Book Collector* 31 (1982): 187–200. [Includes the publication of almost seventy letters exchanged between Hayley and the family of William Mason, who became Seagrove's successor as Hayley's favorite printer.]
*See also #223, above.*

John Linnell

See #19, above.

Samuel Palmer

247. Butlin, Martin. "Connoisseurship and the Palmer Fakes." *Blake/An Illustrated Quarterly* 19
(1986): 155. [A reply to Lister's review of Essays on the Blake Followers that is listed as #471.2, below.]


249. Lister, Raymond. The Paintings of Samuel Palmer. Cambridge, Cambs.: Cambridge UP, in association with the Pevensy P. 1985. £17.50. [This is not a catalogue raisonné; the volume offers some 75 color plates which reproduce, besides Palmer's oil paintings, some of his watercolors, his gouaches, his drawings, and even his prints; all are briefly described by the author. A companion volume on The Paintings of William Blake in the same format is to be published in fall 1986.]

250. Lister, Raymond. Samuel Palmer and 'The Ancients.' Cambridge, Cambs.: Cambridge UP, for the Fitzwilliam Museum, 1984. £24 cloth/£8.95 paper. [The catalogue of an exhibition which was shown at the Fitzwilliam from 9 Oct. to 16 Dec. 1984. Represented in the exhibition were 149 items, all of which are illustrated and discussed in this catalogue; besides the Palermos they include works by Calvert, Finch, Richmond, Sherman, Tatham, as well as a few Blakes.]


See also #10 and 19, above.

George Romney

252. Burkett, Mary E., ed. George Romney 1734–1802. Kendal, Cumbria: Abbot Hall Gallery, 1984. [The catalogue of a small exhibition, shown from 5 July to 2 Sept. 1984 in Romney's home county to celebrate the 250th anniversary of the artist's birth. Besides ten oil paintings, a selection of thirty-nine pencil, pen and ink, and wash drawings were on show. The small catalogue also contains a four-page essay on "George Romney and His Drawings" by Gerhard Charles Rump.]

John Varley


Part III

Works of Related Interest

Some General Studies, Mostly of Romantic Art, Poetry, and Their Historical Context


264. Cave, Kathryn, ed. The Diary of Joseph Farington. Vols. 13–16 (Jan. 1814 to Dec. 1821). Studies in British Art. New Haven, CT: Yale UP, for the Paul Mellon Centre for Studies in British Art, 1984. £90. [The entire text of the diary has now been printed; despite the annoying number of typographical as well as editorial errors that have already been detected, the sixteen volumes certainly mark a major achievement for all future "Studies in British Art" of the times of William Blake. A detailed editorial commentary and the much needed index are said to be forthcoming.]


268. Dobai, Johannes. Die Kunstliteratur des Klassizismus und der Romantik in England. Vol. 4: “Registertabern.” Comp. Katharina Dobai. Berne: Benteli, n.d. [1984]. DM40. [On more than 300 pages these indexes supply an indispensable guide to the astonishing riches of the previous three volumes of Dobai’s monumental “Prolegomena.” It is to be regretted, however, that illness prevented the author from contributing a list of errata et corrigenda for vols. 1–3 to the present publication, the compilation of which he entrusted to his daughter.]


270. Frye, Northrop. “The Survival of Εros in Poetry, Romanticism and Contemporary Criticism. Ed. Morris Eaves and Michael Fischer. Ithaca, NY: Cornell UP, 1986. 15–29. [Frye’s essay is not directly concerned with the poetry of Blake; it was originally read to a class of students participating in a course on “The Romantic Self,” offered by Eaves and Fischer in 1982–1983 at the Department of English of the University of New Mexico; it is here printed together with the students’ questions and Frye’s answers, however, and there the author tells his audience how he has learned his “views of Christianity more or less from Blake.” (p. 29)]


Some Contemporary Artists, Collectors, and Connoisseurs


Some Contemporary Authors


316. Poovey, Mary. *The Proper Lady and the Woman Writer: Ideology as Style in the Works of Mary Wollstonecraft, Mary Shelley, and Jane Austen*. Women in Culture and Society. Chicago, IL: U of Chicago P, 1984. [“Man’s Discourse, Woman’s Heart: Mary Wollstonecraft’s Two Vindications” is on pp. 48–81; Wollstonecraft’s *Letters and Maria, or the Wrongs of Woman are
discussed in the following chapter on pp. 82–113.


319. Tydsahl, B. J. William Godwin as Novelist. London: Athlone P, 1981. £15 cloth/£5.95 paper. [Discusses “links between social forces and mental disease” as interpreted by Godwin, Cowper, and Blake; see pp. 143–45.]


Some Blake Scholars and Collectors


323. Greenberg, Mark L. “Relentless Quest for Association Copy.” AB: Bookman’s Weekly/Antiquarian Bookman 68.11 (1981): 1587–96. [Relates the story of the author’s (successful) search for William Bell Scott’s transcript and tracings from Blake’s Notebook. See also #90, above.]


339. Wilmerding, John, ed. Essays in Honor of Paul Mellon: Collector and Benefactor. Washington, DC: National Gallery of Art, 1986. [Ryskamp’s contribution to this festschrift, an article on Mellon and Blake, is listed separately as #166, above.]

Blakean Echoes in the Twentieth Century

340. *Adams, Hazard. Joyce Cary’s Trilogies: Pursuit of the Particular. Tallahassee, FL: Florida State UP, 1983. $20. [In the words of one reviewer, “in the theoretical discussions (of this book) Blake overwhelms Cary” and the “Blake-allusiveness in Cary’s work” is said to be “carefully documented;” see #346.5, below.]


Part IV
Reviews of Works Cited Above and in Previous Checklists


452. Poovey, Mary. The Proper Lady and the Woman Writer: Ideology as Style in the Works of Mary Wollstonecraft, Mary Shelley, and Jane Austen. Reviewed by (1) Nancy Armstrong, Modern Language Notes 99


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