Blake and His Circle: A Checklist of Recent Publications

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BY D.W. DÖRRBECKER

Because of my own reluctance to part with what I considered an unfinished compilation, and because of Blake's move to Rochester, it proved to be impossible to publish the 1984-1986 checklist in its accustomed place, viz. number two of the previous volume. When it appeared in the subsequent winter issue, it was agreed that we would resume publication of this continuing checklist of Blake-related scholarship in the fall issue of each volume. This left me with no more than ten weeks until the final typescript for the present 1986-1987 compilation had to be mailed to the production office if there was to be any chance to bring the checklist back on schedule again.

Except for the decisions concerning research strategies, the bibliographer's job is by necessity devoid of much innovative thinking; but then, the time, the care, and the scrupulous scrutiny bestowed upon such work will be decisive for the usefulness, i.e., the completeness and reliability, of the resulting compilation. Now, from what I have said it should be evident that I wasn't in a precisely ideal position to achieve the best of what may have been possible in the 1986-1987 edition of "Blake and His Circle." At the time I posted my typescript, some twenty omissions were known to me which will have to wait for a listing until next year. Therefore, I have to plead for the indulgence of authors and readers alike, who may look in vain here for an entry for this or that 1986 publication.

Shortage of time, as well as the scarcity of critical comments on what had been published in Blake 20 (1986-87): 76-100, prevented me from introducing any significant changes in the general organization of the entries in the four main sections and their various subdivisions. I have even stuck to the same few deviations from the MLA Style Manual's citation rules and have, e.g., quoted articles in the Burlington Magazine by reference to the volume number rather than by month, even though this journal is published twelve times a year. (In my experience this is a rather rare exception to the rule.)

I have searched, for this year's list, all the 1985-87 issues of more than 500 journals in the fields of art history, bibliography, history, literary criticism and linguistics, philosophy, and political science. This, I hope, will sound impressive enough, but I have to add that the journals actually examined did not represent the selection I would have used if unhampered by the limitations of the holdings of those libraries I have had to work with. For example, I had no access to journals such as the Charles Lamb Bulletin, Christianity and Literature, Philosophy and Literature, and many others which are likely to publish articles and reviews that are of interest for Blake studies. Here then, I was dependent either on the generosity of authors who have kindly sent offprints, or on references I traced in the bibliographies compiled by others. Working on what may be said to be an outer orbit of Blake scholarship has certain advantages, but it also...
will have to account for certain shortcomings of which I am fully aware. Furthermore, I have to admit that besides the Times Literary Supplement, the London and the New York Review of Books, and the New Statesman, biweekly and weekly periodicals or even daily newspapers have not been systematically searched. Moreover, let me stress the fact that there is no computerized bibliographic programming behind this list which, on the contrary, retains all the characteristics—both positive and negative—of a fully custom-built, single-handed product: it may be less uniform in style, it may be less complete than, e.g., the MLA International Bibliography which, I suppose, profits from all the technical and financial backing one can possibly imagine, but it remains more timely and more open in its scope than such a hi-tech compilation.

Despite the comparatively short period I report on in the present list, and to my own surprise, the number of entries is an astonishingly large one. This, in part, may be due to some hype in the Related Interest section for which I would have to assume responsibility. The inclusion, for example, of various studies of the works of W. B. Yeats, or—even more conspicuously—of the many items concerned with the literary rather than the critical productions of Arthur Symons is certainly problematic in a checklist that is primarily devoted to scholarly materials for the study of Blake and his circle. If, in the end, I have decided to be extensive rather than exclusive in coverage for the present list, this ought to be seen as an attempt to find out whether readers think of these entries as a mere nuisance and a waste of their precious time, or whether these listings may be considered a welcome addition to the standard curriculum of parts I, II, and IV.

Neither these introductory notes nor the following list will supply absorbing reading; I hope, however, that even as it is the annual checklist will prove a useful research tool for following up a wide variety of interests in the field. It would have been less complete and accurate than it actually is, had I not enjoyed the help of a considerable number of publishing houses as well as communication with many friends and colleagues. While the former have generously supplied inspection copies of their publications and have thus helped to prevent misleading information from creeping into the list (such as the mistake that is recorded in my note to #117, below), the latter freely gave of their time, their expertise, and—very often—their stock of offprints in reply to my enquiries; I gratefully thank Bryan Aubrey, Rodney Baine, Stephen Behrendt, G. E. Bentley, Jr., David Bindman, Ewa Borkowska, Sebastian Carter, Brendan Donnellan, Morris Eaves, Robert Essick, Mark Greenberg, Wendy Greenhouse, Nelson Hilton, James Hogg, Seymour Howard, Georg Kamp, Jenijoy La Belle, James McCord, Morton Paley, Henry Summerfield, Dennis Welch, and Bette Charlene Werner. Patricia Neill, who has also been responsible for the compilation of the author index, has been expertly supervising the production of the checklist and, moreover, has coped with my stop-press corrections with both patience and efficiency.

Note: Items which I have not been able to examine personally are preceded by an asterisk.

Part I
William Blake
Editions, Translations, Facsimiles, Reproductions
1. *Bindman, David, ed. Colour Versions of William Blake's Book of Job Designs from the Circle of John Linnell: Facsimiles of the New Zealand and Collins Sets and the Fitzwilliam Plates. London: William Blake Trust, 1987. [A limited edition of 387 copies, produced under the direction of the late Arnold Fawcus by the Trianon Press. Contains a detailed analysis and comparison of the color versions by Bo Ossian Lindberg. While this is entitled "The Authenticity of the New Zealand Set and of the Coloured Engravings," Lindberg of course argues that the coloured versions of the engraved Job designs are "authentic" works which were executed by members of the Linnell circle and in the actual production of which Blake had no direct participation whatsoever. The Collins and Fitzwilliam Museum sets of the hand-tinted engravings are here reproduced in full for the first time. All the facsimile plates have been colored by hand through stencils, employing the same processes as in earlier Blake Trust facsimiles of the illuminated books. A full descriptive prospectus of the edition is available upon request; see #2, the companion volume to Colour Versions, for details.]

2. Bindman, David, ed. William Blake's Illustrations of the Book of Job: The Engravings and Related Material with Essays, Catalogue of States and Printings, Commentary on the Plates and Documentary Record. 2 vols. London: William Blake Trust, 1987. [This limited edition of 387 copies has been in gestation since 1969; its publication marks an important contribution to Blake scholarship and, in an admittedly pathetic sense, is a tribute to the late Sir Geoffrey Keynes and the late Arnold Fawcus and their commitment to the task of making Blake's works available in highly reliable facsimile editions. The text volume contains essays by the editor and by Keynes; Barbara Bryant contributes "A Documentary and Bibliographic Record" on the Job designs (103-47), and Robert N. Essick an essay on the graphic form of the engravings with a complete "Catalogue of Their States and Printings" (55-101). The facsimiles with the facsimile plates contain monochrome reproductions of the preparatory drawings, the related
watercolor paintings, and the engravings in proof state; these are accompanied by a plate-by-plate commentary on “The Meaning of Blake’s Job” by Bo Lindberg. Together with its companion volume (see #1), this edition presents a fully revised and updated version of the magnificent 1935 facsimile of Job, edited by Keynes and Binyon for the Pierpont Morgan Library. A full description of the work, together with a sample of the plates which were printed by the Trianon Press under the direction of Fawcus, is available in a prospectus; address your request to the William Blake Trust, 90 Great Russell Street, London WC1B 3PY, England.


Bibliographies, Bibliographical Essays, Catalogues


10. Dörrebecker, D. W. “Blake and His Circle: A Checklist of Recent Publications.” Blake/An Illustrated Quarterly 20 (1986–1987): 76–100. [Attempts to cover the period from summer 1984 to early summer 1986; the present compilation, however, contains a considerable number of addenda.]

11. *Griffiths, Antony, and Reginald Williams. The Department of Prints and Drawings in the British Museum: User’s Guide.* London: British Museum Publications, 1986. £10.00. [A new general introduction to the Print Room, replacing A. E. Popham’s Handbook of 1939. This guide will be of great help to those visitors among our readers whose research interests cannot be satisfied by simply applying to see this or that item from the “Blake cupboard.”]

12. Jaffé, Michael, ed. William Blake and His Contemporaries. [Cat. of] A Loan Exhibition in Aid of the Friends of the Fitzwilliam Museum, Cambridge at Wil­denstein’s, London. 11 June–11 July 1986. Cambridge, Cambs.: Fitzwilliam Museum Enterprises, 1986. Compiled by Craig Hartley, Patricia Jaffé, Jane Munro, and David Scrase, this exhibition catalogue describes and illustrates 68 items by Blake, Romney, Mortimer, Fuseli, and Flaxman from the Fitzwilliam collection. No less than 43 pages from Blake’s illuminated books are reproduced in color, some of them chosen to contrast the coloring of the same plate in various copies, and the rest reproducing the Fitzwilliam copies of America (O) and Europe (K) in full.]


Critical Studies


23. Baine, Rodney M., with the assistance of Mary R. Baine. The Scattered Portions: William Blake's Biological Symbolism. Athens, GA: privately printed, 1986. $24.95/special library rate $19.95, including postage and packing. [Studies Blake's use of biological symbols such as animal, insect, reptilian, and of his botanical images. Distributed by the author, % Dept. of English, U of Georgia, Athens, GA 30602, and by Agee Publishing, P.O. Box 526, Athens, GA 30603.]

24. Balfour, Ian Grant. “The Rhetoric of Romantic Prophecy.” Dissertation Abstracts International 47 (1986): 1313A. Yale U. [“This thesis addresses the rhetorical, epistemological, and political issues involved in the reading and writing of prophecy in English and German literature of the Romantic period. . . The Blake chapter (on Milton) focuses on the dynamics of reading and writing in a prophetic tradition, and demonstrates that prophecy cannot be thought of as ‘unmediated vision,’ because it is shown to be an intensely citational discourse that depends on the generality and opacity of figurative language as its driving force.”]


27. Bellin, Harvey F., and Darrell Ruhl, eds. Blake and Swedenborg: Opposition Is True Friendship: The Sources of William Blake's Arts in the Writings of Emanuel Swedenborg. New York, N.Y.: Swedenborg Foundation, 1983. $8.95 paper. [Besides an introduction by George F. Doyle, biographical notes on Swedenborg and Blake, and several pages of "Correspondences": Corresponding Ideas from Swedenborg's and Blake's Writings," this "Anthology" republishes discussions of Blake's Swedenborgian connections by Raymond H. Deck, Jr., Donald C. Fitzpatrick, Jr., Alexander Gilchrist, Robert Hindmarsh, Herbert N. Morris, Morton D. Paley, and Kathleen Raine. In addition, there are three hitherto unpublished texts on "The Human Face of God," a lecture delivered by Raine at Paris in May 1985 (87–101), on "‘Opposition Is True Friendship': Emanuel Swedenborg and His Influences on William Blake" by Bellin (35–67), and the text of an address by the Reverend Peter M. Buss, delivered at the Olivet Church of the New Jerusalem in Ontario, Canada, on 28 January 1984 which is entitled "William Blake and the Writings of Swedenborg" (47–55). The book is illustrated, mostly with black and white reproductions of Blake's illuminations.]


34. Bloom, Harold. “Catastrophe Creation: Gnosis, Kabbalah and Blake.” Agon: Towards a Theory of Revisionism. New York, NY: Oxford UP, 1982. 72–90. [Sifting through earlier editions of this checklist, I find that this third chapter of Bloom's by now well-known book has—for no particular reason except the bibliographers' negligence—never been included in our annual compilations, a fact for which I wish to offer my apologies to both the author and our readers.]


43. Draxler, Helmut. “William Blake, der Pneumatiker als Genie.” Kunstforum International 87 (1987): 80–95. [Virtually the same text as in the preceding entry; here, however, the author's dissertation on "Das brennende Bild: Eine Kunstgeschichte des Feuers in der neueren Zeit" is printed in full (though without the notes), and the illustrations are partly in color (70–228). There also is a brief discussion of Philip James (sic) de Loutherbourg’s "fiery art" (196–97). An abstract of this dissertation was published in Kunsthistoriker: Mitteilungen des Österreichischen Kunsthistorikerverbandes 3.3/4 (1986): 44.]


49. Goldsmith, Steven Richard. "Unbuilding Jerusalem: The Romantics Against the Apocalypse." Dissertation Abstracts International 47 (1987): 2594A. U of Pennsylvania. ["This dissertation reevaluates the relationship between apocalypse and British romantic poetry, attempting to dehistoricize a visionary tradition that has been reified by ahistorical critical approaches." It "demonstrates how the apocalypse functions with immediate historical purpose despite its transcendental pretensions," and—besides much else—examines "the varying success of Wordsworth, DeQuincey, Blake and Shelley in countering apocalyptic momentum, in restoring immediate social purpose and material contingency to visionary writing. . . . Blake and Shelley move towards socializing the apocalypse more fully, recognizing its value as a particular social rhetoric. . . ."]

50. Goslee, Nancy Moore. Uriel's Eye: Miltonic Stationing and Statuary in Blake, Keats, and Shelley. University, AL: U of Alabama P, 1985. $27.50. [The second chapter of this book, which takes up pages 29–67, presents a discussion of "Blake's Milton: From Marble Landscape to Living Form." The romantic transformations of Paradise Lost are here interpreted with reference to the paragone of the arts of sculpture and (landscape) painting which are seen as related to a classical, 'objective' and to a romantic, 'subjective' expression of poetical myth-making.]

presents, annotated and newly punctuated texts, pictorial notes and commentary, . . . and tables of textual variants. . . . Where <s>as The</s> is a comic, satiric, and ultimately optimistic view of the state of art, poetry, and religion, *Visions* offers a tragic appraisal of the relations between human beings and God, men and women, blacks and whites, and rich and poor, and suggests that the root of these evils is in organized religion and materialistic philosophy. This edition demonstrates several ways in which the scholarly presentation of Blake's works in illuminated printing can be improved."


62. Holmes, John R. "William Blake's Place in the Mystical Tradition." *Dissertation Abstracts International* 47 (1987): 188A. Kent State U. ["The aim of this dissertation is to facilitate a proper understanding of Blake's key religious images and ideas by showing that they are mystic ideas, and that because they are mystic ideas they more completely unite the human, the divine, and the worldly than poetic or religious ideas outside the mystical context do. . . . this study shows the result in Blake's poetry of overcoming each of the following six dualities: world and spirit (Chapter II), subject and object (Chapter III), corporal and spiritual senses (Chapter IV), God and Humanity (Chapter V), Imagination and Reason (Chapter VI), and Chronology versus Hierarchy (Chapter VII)."]

63. Howard, Seymour. "William Blake: The Antique, Nudity, and Nakedness: A Study in Idealism and Regression." *Artibus et Historiae* 3.6 (1982): 117-49. [An earlier version of this study was read as a paper at the "Blake in the Art of His Time" conference at the U of
California, Santa Barbara, in March 1976, and it ought to have been listed here years ago.

64. Imaizumi, Yoko. "Brotherhood in Blake: Psychology and Poetics." *Dissertation Abstracts International* 46 (1986): 3359A. Yale U. ["This study explores the concept of brotherhood in William Blake's poems with close attention to his imagery and style," it examines "how the idea of brotherhood is manifest in the form of communication in his earlier works," then in the major prophecies, and it concludes with a study of "the labor of brotherhood on the female side in Jerusalem."]


69. Kamusikiri, Sandra Darlene. "'A Building of Magnificence': Blake's Major Prophecies and Eighteenth-Century Conceptions of the Human Sublime." *Dissertation Abstracts International* 46 (1986): 3726A. U of California. [Studies *The Four Zoas, Milton, and Jerusalem* in relation to Blake's reaction to Burke's theory of the terrible sublime, and (his) transformation of conceptions of the human sublime developed by such eighteenth-century theorists as Robert Lowth, Hugh Blair, John Dennis, Joseph Addison, Lord Kames, Edmund Burke and others." Discovers and describes "a unique type of Blakean sublimity whose two most significant features are a consistent binary structure, and a humanizing, redemptive function. ... Blake's human sublimity represents not only a rhetorical or aesthetic category, but also a civic and perceptual code -- a way of thinking, acting and seeing.""]

70. *Kemeny, Tomaso. "Le parole e l'imagine nella scrittura poetica." *Piccolo Hans* 39 (1983): 34-50. [Blake's "parole e l'imagine" are chosen as the primary study example.]


74. La Belle, Jeni joy. "William Blake's Reputation in the 1830s: Some Unrecorded Documents." *Modern Philology* 84 (1987): 302-07. [Comments on eight references (six of them previously unrecorded) to Blake in Arnold's *Library* (later: *Magazine*) of the Fine Arts (1831-1834), in which he was associated with such renowned artists of the British school of history painting as Barry, Fuseli, Flaxman, and Stothard.]


80. Leonard, Garry Martin. "William Blake's 'Vegetable Existence' and James Joyce's 'Moral Paralysis': The Relationship between Blake's Romantic Philosophy and Joyce's Thematic Concerns in *Dubliners* and A Portrait of the Artist as a Young Man." *Dissertation Abstracts International* 47 (1986): 1319A. U of Florida. ["In my discussion, from time to time, I argue that Blake directly influenced Joyce's work. More often, I argue that the ideas of Blake are analogous to Joyce's thematic concerns and that, while direct influence cannot be proven, comparison does illuminate Joyce's text."]


82. Lister, Raymond. *The Paintings of William Blake.* Cambridge, Cambs.: Cambridge UP, in associ-
lication with the Pevensey P, 1986. £19.50. [A companion volume to the same author's *Paintings of Samuel Palmer*; see Blake / An Illustrated Quarterly 20 (1986-1987): 89, #249. Again, there are 75 color plates, each with a brief commentary on the facing page; and again, the author has chosen a somewhat misleading title, since the term "painting" is here used as a synonym for "picture." Therefore, one ought to be prepared to encounter in this selection works in all sorts of media: tempera and watercolor paintings alongside wash drawings, monochrome as well as hand-tinted relief-etched prints, colorprints, miniatures, wood and line engravings on copper, a pencil and two pen drawings. However, all these "paintings" do indeed seem to be by Blake.]

83. Lyle, Janice. "Dante in British Art: 1770-1830." *Dissertation Abstracts International* 45 (1985): 3017A. U of California, Santa Barbara. ["The popularity of the Ugolino and Paolo and Francesca episodes from the Inferno is directly connected to the artistic theory of the Sublime... this study examines the period beginning with Reynolds’ Ugolino and ending with Blake’s series of Dante drawings and engravings. All known depictions of Dante’s themes done between 1770 and 1830 in Britain are documented. Individual Dante episodes are discussed in relation to each artist's knowledge of the poet, involvement in the circle of British men promoting Italian art and culture, use of iconographic and stylistic prototypes, and influence on other artists. Flaxman’s *Divine Comedy* engravings are emphasized... Blake’s series, although incomplete and uneven in quality, is seen as an important example of the general and pervasive impact of 18th-century ideas of the Sublime, as well as the unique instance of a poet/artist illustrating Dante’s work.” The introductory chapters of this dissertation are devoted to Reynolds and Fuseli as illustrators of the *Divine Comedy*.]

84. McArthur, Murray Gilchrist. "Language and History in Blake’s *Milton and Joyce’s Ulysses.*” *Dissertation Abstracts International* 46 (1986): 2689-90A. U of Western Ontario, Can. [Sees "the ground" of Joyce’s "deep debt to Blake" in the "self-reflexive analysis within Milton of the formal and material properties of the written text... My assumption throughout is that both Blake and Joyce saw a close relation between a writer’s formal approach to language and his historical posture... Milton, I maintain, was one of Joyce’s intertextual sources for the analysis of Shakespeare’s creative and erotic life in *Scylla and Charybdis*, as well as for the overall borrowing and transforming of the narrative pattern of the *Odyssey*.”]


87. McGann, Jerome J. “The Idea of an Indeterminate Text: Blake’s Bible of Hell and Dr. Alexander Geddes.” *Studies in Romanticism* 25 (1986): 303-24. [Identifies Geddes as "the chief conduit for Blake’s knowledge of the new biblical scholarship" (305); from him the poet may have learned about the distinction between the Elohist and Jahwist versions of Genesis. This distinction and its ideological background are brought to bear upon the interpretation of the "variances to be found in and between the texts of *Urizen*" (303), and, in general, upon the understanding of the "critical edge" (313) in the printer-poet’s reading of the Holy Scripture.]

88. Paley, Morton D. "William Blake.” *The Apocalyptic Sublime. New Haven, CT: Yale UP, 1986. 71-100. $35.00. [This book started from a consideration of "Blake’s apocalyptic art in relation to that of his contemporaries;" it now offers a treatment of "the entire phenomenon of art on apocalyptic subjects in eighteenth- and nineteenth-century Britain" (v), and includes the visual argument or more than ninety reproductions. Besides Blake’s apocalyptic designs those of West, Loutherbourg, Turner, Martin, and Danby are discussed at length.]


95. Raine, Kathleen. "Yeats’s Debt to William Blake.” *Defending Ancient Springs.* 2nd ed. Ipswich, Suff.: Golgonooza, 1985. 66-87. £5.50 paper. [This collection of Raine’s essays was first published by Oxford UP in 1967; the reprint of her 1965 study of Blake’s influence on Yeats has not been revised for the present]
printing; see Bentley, *Blake Books* (1977) #2493.]


102. Stieg, Elizabeth Joy. “William Blake and the Prophetic Tradition.” *Dissertation Abstracts International* 47 (1986): 916A. U of Toronto, ON. [“... examine(s) Blake’s understanding of prophets and prophecy in relation to the attitudes and beliefs of contemporaries, specifically, the theologians, enthusiasts, poets and critics. ... two of Blake’s poems, *Tiriel* and *Jerusalem*, are discussed at some length as early and late examples of Blake’s explorations of the nature and purpose of prophecy and his treatment of a biblical prophetic tradition.”]


111. Welch, Dennis M. “Blake’s Critique of Election: Milton and the *Comus* Illustrations.” *Philological Quarterly* 64 (1985): 509-31. [The essay is accompanied by a suite of sixteen reproductions from the *Comus* watercolors.]


113. Welch, Dennis M. “Imitation in Blake’s *Night Thoughts* Illustrations.” *Colby Library Quarterly* 22 (1986): 165-84. [Compares some of the *Night Thoughts* watercolors with the allegorical representations in George Richardson’s iconology of 1778-1779, and “suggests that Blake’s imitation could at times be creative and perceptive without necessarily involving his personal symbolism or mythology” (166).]


don P, 1986. 81–85. [Originally presented as a radio talk, this paper was afterwards published in the Listener in 1957; it is here reprinted, in the second volume of Wind's collected essays, with the notes now added for the first time from the late author's personal papers; see Bentley, Blake Books (1977) #2985.]

117. Witke, Joanne. *William Blake's Epic: Imagination Unbound.* London: Croom Helm; New York, NY: St. Martin's P, 1986. £22.50. [Concentrates on Jerusalem, which is discussed plate-by-plate; also treats Blake's annotations to Reynolds' Discourses. This study was previously listed under a wrong title, quoted at a publication date in a publishers' catalogue; see Blake/An Illustrated Quarterly 20 (1986–1987): 86, #194.]

See also #140, 144, and 145, below.

**Part II**

**Blake's Circle**

**General Studies**

118. *Fore, Byrne R. S., ed.* The Best of Bell's British Theatre: Consisting of the Most Esteemed English Plays. 41 vols. London: 1776–1802. New York, NY: AMS P, 1977. $1,742.50 the set/each vol. $42.50 each. [Includes reproductions of all the original illustrations, many of which were engraved from designs by Burney, Fuseli, and Stothard.]

119. Lister, Raymond. *Prints and Printmaking: A Dictionary and Handbook of the Art in Nineteenth-Century Britain.* London: Methuen, 1984. £29.50. [As may be expected from this author, Blake's circle figures quite prominently in the volume. There are brief biographical entries for Bartolozzi, Basire II, Blake, Calvert, Fuseli, Linnell, Linton, Muir, Ottley, Palmer, Richmond, Stothard, West, et al. in the dictionary, and many of these printmakers are discussed in the second or fourth chapter of the handbook section.]

**James Basire**


**William Cowper**


See also #14, above, and #153, below.

**Erasmus Darwin**


**John Flaxman**


124. Gizzi, Corrado, ed. *Flaxman e Dante.* Exh. cat. Palazzo di Brera, Milan. 22 Nov. 1986—14 Jan. 1987. Milan, It.: Mazzotta, 1986. [This catalogue has been produced in the same large format as Gizzi's earlier two volumes on Blake e Dante and Füssli e Dante which accompanied similar exhibition projects realized at the Torre de' Passeri in Pescara and the Palazzo di Brera; see Blake/An Illustrated Quarterly 18 (1984): 103, #53; 20 (1986–1987): 88, #237. The present volume in this spectacular series contains, besides ten learned essays on various aspects of Flaxman's classicism, his drawings and Piroli's etchings, a suite of 73 color plates (mostly of the sculptor's drawings which figured largely in the exhibition), black and white reproductions of all the Dante etchings with extracts from the Divina Commedia, and many other illustrations throughout the text.]

125. Ottani Cavina, Anna. "Neo-Primitivism and Linear Abstraction." *Paestum and the Doric Revival 1750–1830: Essential Outlines of an Approach.* Centro Di cat. 199. Florence, It.: Centro Di, 1986. 59–62 and 89–90. [This volume, an abridged English-language version of La fortuna di Paestum e la memoria moderna del Dorico 1750–1830 (2 vols.), served as the catalogue of an exhibition held at the National Academy of Design in New York, NY, 19 Feb.–30 Mar. 1986; included in the show were several drawings by Flaxman, here listed as #52–59 in the catalogue section, and discussed in the essay quoted above.]

126. *Popržecka, Maria.* "Flaxman, 1793–Picasso, 1903." *Polish Art Studies* 5 (1984): 45–53. [Probably this is no more than a reprint of the identically titled study by the author that was listed in Blake/An Illustrated Quarterly 18 (1984): 106, #134.]

See also #12, 74, and 83, above.

**Henry Fuseli**


the full text of this ALS in his revised and enlarged edition of *The Collected English Letters of Henry Fuseli* which is in preparation.]


130. Cullen, Fintan. "Hugh Douglas Hamilton: 'painter of the heart.'" *Burlington Magazine* 125 (1983): 417–21. [Contains the 'first' publication of Richard St. George Mansergh St. George's letter of "c. 1796," in which a commission for a portrait is offered to Fuseli (the letter was printed slightly earlier on 66–71 of Weinglass' 1982 edition of Fuseli's letters); also refers to Romney's portrait of "Mrs. Saint George and Child."]


135. Schiff, Gert. *Henry Fuseli.* Exh. cat. 12 Nov.–18 Dec. 1983. Tokyo, Jap.: National Museum of Western Art, in association with the Swiss Council for the Arts (Pro Helvetia), 1983. [The bilingual catalogue of a major exhibition: 107 of Fuseli’s drawings and paintings are documented and illustrated, many of them in excellent full-color reproductions. Schiff’s text, however, does not, as far as I can see, substantially revise his earlier interpretations in the 1973 oeuvre catalogue, the 1975 Tate Gallery exhibition catalogue, or the 1977 *L'opera completa di Füssli.*]


See also #12, 74, 83, 118, 119, above, as well as #143, 145, 146, 170, 173, 178, below.

*John Linnell* 

See #1, 9, 119, above.

Samuel Palmer

138. Aably, Mark, ed. *The Parting Light: Selected Writings of Samuel Palmer*. Manchester, Lancs.: Carcanet P, in association with Mid Northumberland Arts Group, 1985. £8.95 cloth. [Selections from Palmer’s letters, journals, memoranda, poems, essays, and inscriptions; mostly taken from previously published sources, with some of the writings in new transcriptions that differ here or there from Raymond Lister’s readings. Some of the letters, poems, and memoranda, however, "are published here for the first time from documents belonging to the Linnell Trust, the Bodleian Library, and the Victoria and Albert Museum." Though the editor has "omitted none of the few poems and essays by Palmer that survive" (21) he had had no access to one of the two recently traced copies of the artist’s pamphlet containing *An Address to the Electors of West Kent*, which has been edited for the pages of this journal by David Bindman; see *Blake/An Illustrated Quarterly* 20 (1986–1987): 88–89, #246 and 251.]


140. Schulz, Max F. *Paradise Preserved: Recreations of Eden in Eighteenth- and Nineteenth-Century England*. Cambridge, Cambs.: Cambridge UP, 1985. £30.00. [The book’s second part on "Romantic Paradisal Bowers, Valleys, and Islands" not only has a chapter on "Bewick’s, Constable’s, and Palmer’s *Locus Paradisu*s" (112–36), but also opens up with a section on “Blake and the Unending Dialectic of Earth and Eden" (41–56).]

George Romney


See also #9, 12, and 130 above, as well as #143 and 173, below.

Thomas Stothard

See #5, 74, 79 (Stothard as the designer of Blake’s Ariosto engraving), 118, and 119, above, as well as #143, below.
Part III
Works of Related Interest
Some General Studies, Mostly of Romantic Art, Poetry, and Their Historical Context

143. Altick, Richard D. Painting from Books: Art and Literature in Britain, 1760–1900. Columbus, OH: Ohio State UP, 1985. £54.00. [Part 1, chapter 2 treats eighteenth-century book illustrations, Boydell's Shakespeare Gallery, Macklin's Poet's Gallery, and Fuseli's Milton Gallery (37–55); the whole of the book's second part (255–331) is devoted to the study of "Images from Shakespeare," and there are numerous references to artists such as West, Stothard, William Bell Scott, Alexander Runciman, Romney, Reynolds, Opie, Northcote, Mortimer, Morland, Kauffmann, Fuseli, Blake, Barry, et al. as well as to Cowper, Gray, Hayley, and all the major British authors that were illustrated by Blake and his contemporaries. To say the least, one would have to admit that this volume of more than 500 pages with its 356 illustrations presents a mine of information for the history of British book illustration and literary painting; most important, perhaps, is Altick's attempt at a reconstruction of "What happened when people 'read' pictures" (234) in the eighteenth and nineteenth centuries.]


145. Bate, Jonathan. Shakespeare and the English Romantic Imagination. Oxford, Oxon.: Clarendon P, 1986. £22.50. [Had I only seen this volume earlier, its entry would have been transferred to the Critical Studies section, part I, above. There are two entire chapters devoted to the study of Shakespeare in Blake's "Romantic Imagination," tracing the "Auspices of Shakespeare" in his poetry, 117–56. With its numerous references to the reception of the Bard's poems and plays in the works of Blake's contemporaries the book as a whole, however, certainly should be of "Related Interest" to Blake scholars, too.]


Some Contemporary Artists, Collectors, and Connoisseurs


173. Tscherny, Nadia. "Beyond Likeness: Late Eighteenth Century British Portraiture and Origins of Romanticism." Dissertation Abstracts International 47 (1986): 1098A. New York U. ["... the introductory chapter establishes the portraiture of the Fuseli circle as an extreme against which the work of Reynolds, Gainsborough and Romney are measured. ... deals with a series of intimate portraiture by these three painters."

Some Contemporary Authors


178. Camfield, Gregg. "Joel Barlow’s Dialectic of Progress." Early American Literature 21 (1986): 131–43. [On the political pamphlets which were published by the author of The Vision of Columbus in the 1790s; may be of interest to students of both Blake and Fuseli.]


182. *Forster, Harold. Edward Young: The Poet of


Some Blake Scholars and Collectors


203. Carter, Sebastian. "Arnold Fawcus and the Tri­anon Press." Matrix 3 (1983): 77–93. [Contains much relevant information on Fawcus's biography and professional character as well as on Trianon Press's publications in general and its Blake related projects in particular. Also included is a checklist of Trianon Press publications, compiled by Julie Fawcus (91–93). The author, in 1964, designed the version of Blake's signature which today still serves as this journal's official 'trade mark'.]


205. Cook, David. Northrop Frye: A Vision of the New World. New World Perspectives. Montréal, PQ: New World Perspectives/Perspectives Nouveau Monde, 1985. $7.95. [As is to be expected, Frye's understanding of the poetry and art of William Blake figures prominently in this study of his achievements and influence as a literary critic.]


New York, NY: Grolier Club, 1984. $125.00. [See 137, 149, 158, 160 in the list of “Publications of the Grolier Club, 1884–1983” and the “Exhibition Handlist” for the Club’s Blake-related projects; the edition of this festschrift is limited to 600 copies.]


221. Sena, Vinod. The Poet as Critic: W. B. Yeats on Poetry, Drama and Tradition. Delhi, India: Macmillan, 1980. [Contains numerous references to Yeats as a critic of Blake: see the book’s index on 222 as well as #227, 229–31, below, for studies of Blake’s influence on Yeats’s fictional poetry and prose, and #214, above, for Blake references in Yeats’s letters.]


223. *Szladits, Lola L. Brothers: The Origins of the English Literature in Transition C880–C920 p r e c e d in g e n t r y a d m itte d ly i s o f th e re m o t e s t p o s sib le


Blakean Echoes in the Twentieth Century


£12.95/$16.95. [Comments on both Swedenborg and Blake; the first edition was published in Poland in 1978.]


Part IV

Reviews of Works Cited Above and in

Previous Checklists


Index of Authors

Abley, Mark 138, 237
Abrams, Ann Uhr 167, 238
Ackiss, David L. 281
Adams, Hazard 6, 20, 60, 239
Adams, Henry 238
Albright, Daniel 240
Aldridge, A. Owen 174, 241
Allen, Brian 243, 259, 262, 294, 305, 338
Allis, U. J. L. 21
Alston, R. G. 275
Altick, Richard D. 143, 242, 299
Altizer, Thomas J. J. 144
Andrews, Stuart 175
Appleby, Joyce O. 241
Argan, Giulio Carlo 127
Arias Angéles, E. 123
Ashton, Rosemary 290
Asselinneau, Roger 241, 325
Atkinson, F. G. 198, 199
Aubrey, Bryan 22, 200
Auerbach, Nina 6
Ault, Donald 60, 280
Bagchee, Shyaml 239
Baine, Mary R. 23, 243
Baine, Rodney M. 25, 243
Baker, Carlos 244
Ballfour, Ian Grant 24
Baranczik, Stanislaw 301
Baridon, Michel 300, 312
Barnet, S. 286
Barrell, John 25, 245
Bate, Jonathan 145, 146, 246, 267
Beckson, Karl 202
Beer, Gillian 289
Behrendt, Stephen C. 26, 247, 253, 272, 327
Behrens, Jürgen 128
Bellin, Harvey F. 27, 249
Bennett, Shelley M. 7
Bentley, G. E., Jr. 28, 29, 147, 176
Bernhardt-Kabisch, Ernst 318
Bertelli, Carlo 271
Bertoldo, Robert J. 248
Bidney, Martin 30
Billigheimer, Rachel V. 31
Bindman, David 1, 2, 32, 33, 138, 278
Blackburn, Robin 260
Blewett, David 282
Block, Ed. Jr. 201
Blondel, Jacques 332
Bloom, Harold 34, 109, 250
Boerner, Peter 177
Bogel, Fredric V. 148, 251
Boime, Albert 35, 149
Bony, Alain 323
Borck, Jim Springer 8, 252
Borkowska, Ewa 36
Bornstein, George 244
Bouc, Paul-Gabriel 252, 321
Braeher, Mark 253
Braden, Wilbur S. 329
Brantley, Richard E. 254
Brenkman, John 37
Brookhart, Mary Hughes 314
Brown, David Blaney 293
Bryant, Barbara 2
Burns, Bryan 16
Buss, Peter M. 27
Butler, Marilyn 255
Butlin, Martin 256, 264
Buttery, David 141
Camfield, Gregg 178
Campbell, Peter 242
Canovan, Margaret 268
Cantor, Paul A. 257
Carpenter, Mary Wilson 179
Carter, Sebastian 203
Carano, James V. 314
Cavanaugh, Catherine 227
Cavaso, G. A. 270, 327, 332
Chandler, James K. 254, 297
Chappell, Harry F. 204
Chappell, Miles L. 129
Claeyes, Gregory 323
Cohen, Seymour S. 180
Collobi-Raggghianti, Licia [?] 262
Colmer, John 38
Cook, Albert 150
Cook, David 205, 258
Cook, Ramsay 258
Cooper, C. B. 299
Crehan, Stewart 6, 40, 90
Crow, Thomas 245, 310
Crutchfield, Will 228
Cullen, Fintan 130
Cunliffe, Marcus [?] 238
Cunningham, Valentine 260
Curran, Stuart 60, 151, 327
Darnrosch, Leopold, Jr. 254
Danto, Arthur C. 338
Deck, Raymond H. Jr., Jr. 275
Deen, Leonard W. 6
de Garegno, Paul J. 288
De Luca, V. A. 60, 181
De Man, Paul 37
DeMarr, Mary Jean 19
Dinwiddry, J. R. 297
Di Salvo, Jackie 17
Dodd, Philip 16
Dowdsworth, Martin 332
Dole, George F. 27
Domville, Eric 241, 286
Donnellan, Benedict 41
Donoghue, Denis 250, 286
Dormont, Richard 9, 259
Dörrecker, D. W. 10
Draxler, Helmut 42, 43
Ducrocq, Jean 312
Dunn, John J. 206
Dussinger, John A. 251
Eaves, Morris 60, 256
Edwards, Ruth Dudley 207, 260
Egreson, Judy 285
Egremont, Max 208
Ellaschuk, Lorne 258
Endy, Melvin B., Jr. 152
Engell, James 327
Erdman, David V. 44, 60, 261
Erfurth, Helmut von 262
Essick, Robert N. 2, 45, 263, 264
Fauh, Peter G. 46
Feingold, Lawrence 131
Ferber, Michael 265
Ferguson, Robert A. 241
Fingrude, M. A. 323
Fischer, Michael 318
Fiore, David 209, 266
Fitzpatrick, Donald C., Jr. 27
Fogle, Richard Harter 244
Fore, Byrne R. S. 118
Foster, Harold 182, 267
Foucart-Borville, Jacques 120
Fowler, Kathleen 314
Fox, Susan 60
Frechet, René 286
Friedman, M. B. 311
Friedman, Michael H. 274
Fuchman, Jack, Jr. 268
Frum, Norman 279
Frye, Northrop 37, 269
Fuller, David 280
Fuller, Roy 286
Furst, Lilian R. 298
Gage, John 305, 338
Gallant, Christine 334
Gardner, Stanley 47, 270
Genet, Jacqueline 286
German, Terence 257
Gilchrist, Alexander 27
Gillespie, Gerald 269
Gizzi, Corrado 124, 271
Glaussner, Wayne 48
Gleckner, Robert F. 60, 261, 272, 273, 319, 327
Glen, Heather 274
Godwin, William 187, 197
Goldsmith, Steven Richard 49
Goslee, Nancy Moore 50
Gourlay, Alexander S. 51
Graff, Robert D. 210, 275
Graham, John 276
Greco, Norma A. 52
Greenberg, Mark L. 53
Greenfield, John 254
Greenhouse, Wendy 168
Gresham, Gwendolyn
Holloway Parham 54
Griffin, Dustin 153, 277
Griffiths, Antony 11, 278
Hagstrom, Jean H. 55, 279
Haigwood, Laura Ellen 56
Hales, L.-A. 57
Hamilton-Phillips, Martha 169
Hammerschmidt, Hildegard 132, 170
Harys, D. S. 183
Harmon, Quentin 286
Hartley, Craig 12
Hawtree, Christopher 288
Hayes, John 262
Heier, E. 276
Heinzelman, Kurt 248, 273
Heppner, Christopher 58, 107
Hilton, Nelson 6, 59, 60, 253, 280, 292, 306, 327
Hindmarsh, Robert 27
Hjort, Kathleen G. 61
Hoagwood, Terence Allan 17, 281, 289, 292
Hodnett, Edward 282
Holland, John 37
Hollmes, John R. 62
Horn, W. D. 266
Hosiek, Chaviva 37, 162, 283
Houfe, Simon 295
Hough, Graham 226, 330
Howard, John 17
Howard, Seymour 63
Hoyer, Tim 249, 337
Hutchings, Bill 284
Imaiuzumi, Yoko 64
Ingamells, John 259
Isaksson, Folke 65
Jackson, Wallace 251
Jacob, Margaret C. 268
Jaffe, Michael 12, 285
Jaffe, Patricia 12
John, Donald 66
Johnson, Alan 212, 213
Johnson, Evamari 337
Johnson, Mary Lynn 13, 167, 306
Johnson, Richard E. 68
Jones, C. B. 255
Jones, Daryl E. 315
Jones, G. L. 241
Jordan, David P. 310
Jordan, Frank 13
Kamuskiri, Sandra Darlene 69
Kaplan, Cora 184
Kastner, Jörg 133
Keach, William 239
Keefe, Michael H. 283
Keener, Frederick M. 321
Kellaway, Kate 302
Kelly, John 214, 286
Kemeny, Tomaso 70
Kermode, Frank 307