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Blake and His Circle: An Annotated Checklist of Recent Publications

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by D.W. Dörrbecker

Introduction

In 1979, Thomas L. Minnick introduced a new title for the annual checklists published by *Blake*. And in his prefatory note he announced that the term "circle" was to be interpreted "very broadly." When Minnick decided on this change of title, there was certainly no intention to hint at a hegemony of Blake and/or of Blake scholarship over the so-called members of his circle and the study of their works. This, of course, remains true with the present report as well. Historically, it would be rather ludicrous to think of William Blake as the center of gravity, and of artists and writers such as Barry, Cowper, Flaxman, Fuseli, Godwin, Hayley, Paine, West, or Wollstonecraft as the planets circulating on orbits prescribed by Blake, as *his* circumference. Though the title of "Blake and His Circle" easily lends itself to such a misinterpretation, it should not be seen as propagating a return from the context-conscious Copernican to a Blake-centered Ptolemaic world-view. Rather, the "circle," as a mere *façon de parler*, now signifies the strong interest in historical and critical context and the "contextualization" of both the production and the reception of art and literature that has come to characterize most modern Blake studies.

However, from studying these annual reports on recent publications concerned with the group of poets and artists that (in one way or the other) Blake was associated with, it is evident at first sight that presently Blake does indeed attract more scholarly attention than any of these eighteenth- and nineteenth-century contemporaries. In the academic world of the late twentieth

century Blake is big business while the study of, say, Benjamin West, one-time President of the Royal Academy, remains a small, though hopefully beautiful, affair. Then, one also becomes aware that there is at least one important group that has some claim to be considered part of Blake's "circle" which nevertheless is hardly ever represented in the scholarly and critical literature at all—and therefore hardly ever represented in these checklists. Blake's colleagues, the reproductive engravers, have largely remained in the critical limbo to which the hierarchical ordering of British academic art, the R.A.'s very own canon formation, had relegated them during Blake's lifetime.

Now, *Blake is An Illustrated Quarterly*, and for the past two years even the annual checklists have been published in a new and pictorially enhanced format. We started, modestly enough, with illustrations showing piles of recently published books or the covers of some of the items listed. This may have been more pleasing to the eye than 30 unillustrated pages, yet no one thought of it as a particularly intelligent and interesting approach toward the illustration of a critical bibliography. Therefore, last year's checklist issue employed the illustrations quite differently. Reproductions from late eighteenth- and early nineteenth-century engravings were intended to function as an occasionally ironic visual commentary on the act of reading—reading in Blake's times, reading twentieth-century Blake criticism, and reading modern scholarly literature on members of Blake's "circle." The illustrations in the present sequel to "Blake and His Circle" lead, I hope, one step further.

All the illustrations on the subsequent pages reproduce engravings executed by James Parker. They are included here as a first installment in what may become a series which will visually compensate the exclusion of Blake's fellow-engravers from the canon of artists hitherto deemed worthy of scholarly investigation. Thus, the illustrations that accompany future issues of the checklist might introduce, for example, the work of reproductive engravers, both friends and foes to Blake, such as William Angus, Francesco Bartolozzi, James Basire, William Bromley, Robert Hartley Crome, Jean Marie Delattre, James Fittler, John Hall, Moses Haughton, James Heath, Thomas Holloway, James Neagle, Luigi Schiavonetti, William Sharp, Anker Smith, James Stow, or Isaac Taylor. My choice for the first of these pictorial introductions to a member of Blake's "circle" that has scarcely ever received any critical attention is a fairly obvious one. James Parker was Blake's fellow-apprentice at Basire's during the 1770s, he teamed up with Blake in a short-lived printselling business in 1784, he was still quoted by the painter-poet with a certain measure of (interested) respect in 1804, and he was employed, late in his rather short life, for engraving many of Flaxman's Homer designs for the London editions of 1805, a project in which Blake, too, had his own small share as a reproductive engraver.

Except for contributions to *Blake* (which, I assume, are readily at hand to any reader of this note), I have tried to supply as many annotations for the entries in parts I and II as possible. As before, however, I ought to point out that only the bibliographical data here

presented have any claims to "objectivity." That is to say that they have been verified and standardized to the best of my knowledge, and that there are no intentional omissions of relevant materials. (And I should be most grateful if readers call my attention to additional publications for future reports.) Most of my brief annotations are meant to be primarily descriptive rather than critical. And yet occasionally, these short takes have grown into miniature reviews, and these certainly represent no more than one critic's response to what he learned from an all too often very brief examination of the contents of the books and articles he wished to record. I hope that these critical asides will enhance the usefulness and readability of my report on the state of the art. At the same time, however, I trust that readers will scrutinize those brief reviews with the same critical detachment as they would use in studying any of the publications themselves. This may be no more than a foregone conclusion, and yet it deserves special mention since the format of the checklist does not allow for a thorough discussion of the criteria behind the reviewer's personal likes and dislikes.

The subdivisions employed in the present issue of *Blake's* checklists and the guidelines governing the selection and arrangement of the separate entries are the same as those introduced with the list for 1988-89 where they were explained in some detail in the introduction (see *Blake* 23 [1989-1990]: 120-21). No further explication of the organization of the entries is called for. This year's checklist of Blake-related publications, however, covers a considerably longer period than usual, extending roughly from summer 1989 through February 1991. As might be expected, this has resulted in yet some further increase in the total number of entries. Sadly, though, such an expansion cannot be taken as indicative of the improved comprehensiveness of the list. With the exception of a day spent at the British Library, most of my

notes had to be written at, and are based on the books and journals available to me from, Trier University library or those in my private collection of working materials. These limitations of the library facilities behind the 1989-91 checklist will explain why a relatively large number of publications are marked as "not seen," and why, no doubt, many 1990 publications have as yet been overlooked.

Furthermore—despite the indulgence of my editors (who kindly agreed to postpone the publication of the checklist for months), and despite the hundreds of hours I have spent at the library to compile the present issue of "Blake and His Circle," I have not been able to thoroughly work through such weekly publications as the *Times Literary Supplement* or the *New York Review of Books*. If time and other projects permit, I will, however, supply the respective references in next year's compilation. It is expected that the latter can be finished for publication in the spring 1992 issue of *Blake*. And if the present installment of this ongoing report makes for rather heavy going on account of its length, the installment for 1992 then ought to be little more than a short supplement to what is now published in these pages.

If during the 1970s and the first half of the 1980s Blake scholarship has been dominated by research concerned with the epic poetry of the post-1799 period, a return of critical interest in Blake's lyrics and especially, of course, the *Songs*, has gained momentum in more recent years. These renewed efforts to understand Blake's lyrics of the late 1780s and early 1790s have often been characterized by the application of newly forged methodological tools, a process which continues into the period here covered. New interpretations of word and image in "The Tyger" have prompted no less than five articles recorded on the subsequent pages, and others of the *Songs of Innocence and of Experience* in 1989-90 were good for almost a dozen additional publications. The *Songs*, how-

ever, have never ceased to attract a fair share of critical attention, and it may be more important to mention here the welcome increase in research energies devoted to *The Book of Thel* or *Visions of the Daughters of Albion* (see #78, 100, 132, 155, 176, 184, 195, and 196).

Whereas studies of the Continental prophecies, *Milton*, and even *Jerusalem* are represented rather scantily this year, *Vala, or The Four Zoas* has prompted a couple of new textual studies in 1989 and 1990 (see #41, 57, 63, 161, and 170). The same period saw the publication of some particularly fine and important catalogues of Blake's art, documenting both some major exhibitions and the permanent collections of the Tate Gallery and at Melbourne. Otherwise, art historians have unfortunately contributed very little to a critical understanding of form and content in Blake's imagery. Nevertheless, readers will witness that a thorough revision of the traditional approach towards the interpretation of Blake's Dante water colors is now under way, driven by the inquisitiveness of literary scholars (see especially #47 and 186, as well as #20, 62, 70, 85, and 149). In the future this will, I believe, not leave the study of Blake's other series of water color illustrations to the Bible, to Gray, Milton, or Young unaffected.

The history of science and of eighteenth-century philosophy supply the backdrop for studies of Blake's thought by Ackland, Steve Clark, Doskowitz, the Olsons, or Peterfreund in another distinct group in this year's checklist (see #38, 72, 80, 151, 152, and 157). These articles highlight aspects of Blake's critique of the Enlightenment. It seems to be similarly important, however, that at least two other studies offer renewed investigations into some darker realm. Though very different in their approach and findings, both Cooper and Youngquist re-address the challenging problems that are posed by what some of Blake's contemporaries and Victorian biographers have described as his "madness"

(see #74, 203, and 204). Especially if seen together, a new picture of Blake's creative processes emerges from these recent reexaminations of their intellectual foundations; not necessarily a clearer picture, but one that may be closer to the complexities of Blake's reality, torn between the forces of Los and Urizen.

Finally, the advent of yet another discipline in the expanding field of Blake studies is now to be expected. Donald Fitch's impressive bibliography (#26) offers all the information needed for a steady increase of Blake-related studies by historians of music. A first step in this direction has already been taken in a dissertation concerned with Ralph Vaughan Williams' "Job, A Masque for Dancing" (see #198).

Three scholars who have exercised an eminent, and in one case a paramount, influence over our understanding of Blake's works (as well as far beyond), are represented in this year's checklist with new collections of their essays. The late Northrop Frye's *Myth and Metaphor*, Hazard Adams's *Antithetical Essays in Literary Criticism and Liberal Education*, and Jean Hagstrum's *Eros and Vision* all bear witness to the central position that the study of Blake's works now holds in shaping innovative critical theories during the second half of the twentieth century (see #39, 97, and 106). Frye's towering presence in the discipline has been made the subject

of numerous articles and a number of books during the past decade; the "Miscellany" in part II, below, adds to the record of such metacritical studies (see #329, 337, 338, and 343), and it demonstrates that the critic, just as the author or artist, can supply all that is needed for a biography, for an impressive achievement in the field of bibliography, and for launching a journal devoted to his work (see #314, 322, and 323). Compared to the extent of methodological interest in Frye's thinking, the studies of the work of some other Blake scholars and enthusiasts such as Arnold Kettle, Jack Lindsay, or Kaethe Wolf-Gumpold do not weigh heavily at all (see #321, 331, and 342).

In closing, let me say that my sincere thanks are due to those publishing houses in the United States, the United Kingdom, and the Netherlands that have supplied me with copies of their recent Blake-related publications; they have thus enabled me to report in greater detail on a number of books which otherwise would not have been available to me at Trier. The following friends and colleagues have also greatly facilitated my work by answering my enquiries and/or by sending off-prints from their recently published articles and reviews, which, once again, has proved to be most helpful: Kiyoshi Ando; A. A. Ansari; Colin Ardley; Werner Arens; Rodney Baine; Gerald Bentley; Ann Bermingham; Martin Butlin; Lothar Cerny; Irene Chayes;

Andrew Cooper; Claudia Corti; Sonia Dean; Robert Denham; Silke Eberhardt; Michael Ferber; Diane Gillespie; Nancy Moore Goslee; Jack Grant; Nelson Hilton; Georg Kamp; Horst Meller; Joachim Möller; Jeanne Moskal; Kirstin Ollech; Marilyn and Donald Olson; Peter Otto; Stuart Peterfreund; Alan Richardson; Eileen Sanzo; Wilhelm Schlink; Peter Thurmann; Virginia Tufte; Jean Turner; K. D. Verma; John Villalobos; David Worrall; John Wright; Paul Youngquist; Koji Yuki-yama; and Irena Zdanowicz. As always, Robert N. Essick has been the most important single outside contributor to the checklist, sharing with me his vast knowledge of the market for Blake books, both old and new. Desmond King-Hele helped with the Darwin section; finally, and on account of our regular exchange of information, it was David Weinglass who supplied the initial references for about half of the entries to this year's rather substantial list of Fuseli references. For her help with the photographs which illustrate this year's checklist, I wish to thank Josefine Simon. Morton Paley usefully commented on an early draft of this research report. Patricia Neill and Morris Eaves not only managed to keep the *Quarterly* going on a quarterly schedule despite the delays recklessly caused by their bibliographer, they also (and vastly) improved the readability of the text in the process of their copy-editing.

Note: An asterisk preceding an author's, editor's, or reviewer's name marks those entries which I have as yet not been able to examine, and which therefore I have to report on no more than the authority of various secondary sources of equally varying reliability. Occasional references to G. E. Bentley, Jr.'s *Blake Books* (Oxford, Oxon.: Clarendon P., 1977) have been abbreviated to Bentley 1977. In the interest of brevity, *Blake/An Illustrated Quarterly* has been shortened to *Blake*.

Part I William Blake

Editions, Translations, and Facsimiles

1. Caracciolo Trejo, Enrique, ed. and trans. *William Blake: Antología bilingüe*. El libro de bolsillo 1238 (Sección: Clásicos). Madrid, Sp.: Alianza Editorial, 1987. Pta 519 paper.

—The present edition contains parallel texts from *Poetical Sketches*, of the *Songs*, *Thel*, the *Marriage*, *America*, *Urizen*, and from "The Everlasting Gospel." The editor has supplied an "Introducción" (9-16), a list for further reading (15-16), a few brief introductory notes to Blake's poems and his own translations, a glossary of the "Vocablos de sentido especial en la cosmogonía de Blake" (223-26), a "Cronología de William Blake" (227-29), and a brief statement on the "Situación de William Blake" in literary history (231-32). He also states that the present edition is a slightly revised, yet considerably abridged version of an earlier one, entitled *Visiones*, published by Editorial Era in Mexico in 1974; this is said to include selections from Blake's epics and their Spanish translations, is not listed in Bentley 1977, and I had not previously known that such an edition existed.

2. Drury, John, ed. *Critics of the Bible 1724-1873*. Cambridge English Prose Texts. Cambridge, Cambs.: Cambridge UP, 1989. 103-04. £30.00 cloth/£9.95 paper.

—Blake's biblical criticism is represented with a few excerpts from *The Marriage of Heaven and Hell*.

3. Gide, André, ed. and trans. *William Blake: Le Mariage du Ciel et de l'Enfer*. Collection Romantique 2. Paris, Fr.: Corti, 1988. F 45 paper.

—A reissue of Gide's translation of *The Marriage of Heaven and Hell* of 1922 in a format that (while not a photomechanical reprint) is almost identical to that of

the 1947 "Poésie et Théâtre" edition that was published by Charlot in 1947. Gide's brief "Introduction" is on pages 7-8.

4. Horn, Zdeněk, ed. and trans. *William Blake: Napsílů bálsně kytám na listy*. Prague, Czech.: Československý spisovatel Klub přátel poezie, 1981. c. Kcs 15.00 to 18.00 boards.

—The first Czechoslovakian edition of Blake's writings in half a century; the editor's "První moderní básník William Blake" is on 177-203.

5. Kennedy, R. B., ed. *William Blake: Songs of Innocence and of Experience and Other Works*. Annotated Student Texts. Plymouth, Devon.: Northcote House, 1988. £6.95 paper.

—A reprint of an edition designed for classroom use which was previously issued, by various publishers, in 1970, 1972(?), and 1975; see Bentley 1977, #334. "Other works" still refers to *Thel*, the *Marriage*, *Visions*, "The Everlasting Gospel," and a selection of shorter poems from Blake's manuscripts.

6. Keynes, Geoffrey, ed. *The Complete Poetry and Prose of William Blake*. London: Nonesuch P (publ. by Reinhardt Books, in association with Viking), 1989.

—A reprint neither of the first, nor of the last edition of what used to be the standard text from its first appearance as "The Centenary Edition of Blake's Poetry and Prose" in August 1927 until the publication, in 1957, of Keynes's *Complete Writings of William Blake*, rather, the publishers decided to reprint the "revised and reset" 1939 issue. Of course, the pagination established in this "fourth edition" does not correspond with that of the 1957 edition which in turn was used for the 1967 *Concordance*. See Bentley 1977, #303D.

7. Kitson, Peter, ed. "William Blake." *Romantic Criticism 1800-1825*. Key Documents in Literary Criticism [3]. London: Batsford, 1989. 36-43. £7.95 paper.

—Preceded by an introductory note of some 15 lines, Blake's critical writings are represented in this anthology by excerpts from his letters of 23 Aug. 1799 to the Revd. Dr. Trussler (36-38), of 25 Apr. and 6 July 1803 to Thomas Butts (38-39), by a few of his annotations to Reynolds's *Discourses* (39-41), by some of his notes on "The Last Judgment" (41-43), and of the annotations to Wordsworth's *Poems* (43). The editor briefly discusses Blake's position in romantic criticism on pages 15, 18-19, 21, 25, and 28 of his "Introduction." It comes as some surprise to find that, in 1989, Peter Kitson is still employing the 1946 Nonesuch version of Keynes's edition of the "Prose and Poetry [sic]" as the

standard text for Blake's "statements about literature and art" (36), and that no excerpts from Blake's interpretation of Chaucer are supplied. Besides the fragments from Blake's writings, the book contains selections from Wordsworth, Barbauld, Coleridge, Keats, Byron, Scott, Shelley, Hazlitt, and a few "Period Critical Reactions."

8. *Lorentzatos, Zēsimos, ed. and trans. *William Blake: Hoi gamoi tu uranu kai tes kolašes eisagōgē*. Athens, Greece: Diattón, 1986.

—A Greek version of *The Marriage of Heaven and Hell*.

9. *Martin, Brian, ed. *The Nineteenth Century*. Macmillan Anthologies of English Literature 4. Basingstoke, Hants.: Macmillan Education, 1989. £29.95 cloth/£8.95 paper.

—Blake is said to be represented alongside the other romantics by a series of extracts from his writings.

10. *Narumi, Umetsu, ed. and trans. *Blake zen-chosaku*. 2 vols. Nagoya, Jap.: U of Nagoya P., 1989. ¥ 20600/c. \$150.00.

—According to a description supplied by Robert Essick, these volumes total more than 1500 pages; it seems very likely then that they contain Blake's complete writings in a new Japanese translation.

11. Stevenson, W. H., ed. *The Complete Poems of William Blake*. Annotated English Poets. 2nd [rev.] ed. London: Longman; New York, NY: Norton, 1989.

—"The purpose of the edition remains the same: to present all Blake's verse, including the scattered fragments and epigrams, and to provide as much annotation as is necessary to make the poetry accessible to the reader." However, Stevenson has attempted to bring the scholarly apparatus of his edition, which proved to be the particular strength of the 1971-75 printings, "up to date." As is appropriately noted in the new preface, this has been "no small task." Thankfully, the editor has "tried not to interpret or expound any 'system' in [Blake's] works, but to give whatever information is necessary for the exposition of each poem or passage, so that the reader may be able to interpret more easily for himself" (xi). Furthermore, Stevenson has resisted the "temptation" to supply "some kind of Index of Symbols," realizing that the "danger of such an index lies in its dissociation of the name or word from its context, so that it appears to be pre-existent, an idea fixed in Blake's mind quite apart from the poem into which he then inserts it." The editor also shows himself well aware that the "most controversial feature of the first edition turned out to

be the modernization of the spelling and punctuation." Since this "is the policy of the series," there was little to be done about this criticism. He hopes, however, "to have reached a not intolerable compromise, even though it has meant losing the individual flavour of Blake's page." Some "major changes have been made in the text" itself (xii), especially in the arrangement of *The Four Zoas*. In principle then, both the considerable merits of Stevenson's edition for classroom use and its problematic stance as a typographical "reading" version of what Blake actually wrote remain unchanged; they are neatly summed up in the editor's definition of the "primary purpose" of his book—"to assist the reader rather than to establish a text" (xiii). While it was Erdman who supplied the basic text for Stevenson's first edition in 1971, Bentley's "Oxford English Texts" now seems to have been employed as well (see xiii-xiv), and "Doubtful and Spurious Attributions" have been added in an appendix (873-75).

12. William Blake 1990 Calendar: Fitzwilliam Museum. Petaluma, CA: Pomegranate Calendars and Books, 1989. \$16.95/£16.95.

—For each month, a painting or a page from one of the illuminated books in the Fitzwilliam Museum's Blake collection is reproduced in color; there is no explanatory text.

13. Willmott, Richard, ed. *William Blake: Songs of Innocence and of Experience*. Oxford Student Texts. Oxford, Oxon.: Oxford UP, 1990. £4.95 paper.

—A classroom text which is based on Michael Mason's edition in the "Oxford Authors series" (vii) and is illustrated with six color plates from copy Z. The editor has furnished a section entitled "Approaches" (87-127); this supplies suggested "activities" and subjects for readers' "discussions" under various headings such as "rhythm and imagery," "context," "myth," "religion," "politics," "vision," "meaningful ambiguity," "revolutions," "religious attitudes to social wrongs," "rationalism in the Church," "Swedenborg's influence," etc. The book concludes with a list of 11 "Tasks" (133-39) which are intended to help students in their preparations for an examination.

14. Wordsworth, Jonathan, ed. *William Blake: A Descriptive Catalogue 1809*. Revolution and Romanticism, 1789-1834: A Series of Facsimile Reprints. Oxford, Oxon.: Woodstock Books, 1990. £18.00/\$35 cloth.

—Is there really any need for a facsimile reprint of one of Blake's publications in conventional typography in

general, and of the *Descriptive Catalogue* (which, since 1863, has been reprinted numerous times) in particular? I think the editor's decision to include the poet-artist's pamphlet in his series of publications from the period of "Revolution and Romanticism, 1789-1834" can indeed be justified. In the study of Blake's art and writings, facsimiles of the illuminated books have served a variety of purposes, whereas it may at first seem hard to conceive of similar uses for the reprint of the catalogue for Blake's exhibition of 1809-10. If, however, the *Descriptive Catalogue* is to be studied as an unconventional specimen of the species of exhibition and sale catalogues for artists' one-man shows and in the context of the literary genre of the art catalogue at large, its physical properties may increasingly become of interest. One may think here, for example, of Robert Strange's *Descriptive Catalogue of a Collection of Pictures*, 1769, of James Barry's *Account of a Series of Pictures*, 1783, of Samuel More's *Description of the Series of Pictures Painted by James Barry*, 1792, or of John Hassell's *Critical and Descriptive Observations on the works of George Morland*, 1806. With only 17 copies currently traced, the original of the *Descriptive Catalogue* is almost as rarely found in our libraries as are Blake's works in illuminated printing, and studies of its contents that draw on an awareness of the specific literary traditions at work in the writing of art catalogues of its period are currently being prepared for the press by Suzanne Matheson and by Alexander Gourlay. Therefore, there certainly seems to be room in the vast field of Blake-related literature for a facsimile of the Bodleian copy of Blake's 1809 publication. In 1984, Bentley included a reprint of copy O (Glasgow University Library) of the *Descriptive Catalogue* in his edition of *William Blake's Works in Conventional Typography* (see Blake 20 [1986-1987]: 77 [#1]). There, however, the original 12mo. in sixes had been blown up to the size of a demy 8vo. volume (to enhance the legibility of the text?), while at the same time the *French Revolution* was considerably reduced to fit the same format (see also #363, below). With the new (and more expensive) facsimile of copy H scholars may now come into possession of a reproduction that comes a little closer to the original booklet. A couple of unnecessary discrepancies remain: few will take exception to the change in factual collation (a 12mo. in sixes turned into a foolscap 8vo.), and to the slight reduction of overall dimensions this standard-



James Parker after Richard Westall, "Cymbeline: Act 3, Scene 6: Imogen in Boy's Clothes entering into the Cave." 26.8 x 16.5 cm.; inscr.: "Painted by Rob. [sic] Westall R.A." at l.l., and "Engraved by James Parker" at l.r.; dated 29 Sept. 1795.

ization of page sizes entails. And if the color of the printing paper is not precisely reminiscent of an early nineteenth-century publication, who is to care? However, it is certainly regrettable that the manuscript addition—"At N 28 Corner of Broad Street Golden Square" (and with it the double rule between ll. 16 and 17)—has been removed from the title page in the Woodstock Books reprint of copy H, especially since this variation from the original that is being reproduced is not even mentioned in the editor's brief "Introduction" (n. pag. [iii-ix]). In general, it would also have been much easier to recommend this edition if a slightly more substantial apparatus had been offered to the reader. While there is nothing wrong with what he says, the editor has to be blamed for what he remains silent about. There is neither a bibliographical description of the *Descriptive Catalogue*, nor a list of the present locations (and of reproductions) of the paintings and water colors that Blake exhibited in 1809 (both are supplied in Bentley's useful 1984 collection of reprints). A discussion of Blake and William Wordsworth is all very fine, yet its inclusion in a brief introduction like this must seem odd, if

questions of context and of literary genre are not addressed at all, and if there is no reference to any of the studies of Blake's theory of art and of the *Descriptive Catalogue* (by, e.g., Burke, Eaves, or Gully), let alone the contents of these studies. In the United States, the book and the series are distributed by the Publishers Distribution Center, P. O. Box C831, Rutherford, NJ 07070.

15. *Yura, Kimiyoshi, ed. and trans. *William Blake: For Children: The Gates of Paradise and For the Sexes: The Gates of Paradise*. Tokyo, Jap.: Mirai Kobo, 1988.

—A limited facsimile edition of only 237 copies; there are 15 pages of text in Japanese, printed on light purple paper; according to information from the editor, this extravagantly bound and slip-cased volume (rigid purple slip case, made of plastic and housed in a purple cloth folder in Japanese style!) is already out of print. A full description of this item has kindly been supplied by Robert Essick.

Bibliographies, Bibliographical Essays, and Catalogues

16. Bone, J. Drummond, Bryan Burns, and John [C.] Whale. "The Nineteenth Century: Romantic Period." *The Year's Work in English Studies* 67 (1986). Ed. Laurel Brake, with the assistance of Susan Brock, et al. London: Murray; Atlantic Highlands, NJ: Humanities P; for the English Association, 1989. 353-73.

—Reporting on studies of romantic literature published as long ago as 1986, Bone in his review of "Verse and Drama" has "to apologize that *Blake* and *WC* have not been available to [him] in time for consultation, but they will of course be included next year" (353). Because of the similar absence of entries for all the articles published in *Blake* from the MLA's *International Bibliography* (see #30, below), one is tempted to suspect a conspiracy here. Bone briefly discusses 1985-86 Blake-related studies by Bate, Bidney, Davis, Gleckner, Essick, McGann, and Witke on 354-55. In addition, Bate's study of Shakespeare and the British romantics is reviewed for a second time in the "Shakespeare" section. There, Bate is said to have "produced an impressively detailed and painstaking book," demonstrating that its author "read everything and missed, apparently, nothing" (230). To be sure, this is a fine description of an important publication, and if I find a minor blemish in this judgment, it is only because the author of this laudatory note is said to be none other than the author

of the book under review. In other chapters of this annual bibliocritical compilation H. R. Woodhuysen finds that "for good reason Blake is dealt with only cursorily" (10) in the penultimate volume of the *Index of English Literary Manuscripts*; no such reasons are given. Tom Pinkney, in the "Literary Theory" section, briefly comments on Smith's *Politics of Language* (61); Stephen Copley as well as John Whale draw attention to Barrell's study of *The Political Theory of Painting* (330 and 371); Copley also discusses Meehan's *Liberty and Poetics* (320-21) and Sambrook's account of the eighteenth century in the "Longman Literature in English Series" (326); finally, Alan Bower comments on Griffin's *Regaining Paradise* (332) and on King's biography of Cowper (337).

17. Bone, J. Drummond, Bryan Burns, and John C. Whale. "The Nineteenth Century: Romantic Period." *The Year's Work in English Studies* 68 (1987). Ed. Laurel Brake, with the assistance of Susan Brock, et al. Oxford, Oxon.: Blackwell; Atlantic Highlands, NJ: Humanities P; for the English Association, 1990. 381-407.

—Bone's report on research devoted to romantic poetry in 1987 is, *inter alia*, "catching up with last year's *Blake*" (383) and the "useful check-lists" (381) which the reviewer had not been able to consult for volume 67 of *YWES*. Among the books briefly noted by Bone are Swingle's *Obstinate Questionings* (382), Kennedy's annotated student text of Blake's lyric poetry (382-83), Tomlinson's guide to the *Songs*, Pagliaro's study of *Selfhood and Redemption*, and Gardner's *Innocence and Experience Retraced* (383). In other chapters of this yearbook H. R. Woodhuysen comments on Cohen's *Engaging English Art* and on *The Oxford Illustrated History of English Literature*, edited by Pat Rogers (2-3); Cedric C. Brown discusses Griffin's *Regaining Paradise* (303; see also the preceding entry); Stephen Copley recommends Rossi's collection of essays on *Science and Imagination* and McNeil's *Erasmus Darwin and His Age* (342); and Alan W. Bower comments briefly on the fifth volume of *The Letters and Prose Writings of William Couper* (354).

18. Borck, Jim Springer, ed. *The Eighteenth Century: A Current Bibliography* ns 10 for 1984. New York, NY: AMS P, 1989.

—Books and articles concerned with the art and poetry of Blake are listed on 557-66. As has become the custom in the review section of "Blake and His Circle," the more extensive of the concise and

critical entries for Blake-related scholarship that are supplied in Borck's annual publication are cited separately in part III, below. There, the present volume is referred to in abbreviated form as "*ECCB* for 1984 ns 10 (1989)." In addition to the *ECCB* references that figured in previous issues of *Blake's* own annual reports on the state of research, a small number of reviews from earlier volumes in this series have been included only in this year's checklist, and for these citations the same style of abbreviation has been employed.

19. Butlin, Martin. *William Blake 1757-1827*. Tate Gallery [Catalogues of the Permanent] Collections 5. London: Tate Gallery Publications, 1990. \$55.00 cloth and post free.

—The publication of this volume has been delayed since 1988. It is only with the more recent changes at the Tate Gallery in mind that one may think of the present catalogue as a kind of testament for the Gallery's Blake Room and as the heritage of the compiler, its highly successful former keeper of the Historic British Collection (on "Blake's Fate at the Tate," see #107, below). This third revised edition of what was formerly *William Blake: A Complete Catalogue of the Works in the Tate Gallery* (1st ed., 1957; 2nd rev. ed., 1971) is certainly more than just old wine in an extravagantly priced new bottle. All the entries have been fully revised, and the catalogue is now much more extensively illustrated, including a generous selection of some 60 color plates. The "Preface" by Sir Norman Reid (1971 ed.: 5) has been replaced by that of the new director, Nicholas Serota (1990 ed.: 7-8). Gone is the introduction to the earlier editions (1971 ed.: 9-19) which was written by the late Anthony Blunt (and at first one cannot but wonder whether this omission is another move in the *damnatio memoriae* of this key figure in both the history of British art history and of twentieth-century espionage). However, a general introduction to "The Art of William Blake" by the compiler (which to a large extent draws on the same author's introduction to the 1978 exhibition catalogue) serves as a replacement (1990 ed.: 17-26). Sir John Rothenstein's essay on "The Formation of the Collection" (1971 ed.: 5-7), too, is now supplanted by a contribution from Krzysztof Cieszkowski with fuller documentation, though the title has been retained (1990 ed.: 11-16). A more extensive "Chronology" is given (1971 ed.: 20; 1990 ed.: 27-31), and the lists of references to exhibitions, catalogues, and scholarly liter-

ature have been brought up to date (1971 ed.: 21-22; 1990 ed.: 32-37). The "Concordance" (1971 ed.: 23; 1990 ed.: 38-40) has been revised to include the new Tate Gallery inventory numbers and, of course, the new catalogue numbers of the present publication. It might have been helpful if references to the Tate entries in Butlin's *Paintings and Drawings of William Blake* (1981), which of course supplied the basis for most of the revisions, had been integrated in this table (they are cited, however, with the literature listed for each of the items). Despite some minor reshuffling (especially of the works in the "Miscellaneous Drawings" section of the 1971 ed.: 75-78 [77-83]), the arrangement of the catalogue proper remains more or less unchanged. Yet the Tate's holdings of Blake's prints have now been fully catalogued for the first time (see 1971 ed.: 24), and this accounts for most of the substantial increase in the number of catalogue entries. The following list gives some idea of the increase in both the number of original works that are here documented and of the comprehensiveness of the new catalogue entries: "Early Works c. 1779-1793" (1971 ed.: 25-31 [1-9]; 1990 ed.: 42-70 [1-14]), "Miscellaneous Pages, Fragments and Separate Designs from the Illuminated Books 1789-1795" (1971 ed.: 32-33 [10-13]; 1990 ed.: 71-81 [15-24]), "The Large Colour Prints c. 1795-1805" (1971 ed.: 34-41 [14-24]; 1990 ed.: 82-105 [25-34], now including a discussion of the 1804-05 printing of some of these designs), "Tempera Paintings of Biblical Subjects c. 1799-1800" (1971 ed.: 42-44 [25-28]; 1990 ed.: 106-17 [35-39]), "Illustrations to the Bible and Other Watercolours and Drawings 1800-1805" (1971 ed.: 45-55 [29-45]; 1990 ed.: 118-44 [40-57]), "Blake's Exhibition 1809" (1971 ed.: 56-57 [46-48]; 1990 ed.: 145-52 [58-60]), "Visionary Heads c. 1819-1825" (1971 ed.: 58-61 [49-53]; 1990 ed.: 153-64 [61-67]), "Late Works 1820-27" (1971 ed.: 62-63 [54-55]; 1990 ed.: 165-84 [68-107]), "Illustrations to the Book of Job c. 1821-1826" (1990 ed.: 185-201 [108-30]), "Illustrations to Dante's *Divine Comedy* 1824-1827" (1971 ed.: 64-74 [56-76]; 1990 ed.: 202-41 [131-65]), "Drawings Attributed to Robert Blake 1767-1787" (1971 ed.: 79-80 [84-87]; 1990 ed.: 242-46 [166-69]), "Works Formerly Attributed to William Blake" (1971 ed.: 24; 1990 ed.: 247-48 [170-72]), and finally an "Appendix" in which "R. H." [i.e., presumably Robin Hamlyn] documents the gallery's most recent Blake acquisition, "A Vision: The Inspiration of the Poet" (1990 ed.: 249-

51). Although it is certainly to be regretted that at £55 the public will now no longer feel attracted to buy what in the first two editions also served as a fine and fitting general introduction to Blake's art, scholars (a community which in general is rather more indifferent to the "ethics of publication" than Blake unquestionably was, and which in most cases finds itself in a position that does not allow for exerting much influence over "marketing decisions") are very likely to congratulate the compiler on his latest achievement and to welcome this new catalogue of what is arguably the finest collection worldwide of Blake's works as an artist.

20. Butlin, Martin, and Ted Gott. *William Blake in the Collection of the National Gallery of Victoria*. With an Introduction by Irena Zdanowicz. Robert Raynor Publications in Prints and Drawings 3. Melbourne, Vic.: National Gallery of Art, 1989.

—This volume presents a complete and lavishly illustrated account of all the Blake water colors, prints, and books presently preserved at the National Gallery of Victoria. It was published in conjunction with an exhibition (14 Sept.-19 Nov. 1989) and an international symposium (16-17 Sept. 1989). The National Gallery's large collection of Blake's Dante water colors are, of course, at the center of both the catalogue and of the show. However, there is much more to be discovered in this important addition to catalogues of the holdings of permanent Blake collections. Irena Zdanowicz's introduction documents "The Melbourne Blakes—Their Acquisition and Critical Fortunes in Australia" (10-19); Martin Butlin discusses "Blake's Late Illustrations to Milton and Dante" (20-44) and catalogues the "Blake Water-Colours in the National Gallery of Victoria" (45-87 [1-38]); Ted Gott writes about "The Prints of William Blake" (88-178) and catalogues "Blake Prints and Books in the National Gallery of Victoria" (179-88 [39-51]). This latter section by Gott includes the most recent acquisitions made at Melbourne, copy X of *Innocence*, bought in 1988, and a colored copy of the *Night Thoughts* engravings which, while it cannot easily be fitted into the color categories that were suggested in the 1980 Clarendon edition of the *NT* designs, has a most interesting provenance, obviously having reached Australia as early as 1837. The exemplary scholarship of the catalogue is supplemented by model reproductions; not only is there a reproduction for every Blake item in the collection, but every colored work is also reproduced in color.

For the colored copy of the *NT* engravings at Melbourne see also #188, below.

21. De Montebello, Philippe, ed. *Euro-päische Kunst 1750-1850 [im Metropolitan Museum of Art]*. Trans. Sabine Christmann. Braunschweig, W. Ger.: Westermann, 1988.

—The German language edition of the subsequent entry; contains brief descriptions and color reproductions of Romney's "Self-Portrait" of 1795 (98-99), Blake's *Songs of Innocence and of Experience* copy Y (104; the *Innocence* title page and "The Shepherd" are reproduced), Fuseli's "The Night-Hag Visiting Lapland Witches" (105), and the Metropolitan's version of "Pity" (106-07). It may well be that there are also translations into other European languages.

22. *De Montebello, Philippe, ed. *The Metropolitan Museum of Art: Europe in the Age of Enlightenment and Revolution*. New York, NY: Metropolitan Museum of Art, in association with Fukutake Publishing, 1986.

—For the book's Blake-related contents and a translation into German see the preceding entry.

23. Dörbecker, D. W. "Blake and His Circle: An Annotated Checklist of Recent Publications." *Blake* 23 (1989-1990): 120-65.

—From Blake to Wollstonecraft, nearly 450 entries record the 1988-89 additions to the scholarly literature in the field. Most Blake items are briefly annotated, some with short reviews.

24. Erdman, David V., with the assistance of Brian J. Dendle, et al., eds. *The Romantic Movement: A Selective and Critical Bibliography for 1988*. West Cornwall, CT: Locust Hill P, 1989. 106-17 and passim.

—Where appropriate, the "judicious if necessarily brief review[s]" supplied in this annotated bibliography of current publications by Erdman and his collaborators for "major and controversial works" [vii] of recent Blake-related literature are listed separately in part III, below. There, this volume is referred to in abbreviated form as "RMB for 1988 (1989)."

25. Erskine, Elizabeth, with the assistance of Mary Jean DeMarr and D. Gene England, eds. *Annual Bibliography of English Language and Literature* 61 for 1986. London: Modern Humanities Research Association, 1990. 374-78.

—While 1986 articles in *Blake* have been ignored by the compilers of *ABELL*, the compiler of *Blake's* own annual report on current scholarly literature has (again) learned about a couple of (mostly) Far Eastern contributions to Blake studies

only from the list of entries which is here found as #6212-90. He also pleads guilty to stealing from *ABELL* and then incorporating into the present checklist these few references.

26. Fitch, Donald. *Blake Set to Music: A Bibliography of Musical Settings of the Poems and Prose of William Blake*. University of California Publications: Catalogs and Bibliographies 5. Berkeley, CA: U of California P, 1990. \$40.00 cloth.

—The subject of this book may not be of central concern to the majority of Blake scholars and critics; however, its handling by Donald Fitch represents a stunning bibliographical achievement. As it is, when visiting the sheet music collection at the Bavarian State Library early in 1990, I had prepared for inclusion in this year's checklist a special section of what I thought were some 20 unrecorded and largely unknown musical settings of Blake's poetry from the past decade. This section was rendered completely obsolete by the publication of Fitch's bibliography. Moreover, the 1402 (!) entries in *Blake Set to Music* have made me aware for the first time of the truly awe-inspiring wealth of "musical settings of the poetry and prose of William Blake" that are now in existence. Who would have thought there were no less than 636 Blake-related compositions between 1970 and 1979 alone? Fitch has arranged his bibliography alphabetically by composers' names, records some biographical dates for each composer, gives the titles of compositions, and supplies details of the performing combination "as a service to musicians looking for possible Blake material to perform" (xxvii); he notes the dates of composition, first performances, and publication wherever they have been available (and the compiler certainly appears to have invested a lot of work to get in touch with a vast number of the living composers and/or their publishers in order to learn about details of the compositions); he indicates the length of each piece of music and, in a final item in each entry, he identifies his sources of information. "The illustrations which enhance this bibliography were chosen from the drawings and engravings of Blake to show his artistic use of musical themes" (xxix). Various indices of "Blake Titles" (257-63), of "Performing Combinations" (265-68), of "Translated Texts" (269), and of the names "of editors, arrangers, translators, performers, conductors, choreographers, dancers, dedicatees, commissioners, etc." (271-81) help to make the wealth of information in Fitch's book accessible to non-specialists such as myself.

27. Hofmann, Werner, ed. *Europa 1789: Aufklärung, Verklärung, Verfall*. Exh. cat. Cologne, W. Ger.: DuMont, 1989. DM 89.00 cloth.

—The catalogue for a major exhibition at the Hamburger Kunsthalle (17. Sept.-19 Nov. 1989). Hofmann and Ludwig Seyfarth discuss Blake's contribution to the imagery of the French Revolution under #100, 107, 111, 436, and 440-448 (see 137, 141, 143, 327, 328-32). Other members of Blake's circle featured in this ambitious summary of artists' reactions towards the Great Revolution, its prehistory, and its immediate aftermath include Flaxman (#221, 223, 449), Fuseli (#44, 99, 105, 106, 189, 204-212, 436-438, 463, 470), Gillray (#344b, 404, 406-412, 414-417, 419-430, 432, 434, 435, 477, 513-521, 527-529), Kauffmann (#461), Louthierbourg (#191), Paine (#46), Sharp and Stothard (#45), West (#112, 116, 217), and Wollstonecraft (#48).

27A. [Jaffé, Michael, ed.] *Treasures from the Fitzwilliam*. Exh. cat. Cambridge, Cambs.: Cambridge UP, 1989. £15.00 paper.

—The catalogue of a traveling exhibition shown in various cities of the United States in 1989 and 1990. "JAM" (i.e., Jane A. Munro) describes Blake's color print "The House of Death" and the water color with "Death on a Pale Horse" as #137-38 on 136-39. Both works are illustrated in color.

28. Lee, Elizabeth, and Michael J. Tolley. *William Blake (1757-1827): An Exhibition of Books from the Library's Collection*. Barr Smith Library Exhibition Catalogue 4. Adelaide, S. Austr.: Barr Smith Library, University of Adelaide, 1980.

—This small exhibition was shown at Adelaide 10 years ago (20 Oct.-28 Nov. 1980). With only a few exceptions, the materials consisted of Dent and Blake Trust facsimiles of the illuminated books and of the various water color series. Tolley contributes an "Introduction" on the first two of only 11 pages which make up this elusive pamphlet. It should be noted that this catalogue, which was only recently brought to my attention by G. E. Bentley and Robert Essick, has now been superseded by the updated and considerably expanded list of 1988 that was recorded in *Blake* 23 (1989-1990): 124 (#19).

29. Martinez, Nancy C., et al. "A Checklist of Explication 1986-87." *Explicator* 48 (1989-1990): 66-170.

—A small selection of explicatory studies of Blake's poetry is listed as #180-92 on 78-79.

30. Modern Language Association of America. *1988 MLA International Bibliography of Books and Articles on the Modern Languages and Literatures: Classified Listings*. Vol. 1. New York, NY: Modern Language Association of America, 1989. 65-66.

—While, curiously, not a single article published in the 1987-88 issues of *Blake* is included in this year's MLA bibliography, I have to admit that it was only through the MLA's short Blake section for 1988 (#2740-2779) that I learned of no less than 10 of the articles which are included in the present checklist.

31. Schiff, Gert. *William Blake*. Exh. cat. Tokyo, Jap.: Nihon Keizai Shimbun, for the National Museum of Western Art, 1990.

—The first major Blake exhibition commissioned by a Japanese museum was shown in Tokyo from 22 Sept.-25 Nov. 1990. The catalogue which commemorates the event can be recommended to anyone seriously interested in Blake's paintings, drawings, prints, and illuminated books. Even if (like the present writer) one had neither had a chance to see the exhibition, nor is in the habit of reading Japanese, one will find multiple uses for this pictorial encyclopaedia of the artist's works. As in the Melbourne catalogue (for which see #20, above), all the colored paintings and prints are illustrated in color, including (as #23 and 82) the British Museum's proof copy of *Europe* copy a, printed in blue-green monochrome, and a selection of plates from posthumous copy J of *Jerusalem* from Yale, printed in Tatham's reddish brown, and (as #12) the Munich copy of *Innocence* copy Z, retraced at the Bavarian State Library only a few years ago and never before reproduced. Even though the plates are relatively small (four pages from an illuminated book reduced in size to fit one quarto page of the exhibition handbook), the quality of the color reproductions on a non-glossy paper is generally good, though occasionally one notes a lack of the chromatic brilliance and depth of Blake's coloring. Gert Schiff, who will be known to most readers as the undisputed leading Fuseli scholar of our century, brought a fresh eye to the task of selecting and commenting on the exhibits, and his catalogue entries should help to reopen the discussion over quite a number of assumptions concerning the purpose and content of Blake's works as a visual artist. Except for the commercial engravings, the full spectrum of Blake's artistic career is covered; there are examples of his apprentice works and of his

early historical compositions, almost all of the illuminated books are represented, as are eight of the large color prints; Blake's water color illustrations and engravings in illustration of Young, the Bible, of Gray, Milton, Chaucer, the Book of Job and Dante dominate the second part of Schiff's selection. For the first time, the "Larger Blake-Varley Sketchbook" was included (as #81) in a public exhibition at Tokyo. The catalogue, in addition to Schiff's own essay on "Young Blake and His Moral Rebellion" (5-14; included only in the "second edition" of the catalogue) and to a biblio- and biographical apparatus by Butlin and Beth A. Mandelbaum (281-311), contains contributions by David Bindman, Martin Butlin (who was also responsible for about a third of the catalogue notes), and Robert Essick. Since few will have access to copies of the authors' original typescripts (which helped me with the present note), we can only hope that a publisher for an English-language version of the entire volume will soon be found. Though there is a handlist of the works on view in English appended to the main body of text (see 265-76), it would be a pity indeed if the commentary in the catalogue section (53-264) were to remain inaccessible to future commentators of the English-speaking countries. The same is true of Butlin's introductory essay on "William Blake 1757-1827" (15-22) and especially his important summary of "The Evolution of [Blake's] Visual Means of Expression" (33-39), of Essick's newly revised account of "Blake and the Profession of Printmaking" (23-32), and of Bindman's article, entitled "My own mind is my own church: Blake, Paine and the French Revolution" (40-51). It was extremely sad to learn that Gert Schiff, who was a serious and profoundly knowledgeable scholar with an equally impressive capacity for true friendship (including critical "opposition"), did not live to see the exhibition he had organized. The translation of this catalogue, which turned out to be the last of his contributions to the study of eighteenth- and nineteenth-century art history, would be a fitting tribute to one who is missed by all who knew him.

32. Simpson, David. "Recent Studies in the Nineteenth Century." *Studies in English Literature 1500-1900* 30 (1990): 715-48.

—Simpson's research report incorporates a couple of brief mentions and two short reviews of books of Blakean interest, such as Paglia's (which is severely criticized, see 717), Pearce's *Para/worlds* (718), Welburn's *Truth of Imagination*

(720), Ault's *Narrative Unbound* (724-25), or Youngquist's *Madness and Blake's Myth* (725-26). Ault's study of *The Four Zoas* is here praised as one of "the most complex and challenging books of the year on romanticism and, albeit sometimes inadvertently, on 'theory'" (725).

33. [Sotheby's]. *The Collection of The Garden Ltd.: Magnificent Books and Manuscripts: Conceived and Formed by Haven O'More*. New York, N.Y.: Sotheby's, 1989.

—The catalogue for the O'More sale on 9-10 Nov. 1989, including some important Blake lots (#165-68). "The Tyger" from *Songs* copy D, the title page for *Thel* copy A, and two posthumous pulls (copy c) from the "Preludium" pages for *Europe* are illustrated in color. Readers ought to make sure they do not miss the "biographical statement . . . furnished by Mr. Haven O'More" on the penultimate page of text! There, they will learn that the "inspired" collector who was trained "to think and to feel in terms of high endeavor and noble service" from his earliest youth onwards "is a direct descendant of three of the most illustrious men of all time." And on it goes in the same vein: further interesting details concerning O'More's "pursuit of knowledge" are modestly publicized, and the statement supplies some curious insights into the motives at work behind the formation of a collection of books which was aimed "at nothing less than material of the greatest rarity, in the most superb possible condition" and intended for "a new sacred city," with a view to help in paving the way "for the coming movement toward the stars." All sold out at auction?

34. Thorslev, Peter L., Jr. "Recent Studies in the Nineteenth Century." *Studies in English Literature 1500-1900* 29 (1989): 763-806.

—This extensive review of current scholarly and critical literature in nineteenth-century studies contains brief notes on Friedman's *Fabricating History* (764-65), Deane's *The French Revolution and Enlightenment in England* (765), McGann's *Literature of Knowledge* (766, and critical of the Blake essay), Kroeber's *Romantic Fantasy* (767), Robinson's *The Walk* (770), Eaves's edition of Damon's *Dictionary*, and of Fuller's *Heroic Argument* (771).

35. Ward, Roger, and Mark S. Weil. *Master Drawings from the Nelson-Atkins Museum of Art, Kansas City, Missouri*. Exh. cat. St. Louis, MO: Washington University Gallery of Art, 1989.

—On show at St. Louis from 22 Sept.-3 Dec. 1989, this exhibition of selected

holdings from the drawings collection of the Nelson-Atkins Museum included—between Dürer and Alma-Tadema—Blake's "Nimrod, or 'Let Loose the Dogs of War'" (Butlin 1981, #331). The drawing is reproduced on page 48 of the catalogue.

36. Wright, John. *William Blake's Illuminated Works 1788-1988*. Exh. cat. n. p. [Ann Arbor, MI]: Department of Rare Books and Special Collections, The U of Michigan Library, 1988.

—This small catalogue accompanied what I believe to have been the only exhibition commemorating the bicentennial of "W Blakes Original Stereotype." Some 45 items, mostly modern facsimiles of Blake's illuminated books, were on show (22 Feb.-2 Apr. 1988) and are here listed in brief bibliographic entries that were supplied by the staff of the Department of Rare Books. Besides a short introduction, John Wright has contributed an essay which (on seven of the unnumbered pages) discusses "Blake's Medium," "Plates, Prints and Illuminations," and "Facsimiles and Reproductions." In closing, Wright suggests that after 1812 Blake was actively interested in creating a "Stereoptic Art," and that his readers may for themselves "experience stereoscopic effects" by patiently gazing at pages from the illuminated books with the help of a magnifying glass.

37. Yanagi, Sori, ed. *William Blake (Great Encounter: Yanagi and Blake)*. Exh. cat. Tokyo, Jap.: Japan Folk Crafts Museum, 1990.

—The second Japanese Blake exhibition of the year 1990 commemorates the "Great Encounter" between Blake and Sôetsu (or Muneyoshi) Yanagi who, in 1914, published a study of Blake and then went on to become the founder of the Mingei (folk crafts) movement in Japan. While there is a "List of Plates" (97-102) and a mention by the editor of "the original engravings" sent by G. E. Bentley "for display" (3), there is no list of works on view or a proper catalogue. Therefore, it is difficult to decide which of the works that are illustrated in the exhibition handbook were actually on show 1 Sept.-28 Oct. 1990. The book includes 27 color reproductions of Blake's prints and paintings (33-56), most of which reminded me of the sets of color postcards that have been issued by the British Museum, the Tate Gallery, and other institutions. A selection from Blake's engraved works dominates the section of monochrome plates; these, however, also include a few reproductions of stoneware by Bernard Leach, of a letter from Yanagi to Leach,

and of Yanagi's publication on Blake (57-96). The introductory essays are printed in Japanese and English. In "A Delightful Exhibition on 'A Great Encounter of William Blake and Soetsu Yanagi'" Bunsho Jugaku, an old friend of Yanagi, relates a few of his reminiscences. At the age of 90 he comments on the central role played by Leach in spreading Blake's reputation in Japan during the early years of our century, and he tells of the two years during which he co-edited with Yanagi the journal *Blake and Whitman* (9). "William Blake and the Empire of the Imagination" by G. E. Bentley, Jr. introduces the Japanese public to some of Blake's central ideas (10-21), while Kimiyoshi Yura's "The Great Encounter: Soetsu Yanagi and William Blake" (22-31) introduces Western students of Blake to Yanagi's work. The reference section of the volume consists of a "Chronology of Important Dates" and a "Selected Bibliography" for the study of Blake (104-09).

Critical Studies

38. *Ackland, Michael. "Ingrained Ideology: Blake, Rousseau, Voltaire and the Cult of Reason." *Literature and Revolution*. Ed. David Bevan. Rodopi Perspectives on Modern Literature 2. Amsterdam, Neth.: Rodopi, 1989.

—For related studies of Blake's reaction towards Enlightenment philosophy see #72, 80, and 157, below.

39. Adams, Hazard. *Antithetical Essays in Literary Criticism and Liberal Education*. Tallahassee, FL: Florida State UP, 1990. \$29.95 cloth/\$19.95 paper.

—Adams employs the word "liberal" to describe "the sort of education" that will function in a "liberating" way. It is not without justification then that he describes his approach to a restructuring of academic procedure as "neo-Blakean." The collection places Adams's more recent contributions to the literary criticism of Blake's writings, most published in the course of the past decade, in a new perspective: the essays "move from an initial statement about [the] reading of Blake through a series of critical essays into a final group devoted to educational issues" (xi). Seven of the 17 chapters that make up the book are concerned with Blake's writings and/or with the exemplary character that Adams assigns to them for a theory of liberal education. Readers will find reprints of "The Dizziness of Freedom; or, Why I Read William Blake" (3-17), "Synecdoche and

Method" from *Critical Paths* (21-51), "Must a Poem Be a Perfect Unity?" (52-59), "Titles, Titling, and Entitlement To" (111-43), and "Revisiting Reynolds' *Discourses* and Blake's Annotations" (184-98). "Blake's Cities: Verbal Cities" (199-205), and a "Neo-Blakean Prolegomena to an Unlikely Academic Structure" (272-87) are printed here for the first time. With these chapters, Adams's impressive contribution to an understanding of some central issues in the interpretation of Blake's works is now easily accessible. Regardless of what one thinks of Adams's account of the "proper organization of the liberal arts and sciences" (275), his demonstration that "critical endeavors" can still be "closely related to and informing and informed by . . . teaching" (xi), his commitment to issues of educational theory and his concern for the "liberating" potential of a reformed university system are certainly challenging. And while personally I would want to take issue (in terms of Adams's demands for teaching the history of criticism) with a somewhat anecdotal and sloppy approach to an analysis of what happened to the theory of criticism and critical value judgments in the late 1960s and early 1970s (see 277), I found that Adams's "[appropriation of] four ideas from William Blake" (272) for the construction of an "Unlikely Academic Structure" is a generally rewarding enterprise, well worth the attention of all those who are "trying to sustain the creative conflict of myth and anti-myth" (286) in the practice of their teaching.

40. *Alexander, Meena. "Falling fire: The Negativity of Knowledge in the Poetry of William Blake." *Poetics of the Elements in the Human Condition II: The Airy Elements in Poetic Imagination: Breath, Breeze, Wind, Tempest, Thunder, Snow, Flame, Fire, Volcano* . . . Ed. Anna-Teresa Tymieniecka. Dordrecht, Neth.: Kluwer, 1988. 282-88.

41. Ando, Kiyoshi. "The Textual Problems of *The Four Zoas* (2)." *Jinmon Kagaku Ronshu* 44 (1989): 1-27.

—A sequel to the author's earlier study which was listed in *Blake* 23 (1989-1990): 124 (#23). Presents "Detailed Studies" of pages 3 and 4 of "Night the First," transcripts of the title page and page 4 of the manuscript, charts the treatment of "Major Deleted Passages" in all the major editions of Blake's writings, and attempts to disentangle the first from the second "stratum" of text on page 4. The article is written in English and is to be continued in subsequent issues of the journal.

42. Ansari, A. A. "Blake's *French Revolution*." *Aligarh Critical Miscellany* 3 (1990): 31-46.

—An explication of Blake's fragmentary poem which concentrates on the identification of its historical materials, and then hints at the "biblical frame or envelope of both Judgment and Revelation within which it is enclosed" (41). In conclusion, Ansari finds that in the *French Revolution* Blake's "prophecy is [still] rooted in contemporaneity," while, he believes, in the subsequent prophetic writings "both action and characterization break out of this shell and become wholly esoteric" (46).

43. Ansari, A. A. "Blake's 'Mental Traveller.'" *Aligarh Critical Miscellany* 2 (1989): 218-30.

—Examines the poem and its "two focal characters" from "the perspective of Blake's later myth" (218). "The individual and collective entities are subject to the processes of breaking loose, of consolidation or petrification, of flux and reflux and of stagnation and renewal, and the Mental Traveller passing through these is its mythic and concrete symbol" (229). Part of a special William Blake issue; see #54, 64, 65, 119, 148, and 163, below.

44. Aparicio, George Bernabe. "Transcendental Experience in Nature and in the City: A Study of Anglo-American Romanticism's Anti-Urban Attitude." *Dissertation Abstracts International* 49 (1988-1989): 3711-12A. Florida State U.

—The dissertation is meant to explore the theme of the city in "three writers: the English Romantics William Blake and Coleridge, examined in Chapters II and III, and the latter-day American Romantic, Frank Norris, treated in Chapters IV and V" (3712A). See also #76 and 172, below.

45. Arens, Werner. "Destruction and Regeneration as Blakean Contraries in Patrick White's *Riders in the Chariot*." *Anglistentag 1988 Göttingen: Vorträge*. Ed. Heinz-Joachim Müllenbrock and Renate Noll-Wiemann. Tagungsberichte des Anglistentags 10. Tübingen, W. Ger.: Niemeyer, 1989. 126-45.

46. Ashbery, John. "Blake and the Fuseli Circle." *Reported Sightings: Art Chronicles, 1957-1987*. Ed. David Bergman. New York, NY: Knopf, 1989. 71-73.

—This is the reprint of a 1979 review of the Pierpont Morgan's Blake exhibition and the Yale Center's show of paintings and drawings from the "Fuseli Circle in Rome."



James Parker after Richard Westall, "King Henry VIII: Act 4, Scene 2: Katherine, Griffith, and Patience." 26.8 x 16.6 cm.; inscr.: "Painted by R. Westall R.A." at l.l., and "Engraved by Ja^s. Parker." at l.r.; dated 29 Sept. 1796.

47. Baine, Rodney M. "Blake's Dante in a Different Light." *Dante Studies* 105 (1987): 113-36.

—Summing up previous interpretations of the water colors and engravings, Baine starts out from questioning that "Blake's *Dante*, the most powerful artistic recreation of *The Divine Comedy*," has to be considered "a perversion . . . a travesty of Dante" (113). Following an impressive critique of the literature on the Dante series from Rossetti and Yeats to Roe and Klonsky, the author reaches the conclusion that "the current notion that in the *Purgatorio* and the *Paradiso* Blake was burlesquing Dante" is completely mistaken. "On the contrary, Blake never ceased to insist that Dante's vision was true; and in his designs for the Earthly Paradise and the *Paradiso* Blake presented an understanding and sympathetic refinement of that vision" (134). The new light thrown by Baine on Blake's illustrative interpretation of Dante's *Divina Commedia*, then, differs a lot from the "antagonistic" (113) understanding that until recently figured as received opinion in Blake studies. At the same time, it brings out the contours of a

fully revised grasp of Blake's meaning in the water colors and the engraved series, a revision that in many respects is reminiscent of the results of David Fuller's study of 1988 and of Tinkler-Villani's recent book (see *Blake* 23 [1989-1990]: 131 [#73], and #186, below). Since the arguments presented by these scholars mutually complement and reinforce each other, it is important to point out that the present article was accepted for publication in 1986 and that the 1987 volume of *Dante Studies* did not appear in print until 1990. Baine's and Fuller's articles and the book by Valeria Tinkler-Villani all must have been written and then have been in production at much the same time, with none of the authors knowing the work of the others. This, I think, lends additional weight to their findings. But even those readers who, unlike the present writer, do not agree with the central arguments presented by Fuller and Baine will be grateful for their endeavor in reopening the debate over Blake's Dante designs in a most challenging and certainly productive manner.

48. Beer, John. "Blake's Energy and Vision." *Romantics to Early Victorians*. Ed. Boris Ford. Cambridge Guide to the Arts in Britain 6. Cambridge, Cambs.: Cambridge UP, 1990. 62-68.

—Besides this elegantly written introduction to Blake's writings, the volume contains numerous other passing references to his poetry. In addition, there is a brief discussion of his art in the context of British eighteenth- and nineteenth-century painting by Michael Rosenthal (see 133-35) who, not surprisingly, places Blake in one line with Fuseli (see 133) and Flaxman (see 135), before turning to West and Northcote as representatives of a more "traditional" style of history painting (see 135-36).

49. Bentley, G. E., Jr. "Blake and Wedgwood." *Blake* 24 (1990-1991): 249-50 [for which read 33-34].

—A highly speculative attempt to supplement the *Blake Records Supplement* by identifying young William Blake as Flaxman's assistant in the execution of the ceiling paintings at Wedgwood's Etruria Hall in 1784-85. All of the thin evidence is entirely circumstantial. Please note that the summer 1990 issue of *Blake*, which is number 1 of volume 24, has erroneously been paginated consecutively with number 4 of volume 23.

50. Bentley, G. E., [Jr.]. "Blake as a Book-Illustrator: The Master of the Book-Arts versus the Trade." *Aligarh Journal of English Studies* 13 (1988): 171-95.

—This essay is the published version of Bentley's paper for the Art Gallery of Ontario symposium on 5 Feb. 1983. Employing materials from his forthcoming study of late eighteenth-century book illustration, Bentley's article succeeds in concisely locating Blake's peculiar position in the tradition of British book illustration. For another paper, read on the same occasion, see #98, below.

51. Bentley, G. E., Jr. "Blake's Works as Performances: Intentions and Inattentions." *Text: Transactions of the Society for Textual Scholarship* 4 (1988): 319-41.

—The author starts out with a discussion of "The Tyger" and from a similar point of view as provided in greater detail by John Grant's recent study of the same illuminated poem (see #101 and, in addition, #127 and 156, below). "The vision of terror evoked by the poem . . . must be contrasted, complemented, controlled by the smug pussycat of the design, which Blake intended his reader to absorb before he has apprehended the poem" (319). Bentley makes a similar statement in his review of the new edition of Stedman's *Narrative* (listed as #487, below); here this example of the peculiar relationship between various media in Blake's productions is employed to draw attention, once more, to the peculiar problems that the editor of the printer-poet's works is confronted with (see 321-30). While admitting that in "most copies of Blake's works in Illuminated Printing, the text itself is invariable" (329), the author points out the critical limitations even of the most trustworthy facsimiles if compared with a variorum edition (see 323-29). The latter is said to be more important, however, where the poet's works in conventional typography, especially *Poetical Sketches* (see 329-30), are concerned, though it is itself insufficient to give an account of the *visual* variants in the corpus of the illuminated books. The final section of the essay therefore discusses the changing order of the plates in separate copies of most of the illuminated books. Bentley finds (as others have done before) that the "only solution appropriate to Blake is to reproduce each variant copy, that is, each coloured copy, in a separate facsimile. Each variant copy produced by Blake should be treated as a separate 'performance,' with its own integrity, its own beauty, its own *raison d'être*. Blake did not produce a 'standard' and invariable literary work" (334).

52. Bentley, Gerald [i.e., G. E.], Jr. "The Shadow of Los: Embossing in Blake's *Book of Urizen*." *Art Bulletin of Victoria* 30 (1989): 18-23.

—Bentley comments briefly on the differences between the National Gallery of Victoria's impression from *Urizen*, plate 21, and "other performances of the same plate" (18). He describes what was actually etched on the copper plate and what was added only in the color-printing process (19-22), and then concentrates on the "heavy pressure used in printing this impression of *Urizen* plate 21 [which] is very unusual" (19). Here, the author quotes Ted Gott's plausible hypothesis that such "heavy press-work would answer Blake's need for additional force to gain a reasonable second impression from the thinner layer of pigment left on the plate without re-inking" the plate in the process of color printing (19; see #20, above). In addition, Bentley believes that the embossing, with the "fairly deep recesses" (22) it has created in the paper of the Melbourne pull, calls for a partial revision of Robert Essick's arguments concerning the "shallow etching" of Blake's relief etchings and the light printing pressure Blake would usually employ (see 22). However, similar embossing effects can be observed in some of the pages of the Munich copy R of *Visions of the Daughters of Albion*. While in the color-printed areas of that copy I cannot make out any indications for their having been pulled without previous re-inking, it was printed on rather strong 1794 Whatman paper. Therefore, it seems possible to me that, according to the physical properties of the various papers he employed and according to the varying dampness of the printing paper, Blake would also vary the precise amount of printing pressure. It would follow then, that the printing qualities of the paper, not just the problem of inking and re-inking the plate, occasioned the varying amount of (the visibility of the) printing pressure. On the other hand, the copy at the Bavarian State Library certainly shows no relief embossment extreme enough to necessitate a revision of Essick's arguments for shallow etching. These arguments, it ought to be remembered, are based on the physical evidence of the only fragment from one of Blake's relief etched plates which has survived. The embossed paper of the Melbourne print certainly is an irrefutable indication for high printing pressure; yet the differences between light and heavy embossing in eighteenth-century papers

are a matter of microscopic measurements, and how they could possibly yield more than an approximate indication for the absolute depth or the shallowness of the actual biting of the copper remains unclear to the present writer.

53. Bentley, G. E., Jr. "The St. James Parish Charities to Children and the Blake Family." *Aligarh Journal of English Studies* 13 (1988): 79-102.

—Blake's "family did business with the [St. James Parish] Workhouse and School, and [he] must have known their workings intimately. . . . It is the purpose of this essay to set out some of the chief facts about St. James Workhouse and its School in Blake's time and the evidence for the Blake family connection with it" (79). Bentley's research is based on the documents discovered and first published by Stanley Gardner, whose "purpose is largely critical"; Bentley's own purpose in the present commentary on some of the materials from *Blake Records Supplement* is "largely historical" (80).

54. Bentley, G. E., Jr. "William Blake and Earl Spencer: The Engraver in the Desolate Market." *Aligarh Critical Miscellany* 2 (1989): 203-10.

—A note which first summarizes what has previously been known of the admittedly "slight and unproductive" connections of Earl Spencer and Blake. Bentley then adds "a couple of facts to what has heretofore been known" (203). As a result, he states that "Blake had, then, a number of opportunities for access to and patronage from the greatest book collector of his day, opportunities from which disappointingly little materialized" (209). While there are "Captions for Plates" (209), the three reproductions called for are lacking from my copy. Part of a special William Blake issue; see #43, above, and #64, 65, 119, 148, and 163, below.

55. Bethea, Dean Wentworth. "Visionary Warfare: Blake, Hamann, and Boehme against Ideology." *Dissertation Abstracts International* 50 (1989-1990): 1651A. U of Tennessee.

—The author of this dissertation seeks "to extricate and elucidate the fascinating conceptual parallels between the works of William Blake, Johann Georg Hamann, and Jakob Boehme. These radical Christian visionaries evince a social vision which anticipates and parallels major Marxian tenets." Bethea "believes[s]" and, one should think, attempts to demonstrate that "their writings are primarily concerned to confront what they perceived as the false, distortive

ideologies of their epochs with what might be termed visionary warfare." The introduction surveys "the various manners in which all three of these visionaries have been wrongly branded as mystics," stressing "how antithetical to mysticism their works are." For a somewhat similar approach which, however, is considerably broader and less specialized in perspective, see #137, below.

56. Biberi, Ion. "William Blake: poet, gravor și pictor." *Eseuri literare, filosofice și artistice*. n.p. [Bucharest, Rum.]: Cartea Românească, 1982. 265-78. Lei 14.00 paper.

57. Bidney, Martin. "Urizen and Orc, Cortés and Guatimozin: Mexican History and *The Four Zoas* VII." *Blake* 23 (1989-1990): 195-98.

58. Bindman, David. "William Blake: Dichter, Drucker, Maler." *Wunderblock: Eine Geschichte der modernen Seele*. Exh. cat. Ed. Jean Clair, Cathrin Pichler, and Wolfgang Pircher. Vienna, Aus.: Löcker, for the Wiener Festwochen, 1989. 69-81.

—Since, as the author tells me, he was asked for this contribution to the catalogue for the 1989 "Wiener Festwochen" (27 Apr.-6 Aug. 1989) only a few weeks before the typescript of the translation (by Monika Seidel) had to be sent to the printers, there was no time to produce anything but a general account of Blake's work in illuminated printing as a contribution to this "history of the modern soul." Bindman's note is accompanied by color reproductions of the impression from *Jerusalem*, plate 11, in the Victoria and Albert Museum (68), the "Third Temptation" water color from the same institution (77), a black and white illustration of the "Satan, Sin and Death" drawing owned by the Evergreen House Foundation, and an additional four reproductions of works by Henry Fuseli (78-81). The weighty exhibition handbook also contains introductory essays on the history of physiognomy by Elisabeth Madlener (159-79) and of phrenology by Wolfgang Kraus (199-204) and Roger Cooter (205-08).

59. Black, Pamela Ann. "The Presence of the Unknowable: The Question of the Universal in Romantic Poetics and Deconstructive Theory." *Dissertation Abstracts International* 50 (1989-1990): 1651A. Simon Fraser U.

—The fourth chapter of this thesis "examines passages from Shelley, Wordsworth, Blake, and Coleridge and shows that these writers shared some of the fears of the deconstructionist. However, they are able to address their fears with a more

profound, enduring, and ultimately, useful vision because they have a more coherent understanding of the interpenetration—or contrariety—of philosophy and poetry, of reason and imagination, and of things of this world with the eternal."

60. Bragg, Melvyn, ed. "William Blake 1757-1827." *Leben und Werk der grossen Maler*. Rembeck, nr. Stuttgart, W. Ger.: RVG Rheingauer Verlagsgesellschaft, 1988. 244-57. DM 40.00 cloth.

—I ran into this publication when shopping for the weekend at a local supermarket. This may give some idea of the book-buying public that the volume is aimed at. The Blake section is a reprint of about half of an illustrated popular account which had previously been published as number 15 of the weekly series "Maler: Leben, Werk und ihre Zeit" in 1986; see *Blake* 20 (1986-1987): 81 (#76). Again, it may be assumed that an English language version of this collection was published simultaneously by Marshall Cavendish Books in London.

61. Briganti, Giuliano. "One of the most unexplored regions of art is the world of dreams' (Fuseli)." *Fantastic and Visionary Painting*. Trans. Terence Rogers. Bloomsbury Collection of Modern Art. London: Bloomsbury Books-Godfrey Cave, 1989. 7-9.

—A brief chapter on Fuseli and Blake in a book designed for the occultist's coffee-table. Its author dived deep into the world of the "unexplored." Unfortunately, he seems to have been fascinated by his findings to such an extent that he decided never to come up, where his results might have been examined in the cold light of reason. And yet, in "the light of what we have learnt about analytical psychology it seems reasonable [!] to assume that behind all those signs of inner conflict and all the obscure prophetic presentments [of Blake] lay a host of real-life experiences" (9)—after all, here is an insight that is beyond dispute. There are brief biographies of Blake and Fuseli at the end of the slim quarto volume (see 83 and 86) and the two artists are represented with nine out of the 60 color plates that are the book's *raison d'être*. The original Italian edition on which this English translation is based was published 20 years ago as *Pittura fantastica e visionaria dell'ottocento* in the "Mensili d'arte" series (Milan, It.: Fratelli Fabbri, 1969). I also own a copy of a German translation by Linde Birk, published as *Phantastische Malerei im 19. Jahrhundert* in the "Galerie Schuler" series 15 years before this English language version (Munich, W.

Ger.: Schuler Verlagsgesellschaft, 1974); there, the Fuseli and Blake references are found on pages 12-14, 87 and 90.

62. Bromberg, Pamela S. "Visions of Ulro: Landscape and Architecture in Blake's Illustrations of Dante's *Divine Comedy*." *Spectrum of the Fantastic: Selected Essays from the Sixth International Conference on the Fantastic in the Arts*. Ed. Donald Palumbo. Contributions to the Study of Science Fiction and Fantasy 31. Westport, CT: Greenwood, 1988. 41-51.

—For Bromberg it is quite clear that "Blake's illustrations of other poets' works must be understood as conscious discussions between his visual and their verbal representations." While the same, of course, may be said of any pictorial representation of some passage from a literary source, it soon becomes evident that in this case more than a mere truism is meant. Following Roe (rather than joining the more recent attempts at a demystification of Blake's Dante water colors), the author examines the "landscapes and architecture in Blake's water color visions of Dante's *Inferno* and *Purgatorio* [that] compose the most elaborate and abundant visual images of the state he called *Ulro* in his own poetry, a nightmare world of solipsistic alienation" (41). The water colors, of which three are reproduced, are described in terms that the author has borrowed from Blake's own writings (to the effect that Dante's voice here seems all but suffocated), and the result of such circular reasoning comes as no surprise: the Dante designs are seen to embody "Blake's central criticism of the mythology and theology that inspired Dante, whom he sees as still enslaved by dualism and the Natural Religion of judgment" (50). The direction of Bromberg's argument may well be correct, and yet methodologically her procedure seems arbitrary to such an extent that on its basis any intelligent person would find no difficulty (with a little help from Erdman's *Concordance*) in proving or refuting almost any interpretation she or he happens to prefer. See also #20, 47, 70, 85, 149, and 186 in the present list.

63. Brooks, Harold F. "Blake and Jung: Blake's Myth of the Four Zoas and Jung's Picture of the Psyche." *Aligarh Critical Miscellany* 1 (1988): 47-74.

—The author is here concerned with "the parallel of Blake's and Jung's procedures," and he finds that "Blake in his myth of the Four Zoas and Jung in his depiction of the psyche begin from similar materials similarly regarded. They work them up into intelligibility by comparisons in which Eastern religion and

Gnosticism are prominent, and to which alchemical symbolism . . . contributes. Yet for neither does the response to these traditions sever his essential rootedness in that of Christianity . . . To my mind, their parallel methods were valid, and since they were independently pursued, the resulting pictures of the psyche and its dynamics go to confirm each other" (66).

64. Brooks, Harold F. "Blake and Jung II: The Fall into Disintegration." *Aligarh Critical Miscellany* 2 (1989): 158-74.

—See the preceding entry. "Poet and psychologist both describe a process of division and conflict, . . . we shall pursue our enquiry to the point where, in the myth and the psychological analysis, the fall into disintegration reaches its lowest limit" (158). A third installment devoted to the concept of reintegration is announced in both the first paragraph and the final sentence of the article. Part of a special William Blake issue; see #43 and 54, above, and #65, 119, 148, and 163, below.

65. Bush, Glen. "Revolutionary Visions: Blake, Ginsberg, and Ferlinghetti." *Aligarh Critical Miscellany* 2 (1989): 175-85.

—The author compares *America: a Prophecy* with Ginsberg's "America" of 1956 and Ferlinghetti's "One Thousand Fearful Words for Fidel Castro" of 1961. He maintains that each "poet's thesis consists of the need for a humanist social order. Corruption—religious, economic, and political—forms the basis for these inflammatory, ideological poems. In present day terminology these poets can be said to advocate a revised and strengthened human rights policy. . . . these poems become capsule philosophies that society may employ as scholarly referents but not as pragmatic structures" (175). The article is part of a special William Blake issue; see #43, 54, and 64, above, and #119, 148, and 163, below.

66. Butlin, Martin. "Six New Early Drawings by William Blake and a Reattribution." *Blake* 23 (1989-1990): 107-12.

—Reattributing to Blake a drawing in the Fogg Museum of Art which the author himself had previously rejected, Butlin now ascribes to Blake no less than three pen and wash drawings which—only recently—had changed hands under the name of Flaxman, an attribution which the author himself calls "understandable" (107). To the present writer this part of Butlin's group of drawings represents a very questionable addition to the Blake corpus, and the respective arguments in

Butlin's essay may well represent a classic example for the tricky and—in three out of six cases—possibly vicious circle of what Jacob Burckhardt termed the "Attributionism" (attributionizing) of art historians. On the other hand, one certainly ought to congratulate the author (and David Bindman) on the discovery of the three other drawings, including the re-traced study for "The Complaint of Job" (with a sketch for Gray's "The Bard" on the verso).

67. Cerny, Lothar. "Blake's Satan and the Idea of Limit." *Anglistentag 1988 Göttingen: Vorträge*. Ed. Heinz-Joachim Müllenbrock and Renate Noll-Wiemann. Tagungsberichte des Anglistentags 10. Tübingen, W. Ger.: Niemeyer, 1989: 325-37.

—For some related studies see #174, 232, and 248, below.

68. Cervo, Nathan. "Blake's 'The Sick Rose.'" *Explicator* 48 (1989-1990): 253-54.

69. Chayes, Irene H. "Blake's Ways with Art Sources II: Some Versions of the Antique." *Colby Quarterly* 26 (1990): 28-58.

—Irene Chayes attempts "to identify the likely sources of Blake's knowledge of particular works" and "to reconstruct as well as possible his ways of adopting and putting to use in his own work the varied images and motifs he encountered" (28). To do so, the author outlines the "means through which Blake would have had knowledge of antique art" (29), and considers his "uses of images, mainly figural, from a necessarily limited selection of antique sculpture" (30); next, she turns to Blake's "borrowings" and "adaptions" (37) of visual motifs first coined in antique sculpture, and argues for the reliefs published in Bartoli's *Admiranda Romanorum Antiquitatum* and similar collections as a source for Blake's *Tiriel* designs and various images in the illuminated books. An investigation into Blake's use of engraved gems as models for some of his figures leads up to "broader questions" concerned with "a fundamental and unresolved stylistic conflict in Blake's own art . . . between the classical . . . and what in theoretical terms he came to call the 'Gothic'" (56). For the first part of these studies in Blake's use of pictorial traditions see *Blake* 20 (1986-1987): 80 (#57), and, for a closely related essay by the same author, *Blake* 22 (1988-1989): 44 (#49).

70. Cieszkowski, Krzysztof Z. "They murmuring divide; while the wind sleeps beneath, and the numbers are counted in silence": The Dispersal of the Illustrations

to Dante's *Divine Comedy*. *Blake* 23 (1989-1990): 166-71.

—A detailed account of "the process whereby the series of Dante water colors was divided and dispersed in 1918, and [of] the responses such division occasioned" (166), mostly drawing on unpublished archival material in Britain and Australia. For critical studies of the water colors and engravings see #47 and 62, above, as well as #85, 149 and 186, below.

71. Clark, David L. "The Innocence of Becoming Restored: Blake, Nietzsche, and the Disclosure of Difference." *Studies in Romanticism* 29 (1990): 91-113.

—Clark starts out from Yeats's assertion that "Nietzsche completes Blake" (91), and he closes (see 112-13) by asking (in what seems to be intended as some kind of provocation): "What if Blake completes Nietzsche?" To "develop the parallels" (91) between the poet and the philosopher, Clark first turns to an examination of the *Marriage* in the light of Nietzsche's *Genealogy of Morals* and *The Will to Power* (see 91-96). He then examines *Jerusalem* and Blake's ideas of

chaos, Eden, the Fall, and "the status of the logocentric endeavor which is so strongly inscribed in the text." The philosopher, Clark finds, "causes us to read Blake differently," yet at the same time the poet "may in turn cause us to reread Nietzsche" (112). See also #200, below.

72. Clark, Steven H. "Blake's *Milton* and the Response to Locke in the Poetry of Sensibility." Diss. U of Cambridge, 1986.

—For related studies of Blake and Enlightenment philosophy see #38, above, and #80, below.

73. Coleman, Deirdre, and Peter Otto, eds. *Symposium on Romanticism*. Adelaide, S. Aus.: Centre for British Studies, U of Adelaide, 1990.

—The volume contains three essays which, "along with a fourth, by John Beer . . . were first presented at a Symposium held at the University of Adelaide on 21 July 1989" (6). Two of the papers now published are on Blake. Michael J. Tolley examines "Marriages of Heaven and Hell: Blake's Enigmatic Title-Page" (8-24) and finds that "Blake has deliberately confused his title in order to make the reader question whether what is truly desirable is one Marriage of Heaven and Hell . . . or a multiplicity of particular marriages, in and through which might persist the possibility of progress" (16). Nelson Hilton's essay is concerned with the reader's construction of the singer-subject in "I Sings Blake's *Songs*" (25-48). He exemplifies this process by re-reading "The Lamb" (28-29), "Infant Joy" (29-30), "The Little Black Boy" (30-37), and "London" (37-39) with his usual alertness to phenomena of the sound and polysemous meaning of Blake's words, before he investigates the "possible Biblical contexts for 'To Tirzah'" (46), with some surprising results. In their preface (1-6) the editors usefully question "the traditional notion of a Romantic movement" (4) and supply some broader contexts for the essays themselves.

74. Cooper, Andrew M. "Blake and Madness: The World Turned Inside Out." *ELH* 57 (1990): 585-642.

—The author has chosen for his study a path that has rarely been trodden in modern Blake criticism (but see #203-04, below, for an alternative approach to the problem of "madness"). His far-ranging examination of Blake's imagery, both pictorial and poetical, attempts to arrive at a new understanding of "Blake's anti-ideological ethic" (634) and of his concept of self-annihilation. In order to do so, Cooper follows up a problem which



James Parker after Richard Westall, "Merchant of Venice: Act 3, Scene 3, Shylock, Salanio, Antonio, & Gaoler." 26.9 x 16.7 cm.; inscr.: "Painted by R. Westall R.A." at l.l., and "Engraved by J. Parker." at l.r.; dated 1 Dec. 1795.

had been posed by Mitchell in 1982 and urges "a return to the old question of Blake's madness despite its ostensible vulgarity" and to a consideration of "the subjective dimension" (585) which, however, he is considering as part of a much larger sociohistorical milieu.

75. Corti, Claudia. "I Trasgressori di William Blake." *Annali anglistica* 31.1/2 (1988): 85-106.

—Corti studies the "paradigm of transgression" in Blake's writings on multiple "levels of operation" and in all "its various forms" (87). She also outlines a "transgressive" tradition, leading from Blake to Bloch or Altizer, in order to describe Blake's continuing importance in modern thought.

76. Cox, Philip. "Unnatural refuge: Aspects of Pastoral in William Blake's Epic Poetry." *Dissertation Abstracts International* 50 (1989-1990): 2904A. U of York.

—Philip Cox has written a detailed thesis which supplies a critical reexamination of the ground previously covered in David Wagenknecht's monograph of 1973: "the role played by traditions of pastoral poetry in the work of William Blake." Before "looking at the social and literary relationship between pastoral and epic poetry," the author presents "an analysis of various works by Cowper and Coleridge, and a study of Blake's *Thel*, . . . [of the] sophisticated use of pastoral in the early *Poetical Sketches* . . . [and of] the way in which pastoral is made socially relevant in *Songs of Innocence* . . . *The Four Zoas* is examined . . . in light of a discussion of Dyer's georgic poem *The Fleece*." As is indicated by the quotation that serves as the title for Cox's dissertation, *Milton* is studied in detail (chapters 4 and 5), demonstrating "how it rejects the temptations of conventional pastoral and commits itself to a return to the city." In *Jerusalem* Cox sees the optimism that informs the narrative of *Milton* "compromised by the difficulties which Blake experienced in his own life after his return from Felpham. Nonetheless, the poem ends in a triumphal vision" which the author sees in part as "a re-working of pastoral themes and concerns." Throughout the thesis it is "argued that Blake engages with pastoral conventions in order to challenge what he sees as their innate conservatism. This results in a new, politically radical use of the pastoral." For a review of a closely related paper which the author read at the 1990 Twickenham Blake conference see #144, below. As a complementary account of Blake's looking "towards a redeemed city" Sanzo's recent article (see #172,

below) ought to be consulted; see also #44, above.

77. De Luca, V. A. "Blake and Burke in Astonishment!" *Blake* 23 (1989-1990): 100-04.

78. Den Otter, A. G. "Thel: The Lover." *English Studies in Canada* 16 (1990): 385-402.

79. *Dîrlau, Andrei. "Metapoesis la Blake si Eminescu." *Amfiteatru* [Bucharest, Rum.] 20.6 (1986): 8.

80. Doskow, Minna. "William Blake and the Wheels of Compulsion." *History and Myth: Essays on English Romantic Literature*. Ed. Stephen C. Behrendt. Detroit, MI: Wayne State UP, 1990. 53-72.

—In order to "understand Blake's relation to the history of ideas—his reactions to, and his understanding and transformation of, philosophic thought," the author studies "the use he made of particular philosophic ideas in his poetry" (53). She looks with scrutiny at the role of an "unholy triumvirate" (55) that, under changing names, was assigned to Bacon, Newton, and Locke in Blake's writings—and she asks important questions. "Looking at Blake's choice of philosophical targets, one is startled at the presence there of the political liberals of his time. It is not immediately obvious why he chooses Locke, Voltaire, and Rousseau to symbolize human repression and the oppressive forces rampant in Europe when these philosophers, like Blake himself, object to the reigning tyrannical European monarchies, enunciate democratic principles, and justify rights of political revolution" (55-56). Doskow further discusses Blake's critique of Berkeley, Hume, and Voltaire as well as the painter-poet's "imaginative alternative" (70) which transforms "philosophical argument . . . into art through imaginative vision, myth, and symbolic action" (71). See also #38 and 72, above.

81. East, Gloria Williams. "Degree of Consistency in Blake's Myth through 1798." *Dissertation Abstracts International* 51 (1990-1991): 167A. U of South Florida.

—The author's aim in writing this dissertation has been to both expand and refine "previous investigations by distinguishing between pictorial and poetic messages present in the early stages of Blake's myth, as expressed in *The Songs of Innocence and Experience* [sic] up through his *Minor Prophecies*." The "degree of consistency" East has been able to establish is measured against six "major postulates, in place at the onset of Blake's myth, [which] remain constant

through the period of investigation. They are: (1) Primacy of the Imagination, (2) Contrary States, (3) Universal Jesus, (4) Human Form Divine, (5) Imprisoning Effect of the Body, and (6) Revolution." Though East is prepared to admit that during the 1790s "the thrust of [Blake's] philosophy changed to place more emphasis upon Revolution," the "results of this study" have led the author to the conviction "that Blake was largely systematic in his portrayal [?] of a 'composite art' of poetic and pictorial messages in his mythology."

82. Erdman, David V., ed. *Blake and His Bibles*. Locust Hill Literary Studies 1. West Cornwall, CT: Locust Hill P, 1990. \$30.00 cloth.

—Mark Trevor Smith supplies an "Introduction" (xi-xvii) with brief summaries to this collection of original essays, pointing out that it is their "business" to distinguish "between Blake's spiritual understanding of the Bible and a natural understanding." The authors, in one way or another, are all concerned with the "two opposing ways" in which "Blake re-creates the Bible . . . : he re-writes by repeating, imitating, honoring, but he also re-writes by denying, contradicting, making new" (xi). Three of the essays are concerned primarily with Blake's imagery in the *Night Thoughts* water colors, in the Bible, and in the Milton illustrations, while the other three examine Blake's verbal reaction towards Watson, his poetic use of biblical references in *Jerusalem*, and his knowledge of, as well as his creative interest in, Hebrew. All of them are said to pursue "the very Blakean project of using minute particulars to confront mass assumptions, to consolidate error, to find a spiritual understanding of Blake's Bible" (xii). In a sequel to his earlier studies of Blake's water color illustrations to the poetry of Milton (see *Blake* 17 [1983-1984]: 65 [#55]; 23 [1989-1990]: 129 [#58]), J. M. Q. Davies writes about "Apollo's 'Naked Human Form Divine': The Dynamics of Meaning in Blake's *Nativity Ode* Designs" (3-40). Florence Sandler presents a historical revision of some one-dimensional assumptions about the position of Bishop Watson and Blake's annotations in "Defending the Bible: Blake, Paine, and the Bishop on Atonement" (41-70). John E. Grant, one of the editors of the Clarendon edition of the *Night Thoughts* water colors, is concerned with the Bible as a medium for Blake's visual critique of Young in "Jesus and the Powers That Be in Blake's Designs for Young's *Night Thoughts*" (71-115). Mary Lynn Johnson expands and particularizes (with some

overlap) her earlier studies of Blake's Bible illustrations (see *Blake* 21 [1987-1988]: 58 [#67]; 23 [1989-1990]: 134 [#96]) in a study of "David's Recognition of the Human Face of God in Blake's Designs for the Book of Psalms" (117-56). Mark Trevor Smith is "Striving with Blake's Systems" (157-78) in an essay that concentrates on "the Reuben episodes and the birth of Jesus, because these two Bible allusions are the longest and most powerful examples . . . of the paradoxical combination of system-smashing and system-constructing" (158) in *Jerusalem*. Finally, Sheila A. Spector gives a detailed account of "Blake as an Eighteenth-Century Hebraist" (179-229) in the intellectual and social context of eighteenth-century Hebraism. In this continuation of her earlier work on the subject (see *Blake* 18 [1984-1985]: 105 [#100]; 22 [1988-1989]: 49 [#117]; 23 [1988-1989]: 140 [#153]; and #180, below), the author explores Blake's knowledge of Hebrew and contemporary Hebrew linguistics. Spector finds that in our conclusions about both his "correct" and his "incorrect" use of the language "we must be extremely cautious" (213) before deciding about the poet's possible, and possibly consistent, intentions.

83. Essick, Robert N. "Blake in the Marketplace, 1988." *Blake* 23 (1989-1990): 4-19.

84. Essick, Robert N. "Blake in the Marketplace, 1989, Including a Report on the Recently Discovered Blake-Varley Sketchbook." *Blake* 24 (1990-1991): 220-37 [for which read 4-21].

—The latest edition of the annual record of sales of works by Blake and members of his circle is of particular interest on account of the author's careful description of the drawings in the "Larger Blake-Varley Sketchbook."

85. Essick, Robert N. "The Printings of Blake's Dante Engravings." *Blake* 24 (1990-1991): 80-90.

86. Essick, Robert N. "A Question of Attribution: The 'Felpham Rummer' and William Blake's Graphic Inventions." *Journal of Glass Studies* 31 (1989): 90-100.

—The much disputed attribution of the design and the two lines of doggerel on the "Felpham Rummer" to William Blake "cannot be accepted at face value. The history of the rummer, the technical and artistic characteristics of the engravings on it, and the relationship between these images and Blake's life and known works all need careful consideration" (90). And this is exactly what is given to each of these questions in the present article. As

a result, Essick is able to sum up his findings about this "further testimony to the range of [Blake's] graphic inventiveness" in saying that the "preponderance of the evidence indicates that the Felpham Rummer was inscribed and decorated by William Blake. The arguments for its being a memorial to Blake's mental condition in 1803 by a third party, or a forgery . . . are not sustainable. . . . The authorship of the couplet remains the only vexing question" (100).

87. Essick, Robert N. "William Blake's Copy of Chapman's Homer." *English Language Notes* 27.3 (1990): 27-33.

—The article briefly documents Blake's artistic relationship, both visual and verbal, with the fictional author of the *Iliad* and the *Odyssey* (27-28); it then turns to the question which edition of these epics and—more specifically—which copy Blake had used (28). Next, Essick supplies a detailed description of a copy of Chapman's translation of the *Iliad* (published c. 1611) that is bound with an early issue of Chapman's *Odyssey* translation (c. 1614), which has a Linnell provenance, and has recently been added to the author's collection (29-31). This in turn enables Essick—though he remains "far from certain" (31)—to present what is at least "a good candidate" for Blake's working copy of Homer, "with considerable circumstantial evidence in its favor" (32). Linnell's portrait drawing of George Chapman that is pasted to the inside front cover of this volume has since been reproduced by Essick as fig. 17 in his latest "Marketplace" report (see *Blake* 24 [1990-1991]: 235 [for which read 19]).

88. Essick, Robert N. "William Blake's *Jerusalem*, Plate 51." *Art Bulletin of Victoria* 31 (1990): 20-25.

—The author carefully describes the loose impression of *Jerusalem* 51 at Melbourne and the impression from the same plate which is part of copy E in the Mellon collection. Essick refers to the Linnell provenance of the impression now in the collection of the National Gallery of Victoria, to the fact that Blake has numbered this print "51" (which sets it apart from the separate impression formerly in the collection of Sir Geoffrey Keynes), and to the basic printing colors (orange was used in the Melbourne impression, black for copy E). He then examines the color of the framing lines and compares Blake's hand-tinting of both impressions which are here reproduced in color side-by-side. Further evidence that the author is able to employ in his study was only recently supplied by Ted Gott's discovery

of an "1820" watermark in the National Gallery's impression (see #20, above). In conclusion, Essick convincingly argues that the "compound of similarities and differences between the two prints at issue strongly suggest that the [National] Gallery [of Victoria]'s example was originally produced for inclusion in copy E and that the impression now part of that volume is a substitute." This "substitution theory" (24) is then placed into the larger context of Blake's general—and "more than a little cavalier"—attitude towards the "standards implicit in conventional book production" (25).

89. Esterhammer, Angela. "Vision and the Limits of Language: The Poetics of Blake and Hölderlin." *Dissertation Abstracts International* 51 (1990-1991): 157A. Princeton U.

—"Poetry that identifies itself as visionary or inspired imitates forms of discourse originating in Biblical and Classical literature while laying claim to a unique act of communication with the reader. This study examines such poetry, primarily through the examples of William Blake and Friedrich Hölderlin, to determine the relations it sets up between speaking subject, audience, and previous texts." At the center of Angela Esterhammer's thesis are interpretations of these relationships in "Blake's *Marriage of Heaven and Hell* and *Jerusalem*, and Hölderlin's lyrics 'Wie wenn am Feiertage . . .,' 'Patmos,' and 'Griechenland' [all of which] implicitly revise Genesis and the mythology of creation while negotiating between the different modes of perception offered by seeing, hearing, and reading." The author has aimed "to clarify the properties of a hitherto vague tradition of visionary poetry, to locate Blake and Hölderlin in a continuity extending from Milton to twentieth-century writers . . . , and to suggest a productive avenue for collaboration between speech-act linguistics and literary criticism."

90. Everest, Kelvin. "Blake, Wordsworth, Coleridge." *English Romantic Poetry: An Introduction to the Historical Context and the Literary Scene*. Milton Keynes, Bucks.: Open University P, 1990. 53-58. £22.50 cloth/£7.99 paper.

—The Blake chapter is intended to document the "social Relations of the Romantic poets" (51). It makes mention of the Johnson circle, considers "the financial arrangements under which these writers actually lived in the 1790s" (53-54), refers to "the initial apparent unity of radical enthusiasm for the Revolution" and its subsequent "fragmentation" (55), and finds (not surprisingly) that after "the

mid-1790s Blake's work becomes more inaccessibly complex and private in its sources and symbolism. The sense of a possible audience appears lost, and in this respect Blake's career is consonant with those of many London radicals" (56). This streamlined assumption will sound all too familiar to students of the 'old' historicism. The gap between text and "context" is reflected by the division of the book into three parts with its neat separation of the "Historical Context" (7-50), the "Social Relations" of the authors (51-64), and the "Literary Scene" (65-85). However, the "general readers" or the "undergraduate or advanced level students" (ix) of the 1990s that are the intended audience of Everest's introduction may feel inclined to locate his approach with the 'new' historicism, which is hinted at by the author's acknowledging "a general influence from Professor [Marilyn] Butler's work" (x) and by the stress he puts on historical information.

91. Evetts-Secker, J. "Repining restlessness: On the Nature of Desire in Blake, Tennyson, and Fairy Tales." *University of Hartford Studies in Literature* 20.2 (1988): 1-18.

—Evetts-Secker describes desire as "both motive and means" (1) in Blake's *The Gates of Paradise*, and she discusses the "consumation [sic] of desire" which "brings death" as the "central experience" (3) for an understanding of "My Pretty Rose Tree." "Though the common notion is that man dies of longing, the poet strikingly insists that man dies only when he refuses longing" (4).

92. Ferber, Michael. "Blake's *America* and the Birth of Revolution." *History and Myth: Essays on English Romantic Literature*. Ed. Stephen C. Behrendt. Detroit, MI: Wayne State UP, 1990. 73-99.

—Ferber analyses the "Preludium" to *America*, in order to reconstruct the poet's "idea, or ideal, of social revolution before anything resembling a crisis or conversion [to a more private Christian faith] can be traced" (74). The author looks closely, for example, at the late eighteenth-century meaning of such terms as "revolution" and "rebellion" (75), at the "persistent and extensive [display] of astronomical and meteorological phenomena" (76) and at their link with political events in Blake's texts and designs, at the variant use of plots from the genre of "chivalric romance" (79) in *America*, or at the implications of the poet's use of the motif of a "conquest and cultivation of a virgin land" (80). The myth of Orc and the Shadowy Female, as well as Blake's idea

of the relation between revolutions and violence, are thus presented in a new light. Ferber returns to Blake's *America* in his 1989 paper on "The Liberty of Appearing"; see #208, below.

93. Ferber, Michael. "The Limit of Opakeness." *Blake* 23 (1989-1990): 211; 24 (1990-1991): 75.

—Announces a new regular feature of *Blake* which "will consist of one or more brief articles that attempt to solve a Blakean crux" (211).

94. Ferber, Michael. *The Poetry of William Blake*. Penguin Critical Studies. London: Penguin, 1991. £3.99/\$4.95 paper.

—For once, here is a publisher who has dared to commission a professional and renowned Blake scholar to write a brief introduction to Blake's poetry that is now published in a series of books primarily aimed at classroom use. This decision, I feel, has paid off, and Ferber has achieved a lot in the compass of only 129 pages. If Ferber's introduction can be recommended with less of the qualifications that this type of publication usually calls for, it is because his approach does not ignore or slight, by offering some one-dimensional pat solution, the serious difficulties every reader of Blake is bound to encounter. Rather, the author has put into practice a demand central to all critical thinking; therefore, he sets out with an appropriate warning: "we find on the library shelves a mystical Blake, a neoplatonic Blake, a gnostic Blake and a cabalistic Blake, not to mention a materialist Blake who disliked mysticism, neoplatonism, gnosticism and cabalism; a radical and a conservative Blake, a heretical inner-light Protestant and an orthodox Anglican; a Jungian and a Freudian Blake; a spokesman of patriarchal oppression and a herald of women's liberation; a retrograde mythologist of origins and a precursor of the post-structuralist dissolution of all starting points." Such a list is not altogether new, yet it is important to have it in a book of this kind (and it may even be taken as a warning against some of the dangers I see inherent in other publications listed and superficially criticized in the present checklist). Even more important, however, is that the author writes with a clear sense that he himself (and just as I myself, or you yourself) is "not exempt from having appropriated" Blake to his (my or your) "purposes" (viii). Realizing that all the "Blake dictionaries, concordances, annotated editions and systematic interpretations" are as likely to "intimidate" as to encourage the uninitiated student, that

their effect may not all and always be "to the good" (112), Ferber works from the following, supportive assumption: "Blake is difficult and remains difficult, but not so difficult that a beginner cannot reach the essentials, and take great pleasure in reaching them" (ix-x). It is this position, Ferber's attempt not to "sound too certain or serene" and "to indicate doubts, difficulties and disagreements among interpreters" (112) that I like in a book which introduces its readers to *Songs of Innocence* (1-18), *Songs of Experience* (19-51), *The Book of Thel* (52-63), *Visions and America* from the Lambeth prophecies (64-88), and the *Marriage* (89-111), before glancing briefly at the later works, "From *Europe* to *Jerusalem*" (112-17).

95. Friedman, Barton R. *Fabricating History: English Writers on the French Revolution*. Princeton, NJ: Princeton UP, 1988. \$29.95 cloth.

—Said to contain a chapter on Blake.

96. Fry, Roger. "Three Pictures in Tempera by William Blake." *Vision and Design*. Ed. J. H. Bullen. Oxford Paperbacks. London: Oxford UP, 1990. 149-53.

—A new impression of the 1981 OUP edition of Fry's essays, with his note on Blake, dating from the year 1904 (see Bentley 1977, #1641).

97. Frye, Northrop. "Blake's Bible." *Myth and Metaphor: Selected Essays, 1974-1988*. Ed. Robert D. Denham. Charlottesville, VA: UP of Virginia, 1990. 270-86. \$35.00 cloth.

—This is a splendidly concise account of Blake's (and our) need for a "counter-vision of the Bible" (272) and of the "metaphorical framework" (277) that had shaped the conventional assumptions concerning the nature of God, Man, the Creation, the Fall and Apocalypse. As always, the results of Frye's astonishing critical ability for the systematic explication and interpretation of the most complex literary phenomena are almost too good to be true. *Myth and Metaphor* is "the eighth collection of Northrop Frye's essays," and—alas!—the last to be published during his lifetime. With only a few exceptions the papers that make up this new volume "began as public lectures" (xiii). "Blake's Bible" was previously unpublished and had been "presented as an address to the St. James Piccadilly Blake Society, London, 2 June 1987" (xi). It comes as no surprise from this doyen of Blake scholarship that the works of the poet-artist are referred to in 16 out of the 24 essays selected by Denham. They treat such subjects as "The Dialectic of Belief

and Vision" (93-107), "The Responsibilities of the Critic" (124-40), "Literature as a Critique of Pure Reason" (168-82), or "Literature and the Visual Arts" (183-95). The editor's introduction supplies a useful outline of "the major contexts in which the essays here might be placed" (xiv). It is much to be lamented that Northrop Frye died only a few months after this volume had appeared in print. See also the following entry and, for a collection of essays on "Blake's Bible," #82, above.

98. Frye, Northrop. "Blake's Biblical Illustrations." *Northrop Frye Newsletter* 2.2 (1990): 1-12.

—A previously unpublished essay which "was originally presented as a lecture at the Art Gallery of Ontario on 4 February 1983" when, in order to draw visitors to the Toronto Blake exhibition, "the name of Blake [was seen] in letters of such vast size outside the Art Gallery" (1). Frye refers to Coleridge's distinction between fancy and imagination in an attempt to distinguish between "the levels of illustration and illumination" (2) in Blake's art and poetry. These two levels, after having been defined, are then employed to structure a far-ranging and magisterial account of the position of the biblical paintings in Blake's thought. For another paper, read on the same occasion, see #50, above; obviously, the preceding entry is of related interest, too.

99. Gillespie, Diane F. "Blake and Bloomsbury: Mental Warfare." *English Literature in Transition 1880-1920* 33 (1990): 5-28.

—The "Mental Warfare" explored in this article is the mixture of admiration for and criticism of Blake's work found scattered through the writings of various members of the Bloomsbury group. Roger Fry, of course, is discussed first (6-9), Vanessa Bell and Virginia Woolf follow (9-16), next come Lytton Strachey and Leonard Woolf (16-20), and E. M. Forster's references to Blake are discussed to round off the study (20-24). A drawing by Doug Weston, commissioned to accompany this useful survey, shows Blake surrounded by the Bloomsburians.

100. Goslee, Nancy Moore. "Slavery and Sexual Character: Questioning the Master Trope in Blake's *Visions of the Daughters of Albion*." *ELH* 57 (1990): 101-28.

—After a brief summary of Blake's three-part narrative in *Visions*, and finding that the oppression Oothoon attacks in the final section "binds the daughters of Albion, not the daughters of Africa or

Antigua," the author addresses the following questions: "Has she [i.e., Oothoon] forgotten the horrors of black slavery in challenging the economics of the European marriage-market? Has Blake made use of the rhetoric of the anti-slavery movement only in order to make it a special and hence subordinate case of the oppression of women by male physical and institutional power? Has the discussion of visionary perception in the middle of the poem shown the female victim a way out of her feelings of worthlessness after the rape—or has it only confirmed that trap by blurring together the specific problems of race and gender, by subordinating them to a paradoxically 'universal' metaphysical perspective?" (101). Goslee then seeks for answers to these questions which, she thinks, are required "not only out of historical and literary interest, but also out of our present need to understand the relationships among race, gender, society, and subjective imaginative vision." In doing so, she is well aware that this implies the risk of "destroying an ideal image for our own romantic liberalism. . . . [It] seems more than ungenerous to attack his synthesis" (102), and yet the deed must be done. Nancy Goslee's critical procedure entails discussions of all the more recent readings of *Visions*, but it is a critique of Hilton's interpretation in *Unnam'd Forms* (see *Blake* 20 [1986-1987]: 82 [#105]) which supplies the keynote: "Like Hilton, I propose to begin with an historically-based examination of the poem, and like him I think that Oothoon's rhetoric must not be read as fully consistent with Blake's views. Yet I propose to deconstruct not Oothoon, but the 'master trope' that subordinates actual differences in social condition" (103). In conclusion, the author states that it is precisely Blake's synthesis, his attempt to arrive at an inclusiveness that merges "several conflicting pressures" of race, of gender, and of "an enlarged definition of slavery that includes not only women but all humans whose liberty of desire and imaginative vision is subordinated to a repressive religious and economic system," which is to be held responsible for turning the "primary evils" that are the subject of *Visions of the Daughters of Albion* into something "less vivid" (124). Maybe, however, it is not only "Oothoon's repetition of the hymnic conclusion to *The Marriage of Heaven and Hell*" that "is ambiguous" (125), but also the purpose and result of such critical analysis of poetic and pictorial synthesis. Goslee, in any

case, cannot be blamed for having been unaware of this critical risk of a neutralization of the poet's work.

101. Grant, John E. "This is Not Blake's 'The Tyger' (With Apologies to René Magritte)." *Iowa Review* 19 (1989): 113-55.

—The author is concerned with the evident "discrepancy between the qualities of the pictorial and the verbal art" and argues that the "viewer who attempts to envision Blake's 'The Tyger' through any of [the] available mind-sets will find [her or his] pictorial expectations disappointed. What I aim to show is that Blake provided a coordinated rather than a commensurate poem-with-picture. In effect, all of Blake's versions of this picture declare, without apology: This is not the Tyger imagined in the poem" (113). Includes a useful bibliographic account of previous interpretations of the plate from the *Songs*, and reproduces "The Tyger" in color from copy U on the back cover of this issue (no. 1) of *The Iowa Review*. See also #51, above, as well as #127 and 156, below.

102. Graver, Bruce E. "New Voice on Blake." *Blake* 24 (1990-1991): 91-94.

103. Grigorescu, Dan. *Grafica lui William Blake*. Cabinetul de stampe 13. Bucharest, Rum.: Meridiane, 1983.

—An essay of some 32 pages, followed by a select bibliography, a catalogue-like list of the reproductions, and 89 plates, 10 of which are in pale colors, the rest in murky black and white. However inadequate the reproduction quality may seem, it is no small treat for a publisher to produce a volume on William Blake under the political as well as economical conditions created by Ceausescu's regime, and in only a few years' time, this small quarto volume is bound to be a very scarce and elusive Blake title.

104. Groves, David. "Blake, *The Grave*, and Edinburgh Literary Society." *Blake* 24 (1990-1991): 251-52 [for which read 35-36].

—The author draws attention to Archibald Constable as a subscriber to Cromek's edition of *Blair's Grave*, and to an unrecorded anonymous review of Blake's designs in the November 1808 issue of Constable's *Scots Magazine* which is here "reprinted in full for the first time" (251). The engraver Robert Scott (father of David and William Bell Scott) and Thomas De Quincey are the other members of "Edinburgh Literary Society" treated by Groves (see 252).

105. Groves, David. "John Clerk, Esq." *Blake* 24 (1990-1991): 94-95.

—The author supplies biographical information on an Edinburgh subscriber to the 1808 edition of Blair's *The Grave*. See also the preceding entry.

106. Hagstrum, Jean H. *Eros and Vision: The Restoration to Romanticism*. Evanston, IL: Northwestern UP, 1989. \$29.95 cloth/\$12.95 paper.

—This collection of the author's essays includes (as chapters 11 and 12) reprints of his "William Blake: Christ's Body" (193-219), first published in the *Keynes festschrift* of 1973, and of "What Seems to Be: Is: Blake's Idea of God" (221-44), Hagstrum's contribution to the 1984 *festschrift* for Walter Jackson Bate. He there portrays "Blake in tortured struggle ultimately fashioning an independent, fiery, and productive personality, not indeed against a literary ancestor but more deeply against a religious ancestor, God, whom in the end he transforms into a psychologically nuanced, humanly plausible, and artistically compelling father" (xiii). In this book, Hagstrum argues for "an inescapable continuity" of art and literature from 1660 to 1827, a continuity which he sees as being "itself made up of contrast and conflict, often of an invigorating, intense, and altogether fruitful variety." Moreover, and "for both Johnsonian and Blakean reasons" (xi), Hagstrum hopes that his reader "will find it illuminating and invigorating to ignore conventional curricular and textbookish separations of the Romantic from the so-called Neoclassic and Augustan . . . , while at the same time he confronts within each author discussed and each topic explored the inherent polarities and also the consuming drive toward wholeness" (xii). Whether Hagstrum is writing about vision and the religious in the eighteenth century, about vision and the visual (as "the imagistic, the pictorial" [xiv]), or about the "distinctly erotic coloration" of the term sensibility, for him Blake always remains near at hand: "My long absorption in the art and mythology of Blake has shown me that sexual energy was omnipresent, flowing from word to design, design to word, and from one state of the human soul to another, being present with conscious and corrupt perversity in Experience as well as being delicately and perhaps unconsciously present in Innocence. It is also demonstrably present—vitality and centrally—even in the poet-painter's religion" (xvi). Even where he turns to the discussion of "the present taste for indeterminacy and radical undecidability" (xvii) in current literary criticism—definitely not *histe*—and of

"the dogma that language and its structures constitute a kind of fatality for writer and critic alike" (xviii), Hagstrum will eventually single out the works of Blake to clarify his stance. Whether one agrees or disagrees with the author, for the student of Blake the book as a whole has a lot to offer.

107. Hamlyn, Robin. "Blake's Fate at the Tate." *Blake* 23 (1989-1990): 211-13.

—Hamlyn offers an intelligent apology for the Tate's decision to give up its former "Blake Room" and to present, as part of the permanent exhibition, only a considerably smaller selection of the artist's works in Gallery 12. There, however, the display is to be changed "every six or eight months" (212). Students of Blake will of course have access to the remainder of the Tate's important Blake holdings via the museum's efficient Study Room at the Turner-Glore Gallery. It is to be regretted that this article by a member of the gallery's staff, while successfully calming down some partisan feelings inside the "Blake community," does not address the more general issues at stake. The undoing of the "Blake Room" appears to be no more than the most obvious violation of the former, and by necessity always unstable, equilibrium which used to guarantee the Tate's proper functioning as *both* London's main public gallery for twentieth-century art *and* as the National Gallery of British Art. I certainly rejoice to see the Tate's collection of Pollock or Mark Rothko paintings exhibited to their best advantage. Yet I still wonder whether and why the spatial price for this access to the additional exhibition walls that have now been assigned to works of modern art really had to be paid by the historic British collection. After the much-publicized and celebrated "new hang" at the Tate, this is presented in many of the gallery's larger rooms as if the museum officials had been attempting to create some eighteenth-century period piece with paintings clustering on the walls in two or three rows on top of each other. I do not know in which way the public at large has reacted to the "new display of the Collection" which was presented as "Past, Present, Future" in 1990 (the Tate's press office certainly told them that a new hang is also to be considered a beautiful and an enhanced one). Being interested in the history of British painting (and quite regardless whether my concern will be with Blake and his circle, with Barry, or Fuseli, or the Pre-Raphaelites), I despaired when I found that in all too many cases the careful study of some of

the gallery's historically most important paintings (if these happen to be still on view) has become more difficult, if not virtually impossible, on account of their distance from the viewer, high up on the walls. Blake's works are generally on a small scale, and I guess that eventually we can all learn to live with their new presentation at the Tate. The paintings for, say, Boydell's Shakespeare Gallery are an entirely different matter, and it is only here that the effects of the "new hang" on the research of the "Blake community" become fully apparent. The Tate is not so much neglecting its duties as one of the most important Blake collections in the world, but it seems to have forgotten about its responsibilities as the National Gallery of British Art. The elimination of the former "Blake Room" therefore appears to be no more than a symbolic act highlighting a tendency which threatens to seriously diminish the role of the Tate Gallery as the single most important gallery for the study of the artistic traditions and the visual ambience that, *inter alia*, helped to shape (and now may help to understand) Blake's art.

108. Hampton, Christopher. "Blake's Witness: Keeping the Divine Vision in Time of Trouble." *The Ideology of the Text*. Milton Keynes, Bucks.: Open UP, 1990. 55-67.

109. Hansen, Max Kern. "Blake—en kommentar." *Horisont* 35.3 (1988): 74-75.

110. Harris, Eileen. "Sir John Soane's Library: 'O, Books! Ye Monuments of Mind.'" *Apollo* 131 (1990): 242-47, 288.

—An account of the formation of the architect's library which mentions, as "perhaps the finest gem" among Soane's collection of illustrated books, "a copy of Young's . . . *Night Thoughts* (1797) with Blake's illustrations coloured by his own hand or possibly his widow's" (245). This refers to copy I-2 in the census of colored copies of the engravings in the Clarendon edition (ed. Grant, Rose, and Tolley, 1980, p. 63) where its coloring was characterized as "generally dull." The title page for "Night the Third" is reproduced in color (pl. XII, 243) and I must say that to me, too, Soane's copy does not appear to be a likely candidate for the highly hypothetical copy from Blake's workshop which might have served as a model for Edwards' professional colorists. Also, what is one to make of Harris's mention of Blake's *widow* as a possible identification of the colorist of this copy? Obviously, and maybe on account of the Tatham letter which is

preserved with this copy, Harris assumes that after her husband's death Catherine Blake may still have had a stock of uncolored sheets from the 1797 publication ready at hand for coloring and subsequent sale. This is an entirely new theory, I believe, but it will be hard to substantiate. Tatham's letter of c. 1832, as reported in the Clarendon edition, contains an offer to dispose of any Blakes that Soane may wish to sell; however, there seems to be no mention in this letter of Tatham's readiness to supply the architect and collector with (freshly) colored works from the artist's estate.

111. Hartley, Craig. "Songs of Innocence." *Print Quarterly* 6 (1989): 63.

—A short note on *Innocence* copy X, which was recently acquired by the National Gallery of Victoria (see #20, above). Physical evidence seems to prove that the loose impression of "The Little Black Boy" that formerly was part of the collection of the late Sir Geoffrey Keynes and is now housed at the Fitzwilliam Museum must, at one point in its history, have belonged with the Melbourne copy of *Innocence*.

112. Hartman, Geoffrey H. "The Discourse of a Figure: Blake's 'Speak Silence' in Literary History." *Languages of the Unsayable: The Play of Negativity in Literature and Literary Theory*. Ed. Sanford Budick and Wolfgang Iser. New York, NY: Columbia UP, 1989. 225-40.

—Prompted by "To the Evening Star," a discourse which reaches the conclusion that "Blake makes a claim here for a science (a mode of representation) that belongs to poetic perception as such, and does not presuppose a Newtonian or biblical power vacuum in which creation supposedly took place. His poetry is a science of signs that challenges the Newtonian vision" (237-38).

113. Heffernan, James A. W. "Text and Design in Blake's *Songs of Innocence and of Experience*." *Imagination on a Long Rein: English Literature Illustrated*. Ed. Joachim Möller. Marburg, W. Ger.: Jonas, 1988. 94-109. DM 68.00 cloth.

—Compares the two title pages, the two versions of "The Chimney Sweeper," "Infant Joy" and "Infant Sorrow," "The Lamb" and "The Tyger" in an attempt to demonstrate "simply that a continuing concentration on the interplay between text and design in the *Songs* reveals aspects of their meaning—and of the contrariety between innocence and experience—that we can learn in no other way" (108).

114. Heppner, Christopher. "'Under the Hill': Tyndale or Bunyan?" *Blake* 23 (1989-1990): 200-01.

—Part of a discussion of Hilton's brief note of 1988; see *Blake* 23 (1989-1990): 133 (#89), as well as #117, 160, and 187, below.

115. Hilton, Nelson. "Blake and the Apocalypse of the Canon." *Modern Language Studies* 18.1 (1988): 134-49.

—"A respectable canon seems to require all sorts of stories, including those that may cast doubt on its validity (so to validate it more) by offering some kind of revelation of it or inscribing some apocalyptic end, and including also a few stories that show the canon's miraculous powers of openness to the new, of saving what seemed lost. Our canon (such as and whatever it may be) seems in part to have answered both requirements with the figure of William Blake" (134-35). The author traces the process of Blake's admission to this canon during the nineteenth century (see 135-41) and then turns to "our immediate history" by adding "a consideration of what goals, what audience, *what authority* that canon serves" (141). He maintains that the "high rate of interest in Blake" is due to the high "semiotic potential" (144) which characterizes Blake's illuminated books, and at the same time he asserts that "one cannot accept that Blake's text has achieved its modernity by virtue of some private, ahistorical commitment. It is, rather, the detailed reflection in that text of the social history, popular tradition, and practical material relations of its time that makes it vital to our own concern with . . . mass realities" (145).

116. Hilton, Nelson. "Blake, Books, and the Press: Material Vehicles." *Studies on Voltaire and the Eighteenth Century* 264 (1989): 619-20.

—This short article is part of the "Transactions of the Seventh International Congress on the Enlightenment" and the abstract of a paper read in a section devoted to "Books and the Press: Vehicles of Ideas." Hilton describes Blake as "a crucial figure" in the "Aufhebung of the Enlightenment" on account of the role he played in the emergence of "typographic self-reflexivity," a tradition which "links together instances where material signifiers—printed type—draw attention to their material, printed status, and so call into question that central epistemological question of how an 'impression' is made on the mind" (619).

117. Hilton, Nelson. "Fellow Travelers . . ." *Blake* 23 (1989-1990): 204.

—The author replies to his critics; see *Blake* 23 (1989-1990): 133 (#89), as well as #114, above, and #160 and 187, below.

118. Hirst, Desiree [i.e., Désirée]. "What Did Blake Believe? A Study of William Blake's Religion." *Aligarh Critical Miscellany* 1 (1988): 75-88.

—In summing up Blake's beliefs, Hirst refers to "formal contacts with the Anglican Church . . . his teenage views . . . were highly rebellious, at times politically radical as well as challenging morally. [But then] came . . . an increasing disillusionment with contemporary Revolutionary movements. . . . His contacts with [Swedenborgian followers] clearly also had important impacts [and the Greek Revival] made it natural for Blake to draw upon Thomas Taylor's Neo-Platonic presentation of Greek myths, . . . Hindu mythology [did] make some impact," and, of course, "Celtic and Norse mythologies also." Yet all "still rested upon a solid Christian basis" (85-86). While *Prophet Against Empire* still is very definitely not among the sources for such an account, almost anything (else) goes. It seems as if some sort of post-modernism by now has reached even the occult school of Blake scholarship. See also the subsequent entry.

119. Hirst, Desiree [i.e., Désirée]. "The Problems Posed by William Blake's Religious Position." *Aligarh Critical Miscellany* 2 (1989): 186-202.

—Offers yet another discussion of Blake's reaction toward Swedenborg (188-91), William Law (191-93), Böhme (193-96), Thomas Taylor (196), and Palmer's High Church position (200), toward Greek as well as Norse mythology (200). Convincingly concludes that there "is no doubt of [Blake's] independence of mind and refusal to accept any tight dogmatic creed. But his yearning for faith is equally evident and his explorations into various systems of spiritual belief can be followed out to a considerable extent" (201). Part of a special William Blake issue; see also the preceding entry and #43, 54, 64, and 65, above, and #148 and 163, below.

120. Huh, Bong-Wha. "William Blake eui poetic mysticism." Diss. Keimyung U [Korea], 1986.

121. Jaidka, Manju. "William Golding—A Blake Connection." *Notes on Contemporary Literature* 18.2 (1988): 2-3.

—When actually searching for this article, readers should be aware that the volume number of this issue of *NCL* was misprinted as "VIII," and that the author's

name is spelled "Jaida" on the contents page.

122. *Jamosky, Edward, and James B. Robinson. *The Reconciliation of Opposites in Goethe's Faust and in William Blake's Marriage of Heaven and Hell*. Occasional Papers in Language, Literature and Linguistics A38. Des Moines, IA: Orrin Fink, 1988.

—A short pamphlet of only 14 pages; for more detailed discussions of Blake and Goethe see *Blake* 23 (1989-1990): 125-26 (#32 and 39) and 141 (#159).

123. Kamusikiri, Sandra. "Blake and the Tradition of Lamentation." *Blake* 24 (1990-1991): 59-63.

—Kamusikiri approaches Jerusalem's lament in chapter four of *Jerusalem* by comparison with the biblical version and the tradition represented by the Lamentations of Jeremiah. She demonstrates Blake's "rejection of eighteenth-century aesthetics and his search for alternative poetics" (63) by reference to the reading of Jeremiah in Lowth's *Lectures on the Sacred Poetry of the Hebrews* (1753-1787). For the author's earlier study of the relevance of "John Dennis, Edmund Burke, Edward Young, and Robert Lowth" (59) for an understanding of Blake's idea of the sublime see *Blake* 21 (1987-1988): 58 (#69).

124. *Kang, Yop. "Songs of Innocence and of Experience eui seosi: geu yeeon-jajeok sunggyeok." *University Journal: Humanities* [Busan, Korea] 28 (1985): 145-62.

125. Kettle, Arnold. "The Mental Traveller." *Literature and Liberation: Selected Essays*. Ed. Graham Martin and W. R. Owens. Manchester: Manchester UP, 1988. 51-58. £27.50 cloth.

—This article, originally published in a 1949-50 issue of the *Arena*, has been selected for inclusion in this volume of reprints from the late Arnold Kettle's perceptive Marxist interpretations; see Bentley 1977, #2004, and #331, below.

126. *Kim, Dae Won. "[A Study of William Blake—with Special Reference to *Songs of Innocence and Songs of Experience*]." *Journal of English Language and Literature* 29 (1988): 1-19.

—In Korean.

127. King-Hele, Desmond [G.]. "A Twist in the Tale of 'The Tyger.'" *Blake* 23 (1989-1990): 104-06.

—Based on the author's concordance to Erasmus Darwin's *The Botanic Garden*, this note points out parallels in Blake's and the doctor's vocabulary, especially between Darwin's "vivid description of a nightmare, based on Fuseli's painting" (104) and "The Tyger."

See also #51 and 101, above, as well as #156 and 230, below.

128. La Belle, Jenijoy. "Blake's Bald Nudes." *Blake* 24 (1990-1991): 52-58.

—The baldness and nakedness of Blake's figures in *Europe* 5, in "The House of Death," and in *Jerusalem* 51 are here explained by reference to the iconography of madness and damnation as it is exemplified, for instance, in Caius Cibber's statues of melancholy and raving madness, and in the final plate of Hogarth's "The Rake's Progress."

129. La Belle, Jenijoy. "The Piper and the Physicist." *Engineering and Science* 53.1 (1989): 25-28.

—A reprint of La Belle's contribution to the MLA's guide to *Teaching Blake's Songs*, with added illustrations; see *Blake* 23 (1989-1990): 131-32 (#78). The author, who has been teaching at the California Institute of Technology for almost 20 years and has experimented with a variety of approaches "to lure [science] pupils into the Blake circle" (25), sums up her experience by saying that she has "come to expect less of [herself] as a pseudoscientist but found that [she] can expect more of [her] students as readers of Blake." Nowadays, she endeavors "to introduce scientists to Blake's *Songs* in ways that preserve the intellectual seriousness that the students usually reserve for their chosen fields. By indicating a few points of contact of the sort [that is] discussed here between thought processes essential to science and those engaged in a reading of Blake's *Songs*, one can lead even students who think poetry trivial to take a different view" (28).

130. Lansverk, Marvin Duane Landerholm. "The Wisdom of Many, the Vision of One: The Proverbs of William Blake." *Dissertation Abstracts International* 50 (1989-1990): 147-48A. U of Washington.

—The author endeavors to solve an "apparent puzzle." How does it happen that Blake was drawn to the genre of the proverb, "traditionally the expressions of the prudent 'wisdom of the many,' of general truths that Blake often attacks"? Lansverk studies the Book of Proverbs, the *Pilgrim's Progress*, the writings of Swedenborg, and "the proverbs in the prose of John Milton, a prophet-poet whose use of proverbs is as paradoxical as Blake's." In these texts he finds "important analogues of Blake's Proverbs of Hell," which then inform his "readings of Blake's works," especially of the *Marriage*, the *Visions*, the *Four Zoas*, and *Milton*. "Blake's proverbs," one learns, "are different from traditional proverbs. Though they are written in forms which

seem to proclaim authoritatively a general truth, they actually work against their form." What is it then, that brothels are built of? Those interested in the subject will also wish to consult #192, below.

131. *Le Clézio, Christiane. "Jean-Louis Curtis et William Blake." *Essays in French Literature* 23 (1986): 71-81.

132. Linkin, Harriet Kramer. "Revisioning Blake's Oothoon." *Blake* 23 (1989-1990): 184-94.

133. Lobell, Leona Michele. "The Lamb of God: The Sacred Made Visible." *Dissertation Abstracts International* 51 (1990-1991): 1604A. New York U.

—"This study traces the linguistic and iconographic development of the Lamb of God not as a religious symbol but as a literary metaphor—a poetic mediation between humankind's profane existence and its sacred aspirations." The chapter concerned with the use made of this metaphor during the eighteenth century appears to concentrate on Blake who "repeatedly proclaimed the sovereignty of the Lamb, [yet] was always addressing humanity about the conditions of humanity."

134. *Lockridge, Laurence S. *The Ethics of Romanticism*. Cambridge, Cambs.: Cambridge UP, 1989. £40.00/\$54.50 cloth.

135. "The Loss of the Blake Visionary Drawings." Editorial. *Apollo* 130 (1989): 372.

—A somewhat precipitate report on the expected exportation of the larger Blake-Varley Sketchbook to California; mentions a "private benefactor living in Yorkshire, who wanted to do something for his country [!], wrote out a cheque for £400,000 on condition that the manuscript [i.e., the sketchbook] be given to his old school, Eton. Unfortunately, this cheque had to be torn up" for legal reasons (372).

136. Maniquis, Robert M. "Holy Savagery and Wild Justice: English Romanticism and the Terror." *Studies in Romanticism* 28 (1989): 365-95.

—Discusses *America* on 386-90; Blake is mentioned throughout this article on the romantics' reaction to the Terror.

137. Marshall, Peter [H.]. *William Blake: Visionary Anarchist*. London: Freedom P, 1988. £2.00 paper.

—While we "are no longer living in the blissful dawn which William Blake, William Godwin and their fellow radicals experienced at the outbreak of the French Revolution," and though the "triumphant State has come to intrude itself into all aspects of society, into the innermost recesses of everyday life," there is,

dell'incisione da Maso Finiguerra a Picasso. Studi Superiori NIS 35. Rome, It.: Nuova Italia Scientifica, 1987. 263-65.

—A brief general account of Blake's illuminated books and other prints in series.

139. *McClenahan, Catherine L. "No Face Like the Human Divine?: Women and Gender in Blake's Pickering Manuscript." *Spirits of Fire: English Romantic Writers and Contemporary Historical Methods*. Ed. George Anthony Rosso, Jr. and Daniel P. Watkins. Rutherford, N.J.: Fairleigh Dickinson UP, 1990. 189-207.

140. McFarland, Thomas. "Synecdochic Structure in Blake's Marginalia." *European Romantic Review* 1 (1990-1991): 75-90.

—By reference to Coleridge, Edgar Allan Poe, Paul Valéry, Derrida, and Lipking the author describes the romantic marginal notation as the advent of a new literary genre with its own canon (see 75-76). In an examination of some of the "fourteen works known to be annotated by Blake" (76), McFarland then attempts "to suggest rather than exhaustively to detail" (82) that, "curiously for Blake, but . . . characteristically for marginalia as genre, . . . in these few books, and the even sparser notes in their margins, the whole intellectual ethos of Blake stands revealed, if not in comprehensive detail then by implication" (76). As "a synecdoche of good will toward Blake's friend and sustainer" (80), i.e. Fuseli, the Lavater annotations are contrasted with the "antithetic mode" of the attacks on Reynolds and the "series of suspensions in mesothetis" (82-83) of Blake's attitudes toward Swedenborg.

141. McGann, Jerome J. "William Blake Illuminates the Truth." *Towards a Literature of Knowledge*. Oxford, Oxon.: Clarendon P, 1989. 9-37.

—This slim volume contains a "Preface" (vii-xii), an "Introduction" (1-8), and four chapters on Blake, Byron (38-64), Rossetti (65-95), and Pound (96-128), followed by the author's conclusions (129-34). It is full of suggestive insights and "originated as the series of four Clark Lectures . . . at Trinity College, Cambridge, in February 1988" (xi). These "complete [a] project which I initiated eleven years ago" (viii) with the study of romantic literature and ideology. Even today, Blake's role remains central in the investigations of McGann who, "out of Blake," tries to show "how poetry is a form of action rather than a form of representation, and a form of action for 'Giving a body to Falshood that it may be

cast off for ever' (*Jerusalem*, 12: 13) . . . Blake's work is important, in this study, because it insists that poetry is not just a play or dance of language." And its "importance for the history of poetry during the past two hundred years" is seen by McGann to lie "exactly in the resistance [Blake] maintained to the view that truth in poetry is ultimate goodness of fit." Thus, "Blake's example sets the terms in which the present study has been cast" (ix, 4, and 6). McGann's attempt to show how poetry's "acts of communication are transmitted in those codes of ideology (i.e., 'false consciousness') which are deployed by poetry's writers and readers" (ix) therefore begins with a discussion of Blake's preface to chapter one of *Jerusalem* and the physically mutilated and "scarred discourse [preserved] as the opening of his text" (10). At the end of the chapter he points out that, precisely because "much of its own message [has been] gouged from the plate [i.e., *Jerusalem* 3]" (10), by "representing absence so dramatically, Blake admits the limits of his work, admits the limits of imagination itself—in the end, even begins to *imagine* the ideology of imagination" (36). After 11 years then, McGann's critical project still makes absorbing reading, and not least so because he consciously places his interpretation into the field where the painter-poet's own writings meet with "the three principal 'lines' of Blake criticism" (18) and the various postulates attached to them.

142. McKeever, Kerry Ellen. "Disseminating Cain: Sublime Sacrifices in Byron, Blake and Coleridge." *Dissertation Abstracts International* 50 (1989-1990): 149A. U of California at Irvine.

—McKeever uses "three texts—Byron's *Cain: A Mystery*, Blake's *The Ghost of Abel* and Coleridge's *The Wanderings of Cain*—as a point of departure for recasting the figure of the poet in the poets' major works." Each "respective poets' interpretation and revision of Cain's biblical narrative" is here addressed "in light of ancient and late eighteenth and early nineteenth century theological positions and assumptions specific to sacrifice and prayer, the nature of God, the Fall and Original Sin, as well as literary concerns of the period. . . ." These materials help the author to "explain how each of these writers construes Cain as a figure of the poet, the text as a place of wandering, and wandering as a field of the imagination. . . . In each of these works the poets demonstrate how various types of 'sacrifices' inherent in writing provide a

landscape of silence against and upon which a new discourse is constructed, only to be sacrificed in its turn. The poet, as a result, is involved in a cycle of figuration and refiguration, writing and erasure, readability and unreadability, which is constituted by a silent disjunction."

143. Mead, Dana Gulling. "From 'topoi' to Dialectic: The Progression of Invention Techniques in the Poetry of William Blake." *Dissertation Abstracts International* 50 (1989-1990): 2909-10A. Texas Christian U.

—Mead wants to show Blake's "progression from the use of *topoi* to dialectical oppositions for inventional devices in creating his poetry." In order to do so, the author first surveys the history of rhetorics and dialectical thinking, especially in the eighteenth century, before turning to an analysis of "Blake's four season poems from *Poetical Sketches*," of "the concept of dialectic and contraries in *The [sic] Songs of Innocence and of Experience* and *The Marriage of Heaven and Hell*," and a comparison of "the dialogues of *The Book of Thel* and *Visions of the Daughters of Albion* to those in Plato's *Gorgias*." This comparison then "reveals examples of M. M. Bakhtin's dialogic language and Julia Kristeva's nondisjunctive characters in *Thel*"—just slightly *avant-la-lettre*, and not really surprising in the work of a poet who (as should be understood by now) anticipated just about everything that is and will be thought in the twentieth century (and, probably, in centuries to come). The dissertation concludes "with a survey of inventional devices evident in Blake's poetry and possible avenues of further study."

144. Mee, Jon. "Historicizing Blake: A Conference Held at St. Mary's College, Strawberry Hill, 5-7 September 1990." *Blake* 24 (1990-1991): 107-08.

—Mee supplies critical abstracts for the papers that were read at the conference; in addition, his report usefully outlines the importance of McCalman's studies (see #213, below) for a proper understanding of the political and religious climate and of the cultural context in which Blake produced his works.

145. Meller, Horst. "Revisionist Intimations and the Imagery of Revolution: Strategies for and in Blake's 'London.'" *Kunstgriffe: Auskünfte zur Reichweite von Literaturtheorie und Literaturkritik: Festschrift für Herbert Mainusch*. Ed. Ulrich Horstmann and Wolfgang Zach. Frankfurt on the Main, W. Ger.: Lang, 1989. 218-30.

146. Morrison, Rachela. "Casablanca Meets Star Wars: The Blakean Dialectics of *Blade Runner*." *Literature/Film Quarterly* 18 (1990): 2-10.

147. Moskal, Jeanne. "Friendship and Forgiveness in Blake's Illustrations to Job." *South Atlantic Review* 55.2 (1990): 15-31.

—While acknowledging the important contribution made by typological interpretations to an understanding of the *Job* engravings, the author maintains that "exclusive reliance" on this line of critical thinking "has obscured Blake's presentation of Job's three companions, reducing their significance to mere unfeeling mockers, and losing the poignant sense in Blake's own work that true friends have betrayed Job." Moskal's essay therefore explores the "possibility that Blake may be treating the companions in a more complex manner than has previously been noted." It suggests that the *Job* engravings "may exemplify some of Blake's conclusions . . . about the nature of friendship and about the problem of discerning true friends despite their false conduct. Further, Blake's treatment of the three friends can fruitfully be seen in the light of his lifelong concern with mutual forgiveness" (16). Using Blake's distinction between states and individuals, the author examines the "treatment of Job's companions" in the engravings, addressing "Blake's renewed motivation, in the friendship of Linnell and others, to reevaluate the notion of friendship [that is, after his quarrels with Hayley, Cromek, Stothard, etc.], and to test the rubric of states and individuals as a means to human forgiveness" (20). For the general context of this article see *Blake* 23 (1989-1990): 137-38 (#126-27).

148. Nanavutty, Piloo. "Blake and the Ramayana." *Aligarh Critical Miscellany* 2 (1989): 211-17.

—The author assumes that Blake as well as the English public of his times at large were well aware of "Valmiki's great epic," and that therefore it "is not surprising . . . to find striking parallels between concepts in Blake's longer poems and the *Ramayana*" (211). These parallels are outlined on the subsequent pages. Part of a special William Blake issue; see #43, 54, 64, 65, and 119, above, as well as #163, below. For other comparative studies of Blake and classical Eastern thought and religion, readers may also want to consult #171.

149. Nassar, Eugene Paul. "Illustrations to Dante's *Inferno*: A Critical Perspective." *Bulletin of Research in the Humanities* 87 (1986-1987): 440-61.

—Both Flaxman's outline illustrations (see 453-54) and Blake's water colors and pencil sketches (see 455-57) for the *Inferno* are briefly mentioned in this survey of Dante illustrations. See also #20, 47, 62, 70, 85, and 149, above, as well as #186, below.

150. O'Flinn, Paul. "Studying a Blake Poem." *How to Study Romantic Poetry*. How to Study Literature [9]. London: Macmillan, 1988. 12-30. \$5.99 paper.

—O'Flinn's study guide to the reading and understanding of romantic poetry testifies to the central position that at present (and on all levels of the study of British romanticism) are conceded to the writings of Blake. The pages which the author has devoted to an exemplary reading of the "Nurse's Song" from *Innocence* (18-23) and of "The Clod & the Pebble" from *Experience* (25-28) make up what "is perhaps the most important chapter in this book because in it I have tried to offer a method for reading a lyric that will apply not just to Blake's poems but also to the lyrics of Wordsworth, Coleridge and Keats that . . . we shall be looking at in the following chapters." In doing so, O'Flinn has attempted to epitomize a "method" which "is designed to do two main things: first, to provide the tools so that you can freely work on your own and are not condemned to reproduce the opinions of others; and, second, to help you focus your study of a lyric on its main idea or feeling, giving you in the end a clear view of the poem as a whole rather than a jumble of impressions" (30). O'Flinn's four-step method may indeed supply "a useful rule of thumb for directing" (16) inexperienced readers who are preparing for an examination to a historically informed understanding of romantic poetry, and one will appreciate the author's insistence on an approach that "allows you to think freely for yourself" (29). That much granted, some readers may still find it hard to put up with the chum-up tone that relentlessly marks the packaging of the booklet's teachings.

151. Olson, Donald W., and Marilyn S. Olson. "William Blake and August's Fiery Meteors." *Sky and Telescope* 78 (1989): 192-94.

—The authors suggest a possible link between the "tears" of Blake's stars and "a well-known legend of the Perseid meteor shower . . . known as the 'tears of St. Lawrence'" (192), and of their "spears" with "the Great Fiery Meteor of August 18, 1783" (193). "The Tyger" is reproduced from copy N in the Huntington, with a lot more red than in the

original. The final paragraphs discuss Robert and William Blake's versions of "The Approach of Doom" (both illustrated) as "evidently visionary," yet "inspired by the historic bolide . . . with its luminous train" (194). See also the subsequent entry for an article which presents (with considerable overlap) a similar argument.

152. Olson, Marilyn S., and Donald W. Olson. "Heavenly 'Spears' and Fiery 'Tears' in Blake's 'Tyger.'" *Notes and Queries* ns 37 (1990): 17-18.

—The authors interestingly discuss some possible allusions to the astronomical talk of the town in the shaping of Blake's poetical metaphors for his tygerish song and "The Approach of Doom." For a closely related article see the preceding entry.

153. Otto, Peter. *Constructive Vision and Visionary Deconstruction: Los, Eternity, and the Productions of Time in the Later Poetry of William Blake*. Oxford, Oxon.: Clarendon P., 1991. £32.50 cloth.

—"This book began life as a doctoral dissertation" [vii], completed at the U of Adelaide in 1985 (see *Blake* 22 (1988-1989): 48 [#101]). It has since been revised, retaining its fearfully symmetrical title. In a long introduction (1-33), Otto outlines earlier approaches (especially Frye's) to an understanding of "the voice of Blake's poetry" (2); here he also gives an account of the deconstructionist assumptions and the critical and terminological tools which he has used in his own effort to "articulate" and "to give voice to what would otherwise remain mute and silent" (3). The ease (and speed) with which Otto moves from the hermeneutics of Nietzsche to current methodological concepts of deconstruction and back to seventeenth- or eighteenth-century philosophy and poetics is impressive to the extent of intimidating the present reader. Otto radically challenges "the assumption held by the vast majority of Blake critics that Blake's apocalypse is a matter of perception and not a question of being" (22), though he warns (as Blake himself might have done) against a simplistic attempt "to replace Frye's subordination of existence to perception with its mirror opposite" (24). Otto then explains why an "investigation into the nature of Blake's visionary construction and his visionary deconstruction is therefore *ipso facto* an investigation into the character and identity of Los (loss)" (27), and thus sets the theme for the chapters that follow. These are certainly good for intense and intellectually demanding reading, and since

the book (published 14 Feb. 1991) has only just become available to me, readers will have to content themselves with this sketchy account of the first few pages. More extensive and methodologically informed reviews will, no doubt, be available soon. For a seemingly related study see #178, below.

154. *Paglia, Camille. "Sex Bound and Unbound: Blake." *Sexual Personae: Art and Decadence from Nefertiti to Emily Dickinson*. New Haven, CT: Yale UP, 1990. 270-99. \$35.00 cloth.

155. *Pearce, Donald. "Natural Religion and the Plight of Thel." *Para/worlds: Entanglements of Art and History*. University Park, PA: Pennsylvania State UP, 1989. 175-86. \$28.50 cloth.

—This is reported to be the slightly revised version of an article which first appeared in 1978; see *Blake* 13 (1979-1980): 96.

156. Pedley, Colin. "Blake's Tiger and the Discourse of Natural History." *Blake* 24 (1990-1991): 238-46 [for which read 22-30].

—For other recent studies of the same poem and the still much-debated image of the accompanying illumination see #51, 101, and 127, above.

157. Peterfreund, Stuart. "Blake and Anti-Newtonian Thought." *Beyond the Two Cultures: Essays on Science, Technology, and Literature*. Ed. Joseph W. Slade and Judith Yaross Lee. Ames, IA: Iowa State UP, 1990. 141-60.

—Peterfreund addresses Blake's (and others') "Problem with Prescriptive Thought" (141-43), outlines the understanding of an "Homo corpusculans in the Eighteenth Century" (143-44), turns to Blake's understanding of language and its metaphors as "An Inspired 'Stubborn Structure'" (145-47), and then considers the poet's "Ceaseless Mental Fight against Forgetfulness" (147-57). This fight was meant to overcome the notion of "the void of Newtonian absolute space" (148) in an attempt "to look within rather than without . . . to recognize the figurality of the 'bodied forth' world, as well as to recognize the spiritual cause or origin of that figurality" (155).

158. Peterfreund, Stuart. "Blake on Charters, Weights, and Measures as Forms of Social Control." *Studies in the Literary Imagination* 22 (1989): 37-59.

—The author discusses Blake's emendations in "London," treating the change from "dirty" to "charter'd" and "the specific historical developments that provided him with a context of response" (39), the meaning of "mark" and "marks,"

the change from "german" to "mind-forg'd manacles" and the polysemous suggestiveness of the latter. Peterfreund unearths the political and religious connotations of the standardization existing in Blake's time and of the proposed changes in these systems of weight and measure. He then skillfully uses this material to reconstruct a frame of reference for Blake's anti-authoritarian allusions to these mensurative standards.

159. Peterfreund, Stuart. "Blake, Priestley, and the 'Gnostic Moment.'" *Literature and Science: Theory and Practice*. Ed. Stuart Peterfreund. Boston, MA: Northeastern UP, 1990. 139-66.

—The first part of this study pictures "an essentialist, totalizing metonymy" (140) as "a figural strategy . . . that makes a totalizing form of reification possible" (141), and that functions as the foundation for "the establishment of structures of authority in the name of the dominant ideology" (142). Next, the author presents a couple of examples from the history of religion to show that "gnostic texts . . . demonstrate how early and how astute gnosis in general, and gnosticism in particular, were in responding to the metonymic move" (143). Using the example of Joseph Priestley and William Blake, Peterfreund then demonstrates that "one particular 'gnostic moment' had a good deal to do with establishing a dissenting position from which to mount a powerful critique of the dominant ideology of the moment and the power relations underwritten by that ideology" (144). In his conclusion, he outlines the "predisposing conditions . . . or defining characteristics" that he recognizes as active in each "gnostic moment," and which allow him to speak of the gnosticist critique of a given ideology as a diachronic "cultural symptom" (154).

160. Pierce, John B. "Bunyan at the Gates of Paradise." *Blake* 23 (1989-1990): 198-200.

—Part of a discussion of Hilton's brief note of 1988; see *Blake* 23 (1989-1990): 133 (#89), as well as #114 and 117, above, and #187, below.

161. Pierce, John B. "The Changing Mythic Structure of Blake's *Vala* or *The Four Zoas*: A Study of the Manuscript, Pages 43-84." *Philological Quarterly* 68 (1989): 485-508.

—For related studies see *Blake* 23 (1989-1990): 124 (#23) and 138 (#135-36), as well as #41, above.

162. Piper, David. "Byron and the Romantic Image." *The Image of the Poet: British Poets and Their Portraits*. Oxford, Oxon.: Clarendon P, 1982. 91-145.

—Part of this chapter from the printed version of the Clark Lectures for 1978 is a brief mention of Blake's portraits of other poets which is followed by a discussion of the portraits of him by Phillips, Linnell, and Richmond, as well as of Deville's life-mask of 1823 (see 110-18).

163. Raine, Kathleen. "The Apocalypse—Blake and Michelangelo." *Aligarh Critical Miscellany* 2 (1989): 139-57.

—Readers will learn that in "different ages the theme of the Apocalypse of St. John's Revelation has been differently conceived" (139), that "master to Blake Michelangelo was" (140), that Blake wrote the *Descriptive Catalogue* in 1809 "as a lifelong follower of Swedenborg" (141, see also 146), that there are "differences of purpose between the two artists" (143), that "Michelangelo's vision considers the great event from the standpoint of this world" (143), that it is not the author's "purpose to make detailed pictorial comparisons for their own sake" as have been made by the art historians (145, see also 140), that "Blake was not at all anti-Papist, rather the contrary, for he admired the Roman Church as a theocracy" (155), and many other things they had not even dreamt of before. Compulsory reading for all—and part of a special William Blake issue; see #43, 54, 64, 65, 119, and 148, above.

164. Raine, Kathleen. "The Sleep of Albion." *Aligarh Journal of English Studies* 11 (1986): 188-208.

—A discussion of Arthurian lore and the myth of Albion in Blake is at the very center of this essay (see 194-208); see also *Blake* 21 (1987-1988): 59 (#94).

165. Richardson, Alan. "Colonialism, Race, and Lyric Irony in Blake's 'The Little Black Boy.'" *Papers on Language and Literature* 26 (1990): 233-48.

166. Richardson, Alan. "The Politics of Childhood: Wordsworth, Blake, and Catechistic Method." *ELH* 56 (1989): 853-68.

—In summing up his results the author states that in "several of the *Songs* . . . the devices of parody and satire not only facilitate social criticism, but become, in the mouths of Blake's child speakers, means in themselves for pursuing a less coercive and one-sided social discourse this side of utopia. Blake's songs for and of children most directly engage the politics of the age less in imaging forth a visionary or utopian alternative, than when they parody, dismantle, and subvert a hegemonic discourse designed to impart a knowledge always purchased with the loss of power" (866).

167. *Riede, David. "Blake's *Milton*: On Membership in the Church Paul." *Re-Membering Milton: Essays on the Texts and Traditions*. Ed. Mary Nyquist and Margaret W. Ferguson. University Paperbacks 975. New York, NY: Methuen, 1987. 257-77.

168. *Robinson, Jeffrey C. *The Walk: Notes on a Romantic Image*. Norman, OK: U of Oklahoma P, 1989. \$18.95.

—Said to contain a section on Blake.

169. *Rose, Edward J. "Blake's Biblical Consciousness and the Problem of the Interpretation of Text and Design." *Bucknell Review* 31 (1988): 113-23.

170. *Rosso, George Anthony, Jr. "History and Apocalypse in Blake's *The Four Zoas*: The Final Nights." *Spirits of Fire: English Romantic Writers and Contemporary Historical Methods*. Ed. George Anthony Rosso, Jr. and Daniel P. Watkins. Rutherford, N.J.: Fairleigh Dickinson UP, 1990. 173-88.

171. *Roston, Murray. "Blake's Inward Prophecy." *Changing Perspectives in Literature and the Visual Arts 1650-1820*. Princeton, NJ: Princeton UP, 1990. 255-309.

172. Sanzo, Eileen. "Blake and the City as Paradise." *Nassau Review* 5.5 (1989): 33-44.

—The author describes and analyses Blake's ideas about an urban utopia. Contrasting Blake's Eden with his Jerusalem, the rural visions of the younger English romantics (see 33-34, 36, or 42) with Blake's insistence on a "preeminently social" millennium (33), Sanzo refutes the claims of the "Gnostic school" of Blake scholarship (see 33-34, 37, or 43) in order to demonstrate the poet's commitment "to the task of involvement with the human culture and civilization which the city represented" (35). For other discussions of Blake's urban imagery (not referred to by Sanzo, and including one from a member of the "Gnostic school"), see, e.g., *Blake* 20 (1986-1987): 79 (#38), 82-83 (#114), and 84 (#159); and 22 (1988-1989): 49 (#108). For a complementary study of Blake's use of the pastoral mode see #76, above.

173. *Schenker, Daniel. "From Prophetic Vision to Willful Blindness: The Art of William Blake and Wyndham Lewis." *Comparatist* 12 (May 1988): 5-23.

174. Schock, Peter A. "The Romantic Myth of Satan." *Dissertation Abstracts International* 50 (1989-1990): 2912A. U of Iowa.

—Schock has studied the "representative works" and found (as others had before him) that the "mythic figure of

Satan looms large in the writing of Blake, Byron, and Shelley, and achieves prominence in the work of many other . . . writers." In order to understand this Satanic revival, Schock has examined "the legacy of eighteenth-century English culture, in which the Devil lost authority as an adversarial religious myth and rose to prominence as a heroic, humanized, and sublime figure." In these "new or renovated guises" Satan is made to act as "the image of an expanding consciousness, rebelling against his limits and oppressed by the cosmic tyrant." In Blake's *Orc*—as he appears in *The Marriage of Heaven and Hell*, in *America* and in *Milton*—the author finds one of the rare instances in which "the satanic figures . . . liberate and redeem," while "all the others" appear as more or less "unstable, ambiguous or negative mythic figures." In conclusion, Schock states that the "myth of Satan represents an abortive stage in the Romantic recovery of the projection of divinity and in the revision of the story of redemption." See also #67, above, as well as #232 and 248, below.

175. Schuchard, Marsha Keith. "Blake's Healing Trio: Magnetism, Medicine, and Mania." *Blake* 23 (1989-1990): 20-32.

176. *Simpkins, Scott. "The Book of *Thel* and the Romantic Lament." *South Central Review* 5.1 (1988): 25-39.

177. *Singh, Charu Sheel. "*Bhagavadgītā*, Typology and William Blake." *Influence of Bhagavadgītā on Literature Written in English*. Ed. T. R. Sharma. Meerut, India: Shalabh, 1988. 23-36.

—For two related studies of Blake and Eastern thought see #148, above, and #191, below.

178. Smith, John Michael. "Los and the Science of the Elohim." *Dissertation Abstracts International* 50 (1989-1990): 3239-10A. U of Western Ontario.

—This dissertation "re-examines what have been commonplace prepositions for Blake criticism." Smith attempts "to show that, while we have agreed to place Los at the centre of Blake's anti-Cartesian argument, we have approached and expounded this argument with a critical discourse that is shaped by, and, however unwittingly, promulgates the dualism of mind or imagination and nature. . . . we are attributing to Blake the idea of an imagination-nature opposition, and interpreting his argument in terms consistent with the assumptions of Cartesian discourse." Not just Smith's subject, Blake's Los, but also his argument appear to be closely related then to Peter Otto's (for which see #153, above).

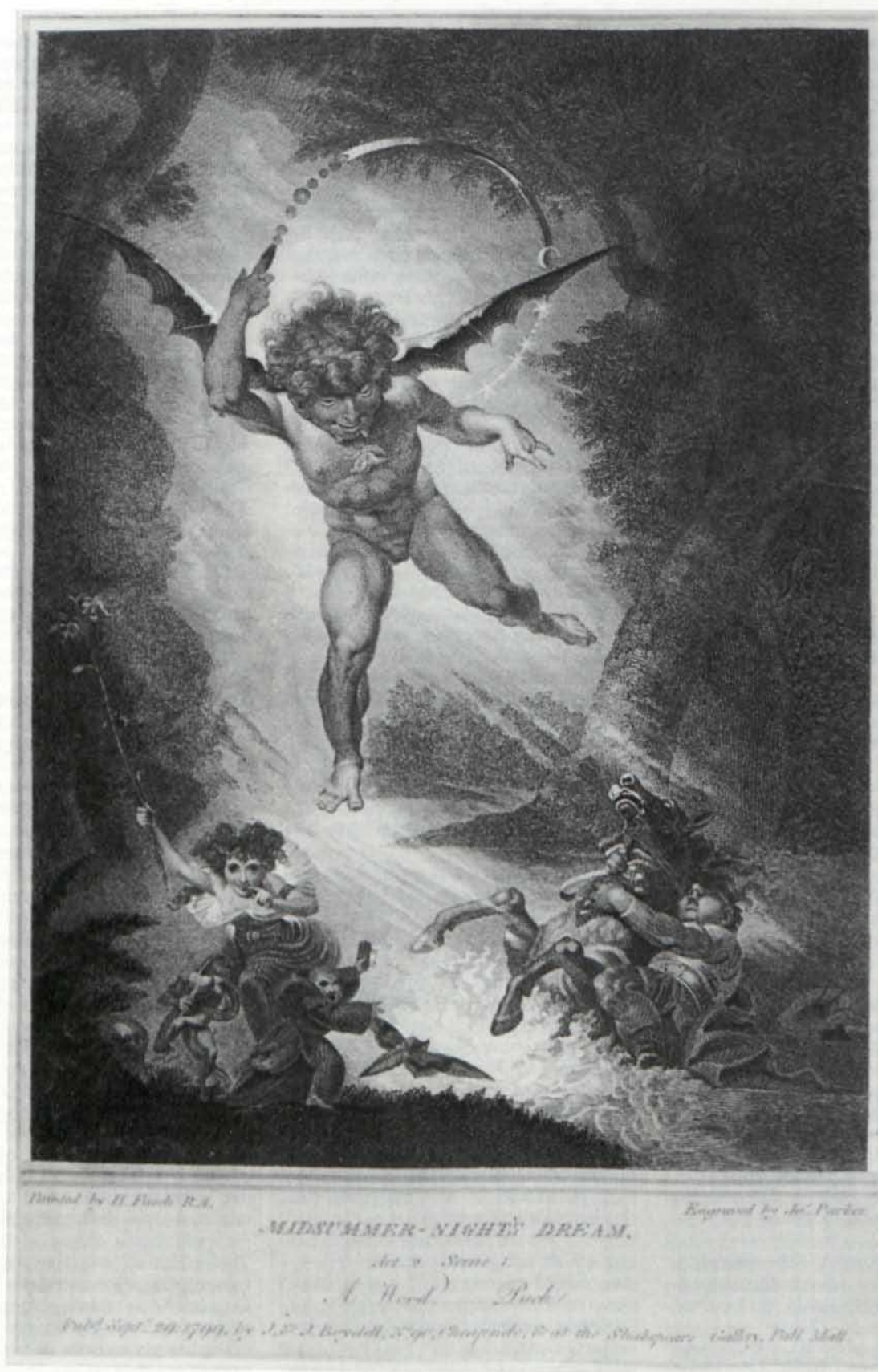
179. Sorensen, Peter Julian. "Gnostic Myth and Ritual in the Poetry of William Blake." *Dissertation Abstracts International* 49 (1988-1989): 3737A. Washington State U.

—In his dissertation Sorensen attempts to demonstrate "that William Blake's poetry contains numerous significant, precise Gnostic ritual and mystic motifs, that Blake may have obtained his knowledge of ritual initiation from Freemasonic sources, and that by means of the poetic genius he intuited Gnostic motifs that scholars have become aware of only after Blake's time." To those who like myself feel irritated by this news of a "Freemasonic" Blake from Washington State it will come as some relief to learn that the author modestly hopes his "analysis will complement rather than replace other critical views concerning Blake's poetry."

180. Spector, Sheila A. "Sources and Etymologies of Blake's 'Tirzah.'" *Blake* 23 (1989-1990): 176-83.

181. Stemmler, Joan Koster. "Images of Human Existence: The Silenus, Sileni, Satyrs and Fauns in the Pictorial and Verbal Art of William Blake." *Dissertation Abstracts International* 50 (1989-1990): 1832A. U of Pennsylvania.

—In a very general way, one might feel that it is not without some justification that Stemmler names as one of the lingering problems in the study of Blake "the lack of common interest, taste and vocabulary among art and literary critics." Arguing (from what seems to be an art historian's position, rather than the literary critic's) "that knowledge of sources, content, and changes in forms and iconography of a particular significant group of images, the image-cluster, is necessary for a full interpretation," she addresses this problem in a dissertation which obviously is intended as a case study. "The image-cluster is comprised of the Silenus, sileni, satyrs and fauns. Traditional methods of art history are used to investigate and track the pictorial and literary sources, form, iconography, and context of this image-cluster. The image-cluster used on pages of *Marriage, America, Jerusalem* and *Plates of Albion* [sic] underlies some forms and the content of images and concepts of Blake's personifications Orc, Los and Albion." This, certainly, is not expressed in the most elegant way. And though it is a pity, I am convinced that such lingo (which is far removed from even the purplest prose of earlier generations of art historians) cannot possibly be expected to serve its desired stimulatory purpose as the "com-



James Parker after Henry Fuseli, "Midsummer-Night's Dream: Act 2, Scene 1: A Wood—Puck." 25.9 x 16.5 cm.; inscr.: "Painted by H. Fuseli R.A." at l.l., and "Engraved by Jas. Parker." at l.r.; dated 29 Sept. 1799.

mon vocabulary" for literary critics and their colleagues in the art history departments. Nevertheless—and being an art historian myself—I do subscribe to a view that appears to be central to Stemmler's argument: "The visual images have their own language. . . . Pictorial evidence not only widens signification [of the written text], but can provide weight on one side or another in the critical interpretations of Blake's major prophecies" (and *vice versa*). What seems truly inexplicable to me, however, is that Stemmler wrote this more than a decade after the publication of a whole bundle of books and articles by literary scholars such as Mitchell and Essick who have successfully demonstrated how the demarcation line between the disciplines can be crossed without any loss of critical integrity. It is difficult to believe that an author who has previously contributed to the pages of this journal and who is here attempting to reform "Blakean criticism," actually remains unaware of these studies. Mitchell's study of *Blake's Composite Art* or Essick's investigations into the materials, elements and hermeneutics of graphic meaning in Blake have long since achieved the status of tools that are absolutely essential for the trade; and, together with some others, these authors have already gone a long way in the direction that Joan K. Stemmler seems to have had in mind when completing her dissertation.

182. *Stevenson, Warren. *Poetic Friend: A Study of Literary Relations during the English Romantic Period*. American University Studies, ser. 4: English Language and Literature 97. Berne, Switz.: Lang, 1990. \$35.95 cloth.

—One of the five "pairs" of the romantic period that are studied by the author is Blake and Hayley.

183. Stieg, Elizabeth. "Reinterpreting the Old Testament: Blake's Tiriël as Prophet." *Studies in Romanticism* 29 (1990): 273-96.

—Stieg (whose name has erroneously been printed as "Steig" in the table of contents), studies *Tiriël* in the light of eighteenth-century typology as "the exposure and implicit denunciation of the false prophet" (273, see also 277). She proposes "biblical types," in fact, a conflation of "several biblical characters," as "analogues" (276) that help understand Blake's intentions in creating a figure such as Tiriël. To buttress her thesis concerning the poet-painter's indebtedness to the biblical prophetic tradition, Stieg also draws on an examination of the "cursing gesture made by Tiriël" (288)

and various other figures in Blake's oeuvre as an artist. The essay appears to be the revised summary of about half of the author's 1986 dissertation, for which see *Blake* 21 (1987-1988): 60 (#102). It is to be followed by a similar discussion of Blake's "Reinterpreting the Old Testament" in *Jerusalem*.

184. Swearingen, James E. "Will and Desire in Blake's *Thel*." *Eighteenth-Century Studies* 23 (1989-1990): 123-39.

185. *Takano, Masao. *Kansei no utage: Keats, Wordsworth, Blake*. Tokyo, Jap.: Shinozaki Shorin P, 1986.

—The book's title (culled from *ABELL*) is clearly reminiscent of Jean Hagstrum's study of *The Romantic Body*, published in 1985; could it be that this is a Japanese adoption or translation of Hagstrum's work, listed under the editor's or translator's, rather than the author's, name?

186. Tinkler-Villani, V. [i.e., Valeria]. *Visions of Dante in English Poetry: Translations of the Commedia from Jonathan Richardson to William Blake*. Costerus ns 72. Amsterdam, Neth.: Rodopi, 1989. f100.00 paper.

—Tinkler-Villani's study fills another gap in contextualizing Blake's pictorial reaction to Dante's vision of Hell, Purgatory, and Paradise by asking what "made poets and translators turn to Dante and his *Commedia*" during "the eighteenth century and the first years of the nineteenth." The book attempts to shed "some light on the process by which Dante provided English poetry with a mythology, and on the ways in which this mythology became intertwined with the Miltonic tradition in English poetry" (1). To do so, Tinkler-Villani examines the theory and practice of eighteenth-century translations in a case study of "Pope's and Cowper's Translations of Homer" (23-36); she then turns to "Early References to Dante," paying special attention to the Ugolino episode (37-58), and describes the approach of "The Early Translators" (59-76), where she examines the important role played by the painter and writer Jonathan Richardson. Hayley's 1782 translation of the first three cantos of the "Inferno" is here discussed in detail for the first time (77-106), and the second part of the book is devoted to the English versions of the *Commedia* by Henry Boyd—whose "Historical Notes on Dante" were annotated by Blake—and by Henry Francis Cary (123-238). Part III, though entitled "Integration into English Poetry," is almost entirely devoted to a discussion of Blake's *visual* "translations" of Dante. Following a

"brief survey of Blake's position in respect to the painters, poets and translators who have played a part in the growth of Dante's role in English poetry" (241), the author first turns to the image of Ugolino and other Dantean echoes in *The Marriage* (244-51), before discussing "Blake's Portrait of Dante" that was painted for Hayley's library (251-58). A general exposition of "Blake's Illustrations and Thought" (258-61) leads to a more detailed examination of "Blake's Illustrations for the *Commedia*" (261-88) and their position in the process of integrating Dante's epic into the Miltonic tradition. While Tinkler-Villani accepts Roe's and Klonsky's studies as "the basic text" (261) for a critical discussion of Blake's designs in pencil and water color (here often referred to as "plates"), her study, too, participates in the current revisioning of the hitherto accepted interpretative tradition that had been inaugurated by Yeats. Arguing from a Dantesque position rather than from the stance offered by Roe or Klonsky, she comes close to some of the conclusions that have recently been forwarded by David Fuller and Rodney Baine (see *Blake* 23 (1989-1990): 131 [#73], and #47, above). "Blake's illustrations to the *Commedia* are a more faithful rendering of the original than people so far have acknowledged. A close look at the text of a canto and, in particular, at a version of the text contemporary with Blake's work (and particularly Cary's) shows that, in some of the instances where critics have assumed that Blake has deliberately departed from the original, he was in fact following it quite closely" (285). Her compromise, which is more diplomatic than it is radical, reads like this: "Blake produces a pictorial version of the *Commedia* which is, essentially, both an adequate rendering of the significance of the poem and also a re-shaping of Dante's narrative in terms of Blake's own vision. . . . Blake achieved what so few readers of Dante before him had managed to achieve—both a clear view of his own historical distance from Dante, with Dante's belief in the possibility of an ideal Church and State, and a clear view of the context of eternity of the poem" (285-86). For additional discussions of Blake's designs in illustration of the *Divine Comedy* in the present checklist, see #20, 62, 70, 85, and 149, above.

187. Tolley, Michael J. "Hilton Under the Hill: Other Dreamers." *Blake* 23 (1989-1990): 201-03.

—Part of a discussion of Hilton's brief note of 1988; see *Blake* 23 (1989-1990):

133 (#89), as well as #114, 117, and 160, above.

188. Tolley, Michael J. "William à Beckett's Copy of Young's *Night Thoughts*." *Art Bulletin of Victoria* 30 (1989): 24-35.

—A detailed description and discussion of what is the twenty-fifth hand-tinted copy of Blake's *Night Thoughts* engravings on record. This copy, which has recently been acquired for the National Gallery of Victoria, "does not fit into any of the accepted colouring schemes" (24), and the author comments in detail on these peculiar coloring features, on the colorist's interpretation of Blake's engravings in his or her medium, as well as on the interesting provenance of the Melbourne copy which may well be "the first Blake work to have been brought to Australia" (24).

189. Trevor, Stan. *The Marriage of Heaven and Hell: A Celebration*. London: Anarcho P, 1978.

—This is the published version of a paper in celebration of Blake's anarchism which was first read in June 1975 as the introduction to a public reading of a selection from Blake's early works. A copy of this rare (mimeographed?) pamphlet can be studied at the British Library. See also #137, above.

190. Tufte, Virginia. "Visualizing *Paradise Lost*: Classroom Use of Illustrations by Medina, Blake, and Doré." *Approaches to Teaching Milton's Paradise Lost*. Ed. Galbraith M. Crump. *Approaches to Teaching Masterpieces of World Literature* 10. New York, N.Y.: Modern Language Association of America, 1986. 112-25.

—Includes reproductions of two Blake water colors, with a third on the cover of the paperback edition. Blake's work as that of "the best artist and the best critic of Milton" among the three illustrators treated is discussed on 120-24. The author's forthcoming book on *Visualizing Paradise Lost: The Illustrations of 1688 and of Blake, Doré, and Groom as Aids in Reading Milton* is to enlarge on this subject, and a closely related article by Tufte has already been listed in *Blake* 23 (1989-1990): 141 (#162).

191. Verma, K. D. "The Woman Figure in Blake and the Idea of Shakti in Indian Thought." *Comparative Literature Studies* 27 (1990): 193-210.

—"Blake's conception of the female as emanation, and especially of Jerusalem as the highest form of love and liberty, is in many ways similar to the idea of woman as Shakti in classical Indian thought" (193). Verma describes these

similarities and finds that "the mythic constructs of Jerusalem and Shakti are expressive of a pure and deep religious emotion, a mystical intuition in which the imagination not only sees the concretized structure of reality but also verifies and sustains such a structure. To create ideal perfection is to experience in the finite the infinite" (205). See also #148 and 177, above.

192. Villalobos, John. "William Blake's 'Proverbs of Hell' and the Tradition of Wisdom Literature." *Studies in Philology* 87 (1990): 246-59.

—After briefly addressing Blake's role in the "constant exploration, expansion, and revision" of established literary genres during the late eighteenth century, Villalobos turns to the *Marriage* as a veritable "farrago of genres" (246). In an attempt to bring some order to the text's generic complexities, he then proposes to categorize the "Proverbs of Hell" as "wisdom literature, or rather as a critique and parody of proverbial wisdom, a biblical genre that came under close scrutiny in the years following the Puritan Interregnum" (247). To do so "contextually," Villalobos has studied "how eighteenth-century biblical critics interpreted Proverbs as the archetype of wisdom literature" (248) and how they arrived at "a circular argument" (251) concerning the textual nature and the religious function of the Book of Proverbs. In order to show how the *Marriage* can and "should be seen as a satire, parody, and criticism of the so-called books of wisdom that were often published in the seventeenth and eighteenth century" (258), he examines at some length the writings of commentators on proverbial literature such as John Hutchinson, Matthew Poole, Thomas Scott and especially Robert Lowth. They also supply the "contextual framework" (259) which allows the informed reader to "see that the *Marriage* is not as discursive or diffuse as it has been viewed for the last fifty years" (259). For a complementary study of the function of proverbs in Blake's writings see #130, above.

193. Viscomi, Joseph. "The Myth of Commissioned Illuminated Books: George Romney, Isaac D'Israeli, and 'ONE HUNDRED AND SIXTY designs . . . of Blake's.'" *Blake* 23 (1989-1990): 48-74.

—This, I think, is an extremely important contribution to our knowledge of Blake's production techniques and the marketing of the illuminated books. While it is hard to single out one or two basic "arguments" of the author, the article certainly raises some fundamental

questions. Viscomi's investigation in the provenance of some of the illuminated books and his study of Blake's technical decisions and procedures combine to form an absorbing and heavily annotated narrative which is packed with challenging hypotheses that, in my opinion, no one interested in an understanding of Blake's choice of his medium will want to pass by without further discussion.

194. Wacker, Norman. "Epic and the Modern Long Poem: Virgil, Blake, and Pound." *Comparative Literature* 42 (1990): 126-43.

195. Welburn, Andrew J. *The Truth of Imagination: An Introduction to Visionary Poetry*. Basingstoke, Hants.: Macmillan; New York, NY: St. Martin's P, 1990. £29.50/\$39.95 cloth.

—The book contains a chapter on "Blake, Initiation and *The Book of Thel*" (99-122), and a discussion of "The Gnostic Lyric: Blake and Baudelaire" (221-25). The latter is probably based on the author's dissertation, for which see *Blake* 21 (1987-1988): 60 (#110).

196. Wheatley, Philip. "The Form, Meaning, and Context of Sensibility, in Eighteenth Century Britain, with Particular Reference to the Literature of the Period 1740-94." *Dissertation Abstracts International* 51 (1990-1991): 1624A. U of Oxford.

—Chapter 5 of Wheatley's dissertation "explores love and narcissism as metaphors for the difficulty of authentic sensibility. William Blake's *Visions of the Daughters of Albion* is used to show how sexuality within sensibility can generate a discourse able to transcend but not transform the dominant culture."

197. Wiebe, Paul Mark. "The Semiotics of Myth in English Romantic Poetry." *Dissertation Abstracts International* 51 (1990-1991): 173A. Emory U.

—Considering "the legacies of myth criticism" Wiebe asks for "a replacement of the broad concept of Romantic mythopoesis, a concept of myth that works on a more limited scale. By thinking of myth as a type of literature, as a mythopoeic, rather than as a quality or essence that inhabits literary works, it is possible to construct a model that has more efficacy for literary analysis. A mythopoeic is characterized by a world structure in which supernatural beings determine or in some way affect the human world. . . . In Romantic poetry this mythic world structure is found in such works as Blake's *America: A Prophecy* and Shelley's *Prometheus Unbound*. Both of these works create an urgency to interpret the supernatural

beings as certain human principles or concepts, an urgency which is not present in other narratives involving supernatural beings who are not encoded into this particular structure (for example, Blake's *French Revolution* and Keats's *Hyperion*). In his conclusion Wiebe argues that although the romantics "are interested in exploring intimations of the numinous, they stop short of embodying these religious intuitions in the solid shapes of myth."

198. Wiles, Patricia Joyce Wade. "A Study of 'Job, A Masque for Dancing' by Ralph Vaughan Williams." *Dissertation Abstracts International* 50 (1989-1990): 300A. Texas Tech U.

—This dissertation supplies the first full-length study of an "unusual synthesis of the arts of music, dance, and stage design, . . . the collaboration of no less than five English personages and artists: William Blake, the artist and visionary; Sir Geoffrey Keynes, physician and bibliophile; Gwendolyn Raverat, artist and designer; Ninette de Valois, choreographer"—and, of course, Ralph Vaughan Williams as the composer of the music which accompanies the *Masque*. Since Wiles's "study places under one cover the multiple aspects of this eclectic masterwork" which was first "staged in 1931," the "[g]estural and visual elements of Blake's plates [had to be] explored as sources of inspiration for Vaughan Williams' score and de Valois' choreography."

199. Wood, Marcus. "A Caricature Source for One of Blake's Illustrations to Hayley's *Ballads*." *Blake* 24 (1990-1991): 247-48 [for which read 31-32].

200. Woodman, Ross. "Nietzsche, Blake, Keats and Shelley: The Making of a Metaphorical Body." *Studies in Romanticism* 29 (1990): 115-49.

—Nietzsche's later distinction "between the romantic and the Dionysian" aside, Woodman thinks that "we may, by focusing as does Nietzsche himself upon metaphor as the proper and necessary displacement of both metaphysics and the body, not only recognize what Nietzsche calls Dionysus in the work of Blake and Shelley, but also locate Nietzsche himself in the romanticism he too hastily rejects" (149). The "metaphorical body" and "the diseased life of Blake's physiological body" (128) in *Milton* are discussed at length. See also #71, above.

201. Yeats, W. B. "Preface (c. 1892) to *The Works of William Blake: Poetic, Symbolic, and Critical*, ed. Edwin J. Ellis and W. B. Yeats, 3 vols. (1893);" and "Introduction to *Poems of William Blake*, ed. W. B. Yeats (1893, rev. 1905)." *Prefaces and Introductions: Uncollected Prefaces and Introductions by Yeats to Works by Other Authors and to Anthologies Edited by Yeats*. Ed. William H. O'Donnell. Basingstoke, Hants.: Macmillan, 1988. 74-78 and 79-101.

—See also appendices 4 and 5 (202-16) which reprint Yeats's notes to these Blake editions.

202. Youngquist, Paul [Bruce]. "Criticism and the Experience of Blake's *Milton*." *Studies in English Literature 1500-1900* 30 (1990): 555-71.

203. Youngquist, Paul Bruce. "Madness and Blake's Myth." *Dissertation Abstracts International* 49 (1988-1989): 3738A. U of Virginia.

—For the published version of this dissertation see the subsequent entry.

204. Youngquist, Paul [Bruce]. *Madness and Blake's Myth*. University Park, PA: Pennsylvania State UP, 1989 [i.e., 1990]. \$24.95 cloth.

—The author's research was prompted by the observation that many of Blake's "best critics went out of their way to defend him against the charge of madness. Why this worry?" he asked himself. "If it were so obvious that Blake was as sane as these critics ardently claimed, then why bother? . . . Could it be that an artistic achievement as great as William Blake's was born in the collision between a sound mind and its pathology?" In addition, Youngquist found that Blake had "made madness a central subject of his poetry" (vii), that he alone "allows the dynamics of mental distress to become a main preoccupation of his poetry . . . Precisely because Blake made madness into myth, he avoided the fate of the sensibility bards, but without resorting to the extreme mediations [in the representation of madness] of the later Romantic poets" (viii). In this monograph then Youngquist seeks to discuss these two observations which, he thinks, are intimately related to each other. In answering the questions raised by the theme of madness in Blake's life and work, Youngquist relies "upon a primarily empirical method for examining Blake's visionary poetry and experience" (ix), upon a "phenomenology of mental life" (2). This he defines as opposed to socio-historical as well as clinical methods. Ex-

amining the entire corpus of Blake's writings in an attempt to reevaluate "what that poetry is about," the author throughout takes great pains not to "incriminate the quality of Blake's poetry" (13). And while he wants to demonstrate to his readers "why Blake's contemporaries dismissed him as mad," he is careful in reassuring them that even "if Blake's biography reveals a potential for madness, nothing suggests that he ever lapsed into it, even for a time" (16). Rather than to ignore both the contemporary references to Blake's "madness" and the functioning of madness as "a major subject" (3) in his "myth," Youngquist wants readers of Blake to "remember that his visionary art has its origin in visionary experience, which by contemporary standards would be considered at least potentially pathological." His study demonstrates how the "use Blake made of such experience, turning it toward healthy ends through artistic activity," can be seen as lending to his work a "supreme importance [for] an understanding of the full range of human being. For madness confronts our humanity with a profound challenge. Blake answers this challenge with a myth that defends against the suffering it depicts" (168). There can be little doubt about the critical importance of the issues raised in Youngquist's book. And yet one may wish that the author had not only chided "certain post-structural and Marxist methods of interpretation" for having "diminished the role of the artist in the act of creation" (ix), but had also used some such critical method himself in order to investigate more thoroughly the traditions behind his own epistemological criteria, especially that of "the norm of human experience." While Youngquist seems well aware that such a norm "is a slippery item" in any critical context, and despite his references to Foucault's *Madness and Civilization* or the insight that the normative criteria he postulates are "not always identical with the historical," he still goes ahead in defining and in then employing "this human norm" (3-4) as a basis for his argument. One can only wonder whether such a norm has ever been a historical reality at all, or whether the latter has not always rendered the former obsolete, a void abstraction. For a related study, though with a distinctly different approach to the theme of Blake's "madness," see #74, above.



James Parker after William Hamilton, "King Richard II.: Act 3, Scene 2: The Coast of Wales: King Richard, Aumerle, Salisbury, Bishop of Carlisle, & Soldiers." 25.8 x 16.4 cm.; inscr.: "Painted by Will. Hamilton R.A." at l.l., and "Engraved by Jas. Parker." at l.r.; dated 4 June 1800.

Part II

Blake's Circle: Works of Related Interest for the Study of Blake's Times, His Contemporaries, His Followers, and His Students

General Studies:

205. Butlin, Martin. *Aspects of British Painting 1550-1800: From the Collection of the Sarah Campbell Blaffer Foundation*. Houston, TX: Sarah Campbell Blaffer Foundation, 1988.

—Included in the section on "Eighteenth Century Mythological, Religious and Historical Painting" of this catalogue of the Sarah Campbell Blaffer Collection are an oil-sketch, dated 1797, by West ("The Son of Man in the Midst of the Seven Golden Candle Sticks Appearing to John the Evangelist") and Fuseli's canvas with "The Dismission of Adam and Eve from Paradise," first exhibited as part of the "Milton Gallery" in 1799. Both works (which are reproduced in color) and the two artists are discussed in some detail on 155-66.

206. Denvir, Bernard. *The Early Nineteenth Century: Art, Design and Society, 1789-1852*. A Documentary History of Taste in Britain [3]. London: Longman, 1984. £9.95 paper.

—Neither in scope nor in purpose can Denvir's "Documentary History" (see also the subsequent entry) match the riches presented in Dobai's monumental four-volume account of the *Kunstliteratur des Klassizismus und der Romantik in England* that covers approximately the same period between the years 1700 and 1840 (see *Blake* 11 [1977-1978]: 106; 13 [1979-1980]: 93-94; 16 [1982-1983]: 118 [#186]; 20 [1986-1987]: 90 [#268]). However, saying this should not distract from the usefulness and success of Denvir's more modest endeavor. Arranged under headings such as "Fine Art and Its Institutions," "The Arts of Manufacture," "Improving Public Taste," "Patronage, Public and Private," or "Art, Design and the Machine," readers will find a far-ranging selection from relevant manuscript sources and published accounts. These will help the student to develop an understanding for the historical processes of the production and marketing of works of art during the eighteenth and nineteenth centuries and will guide her or him

in searching the primary sources for themselves. Among the artists, manufacturers, print publishers, and writers that are represented in Denvir's selection for these two volumes from the series are Barry, Boydell, Calvert, Cowper, Erasmus Darwin, Farington, Flaxman, Fuseli, Hayley, Humphrey, Kauffmann, Linnell, Louthenbourg, Otley, Palmer, Romney, Stothard, Wedgwood, West, Winckelmann, and many others, including almost everyone who has ever been counted among the members of Blake's circle.

207. Denvir, Bernard. *The Eighteenth Century: Art, Design and Society, 1689-1789*. A Documentary History of Taste in Britain [2]. London: Longman, 1988. \$9.95 paper.

—See the annotation supplied for the preceding entry. This volume was the first to be published from Denvir's series (1983), and it is now available in a second printing.

208. Ferber, Michael. "The Liberty of Appearing: Two Versions of the Romantic Enlightenment." *Revolution and English Romanticism: Politics and Rhetoric*. Ed. Keith Hanley and Raman Selden. Hemel Hempstead, Herts.: Harvester Wheatsheaf, New York, NY: St. Martin's P, 1990. 89-105. \$63.00/£35.00 cloth.

—This is the revised and expanded version of a paper which, in 1989, was read at the international conference organized by the Wordsworth Centre at the University of Lancaster. The subject discussed by Ferber "is the reversal of the metaphor of enlightenment: from *seeing* the light to *being in* the light, to being seen by others, to recognition" (91). To address this subject, Ferber draws upon the writings of Paine, Blake (90-91, 95-96, 102), Price, Burke, Wollstonecraft, Gray, Wordsworth, and Hannah Arendt.

209. Gage, John. "An Early Exhibition and the Politics of British Printmaking, 1800-1812." *Print Quarterly* 6 (1989): 123-39.

—This study briefly refers to two early London print exhibitions, shown at the British School in Berners Street during 1802-03 (126-28) and at W. B. Cooke's house in Soho Square in 1821 (133). Most of Gage's article, however, is concerned with a descriptive account of John Landseer's campaign for the engravers' academic recognition. This in itself is relevant to a proper understanding of Blake's polemical position in the quarrel over the status of engraving as one of the fine arts and over the hierarchy of mezzotint work, the dotted manner, and line engraving. It is not surprising then to find that Gage's discussion of the "ideology

which concerned the nature and function of the various categories of art, and, within the engraving fraternity itself, a debate about style and technique" (134) ends in a critical explication of William Sharp's statement of 1810 and of Blake's attack on the Chalcographic Society in his "Public Address" (see 136-38). This discussion of Blake and the Chalcographic Society, well-informed as it is, might still have profited from the materials published in Dennis Read's article of 1981 on this same subject (see *Blake* 16 [1982-1983]: 115 [#108]). While effectively drawing on some hitherto neglected material and on entries in the Yale edition of the Farington diary, the historical account as presented by Gage had to remain a near copy of that provided by Celina Fox's "The Engravers' Battle for Professional Recognition in Early Nineteenth Century London" (*London Journal* 2 [1976]: 3-31). I am afraid that it will soon be recounted for a third time in a forthcoming article by the compiler of the present report that is similarly concerned with the battle's ideological implications and which was finished a few months before Gage's study appeared in print.

210. Gaull, Marilyn. "Under Romantic Skies: Astronomy and the Poets." *Wordsworth Circle* 21 (1990): 34-41.

—In the space of a nutshell Gaull presents an interesting survey of "Romantic astronomy" (35), ranging from Swedenborg to a Blakean finale (see 40-41). On a few pages the author covers the vast territory of astronomy as a performing art during the second half of the eighteenth century (see 36-37), the careers (and some of the major discoveries) of Carolyn and Sir William Herschel (see 37-38), romantic comets and the extraterrestrial life debate (38), the nebula hypothesis and Erasmus Darwin's popularization of "what he believed was Herschel's view of creation" (39) in *The Botanic Garden*, the expansion of the sense of space and time (39-40), and the "silence and emptiness" (40) of the romantic sky. All in all, this *tour de force* makes a useful addendum to the "Natural History" and "Science" chapters in Gaull's recent introduction on *The Human Context* of English romanticism and is written with similar verve.

211. Lemay, J. A. Leo, ed. *Deism, Masonry, and the Enlightenment: Essays Honoring Alfred Owen Aldridge*. Newark, DE: U of Delaware P, 1987. \$28.50 cloth.

—Includes two essays that might be of interest to students of Blake and his times: Carla Mulford's "Radicalism in Joel Barlow's *The Conspiracy of Kings* (1792)"

and Richard H. Popkin's "*The Age of Reason* versus *The Age of Revelation*: Two Critics of Tom Paine: David Levi and Elias Baudinot."

212. Lister, Raymond. *British Romantic Painting*. Cambridge, Cambs.: Cambridge UP, in association with the Pevensey P, 1989. £25.00 cloth (a paperback edition has been published or is in preparation).

—Presents an illustrated survey of British painting from the mid-eighteenth century to c. 1860 in much the same format as the same author's earlier books on *The Paintings of Samuel Palmer* and *The Paintings of William Blake*, see *Blake* 20 (1986-1987): 89 (#249); 21 (1987-1988): 58 (#82). The artists represented in this picture-book with one or more of the 75 annotated color plates include Blake (26-27), Calvert (50), Finch (52), Flaxman (23), Fuseli (17-18), Linnell (47), Louthenbourg (15), Mortimer (16), Palmer (54), Richmond (58), Romney (10), Alexander Runciman (11), Sherman (59), Smetham (67), Stothard (24), John Varley (38), and West (13).

213. McCalman, Iain. *Radical Underworld: Prophets, Revolutionaries and Pornographers in London, 1795-1850*. Cambridge, Cambs.: Cambridge UP, 1988. \$49.50 cloth.

—Iain McCalman admires E. P. Thompson; and yet his account differs markedly from Thompson's standard history of *The Making of the English Working Class* (1963). Not least because he has tapped entirely different and hitherto unknown sources which add fascinating aspects to what was previously known from the investigations of Thompson and his school of historical research. For the critical relevance of McCalman's reconstruction of the underworld of Blake's London see especially Jon Mee's conference report (#144, above), or any of the reviews listed as #462, below.

214. Möller, Joachim, ed. *Englische Buchillustration im europäischen Kontext*. Exh. cat. Berlin, W. Ger.: UB [i.e., Universitätsbibliothek], Abt. Kommunikations- und Geschichtswissenschaften der TU [i.e., Technischen Universität] Berlin, 1989.

—A volume of essays (9-60) and a list of works on show (61-63) that accompanied an exhibition at the Library of the Berlin Technical University, 12 Dec. 1989-12 Jan. 1990. A copy of Blake's *Night Thoughts* engravings of 1797 and two volumes from Chalmers' 1805 edition of Shakespeare were included (see #22, and 56-57 as well as the reproductions on 90, 109-10). The general

problems involved with the "analysis of book illustrations" (9) are discussed in the exhibition handbook by Robert L. Patten, and Stephen C. Behrendt considers "the illustrated book in eighteenth-century England . . . both as aesthetic object and as commodity" (19). Both Blake and Stothard are mentioned in passing.

215. Prickett, Stephen. *England and the French Revolution*. Context and Comment. London: Macmillan Education, 1989.

216. Rowlands, John, ed. "British School." *Master Drawings and Watercolours in the British Museum*. London: British Museum Publications, 1984. 160-93. £7.50 paper.

—Included in this visual anthology are reproductions of works by Gillray (#171), Barry (#172), Blake (#173-74; "The Resurrection of the Dead" and "Beatrice on the Car," both reproduced in color), Calvert (#184, "The Primitive City," also in color), and Palmer (#185).

217. Shawe-Taylor, Desmond. *Genial Company: The Theme of Genius in Eighteenth-Century British Portraiture*. Nottingham, Notts.: Nottingham University Art Gallery, 1987.

—An interesting booklet in which Blake's "Head of Homer" and "Head of Milton" from Hayley's library are reproduced in color and discussed as #45-46 (55) alongside works by Romney (#4, 59-60, 65, 67), the Runcimans (#24, 38), Mortimer (#61), Barry (#44, 54-55, 57, 62), Kauffmann (#12-13, 15, 23, 33), Fuseli's self-portraits of c. 1777-1780 (#66, 68, and 69), and Jefferys (#3). The exhibition was shown in Nottingham (16 Jan.-14 Feb.) and subsequently in Edinburgh at the Scottish National Portrait Gallery (20 Feb.-12 Apr. 1987).

218. Smith, J. T. [i.e., John Thomas]. *Nollekens and His Times*. Ed. Walter Sichel. Century Lives and Letters. London: Century Hutchinson, 1986. £5.95 paper.

—A reissue of the abridged edition which was first published as part of the "World's Classics" series in 1929 and, in a second (?) printing (1949), was furnished with a new introduction by W. G. Stonier. Just as in these earlier streamlined versions of John Thomas Smith's 1828 text, the present edition does not contain the Blake chapter (for this reason the 1929 and 1949 issues were not included in Bentley 1977, which also ignored Edmund Gosse's London 1894 edition of this important primary source for our knowledge of Blake's life and his working procedures). Yet even though it has here "been wisely decided to excise the lives of artists . . . that have no direct

bearing on Nollekens" (xiii), a decision which amounts to no less than the suppression of pages 87-488 of volume 2 of the first edition, this reissue may still function as a lively introduction to the artistic climate that Blake grew up and worked in.

219. Weinglass, D. H. [i.e., David H.]. "F. I. Du Roveray, Illustrated-Book Publisher 1798-1806: I: The Life of a Huguenot Publisher and Connoisseur in London." *Bibliographical Society of Australia and New Zealand Bulletin* 12.1 (1988; issued Jan. 1990): 1-19.

—As explained in a preface by G. E. Bentley, Jr., this is the first installment of a serialized article on Du Roveray which is the result of research which Weinglass and he himself began as early as 1979. The former's biography of this important publisher of illustrations by Fuseli, Stothard, Hamilton, et al. will be followed in future issues of the *Bulletin* by the results of Bentley's bibliographical studies, including (as part III) "Du Roveray's Artists and Engravers and the Engravers' Strike." In the present biography of the publisher Weinglass employs (with exemplary documentation) previously unpublished materials to describe Du Roveray's acquaintance with those members of the Royal Academy from whom he commissioned the illustrations for his books as well as his activities as a collector of drawings and paintings (8-11).

220. Wordsworth, Jonathan, Robert Metzger, and Paul Betz. *British Romantic Art*. A Center Gallery Publication. Lewisburg, PA: Center Gallery of Bucknell U., in association with the Wordsworth Trust, 1990.

—This handy catalogue was published in conjunction with an exhibition organized by the Center Gallery (24 Feb.-8 Apr. 1990). Visitors were able to examine Blake's "Visionary Head of Canute" (9), two of his engravings for Allen's *History of England* and Stedman's *Narrative* (39), and a copy of the 1808 *Grave* illustrations with a Fuseli provenance that is now in the Paul Betz collection (42). Alongside these Blake items, Fuseli's own painting of a "Scene of Witches" and two of his drawings (20) were on show, accompanied by another drawing from the Fuseli circle (21), which may have to be attributed to John Brown or the Master of the Giants (James Jefferys?), and two Linnell plus one Palmer landscape (25 and 28).

Some Contemporary Authors and Artists

James Barry:

See #216 and 217, above.

Edward Calvert:

See #212 and 216, above.

William Cowper:

221. Elfenbein, Andrew. "Cowper's Task and the Anxieties of Femininity." *Eighteenth-Century Life* ns 13.3 (1989): 1-17.

222. Griffin, Dustin. "Redefining Georgic: Cowper's Task." *ELH* 57 (1990): 865-79.

223. Heller, Deborah Christine. "The Evolution of the Poet's Task in the Later Eighteenth Century: A Study of Gray, Collins and Cowper." *Dissertation Abstracts International* 50 (1989-1990): 2497A. Washington State U.

224. King, James. "William Cowper's New Aesthetic in *The Task*." *Studies on Voltaire and the Eighteenth Century* 264 (1989): 1080-84.

225. *Watson, J. R., ed. *Pre-Romanticism in English Poetry of the Eighteenth Century: The Poetic Art and Significance of Thomson, Gray, Collins, Goldsmith, Cowper and Crabbe*. Macmillan Casebook. Basingstoke, Hants.: Macmillan, 1989. £25.00 cloth/£7.95 paper.

See also #186, above.

Allan Cunningham:

226. Groves, David. "De Quincey, Allan Cunningham, and the *Edinburgh Saturday Post*." *Review of English Studies* ns 41 (1990): 230-32.

—An anonymous review of Cunningham's *Michael Scott, a Romance* of 1827 is attributed to De Quincey in this note.

Erasmus Darwin:

227. Browne, Janet. "Botany for Gentlemen: Erasmus Darwin and *The Loves of the Plants*." *Isis* 80 (1989): 593-621.

—Browne intended "to draw out some of the social commitments that underpin Erasmus Darwin's taxonomic poem" (593), and, as far as I can tell, she succeeded in elucidating the "vigorous interplay between Darwin's defense of Linnaeus, his commitment to evolutionary transformism, his thoughts about plants, and wide-ranging views about society and progress" (594). Studying the poet-scientist's "idea of personification" (with references to Fuseli's and Crew's frontispiece designs to *The Botanic Garden*) she not only finds that "Darwin's

pictures revealed that he believed only in nature, [alluding] to the possibility of a world without the Christian church," but also that in his writings "women were plainly seen as 'natural' beings, their function being primarily reproductive, their behavior seen through a wide range of stereotypes that themselves were presented as 'natural' roles" (621). While this hardly comes as a surprise, the detailed account behind this conclusion is well worth the attention of anyone interested in "the ways in which gender and views about gender relations were manifested in scientific practice" (594), at the time when Blake set out to produce his *Visions of the Daughters of Albion*.

228. Egerton, Judy. *Wright of Derby*. Exh. cat. London: Tate Gallery Publications, 1990. £14.95 (special exhibition price)/£17.95 paper.

—The catalogue for a magnificent exhibition which was shown at the Tate (7 Feb.-22 Apr.), at the Grand Palais in Paris (17 May-23 July), and at the Metropolitan Museum of Art (6 Sept.-2 Dec. 1990). Wright's portraits of Erasmus Darwin are discussed as #144-145, the engravings by Bromley and Smith as #P37 and P40. As "Wright's second principal contact in the Lunar Society" (15) Darwin is often referred to in David Fraser's contribution on "Joseph Wright of Derby and the Lunar Society: An Essay on the Artist's Connections with Science and Industry" (15-24). Among the other members of Blake's circle that figure in Egerton's catalogue are Mortimer (see, e.g., #53) and Hayley (see, e.g., #68-69).

229. *Gold, Karen. "Evolution of the Romantic Poets (by a Space Scientist): Karen Gold Talks to Desmond King-Hele, Critic and Scientist." *Times Higher Education Supplement*, no. 698, 1986: 12.

—An interview which was occasioned by the 1986 publication of King-Hele's study of Darwin's influence on the English romantics.

230. King-Hele, D. G. [i.e., Desmond G.]. "Antedatings of OED from Erasmus Darwin's *Botanic Garden*." *Notes and Queries* ns 36 (1989): 355-58.

—Documents the doctor's creativity and inventiveness not as a scientist, but as a poet and a man of letters; should be studied in conjunction with another article by the same author that was listed in *Blake* 23 (1989-1990): 146 (#206). See also #127, above.

231. Matlak, Richard. "Wordsworth's Reading of *Zoonomia* in Early Spring." *Wordsworth Circle* 21 (1990): 76-81.

—The author studies "the profounder impact of *Zoonomia* on Wordsworth's

biological understanding of life, which exceeds anecdotal inspiration for specific poems" (76). He finds, in conclusion, that what "Darwin offered was a unified perspective inter-relating available medical information on physiology and psychology that inspired a coalescence of experience, intuition, belief, and aesthetics in Wordsworth's verse" (80).

See also #127 and 210, above, as well as #265, below.

John Flaxman:

232. Fogelman, Peggy. "Flaxman's Relief of 'Satan's Flight from Paradise.'" *Burlington Magazine* 132 (1990): 31.

—A letter to the editor which—drawing on information in the Getty archives of sale catalogues—establishes the provenance of Flaxman's late marble relief. The sources cited by the author imply that this sculpture, which has recently surfaced in a private collection in Sweden, was left unfinished at the artist's death and was then completed by Thomas Denman. See #235, below, and, for iconographically related studies, #67 and 174, above, as well as #248, below.

233. Liscombe, Rhodri Windsor. "The 'Diffusion of Knowledge and Taste': John Flaxman and the Improvement of the Study Facilities at the Royal Academy." *Walpole Society* 53 (1987 [i.e., 1990]): 226-38.

—Based on archival research, the article presents an account of Flaxman's "significant contribution . . . to the study facilities provided for the students at the Royal Academy," especially of his care for the library and cast collection. "The measures Flaxman instigated both reflect his practice and embody his statements on artistic education, rooted in his own training at the Royal Academy, and further define its policy during the Regency period" (226).

234. *Panofsky, Dora, and Erwin Panofsky. *La boîte de Pandore*. Trans. Maud Sissung. Collection 35/37. Paris, Fr.: Hazan, 1990.

—Whether based on the original 1956 edition, or on the second, revised and expanded edition (New York, NY: Pantheon, for the Bollingen Foundation, 1962), this French translation of the Panofskys' study of the "changing aspects of a mythic symbol" is bound to contain, as part of the final chapter, an analysis of Flaxman's pictorial interpretations of the myth of Pandora and her box. The most important of these are, of course, Blake's engravings after Flaxman's designs in illustration of Hesiod's *Works and Days*, published in 1817.

235. Sandström, Brigitta. "A Rediscovered Marble Relief by John Flaxman." *Burlington Magazine* 131 (1989): 631-33.

—The finished version in low relief of Flaxman's composition with "Satan's Flight from Paradise" (130 x 180 cm.) has recently been rediscovered in a Swedish private collection and is here reproduced together with the sculptor's preliminary drawings and plaster models. See also #232, above.

See also #27, 48, and 212, above, as well as #238 and 299, below.

Henry Fuseli:

236. Allen, Virginia M. "The Machtweib." *The Femme Fatale: Erotic Icon*. Troy, NY: Whitston Publishing, 1983. 15-37.

—The first part of this second chapter of Allen's book is devoted to an examination of Goethe's "Machtweiber" (15-24), while the second part discusses the use of erotic imagery in Fuseli's paintings as well as the painter's attitude towards women in general (see 24-33). In the examples selected from the works of Goethe and Fuseli, the author traces "a contribution to the synthesis of elements created by later writers and artists. . . . [They] all provide some components of the femme fatale, they function as prototypes for later forms. . . . The later image of the femme fatale is a combination of all the elements suggested in these forms: danger, death, eros, beauty, demonism—and intent to destroy" (33-34). However, Allen finds that while "Fuseli's women are exaggeratedly erotic," they are also "prostitutes, or else victims of their own eroticism, mindless and will-less, more used by men than destroying them" (33). Thus, as far as they concern the critical evaluation of Fuseli's images, her conclusions are downright antithetical to those of Kathleen Russo (see #251 and 252, below).

237. *Andersen, Jørgen. *De år i Rom: Abildgaard, Serger, Füssli*. Copenhagen, Den.: Ejlers, 1989.

238. Anglesea, Martyn. *Portraits and Prospects: British and Irish Drawings and Watercolours from the Collection of the Ulster Museum, Belfast*. Belfast: Ulster Museum, in association with the Smithsonian Institution, 1989. 12-21.

—This is the catalogue of a traveling exhibition that was organized by the Smithsonian Institution for the United States. Included among the works on show was a fine series of Fuseli drawings (#6-10), which—with one exception—cannot be described either as "portraits" in any narrow sense, or as "prospects." In

the exhibition handbook, these Fuselis are followed by a Flaxman drawing (#11) with a "Swedenborgian Subject (?)" (22-23), and each of these works is reproduced in color.

239. Arikawa, Haruo. "Theodore Meets the Spectre of Guido Cavalcanti" by Henry Fuseli: Composition of Terror and Passion." *Annual Bulletin of the National Museum of Western Art* [Tokyo, Jap.] 18 (1986): [21]-47.

240. Bächtli, Oskar. "Helvetischer Furor." *Malerei der Neuzeit. Ars Helvetica: Die visuelle Kultur der Schweiz* 6. Disentis, Switz.: Desertina, for Pro Helvetica, 1989. 136-44.

241. Bohrer, Frederick N. "Public Virtue and Private Terror: A Two-Sided Oil Sketch by Henry Fuseli." *Zeitschrift für Kunstgeschichte* 53 (1990): 89-106.

—The article discusses (and reproduces in color) an oil sketch at the Art Institute of Chicago which shows, on its recto, a color study for "The Oath of the Rütli," and on its verso the fragment of a female figure which is here interpreted as a representation of "Psyche." The ingenious author suggests that the material relationship between recto and verso is actually part of the artist's "meaning," the "private" verso answering the "public" recto and *vice versa*. The model for Bohrer's entire argument is, of course, the similar neighborhood on the same canvas of Fuseli's "Nightmare" and the "Portrait of a Lady" at the Detroit Institute of Arts; there, the lady has often been "identified" as Anna Landolt (with whom Fuseli had unhappily fallen in love during his last visit to his home town). In consequence, it has been argued by Horst W. Janson (in an article first published in 1963 that has since assumed the position of the "standard" interpretation) that it is she whom Fuseli "depicted" as the sleeping woman on the nightmarish recto while—in true voodoo fashion—projecting himself into the role of the incubus. It is important and a real advance then that Bohrer, unlike Janson, does accept the "public" status of at least half of the painter's work in the oil sketch at Chicago. At least one anonymous reader was so impressed by Bohrer's simplistic opposition between public and private, classicist and romantic modes of representation that she or he contributed an illustrated note on "Romantik als Kehrseite der Klassik: J. H. Füssli" to the *Frankfurter Allgemeine Zeitung* (19 Sept. 1990: N3; signed "beil.") which reviews Bohrer's "convincing interpretation."

242. Cavalli-Björkman, Görel. *Füssli. Nationalmuseum utställningskatalog* 533.

Exh. cat. Stockholm, Swed.: Nationalmuseum Stockholm, 1990.

—From 10 Oct. 1990 until 6 Jan. 1991 visitors to the Nationalmuseum at Stockholm had a chance to see a selection from the works of Fuseli (a few paintings and c. 80 works on paper from British, Swiss, and Swedish collections) reunited with those of his Roman friend, the Swedish sculptor and draughtsman Johan Tobias Sergel. Both exhibitions were accompanied by their own catalogue, and, in addition, the museum organized a series of three lectures to introduce the two artists to the public. The Fuseli catalogue consists of a general introduction (7-9), a biographical sketch (11-14), and a discussion of Fuseli's imagery (15-24), all by Cavalli-Björkman; these chapters are rounded out by a brief study of Fuseli's drawings (25-30), contributed by Ragnar von Holten, and an annotated list of the works on show (31-85) which has been jointly compiled by Cavalli-Björkman and von Holten. Nancy Adler has translated Olle Granath's "Foreword" (5-6, 89) and offers a "Summary" of the introductory essays in English (90-95). There are seven color plates and all the other paintings and drawings in the exhibition are reproduced in monochrome.

243. Eberhardt, Silke. "Johann Heinrich Füssli (1741-1825): Zu Shakespeares 'Sommernachts Traum': Die malerische Auseinandersetzung mit einem literarischen Thema unter besonderer Berücksichtigung der Kunstlehre Füsslis." M.A. thesis. U of Cologne, W. Ger., 1989.

—An introduction, concerned with the position of British "literary painting" in the eighteenth century and the history of Boydell's Shakespeare Gallery, is followed by chapters on Fuseli's Roman sketches for a group of decorative paintings with figures from *A Midsummer Night's Dream*, on the painter's reading and interpretation of Shakespeare, and on his conceptions of invention and the imagination. These materials are then used to fuel the interpretation of form and content in those of Fuseli's compositions that have Titania, Oberon, Puck, and Bottom for their *dramatis personae*. In a concluding section, the author attempts to describe the peculiar demands on the viewers that are made by Fuseli's treatments of Shakespearean characters, and to gauge the relation between Fuseli's interpretation of Shakespeare and popular literary tastes of the late eighteenth century. See also #253, below.

244. Frommert, Christian. "Momente der Beunruhigung: Über Johann Heinrich Füssli's 'Nachtmahr.'" *Romantik. Ed.*

Ludger Fischer. *Artefakten: Kunsthistorische Schriften* [7]. Annweiler, W. Ger.: Plöger, 1987. 45-68.

—From the point of view which was supplied by Ken Russell's film *Gothic*, the author takes another look at "The Nightmare." Studying the picture's context in the theory of the sublime and its literary practice, Frommert attempts to reconstruct Fuseli's artistic strategies, his intentions, and the viewers' response to the iconography and formal organization of the painting.

245. Kashey, Elisabeth. *Füssli through Tiffany: 19th and Early 20th Century Paintings, Drawings and Sculpture*. Exh. cat. New York, NY: Shepherd Gallery, 1987.

—Item 1 in this catalogue is Fuseli's oil sketch of the "Head of Satan" of c. 1790. It is described by a lengthy quotation from Schiff's catalogue raisonné, translated into English and revised by Kashey only insofar as the material of the painted surface is concerned. When Schiff examined the painting in the late 1960s it was "lined with canvas which . . . led to the conclusion that it was a canvas fragment" that might have been cut from the lost painting of "Adam and Eve Discovered by Satan for the First Time." The work has since been restored, and during that process it has become clear that it actually is an independent oil sketch for the head of Satan alone.

246. Maisak, Petra. "Aspekte der Kunst im Sturm und Drang." *Sturm und Drang*. Exh. cat. Ed. Christoph Perels. Frankfurt on the Main, W. Ger.: Freies Deutsches Hochstift/Frankfurter Goethe-Museum, 1988. 223-91.

—Drawings and paintings by Fuseli and the artist's collaboration with his friend Lavater marked the center of this section in an exhibition that was shown in Frankfurt (2 Dec. 1988-5 Feb. 1989) and subsequently at the Goethe-Museum Düsseldorf (26 Feb.-9 Apr. 1989). For works by Fuseli, including a previously unrecorded early drawing from Weimar (#245), see #228, 229, 231-43, 245-255 (253-70), also the introductory essay on "Das Wunderbare in der Kunst" (226-36), and—for Lavater—"Physiognomik und Porträt" (236-40).

247. Moffitt, John F. "Malleus Maleficarum: A Literary Context for Fuseli's Nightmare." *Gazette des Beaux-Arts* 6th ser. 115 (1990): 241-48.

—Co-authored by two Dominicans, Heinrich Kramer and Jacob Sprenger, the *Malleus Maleficarum* ('Hammer of Witches') was first published in 1487. It was thereafter continually in print, and

is here said to provide "at the very least . . . an interesting background and context for our better understanding" (242) of—or, at the very best, "the most plausible literary context" (246) for—Fuseli's painting of 1781.

248. Ollech, Kirstin. "Das Satanmotiv bei J. H. Füssli: Die Ambivalenz einer Symbolfigur." M.A. thesis. U of Hamburg, W. Ger., 1989.

—In order to define the intellectual and normative ambiguities of Fuseli's graphic and painterly exploration of the myth of Satan, Ollech first traces the iconographical tradition of the motif in Christian art before turning to its Miltonic context in British eighteenth-century culture and to Fuseli's formal borrowings in antique art and from Michelangelo. The author then supplies a historical sketch of Fuseli's Milton Gallery which has Satan as its single most important character. This leads to a systematic grouping of Fuseli's numerous treatments of Satan as a hero caught up between the good and the bad, the beautifully sublime and the horrific. In a second part, this unpublished M.A. thesis charts the intellectual, ideological, social, and political contexts of Fuseli's near 50 depictions of the figure of Satan by reference to pre-romantic ethics and aesthetics, morals and politics. A chronologically arranged catalogue documents the artist's intense interest in this subject throughout his career. For other recent studies of the same iconographical motif see #67, 174, and 232, above.

249. Prochno, Renate. "Reynolds, West und Füssli: Kontroversen in der Historienmalerei Englands." *Die Trauben des Zeuxis: Formen künstlerischer Wirklichkeitsaneignung*. Ed. Hans Körner et al. Münchner Beiträge zur Geschichte und Theorie der Künste 2. Hildesheim, W. Ger.: Olms, 1990. 253-73. DM 98.00 paper.

—This is the revised version of a paper read at the 1988 Conference of German Art Historians in Frankfurt on the Main, and it concentrates on the implications of paintings and drawings such as Reynolds' and Fuseli's "Ugolino" or West's "Cave of Despair" for late eighteenth-century art theory. The evidence of Blake's letter in defense of Fuseli's "Ugolino," published in the *Monthly Magazine*, 1 July 1806, is not mentioned by the author.

250. Ritter, Henning. "Der Blick ist Blitz, das Wort ein Wetter: Aufbegehren in klassizistischen Formen: Zum 250. Geburtstag von Johann Heinrich Füssli, dem Maler des 'Sturm und Drang.'" *Frankfurter Allgemeine Zeitung* 6 February 1991: 27.

251. Russo, Kathleen. "A Comparison

of Rousseau's *Julie* with the Heroines of Greuze and Fuseli." *Woman's Art Journal* 8 (1987): 3-7.

—Anyone familiar with the artist's imagery will not be surprised to learn from Russo that the "message conveyed by Fuseli's paintings and drawings seems to contrast dramatically with the moral messages and charmingly naive heroines of Rousseau and Greuze." Similarly, however, it comes as no surprise that the author, who seems to accept the characterization of Fuseli's "misogyny" and of his sexual obsessions as established in the work of Gert Schiff, sees Fuseli promoting "the same ideal and, in some respects," finds him encouraging "an even stricter code than his two contemporaries" (6). In Russo's view there is little room (or hope) for changes. Fuseli's attitude towards women in his 1767 pamphlet on Rousseau is basically the same as that in his interpretation of a scene from the *Nibelungen*, executed in 1807; yet it is even worse of course, that "the powerful fantasy that captured the imaginations and creative energies of these three famous 18th-century men long endured" (7). The present writer is not quite convinced that the same "fantasy" is not with us any longer, and he doubts that despite "these negative assessments" (7n25), Fuseli's position can appear in a different light merely on account of Wollstonecraft's admiration for the painter as Russo seems to imply. But maybe Fuseli and his contemporaries were the first to give "a body to Falshood that it may be cast off for ever" (*Jerusalem* 12: 13)? See also the subsequent entry and, for a different approach, #236, above.

252. Russo, Kathleen. "Henry Fuseli and Erotic Art of the Eighteenth Century." *Eros in the Mind's Eye: Sexuality and the Fantastic in Art and Film*. Ed. Donald Palumbo. Contributions to the Study of Science Fiction and Fantasy 21. New York, NY: Greenwood P, 1986. 39-57.

—The author is concerned with Fuseli's "Nightmare" and "numerous other visions that involve the same powerful, emotional approach to women and sex." Russo states that many works by Fuseli "pass from the realm of the erotic to that of the pornographic" (42), though no attempt is made to supply either a modern or a historical definition for the erotic and the pornographic. She then turns to some brief discussions of paintings and drawings by Blake (47) and Serel (47-48), and by the Rococo artists Fragonard (48-53), Greuze and Hogarth (53). Without much preliminary questioning of the representational status of these examples of eighteenth-century "erotic art," Russo concludes

that once sex "is viewed as something immoral and forbidden, its depiction requires and assumes a heightened tension and power. These complex qualities ultimately find expression in fantasy, as the romanticized works of Fuseli, Blake, and Serel demonstrate" (56). See also the preceding entry and #236, above.

253. Schaefer, Anita J. "The Shape of the Supernatural: Fuseli on Shakespeare." *Iowa State Journal of Research* 56 (1981-1982): 49-56.

—Schaefer's short article derives from a paper read at a symposium concerned with "Aspects in Renaissance Scholarship: Shakespeare and His Contemporaries" and held at Ames, Iowa in April 1981. On a few pages it reviews not Fuseli's verbal, but his visual comment "on" Shakespeare. The author describes a few of Fuseli's designs for the Boydell and Woodmason Shakespeare Galleries as interpretation, not illustration, as "extremely inventive and only secondarily indicative of the script" (49). Schaefer is fast to arrive at the following conclusions: "Fuseli's imagination . . . owed little allegiance to literary obligations in interpretations of supernatural themes. Fuseli deferred to fancy without much response to formulaic prescriptions suggested by texts" (54). For this painter, she feels convinced, "anything was allowable in his art; any notion could be shaped on canvas, the literary vehicle being medium for inspiration rather than imitation. His inventiveness overshadowed any dutiful attention to character in [the] plays" (55). In a conference paper, it may be permissible to ignore the earlier scholarly and critical literature on a given subject. The author's clear-cut statements, however, might have gained some weight if only she had measured her own approximation of the distance between Fuseli's "inventiveness" and his Shakespearean subjects against what the artist himself had to say on the "Discrimination of Poetry and Painting," on the proper function of "imitation" in the process of "invention," on "the moment of suspense, big with the past, and pregnant with the future," and on "the firm basis of the story, on its most important and significant moments, or its principal actors," in history painting. Though artists will seldom be their own best interpreters, a critical examination of Fuseli's lectures "On Invention" (not to speak of his references to Shakespeare and the visual arts) would have helped to lend some historical credibility to Schaefer's subjective estimates. See John Knowles, *The Life and Writings of Henry Fuseli*, vol. 2 (London: Henry Colburn and Richard Bentley, 1831) 131-235, especially

190-91; my quotations are from pages 132, 160, and 191. See also #243, above.

254. [Shackleton, Daniel]. *Exhibition of Drawings of William Lock of Norbury 1767-1847*. Exh. cat. Edinburgh: Daniel Shackleton, 1990.

—This dealer's catalogue, published on the occasion of the Edinburgh Festival 1990, describes and illustrates a selection of drawings by one of Fuseli's friends and amateur pupils. Lock's indebtedness to Fuseli is evident in his choice of subject (Homer, Norse mythology, Shakespeare, etc.) and in his attempt to invest his figures with something of Fuseli's energy and eroticism. However, the stylistic properties of Lock's drawings reflect his lack of professional training in the arts. Students of Blake will regret that Lock's study of the "Laocoön" (#21) is not illustrated in Shackleton's useful catalogue which, to the best of my knowledge, is the first separate publication discussing the art of this interesting member of the Fuseli circle.

255. *Shannon, Helen. "Henry Fuseli 1741-1825: The Nightmare 1781." *Art Education* 39 (1986): 30.

256. Thurmann, Peter. "Johann Heinrich Füssli: Der gerächte Neger." *Stiftung zur Förderung der Hamburgischen Kunstsammlungen: Erwerbungen 86-88*. Hamburg, W. Ger.: Christians, for the Stiftung zur Förderung der Hamburgischen Kunstsammlungen, n.d. [1988]. 16-17.

—A short note on the acquisition of Fuseli's oil painting in illustration of "The Negro's Complaint" for the Hamburger Kunsthalle. The painting of c. 1806, which served as Raimbach's model for his plate in the "New Edition" of Cowper's *Poems*, is reproduced in color.

257. Tomory, Peter. "Henry Fuseli's 'Milton When a Youth.'" *Art Bulletin of Victoria* 27 (1986): 27-35.

—A discussion of Fuseli's painting at Melbourne and related compositions, centering on possible interpretations for the female figure that is contemplating the young poet in his sleep: an anecdotal or biographical reference, a representation of Melancholy as one of the Muses, a Sibyl or rather a representation of Truth herself? The painting is reproduced in color (26).

258. Turner, Jean. "Fuseli and Lavater: The Personification of Character." *Athena* 4 (1985): 33-41.

—The article outlines both the similarities of and the discrepancies between Fuseli's and Lavater's concern with the human image, physiognomic and expressive theory, the "polarity of masculine and feminine natures," and with "extreme states of consciousness" (34-35).

259. Updike, John. "A Case of Overestimation." *Just Looking: Essays on Art*. New York, NY: Knopf, 1989. 31-33.

—A brief note on "Freud's formula for the discrepancy of scale that breeds love" (32) occasioned by looking at Fuseli's "Titania and Bottom" at the Zurich Kunsthhaus. This sketch had been published previously in *Realities* (Jan.-Feb. 1981) and in *Impressions* (Los Angeles, CA: Sylvestre, 1985).

260. Weinglass, David H. "The Elysium of Fancy: Aspects of Henry Fuseli's Erotic Art." *Erotica and the Enlightenment*. Ed. Peter Wagner. Frankfurt-on-Main, Ger.: Lang, 1990 [i.e., 1991]. 294-353.

See also #27, 48, 58, 127, 205, 212, and 217, above, as well as #265, 276, and 313, below.

William Godwin:

261. *Dentith, Simon. *A Rhetoric of the Real: Studies in Post-Enlightenment Writing from 1790 to the Present*. Hemel Hempstead, Herts.: Harvester Wheatsheaf, 1990. \$45.00/£30.00 cloth.

—The book is said to open with a discussion of Godwin's "rhetorical" criticism.

262. Graham, Kenneth W. "The Two Endings of *Caleb Williams*: Politics and Aesthetics in a Revolutionary Novel." *Studies on Voltaire and the Eighteenth Century* 265 (1989): 1238.

—This is the abstract of a conference paper.

263. May, Marilyn. "Publish and Perish: William Godwin, Mary Shelley, and the Public Appetite for Scandal." *Papers on Language and Literature* 26 (1990): 489-512.

264. Roberts, Marie. "Science and Irrationality in William Godwin's *St Leon*." *Studies on Voltaire and the Eighteenth Century* 264 (1989): 1196-99.

—Another abstract from a paper read at the same conference.

265. Roberts, Marie. "William Godwin's Darkness of Enlightenment." *Gothic Immortals: The Fiction of the Brotherhood of the Rosy Cross*. London: Routledge, 1990. 25-56.

—The same book contains brief references to Fuseli's "Rosicrucian Cavern" (98-99) and a chapter on "The Botanic Garden and Female Monstrosity" (101-05). The Blake reference on 179, however, scarcely deserves mentioning.

266. Smith, Ken Edward. "William Godwin: Social Critique in *Caleb Williams*." *Studies on Voltaire and the Eighteenth Century* 263 (1989): 337-41.

—See also #262 and 264, above.

267. Smith, Margaret M. "William Godwin 1756-1836." *Index of English Literary*

Manuscripts. Vol. 3, pt. 2: "John Gay-Ambrose Philips." London: Mansell Publishing, 1989. 37-62.

268. *St. Clair, William. *The Godwins and the Shelleys: The Biography of a Family*. London: Faber, 1989. £20.00 cloth.

—Said to concentrate on William Godwin.

See also #208, above, and #312, below.

William Hayley:

See #186 and 228, above.

Angelica Kauffmann:

269. Baumgärtel, Bettina. *Angelika Kauffmann (1741-1807): Bedingungen weiblicher Kreativität in der Malerei des 18. Jahrhunderts*. Ergebnisse der Frauenforschung 20. Weinheim, W. Ger.: Beltz, 1990. DM 48.00 paper.

—This published (and abbreviated) version of a 1987 Ph.D. thesis is the most substantial and critically relevant monograph on Kauffmann published since 1924. Concentrating on issues of gender in the art world of the final decades of the eighteenth century, the author is particularly strong on the artist's education and training, and on Kauffmann's Royal Academy membership (though Baumgärtel seems to overstate her point when she terms this an "honorary membership," she is certainly right in pointing out the very limited influence of the few female members in the Academy). Kauffmann's contacts and her friendships with male colleagues such as Reynolds and West are, of course, discussed at some length. A catalogue raisonné (which originally formed part of the dissertation) is now under revision and will "soon" be published separately.

270. [Lang, Paul]. "Angelika Kauffmann." *Bündner Kunstmuseum: Gemälde und Skulpturen*. Ed. [by members of the] Schweizerisches Institut für Kunstwissenschaft. Kataloge Schweizer Museen und Sammlungen 12. Chur, Switz.: Stiftung Bündner Kunstsammlung, 1989. 28-36.

—Catalogue entries for six paintings by Kauffmann at Chur; three of these are reproduced in color.

271. Roworth, Wendy Wassyng. "Biography, Criticism, Art History: Angelica Kauffman [sic] in Context." *Eighteenth-Century Women and the Arts*. Ed. Frederick M. Keener and Susan E. Lorsch. Contributions in Women's Studies 98. New York, NY: Greenwood, P, 1988. 209-23.

—One of a series of papers selected from those read on the occasion of the "Conference on Eighteenth-Century Women and the Arts," held at Hofstra University (10-12 Oct. 1985). The author, who

has previously made some important contributions to the understanding of Kauffmann's style and iconography, here surveys the impact of gender issues in the critical reception of the artist's life and works.

272. Schmidt-Linsenhoff, Viktoria, ed. *Sklavin oder Bürgerin? Französische Revolution und Neue Weiblichkeit 1760-1830*. Kleine Schriften des Historischen Museums Frankfurt 44. Marburg, W. Ger.: Jonas, for the Historisches Museum Frankfurt, 1989.

—This massive volume which accompanied an exhibition at the Historisches Museum (4 Oct.-4 Dec. 1989) contains two important essays discussing Kauffmann's central role in the creation of a new feminine aesthetic and the "invention of bourgeois femininity"; see Bettina Baumgärtel, "Freiheit—Gleichheit—Schwesterlichkeit: Der Freundschaftskult der Malerin Angelika Kauffmann" (325-39), and Gisela Kraut, "Weibliche Masken: Zum allegorischen Frauenbild des späten 18. Jahrhunderts" (340-57).

273. *Wadstrom, Sarah Morian. "Angelika Kauffmann's 'Ariadne Abandoned by Theseus on Naxos.'" M.A. thesis. Rice U., 1987.

See also #27 and 217, above.

Johann Caspar Lavater:

274. *Jaton, Anne-Marie. *Jean Gaspar Lavater*. Lucerne, Switz.: Cöckelberghs, 1988.

275. *Jaton, Anne-Marie. *Johann Caspar Lavater: Philosoph, Gottesmann, Schöpfer der Physiognomik: Eine Biographie*. Trans. Die grossen Schweizer 3. Zurich, Switz.: Schweizer Verlagshaus, 1988. SFr. 58.00.

—Probably the German language version of the biography that is noted in the preceding entry.

276. Kruse, Joachim. *Johann Heinrich Lips 1758-1817: Ein Zürcher Kupferstecher zwischen Lavater und Goethe*. Kataloge der Kunstsammlungen der Veste Coburg [54]. Coburg, W. Ger.: Kunstsammlungen der Veste Coburg, Coburger Landesstiftung, 1989. DM 45.00 cloth.

—This is a critical and annotated catalogue of Lips's engravings that was published to coincide with an exhibition of more than 300 of the engraver's and his contemporaries' works (30 July-5 Nov.). The volume discusses "Johann Caspar Lavater's 'Physiognomische Fragmente'" and Lips's contributions to the first edition in chapters 1-5 (74-122), "Lavater's Messiad" (126-35), Lips's "Lavater-Porträts von 1786 und 1789" (140-45), "Lavater und Pfenninger" (169-73), "Por-

träts aus dem Umkreis Lavaters" (235-39), and "Lavater's Tod" (312-22). For the Blake scholar, however, the two short Fuseli chapters may be the most interesting parts of the book. "Physiognomische Fragmente: Raffael, Holbein, Rubens, Poussin—Mengs, West, Füßli" are discussed (111-22), and Lips's outline engravings after Fuseli (which accompanied Felix Nüscheler's 1807 account of the Swiss-born artist's early career) are treated as "Reproduktionen nach Johann Heinrich Füßli" (353-56).

277. Sauerländer, Willibald. "Überlegungen zu dem Thema Lavater und die Kunstgeschichte." *Idea* 8 (1989): 15-30.

See also #246 and 258, above.

John Linnell:

See #212, above.

John Hamilton Mortimer:

278. Sunderland, John. *John Hamilton Mortimer: His Life and Works*. Walpole Society 52 (1986). n.p. [London]: Walpole Society, 1988.

—The entire 1986 volume of the Walpole Society's annual is devoted to Sunderland's exhaustive treatment of the life and works of Mortimer. Besides a biographical account of Mortimer's professional career (1-118), it includes a catalogue raisonné of the artist's drawings and paintings, and of engravings and book illustrations by and after Mortimer (120-218). This is followed by a list of "Doubtful and Wrong Attributions" (219-25), by a list of "Works Exhibited" at the Society of Artists and the Royal Academy during the artist's lifetime (226-30), by a transcription of Jane Mortimer's sale catalogue of 1808 (231-36), and by three indexes (237-54). Following the catalogues of the works of Fuseli, West, Barry, and Palmer, Sunderland's book (which, I believe, has been in gestation since the 1970s) now fills another gap in our knowledge of the artistic climate in Britain during the years that saw the formation of Blake's personal style and iconography. The volume is lavishly illustrated with more than 400 reproductions which, however, occasionally are too small to serve any other purpose than that of an aid for the user's memory. Also, the catalogue entries are very often no more than brief notes, and the author's arguments for attributing a particular work to Mortimer, or for rejecting it from his oeuvre, are not discussed. Sunderland's approach is that of the old-fashioned connoisseur whose judgment is based on an intimacy with the artist's works that is not to be questioned and has no need for

any attempt at a rational explication of its intuitive insights. Where he finds what he feels is "weak draughtsmanship" (220), "not altogether typical . . . pen work" (221), or "poor quality" (223), Sunderland is quick to reject an earlier attribution and immediately thinks of contemporary copyists or followers of Mortimer. Though a drawing may bear "a date of 1768, earlier than any of Mortimer's dated drawings," the connoisseur still knows precisely what the artist's work of this period must have looked like, and therefore he may state that "the penwork is not sophisticated enough for Mortimer" (225). Of course, Sunderland may well be right in rejecting each of these works; his method of attribution, however, has little resemblance to the requirements of modern art historical scholarship. The "Doubtful and Wrong Attributions" pose another problem since Sunderland's list must needs be far from complete (as is the record of previous exhibitions, etc.). In the new catalogue raisonné I have, for example, failed to trace six of the 114 items that had been assembled by the late Benedict Nicolson for the 1968 Mortimer exhibition. Yet these minor criticisms are no more than the quibbles of a notorious croaker who, all things considered, is also very grateful to Sunderland for his labor of love. His persistence in the compilation of the catalogue and his introductory study of Mortimer's artistic development finally give access to the full range of the "Historical & Poetical" art of a man whose achievement and integrity Blake seems always to have held in high esteem.

See also #212, 217, and 228, above.

Thomas Paine:

279. Claeys, Gregory. "Republicanism versus Commercial Society: Paine, Burke and the French Revolution Debate." *History of European Ideas* 11 (1989): 313-24.

280. *Claeys, Gregory. *Thomas Paine: Social and Political Thought*. London: Unwin Hyman, 1989. £10.95 paper.

281. Kates, Gary. "From Liberalism to Radicalism: Tom Paine's *Rights of Man*." *Journal of the History of Ideas* 50 (1989): 569-87.

282. *Philp, Mark. *Paine*. Past Masters. Oxford, Oxon.: Oxford University Press, 1989. £12.95 cloth/£3.95 paper.

283. Thomas, Gordon K. "'Glorious Renovation': Wordsworth, Terror, and Paine." *Wordsworth Circle* 21 (1990): 3-9.

See also #27, 82, 208, and 211, above.

Samuel Palmer:

284. [Commander, John, ed.]. *The Complete Etchings of Samuel Palmer and His*

Illustrations for Virgil and Milton. London: [Trianon P, for] The William Blake Trust, 1990. £150.00/\$275.00, 107 plates, unbound in cloth folders.

—These are the very last of the facsimile plates and reproductions that were produced by Trianon Press under the direction of the late Arnold Fawcus in 1978. An unknown but certainly very limited number of sets has now been made available. The 107 plates in the present publication are accompanied by no more than a checklist of titles, media, and (where appropriate) states. After the death of Fawcus, the publication of a full text and commentary on the plates seemed both impossible and unnecessary to the Trust's executive committee because since 1978 (when these Palmer facsimiles were first announced by Trianon Press) "further exhibitions and publications" have rendered the proposed texts "largely redundant" (quoted from the advertisement in the *Book Collector* 39 [1990]). The quality of the plates is uneven, some (especially those that are in fact illustrating Palmer's etchings) are true facsimiles, while others (especially some of the plates illustrating preparatory wash drawings and related paintings) are no more than sadly marred reproductions on fine paper (see, e.g., pls. 2[e], 6[c], 12[h], IV, or XI[c]). Nevertheless, since many of the artist's annotated progress proofs for various of his plates are reproduced, and since complete runs of Palmer's etched works are not commonly represented in print rooms, this publication may still function as a very valuable work of reference. Often, two or more states of a print are represented; where available, Palmer's variations on a given theme have been reproduced; one can follow the artist's working decisions in his marginal annotations; a final section supplies a collection of 11 portraits of Palmer (mostly by Richmond), and two (rather poorly executed) sample pages from his 1824 sketchbook to "illustrate Blake's and Dürer's influence" (iii). In addition to the facsimile plates, 36 numbered impressions from Palmer's restored copper plate of "The Lonely Tower" have been printed to accompany the deluxe copies of the present publication; these are now sold either separately at £150.00/\$270 or, if ordered with the *Complete Etchings*, at £100.00/\$180.

285. Olson, Roberta J. M. "A Water-Colour by Samuel Palmer of Donati's Comet." *Burlington Magazine* 132 (1990): 795-96.

—Palmer's water color from a London private collection, here reproduced for

the first time (and in color), is described and, "because of the artist's unusual astronomical accuracy" (795), dated to 1858 (while Lister "dates it to 1859 without any justification" [795n1]). Also, and drawing on Lister's own edition of Palmer's letters, Olson suggests that sometime between 1859 and 1861 the drawing was in the possession of Alexander Gilchrist. The author concludes, rather unexceptionally, that with "this water-colour, Samuel Palmer created a more visionary work in harmony with his earlier *oeuvre* and joined the large group of nineteenth-century British artists who executed representations of comets, among them William Blake and John Linnell, both friends and potent forces in Palmer's art and life" (796).

See also #212, above, and #292 and 313, below.

Richard Price:

286. Fitzpatrick, Martin. "The Enlightened Nationalism of a Late Eighteenth-Century Radical: Richard Price and Love of Country." *Studies on Voltaire and the Eighteenth Century* 265 (1989): 1561-64.

287. *Peach, Bernard, and D. O. Thomas, eds. *The Correspondence of Richard Price*. Vol. 1: "July 1748-March 1778." Durham, NC: Duke UP, 1983.

See also #208, above.

Joseph Priestley:

288. *Crowley, Tony. *The Politics of Discourse*. Basingstoke, Hants.: Macmillan, 1989. £30.00 cloth/£8.95 paper.

—In this study of British eighteenth- and nineteenth-century models of political discourse, Crowley is said to study both Priestley and Horne Tooke.

289. McEvoy, John G. "Joseph Priestley, Scientist, Philosopher and Divine." *Proceedings of the American Philosophical Society* 128 (1984): 193-99.

290. Sheps, Arthur. "Public Perception of Joseph Priestley, the Birmingham Dissenters, and the Church-and-King Riots of 1791." *Eighteenth-Century Life* 13.2 (1989): 46-64.

291. *Wordsworth, Jonathan, ed. *Joseph Priestley: A Farewell Sermon, 1794. Revolution and Romanticism, 1789-1834: A Series of Facsimile Reprints*. Oxford, Oxon.: Woodstock Books, 1989. £21.00/\$40.00 cloth.

See also #159, above.

George Richmond:

292. Gradidge, Roderick. "Christian Rebirth." *Country Life* 134.15 (1990): 125.

—A description of Porch House at Potterne in Wiltshire; this fine late fifteenth-century house was once the property of

Richmond who had it "restored" by "his fellow Evangelical and Academician, the church architect Ewan Christian." Besides the changes that were introduced by the new owner and his architect after 1870, Gradidge also discusses in brief "a delightful little glass engraving . . . of a lounging figure with a sun or moon above, on one of the panes of a back bedroom window." The author is convinced that this "beautiful and surprising piece of glass" (125) must be considered Samuel Palmer's "Felpham Rummer."

See also #212 and 284, above.

George Romney:

293. Burkett, Mary [i.e., Mary E.]. "Christopher Steele, 1733-1767." *Walpole Society* 53 (1987 [i.e., 1990]): 193-225.

—Besides some references to Hayley, and a catalogue of Steele's works (206-18), the biographical account of the painter includes a section subtitled "Steele in Kendal—The Apprenticeship of George Romney" (195-99). In an appendix to Burkett's study readers will also find a "Copy of the Original Indenture of George Romney's Apprenticeship"; an illegible reproduction of the manuscript is here accompanied by a *verbatim* transcription (223-24).

294. Burkett, Mary E., ed. *Thomas Greene: Romney's Friend and Patron*. Kendal, Cumbria: Abbot Hall, n.d. [1986]. £1.50 paper.

—This unpaginated booklet was seemingly published in conjunction with a small studio exhibition at Abbot Hall Art Gallery in 1986. Felicity Owen has contributed an introductory essay on Greene as a friend and patron of Romney; it is followed by the first printed and annotated edition of the "Diary of Thomas Greene of Slyne during His Tour in France with George Romney 1764."

295. Watson, Jennifer C. "Romney's Portrait of Lady Elizabeth Foster." *Burlington Magazine* 131 (1989): 770-71.

See also #193, 212, and 217, above.

Thomas Stothard:

See #27 and 212, above, as well as #317 and 320, below.

Emanuel Swedenborg:

296. Bentley, G. E., Jr. "A Swedenborgian Bible." *Blake* 24 (1990-1991): 63-64.

—The author supplies the description of "a bibliographically curious work," i.e., of "a Swedenborgian Bible issued in Blake's time" (63). He also thinks it "likely that those deeply interested in Swedenborg, such as William Blake and John Flaxman, would have known of such a

publication and might even have consulted or purchased it" (64). The book itself, published in 1809, is a considerably abridged version of the Protestant Bible, with all those sections removed from the text that do not correspond with the Swedenborgian canon.

297. *Brock, Erland J., et al. *Swedenborg and His Influence*. Bryn Athyn, PA: Academy of the New Church, 1988. \$24.95 cloth.

—Contains a chapter on Swedenborg, history, and the arts; it seems likely that this includes some references to Blake's poetical reaction toward the Swedish philosopher and visionary.

298. *Woofenden, William Ross. *Swedenborg Researcher's Manual*. Bryn Athyn, PA: Swedenborg Scientific Association, 1988. \$19.95 cloth.

—According to a publishers' advert, the author supplies annotated bibliographies and other "aids for the researcher."

See also #13, 118, and 163, above.

John Varley:

See #84 and 212, above.

Josiah Wedgwood:

299. Dawson, Aileen. *Masterpieces of Wedgwood in the British Museum*. London: British Museum Publications; Bloomington, IN: Indiana UP, 1984.

—While Blake's engraving of the Portland Vase is referred to only in passing (121), Wedgwood's use of designs by Flaxman receives extensive discussion (see the book's index on 159).

300. *Reilly, Robin. *Wedgwood*. 2 vols. London: Macmillan; New York, NY: Stockton P, 1989. £450.00/\$780.00 pre-publication price/£500.00 from 31 Dec. 1989 onwards for the set of the two hard-bound and slipcased volumes.

—Though I have not yet seen these lavishly illustrated volumes myself (2289 illustrations in black and white, plus 302 in color), I can—courtesy of Robert Essick—supply the following note on the Blake-related materials in Reilly's monumental history of "Messrs. Josiah Wedgwood & Sons." In volume 2 (pls. 626-42) Reilly reproduces an unidentified copy of the catalogue engraved by Blake for Wedgwood. Essick believes that the copy of the plate inscribed "Pl. 2" which is here reproduced (Reilly's pl. 627), either is not by Blake at all, or has been entirely re-engraved, with virtually all of Blake's work removed from it. The same volume offers a quotation from a letter of 1818, written by Josiah Wedgwood to some "William Blake," whom Reilly identifies with the poet-artist (see 39-40). This attribution ought to be treated with the utmost care;

Essick, who has studied the entire text of the document (which is now part of the Wedgwood Archive at Keele University), tells me that it is "clearly addressed to a man of considerable standing and possible influence who would seem the social equal of Wedgwood," thus hardly to an isolated reproductive engraver living, when Linnell first met him in 1818, "on the brink of real poverty." For the account of another somewhat dubious instance of Blake's Wedgwood connection see #49, above.

301. Wills, Geoffrey. *Wedgwood*. Secaucus, NJ: Chartwell Books, 1989.

—This is a short introduction to the entire range of Wedgwood products, aimed at the beginning collector and illustrated with numerous color reproductions. The book was first published by Hamlyn for Country Life Books in 1980.

See also #49, above.

Benjamin West:

302. Ploog, Randy J. "Notes on Some of the Benjamin West Drawings at the Historical Society of Pennsylvania." *Drawing 9* (1987-1988): 101-04.

—Supplements the catalogue of the exhibition of West's drawings which was listed in *Blake 23* (1989-1990): 150 (#254).

See also #27, 205, 212, 249, 269, and 276, above.

Mary Wollstonecraft:

303. *Brody, Miriam. "Mary Wollstonecraft: Sexuality and Women's Rights (1759-1797)." *Feminist Theorists: Three Centuries of Women's Intellectual Traditions*. Ed. Dale Spender. London: Women's P, 1983.

—In the United States, the same collection of essays has apparently been published under a slightly different title as *Feminist Theorists: Three Centuries of Key Women Thinkers* (New York, NY: Pantheon, 1983).

304. Klein, Roxanne Veronica. "Reading and Writing the Place of Difference: Mary Wollstonecraft, Mary Shelley and Women's Discourse in Late Eighteenth and Early Nineteenth Century Britain." *Dissertation Abstracts International 49* (1988-1989): 3733A. U of California at San Diego.

—It is Klein's "contention . . . that Wollstonecraft employs prevailing middle-class ideologies in order to forge a place for middle-class women, and that employment is ultimately a confirmation rather than a denial of the dominant social structure." If this "contention" is meant to buttress the author's conclusion about the revision of the more traditional notion concerning Wollstonecraft's radicalism and

feminism, then the reader might want to pause for a moment. What exactly was "the dominant social structure" when Wollstonecraft was writing? And did not the "middle-class ideologies" have a socially progressive, rather than a reactionary, function in what was, after all, the *ancien regime*? While the hypothesis of this dissertation may well have to be accepted for the reception of Wollstonecraft's teachings in the nineteenth and twentieth centuries, it could be argued, I think, that the author's irreverent but fashionably revisionist criticisms of Wollstonecraft have been made possible only by hindsight, that historically they overlook the decisive role of "middle-class ideologies" in the shaping of modern society (and, by-the-by, of modern feminism).

305. *Messmer, Mary Kathleen. "Social History and Literary Representation: A Study of Mary Wollstonecraft's *Mary, a Fiction* and *Maria, or The Wrongs of Woman*." M.A. thesis. Duquesne U, 1988.

—An unpublished M.A. thesis which, however, seems to be available through University Microfilms International.

306. Morvan, Alain. "La spectatrice engagée: Mary Wollstonecraft dans la révolution française." *Revue de Littérature Comparée 63* (1989): 525-45.

307. Nicholson, Mervyn. "The Eleventh Commandment: Sex and Spirit in Wollstonecraft and Malthus." *Journal of the History of Ideas 51* (1990): 401-21.

308. *Taylor, Julia. "The Early Publishing History of Mary Wollstonecraft's *Vindication*." *Factotum 27* (Nov. 1988): 13-16.

309. *Todd, Janet. *The Sign of Angelica: Women, Writing, and Fiction, 1660-1800*. New York, NY: Columbia UP, 1989. \$42.50 cloth.

—As might be expected from one of the editors of Wollstonecraft's complete works, Todd devotes one of the chapters in this book to a discussion of these texts.

310. *Trouille, Mary Seidman. "Eighteenth-Century Women Writers Respond to Rousseau: Sexual Politics and the Cult of Sensibility." Diss. Northwestern U, 1988.

—A dissertation in two volumes which treats Wollstonecraft in the context of de Stael, Roland, and d'Epinay.

311. Wordsworth, Jonathan, ed. *Mary Wollstonecraft: Original Stories from Real Life 1791. Revolution and Romanticism, 1789-1834: A Series of Facsimile Reprints*. Oxford, Oxon.: Woodstock Books, 1990. £22.50/\$43.00 cloth.

—Reproduces a copy of the first edition with Blake's plates (in their second states) from the Bodleian Library; the reproductions of the engravings are

legible, yet lacking in resolution in the dark and heavily crosshatched areas (see, e.g., pls. 2 and 5, facing pages 24 and 114). The editor's short "Introduction" (n. pag. [v-ix]) exhibits the same general deficiencies that characterize the reprint of Blake's *Descriptive Catalogue* in the same series (see #14, above); here, however, the "long-established tradition" ([viii]) with which *Original Stories* belongs is at

least mentioned by Jonathan Wordsworth in his preface.

312. *Wordsworth, Jonathan, ed. *William Godwin: Memoirs of the Author of A Vindication of the Rights of Woman*, 1798. Revolution and Romanticism, 1789-1834: A Series of Facsimile Reprints. Oxford, Oxon.: Woodstock Books, 1990. £22.50/\$43.00 cloth.

See also #27 and 208, above.

Other Publications of Related Interest: A Miscellany

313. Adams, Pat, ed. *With a Poet's Eye: A Tate Gallery Anthology*. London: Tate Gallery Publications Department, 1986. 28-39. £9.95 cloth.

—Presents a series of poems by Peter Scupham on Fuseli's "Titania and Bottom," by D. J. Enright on Blake's "God Creating Adam," by Roy Fisher on his envisioning the "Elohim," by Colin Archer on his "Nebuchadnezzar," and by Charles Causley on Palmer's "Coming from Evening Church." The paintings at the Tate which occasioned these poems are reproduced in color.

314. *Ayre, John. *Northrop Frye: A Biography*. Toronto, ON: Random House Canada, 1989.

315. *Beckson, Karl, Ian Fletcher, Lawrence W. Markert, and John Stokes, eds. *Arthur Symonds: A Bibliography*. Greensboro, NC: ELT P, 1990. \$30.00 cloth.

316. Beckson, Karl, and John M. Munro, eds. *Arthur Symonds: Selected Letters, 1880-1935*. Basingstoke, Hants: Macmillan; Iowa City, IA: U of Iowa P, 1989. \$35.00 cloth.

—The selection covers the period during which the writer was working on his Blake monograph of 1907.

317. Behrendt, Stephen C. "The Functions of Illustration—Intentional and Unintentional." *Imagination on a Long Rein: English Literature Illustrated*. Ed. Joachim Möller. Marburg, W. Ger.: Jonas, 1988. 29-44.

—Refers to Stothard's designs and Blake's engravings for Harrison's *Novelist's Magazine* in the early 1780s and comments upon the status of Blake's visual allusion to one of Stothard's Fielding illustrations in "The Flight of Moloch" (see 31-32).

318. Bentley, G. E., Jr. "The Edwardses of Halifax and Bibliomania." *Bibliographical Society of Australia and New Zealand Bulletin* 11 (1987): 141-56.

—The article supplies a brief history of the Edwardses' bindery and its distinctive styles (141-44) before turning to an examination of the position of various members of the Edwardses family in the British eighteenth-century booktrade and to their publishing activities. The essay closes with an account of the "single greatest accomplishment of the firm of Edwardses of Halifax . . . achieved by the youngest brother, Richard Edwardses" (150): the commissioning of Blake's water color designs for Young's *Night Thoughts* and their partial publication in 1797 (150-55). Bentley's essay is based on information from one of his forthcoming books; it was



James Parker after William Hamilton, "Tempest: Act 1, Scene 2: Prospero, Miranda, & Ariel." 26.6 x 16.5 cm.; inscr.: "Painted by W. Hamilton R.A." at l.l., and "Engraved by Ja^s. Parker." at l.r.; dated 23 April 1798.

not intended for publication in the first place, but "composed for an Occasional Seminar of the Centre for Bibliographical and Textual Studies of Monash University" (141n), and has now been issued only late in 1989, despite the 1987 date for the *BSANZ Bulletin's* volume 11.

319. *Blakemore, Steven. *Burke and the Fall of Language: The French Revolution as Linguistic Event*. Hanover, NH: UP of New England, for Brown UP, 1988. \$20.00/£10.00.

320. Blewett, David. "The Illustration of Robinson Crusoe: 1719-1840." *Imagination on a Long Rein: English Literature Illustrated*. Ed. Joachim Möller. Marburg, W. Ger.: Jonas, 1988. 66-81.

—Discusses Stothard's approach to Defoe's text in his two series of designs for Crusoe book illustrations of 1781 and 1790 (see 69-70).

321. Coles, Joanna. "Aphorisms and Academics Toast Visionary's Anniversary." *Guardian* 13 Aug. 1990: 20.

—An "eyewitness" report on the gathering of members of the Blake Society, held at Bunhill Fields on the occasion of the 173rd anniversary of the poet-artist's death.

322. Denham, Robert D. *Northrop Frye: An Annotated Bibliography of Primary and Secondary Sources*. Toronto, ON: U of Toronto P, 1987. \$50.00 cloth.

—See the book's "Name and Subject Index" s.v. "Blake" (412-13) and, for more details, Baine's review that is listed below as #398(1).

323. Denham, Robert D., ed. *Northrop Frye Newsletter*. Emory, VA: for the editor, 1988 [the first issue only]; Salem, VA: English Department, Roanoke College, 1989-1991.

—"The *Northrop Frye Newsletter* publishes short articles and news stories about Frye and his criticism, as well as reviews of his books and supplements to the [editor's] Frye bibliography. . . . The *Newsletter*, which is ordinarily published twice a year, is distributed without charge to all who request it." All one has to do then to "receive a complimentary subscription" is to send one's name and address to the editor at Roanoke College, English Department, Salem, VA 24153. The *Frye Newsletter* has by now reached its third volume, and it is not just a fanzine for the Frye aficionado (though members of this group, too, will be delighted by the journal's critical seriousness). Its potential interest to students of Blake is highlighted by the publication of a lecture by Frye on Blake (see #98, above), but also by such hidden Blake references as those

in Frye's 1988-89 comments on the *Anatomy of Criticism* in issue 1.2 (1989): 26.

324. *Derrida, Jacques. *The Truth in Painting*. Trans. Geoff Bennington and Ian McLeod. Chicago, IL: U of Chicago P, 1987. \$49.95 cloth/\$19.95 paper.

325. Dowling, William C. "Joel Barlow and *The Anarchiad*." *Early American Literature* 25 (1990): 18-33.

—For other essays on Barlow see #211, above, and #340, below.

326. [Fawcus, Julie]. *Trianon Press Archive Exhibition*. Exh. cat. Santa Cruz, CA: University Library, U of California, Santa Cruz, 1990.

—The Trianon Press Archive "includes manuscripts, proof copies, variant editions, design work, correspondence, unpublished art works, maquettes, negatives, color decompositions, guide sheets and stencils." It was "acquired by UCSC in two massive shipments [from France] in 1983 and 1988," and its usefulness has already become apparent in recent bibliographical research (see #344, below). Some of these materials were shown for the first time in an exhibition at the McHenry Library (5 Nov.-14 Dec. 1990). Mirroring the history of the press itself and its close association with the William Blake Trust, facsimiles of the illuminated books of Blake and materials used for their production were at the center of the show which is here documented in a small, but finely printed exhibition handlist. An unsigned note on "Arnold Fawcus and the Trianon Press" is followed by a "checklist of the published works of the Press" on four pages. It was compiled by Julie Fawcus who, on the occasion of this exhibition, was honored by a special reception and spoke on "The Trianon Press: A Triumph of Enthusiasm over Reason." In addition, a series of four talks was organized at McHenry Library (9 Nov.); it included a paper on "William Blake" by Mary Holmes.

327. Fite, David. "Kenner/Bloom: Canonmaking and the Resources of Rhetoric." *Boundary* 215.3/16.1 (1988): 117-45.

—Harold Bloom, his critical work on Blake, and the critic's "earlier Blakean values" (135) are discussed on 129-39.

328. Fletcher, John, Ernest Rathgeber, and Johanna Rathgeber. *Kaethe Wolf-Gumpold: Priest—Artist—Writer (1888-1961): An Illustrated Biography: Connected with the Life of William Blake*. London: Mercury Arts Publications, distributed by the Rudolf Steiner P, 1989.

—"As the last years of Blake's life were sweetened by the companionship of younger artists, so must Kaethe Wolf's last years have been lightened by the

fellowship with Blake" (135). While it cannot be said that this curious volume is making a contribution to Blake scholarship and criticism, it is certainly packed with evidence for the "sweetening of life" that the artist's and poet's works have afforded to "an extraordinarily vivacious, dedicated and fascinating" (xii) Blake enthusiast and Minister of the Christian Community. Kaethe Wolf-Gumpold's introduction to Blake's life and work was first published in 1964, and translated into English in 1969 (a new edition of this translation is announced in the present book). In 1966, Wolf-Gumpold's German translations of Blake's lyrical poems, a project inspired by Joseph Wicksteed, were published in Vienna. As Fletcher, a close friend of Wolf-Gumpold during the final years of her life, explains in his introduction, it was a biographical manuscript originally written in German by his co-authors which first made him think about a full-blown biography that was to reprint substantial extracts from Wolf-Gumpold's work on Blake. Fletcher writes about "William Blake as Portrayed in Kaethe Wolf's Book *William Blake: Painter, Poet, Visionary*" (1-20), Ernest and Johanna Rathgeber describe "Her Discovery of William Blake" (see 43-51), and then a whole section of the book is devoted to "William Blake." It contains "Translated Extracts" from Wolf's Blake book (63-65), "Reviews" of the book (66-68), "Details" of the publication of her Blake translations (69), and the reprint of the "Programme for the Celebration of the Bicentenary of William Blake at 7 Queens Terrace, Aberdeen, 1957" (70-72); for some unknown reason an incomplete list of "William Blake Facsimile Publications" by the Trianon Press is supplied (77-78), and the section closes with a note on "Benjamin Britten and William Blake" (77-78). More references to Blake can be found in Wolf-Gumpold's article "Frescoes in British Cathedrals" (138-50), here reprinted from the October 1957 issue of the *Christian Community Journal*; this is an erroneously titled celebration of Blake, concerned with "frescoes" only insofar as readers are advised to use their imagination in order to "perceive with their mind's eye on the bare walls, in the most beautiful Cathedrals in this country, the illuminating pictures of William Blake" (146-47). Most of the color plates in the book that are not in the anthroposophic crayon manner that is typical of the followers of Steiner are reproductions of Blake's paintings and prints (pls. 1-3, 6-7, 9, and 42-43) and of his portraits by Phillips and Tatham (pls.

5 and 8); in addition, there is a reproduction of D. P. Bliss's drawing "Mrs. Blake," in which the artist is seen "sketching one of his visionary historical figures" (pl. 4).

329. *Hamilton, A. C. *Northrop Frye: Anatomy of His Criticism*. Toronto, ON: U of Toronto P, 1990.

330. *Higgins, Michael W. "Monasticism as Rebellion: Blakean Roots of Merton's Thought." *American Benedictine Review* 39 (1988): 177-88.

331. Hühne, Horst. "Literature as Liberation: On the Work of Arnold Kettle (1916-1986), Teacher, Critic, Communist." *Zeitschrift für Anglistik und Amerikanistik* 37 (1989): 101-10.

—A brief discussion of Kettle's high esteem for Blake will be found on 109-10; see also #125, above.

332. Horrigan, Alice. "Keeper of the Flame." *Pasadena Weekly* 29 Sept.-5 Oct. 1989: 4-5.

—Based on an interview with Robert N. Essick, commenting on his art collection, his extensive Blake library, and his most recent book, *Blake and the Language of Adam*. Essick is said to describe himself as "an 'historically-oriented critic' who situates Blake within the context of ideas of his time" (5), and as someone who knows much more about Blake than about The Doors. An amusing and much more competent interview than anything one would expect from a similar paper in Germany.

333. Kemp, Martin. "The Aesthetic Flame." *The Science of Art: Optical Themes in Western Art from Brunelleschi to Seurat*. New Haven, CT: Yale UP, 1990. 249-57.

—Blake's critique of Newton (as an image of the "evil angel" [251]) and of Sir Isaac's optics in the large color print are briefly referred to in an interesting context (see 251-52).

334. *Levinson, Marjorie, Marilyn Butler, Jerome J. McGann, and Paul Hamilton. *Rethinking Historicism: Critical Readings in Romantic History*. Oxford, Oxon.: Blackwell, 1989. £22.50 cloth.

—McGann is said to discuss the effects of the "new historicism" on the under-

standing of Blake's works in his contribution to this collection of theoretical essays.

335. *Markert, Lawrence W. *Arthur Symonds: Critic of the Seven Arts*. Ann Arbor, MI: UMI Research P, 1985. \$44.00 cloth.

336. Moore, Susan. "Dr Rosenbach's Library." *Antique Collector* 60.1 (1989): 54-61.

—A general account of the holdings of the Rosenbach collections; includes an unreliable and murky reproduction of "The Number of the Beast is 666" as fig. 7.

337. Müller, Marianne. "Imagination als Ordner der Realität: Zum Geschichts- und Literaturverständnis von Northrop Frye und Margaret Laurence." *Zeitschrift für Anglistik und Amerikanistik* 38 (1990): 146-51.

338. Müller, Marianne. "A self-contained literary universe: Zur mytho-logisch-archetypischen Literaturbetrachtung von Northrop Frye." *Zeitschrift für Anglistik und Amerikanistik* 36 (1988): 227-34.

339. Schaar, Eckhard, and Hanna Hohl. "Kupferstichkabinett: Erwerbungen 1988." *Idea* 8 (1989): 259-69.

—These acquisition notes contain brief references to the loose impressions from Blake's frontispiece and plate 7 for *America* (see 259 and 261-62), which in 1988 were sold from the Raymond Lister collection to the print room at the Hamburg Kunsthalle.

340. *Seelye, J. "Flashing Eyes and Floating Hair: The Visionary Mode in Early American Poetry." *Virginia Quarterly Review* 65 (1989): 189-214.

—This is a study of the imagery in the poems of Joel Barlow; see also #211 and 325, above.

341. *Siskin, Clifford. *The Historicity of Romantic Discourse*. Oxford, Oxon.: Oxford UP, 1988. \$24.95.

342. Smith, Bernard. *The Death of the Artist as Hero: Essays in History and Culture*. Melbourne, Vic.: Oxford UP Australia, 1988. 103-45.

—Part IV of this collection of the author's previously published essays is subtitled "Art and Marxism." It offers three chapters (originally published in

1983-85) that are devoted to an analysis of the works of the poet, Marxist critic, and Blake scholar Jack Lindsay. Lindsay's biography of William Blake (1978) as the example of a "profoundly revolutionary artist" (142) is discussed by Smith as "probably the best introduction to [Blake's] life and art" (143). Lindsay's indebtedness to the thought of Blake and his approach to an understanding of the earlier poet is charted on 105-08, 130-33, 138-40. In the title essay, Bernard Smith himself briefly comments on Blake's "The Dance of Albion" (see 22-24) in the context of a section on Adam Smith, Erasmus Darwin, Wright of Derby, "the new science and its industrial child" (21).

343. States, Bert O. "Northrop Frye and the Anatomy of Wit." *Hudson Review* 41 (1988-1989): 457-79.

344. Taylor, Dena Bain. "The Deterioration of the 1951 Blake Trust *Jerusalem*." *Blake* 23 (1989-1990): 75-78.

—Papermills in post-war Europe, and hence the Trianon Press when it embarked upon its first publication for the William Blake Trust, suffered from serious restrictions when it came to the production of fine books on equally fine (i.e., acid-free) pure-rag paper. Taylor gives a detailed and saddening report on the deterioration of the paper and of the binding of copies of the Trianon Press facsimile of *Jerusalem* copy E, which is based both on evidence from the Trianon Press archive and on laboratory examinations of various copies of this 1951 publication.

345. "Tyger." *Morningbird Press* 2 [2nd ed.] (1988).

—An anonymous poem, asking "Who is this fellow, William Blake?" and written from the tiger's point of view; concludes "Let him prate of the foolish lamb,/But speak not of our noble Tyger clan!" Printed by Robert D. Fusfeld at the Morningbird Press, 16767 Marquez Terrace, Pacific Palisades, CA 90272.

Part III Reviews of Works Cited Above and in Previous Checklists

346. Adams, Hazard. *Antithetical Essays in Literary Criticism and Liberal Education* [24#39]. Reviewed by Gregory Castle, *James Joyce Quarterly* 28 (1990-1991): 312-15.

347. Aldridge, A. Owen. *Thomas Paine's American Ideology* [21#174]. Reviewed by G. [i.e., Gianluigi] Goggi, *Dix-huitième Siècle* 20 (1988): 562-63.

348. Alexander, Meena. *Women in Romanticism: Mary Wollstonecraft, Dorothy Wordsworth and Mary Shelley* [23#155]. Reviewed by (1) Valerie Grosvenor Myer, *Notes and Queries* ns 37 (1990): 373-75 [favorably]; by (2) C. Walker, *Choice* 27 (1989-1990): 1822 [with reservations].

349. Alford, Steven E. *Irony and the Logic of the Romantic Imagination* [20#255]. Reviewed by Stephen C. Behrendt, *ECCB for 1984* ns 10 (1989): 400-01.

350. Aubrey, Bryan. *Watchmen of Eternity: Blake's Debt to Jacob Boehme* [21#22]. Reviewed by (1) A. A. Ansari, *Aligarh Critical Miscellany* 1 (1988): 127-35; by (2) Jeffery Webb, *Studia Mystica* 11.3 (1988): 72-74 [though the reviewer seems in general to be inclined to the author's favor, some reservations concerning the extent of Boehme's influence on Blake remain].

351. Ault, Donald. *Narrative Unbound: Re-Visioning William Blake's The Four Zoas* [22#29]. Briefly noted in (1) the *Journal of Narrative Technique* 20 (1990): 354; reviewed by (2) Paul Mann, *Blake* 23 (1989-1990): 80-87; by (3) Peter Otto, *Southern Review* 23 (1990): 159-71 [a long review essay which locates Ault's approach in the larger context of post-modern theories of literature]; see also #32, above.

352. Ayer, A. J. *Thomas Paine* [22#183]. Reviewed by (1) V. G. Kiernan, *London Review of Books* 23 June 1988: 16-17; by (2) Mark Philp, *British Journal for Eighteenth-Century Studies* 12 (1989): 215-16; by (3) William Randel, *American Literature* 61 (1989): 473-74; by (4) Richard Twomey, *Journal of American History* 76 (1989-1990): 1254; by (5) David A. Wilson, *William and Mary Quarterly* 3rd ser. 46 (1989): 826-28.

353. Ayre, John. *Northrop Frye: A Biography* [24#314]. Reviewed by (1) Michael Dolzani, *Northrop Frye Newsletter* 2.1 (1989-1990): 12-18 [with much on Blake's role

in the shaping of Frye's intellectual life; an exhaustive list of other reviews of this book can be found in the supplements to the Frye bibliography that are published regularly in the same journal]; by (2) James Reaney, *Books in Canada* Jan.-Feb. 1990: 37-38.

354. Bächtzmann, Oskar. *Malerei der Neuzeit* [24#240]. Reviewed by Wilhelm Schlink, *Neue Zürcher Zeitung* 28-29 July 1990: 59-60 [includes commentary on Bächtzmann's allegorical reading of Fuseli's "Solitude at Dawn"].

355. Baine, Rodney M., with the assistance of Mary R. Baine. *The Scattered Portions: William Blake's Biological Symbolism* [21#23]. Reviewed by (1) Terence Allan Hoagwood, *Blake* 23 (1989-1990): 39-42; by (2) Margaret Storch, *Modern Language Review* 84 (1989): 936-37.

356. Balfour, Ian. *Northrop Frye* [23#265]. Reviewed by (1) John Michael Crafton, *Notes on Contemporary Literature* 20.3 (1990): 7-8; by (2) Robert D. Denham, *American Review of Canadian Studies* 19 (1989): 228-30; by (3) A. C. Hamilton, *Queen's Quarterly* 96 (1989): 500-02 [recommended]; by (4) Leon Surette, *Essays on Canadian Writing* 41 (1990): 159-65 [with reservations]; by (5) Thomas Willard, *University of Toronto Quarterly* 59 (1989-1990): 165-69.

357. Barrell, John. *The Political Theory of Painting from Reynolds to Hazlitt: "The Body of the Public"* [21#25]. Reviewed by (1) Ann Bermingham, *Art in America* 76.10 (1988): 25-27; by (2) Ronald Paulson, *New Republic* 10-17 Aug. 1987: 39-42; by (3) Barry Venning, *Turner Studies* 7.2 (1988): 55-57; by (4) Richard Wendorf, *American Historical Review* 95 (1990): 163-64; see also #16, above.

358. Bate, Jonathan. *Shakespeare and the English Romantic Imagination* [21#145]. Reviewed by Russell Jackson, *Deutsche Shakespeare-Gesellschaft West: Jahrbuch* (1990): 253-57; see also #16, above.

359. Beckson, Karl. *Arthur Symons: A Life* [22#225]. Reviewed by (1) Ashley Brown, *Victorian Studies* 33 (1989-1990): 202-03; by (2) Robert Crawford, *Notes and Queries* ns 35 (1988): 394-95; by (3) Pierre Joannon, *Études Irlandaises* ns 14.1 (1989): 217-18; by (4) Peter van de Kamp, *Irish University Review* 20 (1990): 387-90.

360. Beckson, Karl, and John M. Munro, eds. *Arthur Symons: Selected Letters, 1880-1935* [24#316]. Reviewed by (1) John C. Conlon, *English Literature in Transition 1880-1920* 33 (1990): 345-48; by (2) Alan Johnson, *Nineteenth-Century Literature* 44 (1989-1990): 568-71; by (3) Sam Pickering, *Sevante Review* 98 (1990): 166-

69; by (4) M. S. Vogeler, *Choice* 27 (1989-1990): 308.

361. Bennett, Shelley M. *Thomas Stothard: The Mechanisms of Art Patronage in England circa 1800* [22#154]. Reviewed by (1) David Alexander, *Print Quarterly* 7 (1990): 467-70 [bemoaning, like other reviewers, the book's brevity; together with two other publications]; by (2) G. E. Bentley, Jr., *Blake* 23 (1989-1990): 205-09 [includes substantial addenda to Bennett's list of books illustrated with engravings after the designs of Stothard]; by (3) David Blayney Brown, *Burlington Magazine* 131 (1989): 786-87; by (4) I. H. C. [i.e., Irene H. Chayes], *RMB for 1988* (1989): 53-54.

362. Bentley, G. E., Jr. *Blake Records Supplement: Being New Materials Relating to the Life of William Blake Discovered since the Publication of Blake Records (1969)* [22#32]. Reviewed by (1) Edwina Burness, *English Studies* 71 (1990): 455-62 [with some reservations; part of an omnibus review]; by (2) Robert N. Essick, *Studies in Romanticism* 29 (1990): 324-30 [described as "an essential addition to every Blake scholar's reference shelf"; includes substantial corrigenda and a few addenda]; by (3) L. M. Findlay, *Notes and Queries* ns 36 (1989): 519-21 [with reservations]; by (4) David Fuller, *Review of English Studies* ns 41 (1990): 261 [includes corrections]; by (5) M. T. S. [i.e., Mark T. Smith], *RMB for 1988* (1989): 106-07.

363. Bentley, G. E., Jr., ed. *William Blake's Works in Conventional Typography* [20#1]. Reviewed by Nelson Hilton, *ECCB for 1984* ns 10 (1989): 558-59 [with reservations concerning the status of this edition as a "facsimile"].

364. Bidney, Martin. *Blake and Goethe: Psychology, Ontology, Imagination* [23#32]. Reviewed by (1) Stuart Atkins, *Blake* 24 (1990-1991): 99-101 [very favorably]; by (2) J. M. Q. Davies, *Review of English Studies* ns 41 (1990): 128-30; by (3) Christine Gallant, *Wordsworth Circle* 20 (1989): 216-18; by (4) John [i.e., Jon] Mee, *Notes and Queries* ns 36 (1989): 521 [severely critical]; by (5) M. T. S. [i.e., Mark T. Smith], *RMB for 1988* (1989): 107-08.

365. Bindman, David. *The Shadow of the Guillotine: Britain and the French Revolution* [23#179]. Reviewed in (1) *Gazette des Beaux-Arts* 6th ser. 114 (1989): "La Chronique des Arts" Oct. 1989: 12 [with Blake's "Lucifer and the Pope in Hell" as an illustration]; by (2) Barry Venning, *Turner Studies* 9.2 (1989): 53-54; by (3) Marcus Wood, *Print Quarterly* 6 (1989): 339-41.

366. Blake, William. *The Marriage of Heaven and Hell*. The DIY Theatre Per-

formance, organized by the Rosemary Branch Theatre Club in London, July 1988, reviewed by Michael Grenfell, *Blake* 23 (1989-1990): 95-96.

367. Blake, William. *Songs of Innocence and of Experience* [23#2]. The Franklin Library Reproduction of Songs, copy U, reviewed by Alexander S. Gourlay and John E. Grant, *Blake* 24 (1990-1991): 260-61 [for which read 44-45].

368. Blakemore, Steven. *Burke and the Fall of Language: The French Revolution as Linguistic Event* [24#319]. Reviewed by (1) Lisa Plummer Crafton, *Blake* 24 (1990-1991): 102-03; by (2) Christopher Todd, *Journal of European Studies* 20 (1990): 182-85.

369. Blondel, Jacques, ed. and trans. *Vala, ou Les Quatre Vivants*. Vol. 4 of *Oeuvres de William Blake* [20#3] reviewed by Martin Bidney, *Blake* 23 (1989-1990): 79-80; see also #445, below.

370. Bloom, Harold. *Ruin the Sacred Truths: Poetry and Belief from the Bible to the Present* [23#36]. Reviewed by (1) H. Beaver, *Times Literary Supplement* 18-24 Aug. 1989: 900; by (2) S. B. Darrell, *Choice* 26 (1988-1989): 1830 [with reservations]; by (3) Steven Helmling, *Kenyon Review* ns 12.3 (1990): 154-68; by (4) Virgil Nemoianu, *MLN* 104 (1989): 1176-78.

371. Börsch-Supan, Helmut. *Die Deutsche Malerei von Anton Graff bis Hans von Marées 1760-1870* [23#225]. Reviewed by (1) the late Keith Andrews, *Burlington Magazine* 131 (1989): 718 [Kauffmann is here said to have been brilliantly characterized in this book]; by (2) Erik Forssman, *Zeitschrift für Kunstgeschichte* 53 (1990): 249-52; by (3) H. [i.e., Hans H. Hofstätter], *Münster* 43 (1990): 81; by (4) Werner Schnell, *Kunstchronik* 43 (1990): 35-39.

372. Bogel, Frederic V. *Literature and Insubstantiality in Later Eighteenth-Century England* [21#148]. Reviewed by Dustin Griffin, *ECCB for 1984* ns 10 (1989): 413-14.

373. Boime, Albert. *Art in an Age of Revolution 1750-1800* [21#149 and revised entry, 23: corr.]. Reviewed by (1) Philippe Bordes, *Journal of Modern History* 62 (1990): 579-81 [sympathetically, though with some reservations]; by (2) Kathleen Nicholson, *Eighteenth-Century Studies* 22 (1988-1989): 628-31; by (3) Eric Shanes, *Apollo* 130 (1989): 435-36; for a brief notice see also *RMB for 1988* (1989): 6.

374. Borck, Jim Springer, ed. *The Eighteenth Century: A Current Bibliography* ns 9 for 1983 [23#9]. Reviewed by David

Womersley, *Review of English Studies* ns 41 (1990): 441.

375. Bradley, John Lewis, and Ian Ousby, eds. *The Correspondence of John Ruskin and Charles Eliot Norton* [22#226]. Reviewed by (1) John Clubbe, *Victorian Studies* 33 (1989-1990): 353-55; by (2) Leslie J. Workman, *New England Quarterly* 62 (1989): 572-86.

376. Brantley, Richard E. *Locke, Wesley, and the Method of English Romanticism* [18#163]. Reviewed by William T. Bluhm, *ECCB for 1984* ns 10 (1989): 418-19.

377. Brown, Greg. *Songs of Innocence and of Experience*. Red House Records, RHR14, 1986. Reviewed by Alexander S. Gourlay, *Blake* 23 (1989-1990): 96-98.

378. Burwick, Frederick. *The Haunted Eye: Perception and the Grotesque in English and German Romanticism* [22#44]. Reviewed by Rolf Breuer, *Anglia* 108 (1990): 537-39.

379. Butler, Marilyn, ed. *Burke, Paine, Godwin, and the Revolution Controversy* [20#299]. Reviewed by Lilla Maria Crisafulli Jones, *Dix-huitième Siècle* 19 (1987): 462-63.

380. Butler, Marilyn, and Janet Todd, eds. *The Works of Mary Wollstonecraft* [23#257]. Reviewed by Lucy Newlyn, *Review of English Studies* ns 42 (1991): 67-77 [highly recommended].

381. Butlin, Martin, and Ted Gott. *William Blake in the Collection of the National Gallery of Victoria* [24#20]. Reviewed by (1) David Bindman, *Burlington Magazine* 132 (1990): 75; by (2) Zara Guthrie, *Ormond Papers* 6 (1989): 153-56.

382. Cafritz, Robert C., Lawrence Gowing, and David Rosand. *Places of Delight: The Pastoral Landscape* [23#186]. Reviewed by (1) Eric Shanes, *Apollo* 130 (1989): 216 [briefly]; by (2) Andrew Wilton, *Burlington Magazine* 131 (1989): 721 [criticizes Gowing's approach in general and his admiration for Calvert's "fuzzy" late works in particular].

383. Cantor, Paul A. *Creature and Creator: Myth-Making and English Romanticism* [20#263]. Reviewed by Linda Austin, *ECCB for 1984* ns 10 (1989): 421.

384. Cavalli-Björkman, Görel. *Füssli* [24#242]. Reviewed by Bjarne Jørnaes, *Burlington Magazine* 133 (1991): 52-54.

385. Cave, Kathryn, ed. *The Diary of Joseph Farington*. Vols. 13-16 [20#264] reviewed by Evelyn Joll, *Turner Studies* 5.1 (1985): 47; 5.2 (1985): 49.

386. Claeys, Gregory. *Thomas Paine: Social and Political Thought* [24#280]. Reviewed by D. W. Bebbington, *History* 76 (1991): 80 [favorably].

387. Clair, Jean, Cathrin Pichler, and Wolfgang Pircher, eds. *Wunderblock: Eine Geschichte der modernen Seele* [24#58]. Reviewed by Mark Gisbourne, *Apollo* 130 (1989): 115-17, 143.

388. Clarke, Michael, and Nicholas Penny, eds. *The Arrogant Connoisseur: Richard Payne Knight, 1751-1824* [17#177]. Reviewed by Briony Llewellyn, *Turner Studies* 2.2 (1983): 53-54.

389. Cohen, Michael. *Engaging English Art: Entering the Work in Two Centuries of English Painting and Poetry* [23#53]. Reviewed by Matthew C. Brennan, *Southern Humanities Review* 23 (1989): 288-89 [with reservations].

390. Cook, David. *Northrop Frye: A Vision of the New World* [21#205]. Reviewed by William T. Booth, *Essays on Canadian Writing* 35 (1987): 117-22.

391. Cooper, Andrew M. *Doubt and Identity in Romantic Poetry* [23#55]. Reviewed by (1) Greg Crossan, *Notes and Queries* ns 36 (1989): 401-03; by (2) Frederick Garber, *Keats-Shelley Journal* 38 (1989): 173-75; by (3) J. H.-P. [i.e., Janice Haney-Peritz], *RMB for 1988* (1989): 76-77; by (4) Charles J. Rzepka, *Wordsworth Circle* 20 (1989): 197-98; by (5) J. R. Watson, *Review of English Studies* ns 41 (1990): 255-56.

392. Crehan, Stewart. *Blake in Context* [18#39]. Reviewed by Mark L. Greenberg, *ECCB for 1984* ns 10 (1989): 559-61.

393. Crowley, Tony. *The Politics of Discourse* [24#288]. Reviewed by Michael Baron, *English* 39 (1990): 188-92 [part of an omnibus review; see 190-91].

394. Damon, S. Foster. *A Blake Dictionary: The Ideas and Symbols of William Blake*. The rev. ed. with foreword, bibliography, and index by Morris Eaves [22#53]. Reviewed by (1) Edwinna Burness, *English Studies* 71 (1990): 455-62 [Eaves's introduction and index are praised as "invaluable for many reasons" in this omnibus review]; in (2) *Forum for Modern Language Studies* 25 (1989): 278 [briefly, with Eaves's index recommended as a "very positive contribution"]; by (3) B. C. H. [i.e., Bishop C. Hunt], *RMB for 1988* (1989): 109; by (4) Edward Larissy, *Notes and Queries* ns 37 (1990): 226 [favorably]; see also #34, above.

395. Damrosch, Leopold, Jr. *Symbol and Truth in Blake's Myth* [15#39]. Reviewed by A. A. Ansari, *Aligarh Critical Miscellany* 2 (1989): 231-39.

396. Deane, Seamus. *The French Revolution and Enlightenment in England, 1789-1832* [23#221]. Reviewed by (1) Jeremy Black, *Eighteenth-Century Studies* 23 (1989-1990): 343-48; by (2) Terence Brown, *Irish University Review* 20 (1990):

376-77; by (3) Hannah Gay, *International History Review* 11 (1989): 733-35; by (4) Colin Haydon, *Literature and History* 2nd ser. 1.1 (1990): 85-91; by (5) F. L. van Holthoorn, *Tijdschrift voor Geschiedenis* 103 (1990): 690-91; by (6) Malcolm Kellsall, *Modern Language Review* 85 (1990): 415-16; by (7) Anne K. Mellor, *Studies in Romanticism* 28 (1989): 509-11; by (8) Kurt Tetzeli von Rosador, *Nineteenth-Century Literature* 44 (1989-1990): 225-28; by (9) Christopher Todd, *Journal of European Studies* 20 (1990): 182-85; by (10) J. Voisine, *Revue de Littérature Comparée* 63 (1989): 593-96; see also #34, above.

397. De Bolla, Peter. *Harold Bloom: Towards Historical Rhetorics* [23#267]. Reviewed by Roy Sellars, *Notes and Queries* ns 37 (1990): 521-22 [favorably, despite some reservations].

398. Denham, Robert D. *Northrop Frye: An Annotated Bibliography of Primary and Secondary Sources* [24#322]. Reviewed by (1) Rodney M. Baine, *Blake* 23 (1989-1990): 88; by (2) Margery Fee, *Malabar Review* 84 (1988): 166 [briefly, yet praising the book as "exemplary"]; by (3) *Graham Forst, *Canadian Literature* 122/123 (1989): 189-90; by (4) *G. A. Johnson, *Canadian Historical Review* (1988): 235; by (5) *Eleanor Morgan, *Canadian Book Review Annual* (1988): 4-5; in (6) **Reference and Research Book News* 3 (1988): 31; by (7) Thomas Willard, *University of Toronto Quarterly* 59 (1989-1990): 165-69; by (8) James F. Woodruff, *Modern Philology* 87 (1989-1990): 324-26.

399. Derrida, Jacques. *The Truth in Painting* [24#324]. Reviewed, *inter alia*, by (1) Shuli Barzilai, *Diacritics* 20.1 (1990): 2-15; by (2) Richard Anthony Cavell, *University of Toronto Quarterly* 58 (1988-1989): 521-25; by (3) *J. Gilbert-Rolfe, *Arts Magazine* Apr. 1989: 25-28; by (4) John C. Gilmour, *Journal of Aesthetics and Art Criticism* 46 (1987-1988): 519-21; by (5) Christopher Norris, *Comparative Criticism* 11 (1989): 235-51; by (6) Michael Podro, *Art History* 11 (1988): 433-39; by (7) Stephen Scobie, *Malabar Review* 82 (1988): 101-05 [part of a research report]; by (8) David Worrall, *Blake* 23 (1989-1990): 89-95.

400. Dyck, Ian, ed. *Citizen of the World: Essays on Thomas Paine* [22#198]. Reviewed by (1) Mark Philp, *British Journal for Eighteenth-Century Studies* 12 (1989): 215-16; by (2) John Stevenson, *English Historical Review* 106 (1991): 209-10.

401. Egerton, Judy. *Wright of Derby* [24#228]. Reviewed by (1) David Alexander, *Print Quarterly* 7 (1990): 328-30; by (2) Celina Fox, *Apollo* 131 (1990): 267-

68; by (3) Nicola Kalinsky, *Burlington Magazine* 132 (1990): 282-83; by (4) Desmond [G.] King-Hele, *Journal of the Royal Society of Arts* 138 (1990): 364-66; by (5) Cécile Scaillièrez, *Revue du Louvre et des Musées de France* 40 (1990): 166-67; by the late (6) Denys Sutton, *Gazette des Beaux-Arts* 6th ser. 116 (1990): "La Chronique des Arts" July-Aug. 1990: 10.

402. Einberg, Elizabeth, and Judy Egerton. *The Age of Hogarth: British Painters Born 1675-1709* [23#182]. Reviewed in (1) *Gazette des Beaux-Arts* 6th ser. 112 (1988): "La Chronique des Arts" Nov. 1988: 21; by (2) Oliver Millar, *Burlington Magazine* 131 (1989): 782-83 [as a model of what the catalogue of a permanent collection can be].

403. Ellrodt, Robert, and Bernard Brugère, eds. *Age d'or et apocalypse* [23#90]. Reviewed by Maurice Lévy, *Études Anglaises* 42 (1989): 447-49.

404. Erdman, David V., ed. *Blake and His Bibles* [24#82]. Reviewed by G. A. Cervasco, *Choice* 27 (1989-1990): 1823 [this collection of essays is here said to be of "interest chiefly to Blakeans" and to those students "who favor a heavy dose of theodicy in their study of literature and art"].

405. Erdman, David V. *Commerce des Lumières: John Oswald and the British in Paris, 1790-1793* [22#161]. Reviewed by (1) Nigel Aston, *Historical Journal* 33 (1990): 1003-15 [part of an omnibus review; see 1007-08]; by (2) Jonathan Beecher, *History Workshop* 28 (1989): 155-60 [with reservations]; by (3) James K. Chandler, *Studies in Romanticism* 28 (1989): 493-98; by (4) Peter [H.] Marshall, *Yearbook of English Studies* 20 (1990): 286-88; by (5) L. G. Mitchell, *Notes and Queries* ns 35 (1988): 243-44; by (6) Doris Stephens, *French Review* 61 (1987-1988): 811-12.

406. Erffa, Helmut von, and Allen Staley. *The Paintings of Benjamin West* [20#285]. Reviewed by *Wayne Craven, *Pennsylvania Magazine of History and Biography* 111 (1987): 573-75.

407. Essick, Robert N. *William Blake and the Language of Adam* [23#68]. Reviewed by (1) Edwina Burness, *English Studies* 71 (1990): 455-62 [as "a major contribution to Blakean studies," part of an omnibus review]; by (2) David Fuller, *Durham University Journal* ns 51 (1990): 118-20 [with reservations]; by (3) Robert F. Gleckner, *Wordsworth Circle* 20 (1989): 219-21 [enthusiastically]; by (4) Nelson Hilton, *Blake* 24 (1990-1991): 67-70; by (5) Edward Larrissy, *Notes and Queries* ns 37 (1990): 226 [very favorably]; by (6) David Worrall, *English* 39 (1990): 173-76 [very favorably, though incorporating a

"slight reading against the grain" of the book in order "to make some sense of things that otherwise end up rather depoliticized" (175)].

408. Essick, Robert N. *The Works of William Blake in the Huntington Collections: A Complete Catalogue* [20#16]. Reviewed by P. Malekin, *Review of English Studies* ns 40 (1989): 573-75 [praised as "an invaluable aid to research"].

409. Ford, Boris, ed. *Romantics to Early Victorians* [24#48]. Reviewed in the *Gazette des Beaux-Arts* 6th ser. 117 (1991): "La Chronique des Arts" Jan. 1991: 11-12 [favorably].

410. Friedman, Barton R. *Fabricating History: English Writers on the French Revolution* [24#95]. Reviewed by (1) Joseph Butwin, *Journal of English and Germanic Philology* 89 (1990): 416-18; by (2) Colin Haydon, *Literature and History* 2nd ser. 1.1 (1990): 85-91; by (3) *C. Kent, *Canadian Journal of History* 24 (1989): 179-89; by (4) Merritt Moseley, *South Carolina Review* 23.2 (1991): 190-91; by (5) Vincent Newey, *Modern Language Review* 85 (1990): 923-26; by (6) J. R. Watson, *Review of English Studies* ns 41 (1990): 599-601; see also #34, above.

411. Fuller, David. *Blake's Heroic Argument* [22#65]. Reviewed by (1) Edwina Burness, *English Studies* 71 (1990): 455-62 [critically; part of an omnibus review]; by (2) P. H. Butter, *Yearbook of English Studies* 20 (1990): 288-89; by (3) Philip Davis, *Cambridge Quarterly* 19 (1990): 84-94 [part of a methodologically oriented review essay]; by (4) Andrew Lincoln, *Review of English Studies* ns 41 (1990): 259-60 [favorably]; by (5) Ken Edward Smith, *British Journal for Eighteenth-Century Studies* 12 (1989): 231-32; by (6) M. T. S. [i.e., Mark T. Smith], *RMB for 1988* (1989): 110-11 [unfavorably]; by (7) Brian Wilkie, *Blake* 24 (1990-1991): 96-99; see also #34, above.

412. Gaull, Marilyn. *English Romanticism: The Human Context* [23#76]. Reviewed by (1) Alan Bewell, *Wordsworth Circle* 20 (1989): 192-95; by (2) E. D. Mackerness, *Notes and Queries* ns 37 (1990): 103-04 [mostly favorably, though with some reservations]; by (3) Nicholas Roe, *Review of English Studies* ns 42 (1991): 122-23 [favorably].

413. Gleckner, Robert F. *Blake and Spenser* [20#86]. Reviewed by Andrew Elfenbein, *Criticism* 31 (1989): 493-98.

414. Gleckner, Robert F., and Mark L. Greenberg, eds. *Approaches to Teaching Blake's Songs of Innocence and of Experience* [23#78]. Reviewed by Edward Larrissy, *Blake* 24 (1990-1991): 101-02.

415. Griffin, Dustin. *Regaining Paradise: Milton and the Eighteenth Century* [21#153]. Reviewed by Steven Shankman, *Comparative Literature* 42 (1990): 368-71 [with reservations]; see also #16 and 17, above.
416. Hagstrum, Jean H. *Eros and Vision: The Restoration to Romanticism* [24#106]. Reviewed by (1) John M. Aden, *Sewanee Review* 98 (1990): xviii-xx; by (2) Paul Alkon, *Studies in English Literature 1500-1900* 29 (1989): 579-620 [briefly, yet favorably, as part of a research report; see 609]; by (3) Nancy Moore Goslee, *European Romantic Review* 1 (1990-1991): 109-13; by (4) John Richetti, *Studies in English Literature 1500-1900* 30 (1990): 517-54 [part of a research report, see 545-46]; by (5) Pat Rogers, *Notes and Queries* ns 37 (1990): 471-72 [favorably]; by (6) Susan Staves, *Modern Philology* 88 (1990-1991): 193-98.
417. Hilton, Nelson, and Thomas A. Vogler, eds. *Unnam'd Forms: Blake and Textuality* [20#105]. Reviewed by (1) P. Malekin, *Review of English Studies* ns 40 (1989): 573-75 [very favorably]; by (2) François Piquet, *Études Anglaises* 43 (1990): 227-28.
418. Hoagwood, Terence Allan. *Prophecy and the Philosophy of Mind: Traditions of Blake and Shelley* [20#109]. Reviewed by Jean Hall, *Keats-Shelley Journal* 38 (1989): 175-78.
419. Hodnett, Edward. *Five Centuries of English Book Illustration* [22#165]. Reviewed by David Alexander, *Print Quarterly* 7 (1990): 467-70 [with reservations].
420. Hölting, Karl Josef, Peter M. Daly, and Wolfgang Lottes, eds. *Word and Visual Imagination: Studies in the Interaction of English Literature and the Visual Arts* [23#88]. Reviewed by (1) Paul Barolsky, *Journal of English and Germanic Philology* 89 (1990): 208-09 [with a paragraph on Heppner's Blake essay]; by (2) Christine [i.e., Christiane] Bimberg, *Zeitschrift für Anglistik und Amerikanistik* 38 (1990): 263-64; in (3) *English and American Studies in German 1988* (1989): 37-38; by (4) Paul Goetsch, *Literaturwissenschaftliches Jahrbuch* 31 (1990): 438-41 [Heppner's essay is briefly discussed on 440].
421. Hofmann, Werner, ed. *Europa 1789: Aufklärung, Verklärung, Verfall* [24#27]. Reviewed by (1) Doris von Drateln, *Kunstforum International* 104 (1989): 336-39 [mentions the works of Blake and Fuseli in the exhibition]; by (2) Detlef Hoffmann, *Kritische Berichte* 17.4 (1989): 95-99 [see also Klaus Herding's report on exhibiting the French Revolution in 1989 in the same issue, 81-95, especially 84-85]; (3) Michael Lingner and Iris Pompesius, *Kunstchronik* 43 (1990): 108-10.
422. Honour, Hugh. *Romanticism* [16#195]. Reviewed by Eric Shanes, *Turner Studies* 2.1 (1982): 51-53.
423. Howard, John. *Infernal Poetics: Poetic Structure in Blake's Lambeth Prophecies* [20#111]. Reviewed by Alicia Ostriker, *ECCB for 1984* ns 10 (1989): 562-63.
424. Isaksson, Folke, ed. and trans. *William Blake: Äktenskapet mellan Himmel och Helvete* [23#4]. Reviewed by Morton D. Paley and Gunnel Tottie, *Blake* 23 (1989-1990): 209-10.
425. Jakobson, Roman. *Language in Literature* [23#95]. Reviewed by (1) M. Dominicy, *Revue Belge de Philologie et d'Histoire/Belgisch Tijdschrift voor Filologie en Geschiedenis* 67 (1989): 620-21; by (2) *F. W. Galan, *Times Literary Supplement* 13-19 Jan. 1989: 41; by (3) Michael Cabot Haley, *South Carolina Review* 21.2 (1989): 83-84; by (4) Thomas R. Hart, *Comparative Literature* 41 (1989): 170-76; by (5) Suzanne Romaine, *Review of English Studies* ns 41 (1990): 374-75; by (6) R. R. [i.e., Ruth Ronen?], *Poetics Today* 9 (1988): 674-75; by (7) David Shepherd, *Modern Language Review* 84 (1989): 1049-50; by (8) Marina Tarlinskaja, *Style* 23 (1989): 152-56.
426. Jaton, Anne-Marie. *Jean Gaspar Lavater* [24#274]. Reviewed by (1) D. [i.e., Dominique] Bourel, *Dix-huitième Siècle* 21 (1989): 527; by (2) Madeleine A. Simons, *Rivista di Letteratura Moderna e Comparata* 42 (1989): 304-07 [recommended].
427. Johnston, John H. *The Poet and the City: A Study in Urban Perspectives* [20#114]. Reviewed by Philip Pinkus, *ECCB for 1984* ns 10 (1989): 458-59 [mentions the Blake chapter].
428. Kelly, John, with the assistance of Eric Domville, eds. *The Collected Letters of W. B. Yeats*. Vol. 1 [21#214] reviewed by (1) David L. Derus, *Chesterton Review* 16 (1990): 267-74; by (2) *Richard J. Fineran, *Review* 9 (1987): 205-14; by (3) *S. Gurney, *Modern Age* 32 (1988): 81-87.
429. Kemp, Martin. *The Science of Art: Optical Themes in Art from Brunelleschi to Seurat* [24#333]. Reviewed by (1) David Barrie, *Apollo* 132 (1990): 132-33; in (2) *Gazette des Beaux-Arts* 6th ser. 116 (1990): "La Chronique des Arts" Oct. 1990: 20-21; by (3) A. B. Stewart, *Choice* 27 (1989-1990): 1670 [recommended].
430. Kernan, Alvin. *Printing Technology, Letters and Samuel Johnson* [22#170]. Reviewed by (1) *J. M. Kuist, *Clio* 18 (1989): 210-12; by (2) *Walter J. Ong, *Review* 10 (1988): 97-112; by (3) Mark Rose, *Poetics Today* 8 (1987): 714-17.
431. Kettle, Arnold. *Literature and Liberation: Selected Essays* [24#125]. Reviewed by W. Ruddick, *Literature and History* 2nd ser. 1.1 (1990): 115-17.
432. King, James. *William Couper: A Biography* [20#211]. Reviewed by (1) David Groves, *Notes and Queries* ns 35 (1988): 241-42; by (2) Claude Rawson, *Eighteenth-Century Studies* 22 (1988-1989): 606-08; see also #16, above.
433. King, James, and Charles Ryskamp, eds. *The Letters and Prose Writings of William Couper*. Vol. 4 [18#122] reviewed by (1) Alan T. McKenzie, *ECCB for 1984* ns 10 (1989): 584-86. Vol. 5 [21#121] reviewed by (2) Claude Rawson, *Eighteenth-Century Studies* 22 (1988-1989): 606-08; see also #17, above.
434. King, James, and Charles Ryskamp, eds. *William Couper: Selected Letters* [23#201]. Reviewed by (1) David Groves, *Notes and Queries* ns 37 (1990): 480 [recommended]; by (2) J. Wilkinson, *Choice* 27 (1989-1990): 1142.
435. King-Hele, Desmond [G.]. *Erasmus Darwin and the Romantic Poets* [20#230]. Reviewed by E. [i.e., Ernest] Pereira, *UNISA English Studies* 28.1 (1990): 43-44 [with reservations, believes that Darwin's influence is overestimated by the author].
436. King-Hele, Desmond [G.], ed. *The Letters of Erasmus Darwin* [17#144]. Reviewed by *G. S. Rousseau, *Annals of Science* 41 (1984): 396-98.
437. Klancher, Jon P. *The Making of the English Reading Audiences, 1790-1832* [22#171]. Reviewed by (1) Paul Hamilton, *Notes and Queries* ns 36 (1989): 403-04; by (2) Janet Todd, *British Journal for Eighteenth-Century Studies* 12 (1989): 224-25.
438. Klein, Jürgen. *Anfänge der englischen Romantik 1740-1780: Heidelberger Vorlesungen* [22#144]. Reviewed by Raimund Borgmeier, *Anglia* 108 (1990): 539-45 [severely critical].
439. Kroeber, Karl. *Romantic Fantasy and Science Fiction* [23#102]. Reviewed by (1) Thomas D. Claeson, *Keats-Shelley Journal* 39 (1990): 210-13 [with some reservations]; by (2) Gordon Hirsch, *Victorian Studies* 33 (1989-1990): 522-23 [critically]; by (3) Ellen M. Pedersen, *Extrapolation* 31 (1990): 92-96 [a sharp critique; not recommended, not even for libraries]; by (4) F. P. Riga, *Choice* 26 (1988-1989): 1678 [very favorably]; in (5) *RMB for 1988* (1989): 80; see also #17 and 34, above.
440. Kruse, Joachim. *Johann Heinrich Lips 1758-1817: Ein Zürcher Kupferstecher zwischen Lavater und Goethe*

[24#276]. Reviewed by Lucas Wüthrich, *Zeitschrift für Schweizerische Archäologie und Kunstgeschichte* 46 (1989): 326-27 [very favorably].

441. Larrissy, Edward. *William Blake* [21#77]. Reviewed by Michael Ackland, *AUMLA* 72 (1989): 344-55 [severely critical; part of an omnibus review, see 352-54].

442. Le Bris, Michel. *Romantics and Romanticism* [18#70]. Reviewed by Eric Shanes, *Turner Studies* 2.1 (1982): 51-53.

443. Lemay, J. A. Leo, ed. *Deism, Masonry, and the Enlightenment: Essays Honoring Alfred Owen Aldridge* [24#211]. Reviewed by Bruce Granger, *William and Mary Quarterly* 3rd ser. 45 (1988): 614-16.

444. Levinson, Marjorie, Marilyn Butler, Jerome J. McGann, and Paul Hamilton. *Rethinking Historicism: Critical Readings in Romantic History* [24#334]. Reviewed by Peter Kitson, *Notes and Queries* ns 37 (1990): 520-21.

445. Leyris, Pierre, and Jacques Blondel, trans. and eds. *Oeuvres de William Blake*. All four volumes of this bilingual edition [see 10p62, 12p143, 15#2, and 20#3] are briefly reviewed by Jean-Pierre Jossua, *Revue des Sciences Philosophiques et Théologiques* 72 (1988): 331; see also #369, above.

446. Lindsay, David W. *Blake: Songs of Innocence and Experience* [23#110]. Reviewed by Edward Larrissy, *Blake* 24 (1990-1991): 101-02.

447. Lister, Raymond. *British Romantic Painting* [24#212]. Reviewed in (1) *Gazette des Beaux-Arts* 6th ser. 115 (1990): "La Chronique des Arts" Apr. 1990: 25-26; by (2) Eric Shanes, *Apollo* 131 (1990): 358 [the book is briefly and harshly criticized as "simplistic, old-fashioned . . . fusty," and "much too expensive"].

448. Lister, Raymond. *Catalogue Raisonné of the Works of Samuel Palmer* [23#238]. Reviewed by (1) I. H. C. [i.e., Irene H. Chayes], *RMB for 1988* (1989): 166; by (2) Lindsay Stainton, *Burlington Magazine* 131 (1989): 787-88 [with useful critical notes on individual entries].

449. Lister, Raymond. *The Paintings of William Blake* [21#82]. Reviewed by I. H. C. [i.e., Irene H. Chayes], *RMB for 1988* (1989): 113-14.

450. Lister, Raymond. *Samuel Palmer: His Life and Art* [22#150]. Reviewed by Anthony Lacy Gully, *Albion* 21 (1989): 136-37.

451. Lockridge, Laurence S. *The Ethics of Romanticism* [24#134]. Reviewed by (1) R. E. [i.e., Richard Eldridge], *Ethics* 101 (1990-1991): 439-40; by (2) N. [i.e., Norman] Fruman, *Choice* 27 (1989-1990): 1827

[praised as "learned, original, and important . . . fine and illuminating"].

452. Loizeaux, Elizabeth Bergman. *Yeats and the Visual Arts* [21#231]. Reviewed by S. Gurney, *Modern Age* 32 (1988): 81-87.

453. Lonsdale, Roger, ed. *The New Oxford Book of Eighteenth-Century Verse* [23#5]. Reviewed by Paula Backscheider, *ECCB for 1984* ns 10 (1989): 473-74.

454. Luetjohann, Sylvia, ed. and trans. *William Blake: Die Hochzeit von Himmel*



James Parker after Richard Westall, "Hamlet: Act 4, Scene 7: Ophelia." 26.4 x 16.2 cm.; inscr.: "Painted by R. Westall R.A." at l.l., and "Engraved by Ja^s Parker." at l.r.; dated 23 April 1798.

und Hölle: Eine Auswahl aus den prophetisch-revolutionären Schriften [22#6]. Reviewed by (1) "KSc," *Rubr-Nachrichten* 24 July 1989 [known to me only from a photocopy of a newspaper clipping lacking the page reference].

455. Mai, Ekkehard, and Anke Repp-Eckert, eds. *Triumph und Tod des Helden: Europäische Historienmalerei von Rubens bis Manet* [22#173]. Reviewed by Guy Cogeval, *Revue du Louvre et des Musées de France* 38 (1988): 269-70 [the Lyons showing and the French edition of this exhibition catalogue are under review].

456. Markert, Lawrence W. *Arthur Symonds: Critic of the Seven Arts* [24#315]. Reviewed by (1) Ashley Brown, *Victorian Studies* 33 (1989-1990): 202-03; by (2) Bruce Morris, *English Literature in Transition 1880-1920* 32 (1989): 344-47.

457. Marshall, Peter [H.], ed. *The Anarchist Writings of William Godwin* [21#187]. Reviewed by Martin Fitzpatrick, *British Journal for Eighteenth-Century Studies* 12 (1989): 217-18.

458. Marshall, Peter [H.]. *William Blake: Visionary Anarchist* [24#137]. Reviewed by (1) Stewart Crehan, *British Journal for Eighteenth-Century Studies* 13 (1990): 257-258; by (2) Michael Ferber, *Blake* 24 (1990-1991): 262 [for which read 46].

459. Marshall, Peter H. *William Godwin* [20#312]. Reviewed by Gary Kelly, *ECCB for 1984* ns 10 (1989): 623-24.

460. Mason, Michael, ed. *William Blake* [22#7]. Reviewed by (1) Edwina Burness, *English Studies* 71 (1990): 455-62 [recommended; part of an omnibus review]; by (2) Stewart Crehan, *British Journal for Eighteenth-Century Studies* 13 (1990): 257-58; by (3) J. M. Q. Davies, *Review of English Studies* ns 41 (1990): 128-30; by (4) Philip Davis, *Cambridge Quarterly* 19 (1990): 84-94 [part of a review essay]; by (5) L. M. Findlay, *Notes and Queries* ns 36 (1989): 519-21 [very favorably]; by (6) François Piquet, *Études Anglaises* 43 (1990): 226-27 [with reservations]; by (7) Brian Wilkie, *Modern Language Review* 85 (1990): 418 [recommended for the general reader, but critical of the usefulness of Mason's critical apparatus].

461. McArthur, Murray. *Stolen Writings: Blake's Milton, Joyce's Ulysses, and the Nature of Influence* [23#117]. Reviewed by (1) Marilyn May, *English Literature in Transition 1880-1920* 32 (1989): 384-87; by (2) M. T. S. [i.e., Mark T. Smith], *RMB for 1988* (1989): 114.

462. McCalman, Iain. *Radical Underworld: Prophets, Revolutionaries and Pornographers in London, 1795-1850*

[24#213]. Reviewed by (1) D. W. Bebbington, *Historical Journal* 32 (1989): 997-1004; by (2) John Belchem, *Social History* 15 (1990): 117-20 [very favorably]; by (3) *James Epstein, *Albion* 20 (1988): 638-39; by (4) Anne Humpherys, *Victorian Studies* 32 (1988-1989): 411-12; by (5) Thomas W. Laqueur, *American Historical Review* 95 (1990): 820-21 [highly recommended]; by (6) *Michael Mason, *London Review of Books* 1 Sept. 1988: 19-21; by (7) Stephen Prickett, *Nineteenth-Century Literature* 43 (1988-1989): 526-28; by (8) John Springhall, *History* 73 (1988): 517-18 [favorably]; by (9) Miles Taylor, *History Workshop* 28 (1989): 186-88 [favorably]; by (10) Joel H. Wiener, *Journal of Modern History* 62 (1990): 370-72 [very favorably]; see also #144, above.

463. McDannell, Colleen, and Bernhard Lang. *Heaven: A History* [23#119]. Reviewed by (1) *P. R. Ellsberg, *Parabola* 14 (1989): 108+; by (2) Karsten Harries, *American Historical Review* 95 (1990): 773-74; by (3) *J. H. Moorhead, *Theology Today* 46 (1989): 209+; by (4) Alison Morgan, *Journal of European Studies* 20 (1990): 73-74; by (5) C. H. Sisson, *PN Review* 16.5 (1990): 61 [critically].

464. McGann, Jerome J. *Social Values and Poetic Acts: The Historical Judgment of Literary Work* [23#120]. Reviewed by (1) Arnd Bohm, *Queen's Quarterly* 97 (1990): 182-84; by (2) Michael Fischer, *Blake* 23 (1989-1990): 32-39; by (3) Nelson Hilton, *South Central Review* 5 (1988): 99-100; by (4) Clifford Siskin, *Journal of English and Germanic Philology* 89 (1990): 234-37; by (5) M. T. S. [i.e., Mark T. Smith], *RMB for 1988* (1989): 80-81; by (6) Richard Tobias, *Victorian Poetry* 27 (1989): 171-74 [part of a research report].

465. McGann, Jerome J. *Towards a Literature of Knowledge* [24#141]. Reviewed by (1) Michael Fischer, *Blake* 24 (1990-1991): 103-06; by (2) Murray G. H. Pittock, *Notes and Queries* ns 37 (1990): 516-18 [the Blake chapter recommended though, in general, the reviewer is not convinced of the author's argument]; by (3) Scott Simpkins, *European Romantic Review* 1 (1990-1991): 113-17; see also #34, above.

466. Meehan, Michael. *Liberty and Poetics in Eighteenth-Century England* [21#157]. Reviewed by Heinz-Joachim Müllenbrock, *Anglia* 108 (1990): 251-52; see also #16, above.

467. Mell, Donald C., Jr., Theodore E. D. Braun, and Lucia M. Palmer, eds. *Man, God, and Nature in the Enlightenment* [23#188/258]. Reviewed by (1) J. V. Guerinot, *Seventeenth-Century News* 48 (1990):

15 [very briefly]; by (2) Allan Ingram, *Modern Language Review* 85 (1990): 414-15; by (3) John McManners, *Review of English Studies* ns 41 (1990): 125-26.

468. Meller, Horst. *Zum Verstehen englischer Gedichte* [20#137]. Reviewed by (1) Ulrich Schneider, *Anglia* 108 (1990): 269-71; by (2) Thomas Sorge, *Zeitschrift für Anglistik und Amerikanistik* 36 (1988): 261-62 [recommended; "an excellent interpretation of Blake's 'London'" (262)].

469. Mellor, David, ed. *A Paradise Lost: The Neo-Romantic Imagination in Britain 1935-55* [22#246]. Reviewed by Charles Harrison, *Artscribe* 75 (1988): 92-96 [part of an omnibus review].

470. Metzger, Lore. *One Foot in Eden: Modes of Pastoral in Romantic Poetry* [22#174]. Reviewed in *RMB for 1987* (1988): 32.

471. Miller, Dan, Mark Bracher, and Donald Ault, eds. *Critical Paths: Blake and the Argument of Method* [22#98]. Reviewed by (1) Anne K. Mellor, *Blake* 23 (1989-1990): 98-100; by (2) Ken Edward Smith, *British Journal for Eighteenth-Century Studies* 12 (1989): 231-32.

472. Möller, Joachim, ed. *Imagination on a Long Rein: English Literature Illustrated* [24#113/317/320]. Reviewed by Christopher Lloyd, *Review of English Studies* ns 41 (1990): 616-17.

473. Newlyn, Lucy. *Coleridge, Wordsworth, and the Language of Allusion* [23#189]. Reviewed by (1) A. M. Korper-shoek, *Dutch Quarterly Review of Anglo-American Letters* 19 (1989): 307-14 [part of a research report, see 310-11]; by (2) June Sturrock, *Modern Language Review* 84 (1989): 934-36.

474. O'Hara, Daniel T. *The Romance of Interpretation: Visionary Criticism from Pater to de Man* [21#219]. Reviewed in **Contemporary Literature* 29 (1988): 624-31.

475. Paglia, Camille. *Sexual Personae: Art and Decadence from Nefertiti to Emily Dickinson* [24#154]. Reviewed in (1) the *Southern Review* 23 (1990): 185 [briefly]; by (2) Nicolas Tredell, *PN Review* 17.3 (1991): 66-69 [critically]; by (3) Anne Williams, *Georgia Review* 44 (1990): 528-30 [critically]; by (4) Gregory Woods, *Word and Image* 6 (1990): 395-96 [severely critical; see also #32, above].

476. Pagliaro, Harold. *Selfhood and Redemption in Blake's Songs* [22#106]. Reviewed by (1) P. H. Butter, *Yearbook of English Studies* 20 (1990): 288-89; by (2) Andrew Lincoln, *Review of English Studies* ns 41 (1990): 259-60; see also #17, above.

477. Patterson, Annabel. *Pastoral and Ideology: Virgil to Valéry* [22#107]. Re-

viewed by (1) William W. Batstone, *Modern Philology* 87 (1989-1990): 170-73; by (2) Helen Cooper, *Review of English Studies* ns 41 (1990): 294; by (3) Andrew V. Ettin, *Modern Language Quarterly* 49 (1988): 190-92; by (4) Stuart Gillespie, *Cambridge Quarterly* 18 (1989): 322-27 [both the Blake and Palmer sections of the book are briefly discussed on 325; with reservations]; by (5) Anthony Low, *Renaissance Quarterly* 42 (1989): 332-34; by (6) Peter V. Marinelli, *University of Toronto Quarterly* 58 (1988-1989): 540-41; by (7) David Norbrook, *Journal of English and Germanic Philology* 88 (1989): 534-36 [mentions both the Blake and Palmer chapters]; by (8) James H. Quinlan, *French Review* 64 (1990-1991): 146-47.

478. Paulson, Ronald. *Representations of Revolution (1789-1820)* [18#89/174]. Reviewed by (1) Gordon G. Brittan, Jr., *French Review* 62 (1988-1989): 1107-08; by (2) Stefano Calabrese, *Rivista di Letteratura Moderna e Comparata* 42 (1989): 307-08; by (3) P. D. G., *RMB for 1983* (1984): 24-25 [not listed previously].

479. Peach, Bernard, and D. O. Thomas, eds. *The Correspondence of Richard Price* [24#287]. Reviewed by (1) James Leheny, *ECCB for 1984* ns 10 (1989): 281; by (2) H. J. McLachlan, *Transactions of the Unitarian Historical Society* 18.2 (1984): 57-58; by (3) John W. Osborne, *William and Mary Quarterly* 3rd ser. 41 (1984): 321-23.

480. Pénigault-Duhet, Paule. *Mary Wollstonecraft-Godwin (1759-1797)* [21#191]. Reviewed by Anne K. Weed, *ECCB for 1984* ns 10 (1989): 739.

481. Phillips, Michael, ed. *William Blake: An Island in the Moon: A Facsimile of the Manuscript* [22#8]. Reviewed by (1) Martin Bidney, *Studies in Romanticism* 29 (1990): 317-23 ["deeply researched" and "stimulating commentary"]; by (2) Ken Edward Smith, *British Journal for Eighteenth-Century Studies* 12 (1989): 231-32; by (3) Jonathan Wordsworth, *Review of English Studies* ns 40 (1989): 571-73 [very favorably].

482. Philp, Mark. *Godwin's Political Justice* [21#192]. Reviewed by (1) J. C. D. Clark, *Journal of Modern History* 62 (1990): 742-43 [favorably]; by (2) Frances Ferguson, *Eighteenth-Century Studies* 23 (1989-1990): 234-37.

483. Phipps, Frances. *Let Me Be Los: Codebook for Finnegans Wake* [20#153 and 23#134]. Reviewed by Laurent Milesi, *Modern Fiction Studies* 35 (1989): 323-28 ["brilliantly illustrated" and good for "pleasant reading" (323), though to the reviewer the argument appears flawed].

484. Piper, David. *The Image of the Poet: British Poets and Their Portraits* [24#162]. Reviewed by Oliver F. Sigworth, *ECCB for 1983* ns 9 (1988): 477-78.

485. Poovey, Mary. *The Proper Lady and the Woman Writer: Ideology as Style in the Works of Mary Wollstonecraft, Mary Shelley, and Jane Austen* [20#316]. Reviewed by (1) Margaret Anne Doody, *ECCB for 1984* ns 10 (1989): 740-41; by (2) James Thompson, *Review* 8 (1986): 27-29—for another review of the same book by the same reviewer see *Blake* 20 (1986-1997): 99 (#452 [10]).

486. Poston, Carol H., ed. *Mary Wollstonecraft: A Vindication of the Rights of Woman: An Authoritative Text, Backgrounds, The Wollstonecraft Debate, Criticism*. The 2nd rev. ed. [23#261] reviewed by Isobel Grundy, *Notes and Queries* ns 37 (1990): 228-29.

487. Price, Richard, and Sally Price, eds. *John Gabriel Stedman: Narrative of a Five Years Expedition Against the Revolted Negroes of Surinam* [23#241]. Reviewed by G. E. Bentley, Jr., *Blake* 24 (1990-1991): 253-59 [for which read 37-43; highly favorable, and a most informative review].

488. Prickett, Stephen. *England and the French Revolution* [24#215]. Reviewed by (1) Mark Cumming, *Eighteenth-Century Studies* 23 (1989-1990): 373-74; by (2) N. [i.e., Norman] Fruman, *Choice* 26 (1988-1989): 1685; by (3) Vincent Newey, *Modern Language Review* 85 (1990): 923-26; by (4) Michael Rossington, *English* 38 (1989): 261-67; by (5) Fiona Stafford, *Notes and Queries* ns 37 (1990): 351-52 [recommended]; by (6) J. R. Watson, *Review of English Studies* ns 41 (1990): 599-601; by (7) T. W. and G. B. T. [i.e., Thomas Wortham and G. B. Tenynson], *Nineteenth-Century Literature* 44 (1989-1990): 582 [a brief mention only].

489. Punter, David, ed. *William Blake: Selected Poetry and Prose* [22#9]. Reviewed by J. M. Q. Davies, *Review of English Studies* ns 41 (1990): 128-30.

490. Rawson, Claude. *Order from Confusion Sprung: Studies in Eighteenth-Century Literature from Swift to Cowper* [20#213]. Reviewed by (1) M. [i.e., Michel] Baridon, *Dix-huitième Siècle* 19 (1987): 512; by (2) Howard Erskine-Hill, *Review of English Studies* ns 41 (1990): 440.

491. Redford, Bruce. *The Converse of the Pen: Acts of Intimacy in the Eighteenth-Century Familiar Letter* [22#131]. Reviewed by Bernard Beatty, *British Journal for Eighteenth-Century Studies* 12 (1989): 236-37.

492. Reilly, Robin. *Wedgwood* [24#300]. Reviewed by Howard Coutts, *Burlington*

Magazine 132 (1990): 365-66; see also the author's letter in reply to his reviewer in *Burlington Magazine* 132 (1990): 573.

493. Reiman, Donald H. *Romantic Texts and Contexts* [22#177]. Reviewed by (1) Kelvin Everest, *Yearbook of English Studies* 20 (1990): 295-96; by (2) Anthony D. Knerr, *Keats-Shelley Journal* 38 (1989): 190-92; by (3) W. J. B. Owen, *Review of English Studies* ns 41 (1990): 126-28; by (4) Michael Scrivener, *Criticism* 32 (1990): 138-44.

494. Robinson, Jeffrey C. *The Walk: Notes on a Romantic Image* [24#168]. Briefly noted in *Nineteenth-Century Literature* 44 (1989-1990): 432; see also #34, above.

495. Rogers, Pat, ed. *The Oxford Illustrated History of English Literature* [23#104]. Reviewed by John Pafford, *Notes and Queries* ns 36 (1989): 374-76; see also #17, above.

496. Schlaffer, Hannelore. *Klassik und Romantik 1770-1830* [23#227]. Reviewed by Peter Morgan, *AUMLA* 73 (1990): 241-44 [favorably].

497. Schmidt-Linsenhoff, Viktoria, ed. *Sklavin oder Bürgerin? Französische Revolution und Neue Weiblichkeit 1760-1830* [24#272]. Reviewed by (1) Theresa Georgen, *Kritische Berichte* 18.1 (1990): 70-74 [see also Klaus Herding's report on exhibiting the French Revolution in 1989 in the same issue, 81-95, especially 86-88]; by (2) F. [i.e., François] Moureau, *Dix-huitième Siècle* 22 (1990): 529-30; by (3) Viktoria Schmidt-Linsenhoff, *Frauen-Kunst—Wissenschaft Rundbrief* 7 (1989): 39-41 [the editor announcing and commenting on the exhibition project]; by (4) Katharina Sykora, *Frauen—Kunst—Wissenschaft Rundbrief* 8 (1990): 54-57.

498. Schulz, Max F. *Paradise Preserved: Recreations of Eden in Eighteenth- and Nineteenth-Century England* [21#140]. Reviewed by Frank M. Turner, *Journal of Modern History* 60 (1988): 760-61 [with reservations].

499. Schwartz, Richard B. *Daily Life in Johnson's London* [20#278]. Reviewed by Bertrand A. Goldgar, *Wisconsin Academy Review* 30.4 (1984): 55.

500. Siskin, Clifford. *The Historicity of Romantic Discourse* [24#341]. Reviewed by (1) Stuart Curran, *Journal of English and Germanic Philology* 89 (1990): 412-16; by (2) Gary Harrison, *Blake* 24 (1990-1991): 71-74; by (3) Jerrold E. Hogle, *Keats-Shelley Journal* 38 (1989): 162-65; by (4) Margaret Russett, *MLN* 104 (1989): 1210-13.

501. Smith, Olivia. *The Politics of Language 1791-1819* [21#164]. Reviewed by (1) M. [i.e., Michel] Baridon, *Dix-huit-*

ème Siècle 19 (1987): 499; by (2) Kenneth W. Graham, *ECCB for 1984* ns 10 (1989): 524-25; see also #16, above.

502. St. Clair, William. *The Godwins and the Shelleys: The Biography of a Family* [24#268]. Reviewed by (1) Roy Fuller, *London Magazine* 29.7/8 (1989): 118-20 [favorably]; by (2) Donald H. Reiman, *Keats-Shelley Journal* 39 (1990): 202-05 [highly recommended].

503. Stevenson, W. H., ed. *William Blake: Selected Poetry* [23#7]. Reviewed by M. T. S. [i.e., Mark T. Smith], *RMB for 1988* (1989): 116.

504. Stevenson, Warren. *Poetic Friend: A Study of Literary Relations during the English Romantic Period* [24#182]. Reviewed by S. F. Klepetar, *Choice* 27 (1989-1990): 1505 [as "neither pithy nor convincing" in its argument].

505. Summerfield, Geoffrey. *Fantasy and Reason: Children's Literature in the Eighteenth Century* [22#179]. Reviewed by (1) Jan Fergus, *ECCB for 1984* ns 10 (1989): 532; by (2) Wendy R. Katz, *Dalhousie Review* 67 (1987): 146-48.

506. Sunderland, John. *John Hamilton Mortimer: His Life and Works* [24#278]. Reviewed by Martin Butlin, *Burlington Magazine* 131 (1989): 785-86.

507. Swingle, L. J. *The Obstinate Questionings of English Romanticism* [23#158]. Reviewed by (1) George Bornstein, *Wordsworth Circle* 20 (1989): 190-92; by (2) Greg Crossan, *Notes and Queries* ns 36 (1989): 401-03; by (3) James Engell, *Nineteenth-Century Literature* 44 (1989-1990): 229-33; by (4) Nicholas Roe, *Review of English Studies* ns 41 (1990): 256-57; by (5) Clyde de L. Ryals, *Modern Language Review* 85 (1990): 416-18; by (6) Stuart M. Sperry, *Keats-Shelley Journal* 38 (1989): 184-86; see also #17, above.

508. Szladits, Lola L. *Brothers: The Origins of the Henry W. and Albert A. Berg Collection of English and American Literature, The New York Public Library* [21#223]. Reviewed by [William S. Peterson], *Papers of the Bibliographical Society of America* 83 (1989): 116 [briefly and favorably].

509. Thorslev, Peter L., Jr. *Romantic Contraries: Freedom versus Destiny* [21#165]. Reviewed by John W. Abreu, *ECCB for 1984* ns 10 (1989): 536-37.

510. Tinkler-Villani, V. [i.e., Valeria]. *Visions of Dante in English Poetry: Translations of the Commedia from Jonathan Richardson to William Blake* [24#186]. Reviewed by (1) Frederick M. Keener, *Eighteenth-Century Studies* 23 (1989-1990): 216-17; by (2) *R. Wells, *Times Literary Supplement* 1-7 Dec. 1989: 1339.

511. Todd, Janet. *The Sign of Angellica: Women, Writing, and Fiction, 1660-1800* [24#309]. Reviewed by L. Friedman, *Choice* 28 (1990-1991): 490.

512. Tramontano Magno, Cettina, and David V. Erdman, eds. *The Four Zoas by William Blake: A Photographic Facsimile of the Manuscript with Commentary on the Illuminations* [22#14]. Reviewed by Martin Bidney, *Studies in Romanticism* 29 (1990): 317-23 [highly recommended as "a milestone in the history of Blake criticism"].

513. Updike, John. *Just Looking: Essays on Art* [24#259]. Reviewed by (1) Elizabeth Dunne, *Sewanee Review* 98 (1990): cvii-cviii [as "disappointing" (cviii)—except for the pictures]; by (2) Judie Newman, *Durham University Journal* ns 51 (1990): 265.

514. Warner, Janet A. *Blake and the Language of Art* [20#186]. Reviewed by (1) Robert F. Gleckner, *Blake* 24 (1990-1991): 65-67 [with reservations]; by (2) Janice Lyle, *ECCB for 1984* ns 10 (1989): 565-66.

515. Watson, J. R., ed. *Pre-Romanticism in English Poetry of the Eighteenth Century: The Poetic Art and Significance of Thomson, Gray, Collins, Goldsmith, Couper and Crabbe* [24#225]. Reviewed by Paul Ranger, *Notes and Queries* ns 37 (1990): 349-51.

516. Weigelt, Horst. *Lavater und die Stillen im Lande: Distanz und Nähe: Die Beziehungen Lavaters zu Frömmigkeitsbewegungen im 18. Jahrhundert* [23#229]. Reviewed by D. [i.e., Dominique] Bourel, *Dix-huitième Siècle* 22 (1990): 550-51.

517. Welburn, Andrew J. *The Truth of Imagination: An Introduction to Visionary Poetry* [24#195]. Reviewed by B. E. McCarthy, *Choice* 27 (1989-1990): 1506; see also #32, above.

518. Werner, Bette Charlene. *Blake's Vision of the Poetry of Milton: Illustrations to Six Poems* [21#114]. Reviewed by

Gordon Campbell, *British Journal for Eighteenth-Century Studies* 12 (1989): 225.

519. Whinney, Margaret. *Sculpture in Britain 1530 to 1830*. The revised edition [23#208] reviewed by John Kenworthy-Browne, *Apollo* 130 (1989): 287.

520. Wilson, David A. *Paine and Cobbett: The Transatlantic Connection* [23#236]. Reviewed by (1) *Ian Dyck, *Canadian Journal of History* 24 (1989): 114-15; by (2) Owen Dudley Edwards, *Journal of American History* 76 (1989-1990): 917 [favorably]; by (3) F. J. [i.e., Frank Jordan], *RMB for 1988* (1989): 18-20; by (4) *V. G. Kiernan, *London Review of Books* 23 June 1988: 16-17; by (5) Ken Edward Smith, *British Journal for Eighteenth-Century Studies* 13 (1990): 252-53.

521. Wind, Edgar. *Hume and the Heroic Portrait: Studies in Eighteenth-Century Imagery* [21#116]. Reviewed by (1) M. [i.e., Michel] Baridon, *Dix-huitième Siècle* 19 (1987): 528; by (2) the same reviewer, *Word and Image* 5 (1989): 218-19.

522. Wordsworth, Jonathan, Michael C. Jaye, and Robert Woof, with assistance of Peter Funnell. *William Wordsworth and the Age of English Romanticism* [22#26]. Reviewed by (1) George Goldner, *CAA Newsletter* 14.1 (1989): 3-4 [a citation for the Alfred H. Barr, Jr. Award, 1987]; by (2) Louis Howes, *Turner Studies* 8.1 (1988): 48-51.

523. Yeats, W. B. *Prefaces and Introductions: Uncollected Prefaces and Introductions by Yeats to Works by Other Authors and to Anthologies Edited by Yeats* [24#201]. Reviewed by Jacqueline Genet, *Études Irlandaises* 15.1 (1990): 185-87.

524. Yorke, Malcolm. *The Spirit of Place: Nine Neo-Romantic Artists and Their Times* [23#286]. Reviewed by L. [i.e., Lynn] R. Matteson, *Choice* 27 (1989-1990): 1313 [recommended].

525. Youngquist, Paul [Bruce]. *Madness and Blake's Myth* [24#204]. Reviewed by (1) Frederick Burwick, *European Romantic Review* 1 (1990-1991): 91-94 [favorably, though with some qualifications]; by (2) B. E. McCarthy, *Choice* 28 (1990-1991): 313; see also #32, above.

Corrigenda to Previous Checklists

Having either examined some of the items that had to be marked as "not seen" in previous issues of this annual report, or having acquired additional information from secondary sources, which had not been available to me when first listing the respective contributions to the scholarly literature concerned with "Blake and His Circle," I find that the following corrections are now called for:

21#157: delete the asterisk and change the date of publication to read 1986.

23#2: delete the asterisk—and see the review of this generally fine facsimile in an awful binding which is listed as #367, above.

23#4: delete the asterisk and, instead of "n.d.," read 1988; the book's price is c. \$30.00. As in the Keynes edition of 1975, it is the Fitzwilliam's copy H of *The Marriage of Heaven and Hell* that is reproduced in this Swedish pseudo-facsimile which, however, is *not* the facsimile of a facsimile as I had suspected. Furthermore, Robert Essick tells me that he disagrees with Morton Paley's first impressions over the quality of the reproductions. Though the plates have been printed on glossy paper, he finds them rather less marred than in the Oxford University Press version. After examining a copy myself, I find several reasons to agree with Essick's descriptive and evaluative statements concerning the merits of this publication. Especially, it is Blake's application of gold in copy H that is rendered much more convincingly here than in the 1975 OUP or Prestel editions. However, readers should also turn to Gunnel Tottie's and Morton Paley's account in the review listed as #424, above. This complains about the "color values" that are seen as "generally untrue" (210; italics mine). I certainly sympathize with the demands for enhanced "fidelity of reproduction" that inform such a statement. However, this is a matter of standards, and it is only fair to observe that the book does not claim to be a "facsimile" in the true sense, and that it sells at a relatively moderate price.

23#40: the phrasing for Briganti's lengthy title had to be corrected on the phone; this resulted in a fairly evident typographical error; a space, of course, has to be inserted between "dilinearsi" and "di una struttura."

23#49: delete asterisk and add the following information: "Ed. and trans. Francis Bourcier; with a new introduction by François Rivière." None of the original illustrations appear in this French edition (which seems to have been conceived for its Chestertonian rather than its Blakean interest).

23#107: I was suspicious about this entry right from the start; it now ought to be deleted from the checklist. When I finally saw a copy of Lenne's book, it was too late to cancel the entry, and it was therefore preserved as the hidden joke of last year's compilation. The author is neither concerned with William Blake, nor with John Hamilton Mortimer, but with the heroes of a comic strip series.

23#148: upon ordering a copy of this new edition of Saurat's book, my French bookdealer sent me a copy of the first edition (still available at F 110.00!). The Petit reprint, though listed in *Les livres disponibles*, may well be a ghost then.

23#158: transpose the author's initials to read "L. J." rather than "J. L."

23#170: the final sentence of my annotation is certainly not true—Tom Minnick and myself had actually listed Waxler's essay at the earliest possible date, i.e., as #128 in the checklist for *Blake's* volume 16; therefore, this entry is no more than a reduplication.

23#234: *Proceedings of the American Philosophical Society* ought to have been set in italics.

23#245: delete asterisk; as early as 1986 this illustrated survey of Swedenborg's life and work was published "to mark the three hundredth anniversary in 1988 of the birth of Emanuel Swedenborg"—thus a visionary publication in a sense. In paper covers the booklet sells at £5.25.

23#265: delete asterisk; the book's first chapter (1-17) is concerned with "The Myth of Poetry: Beginnings and Blake."

23#311: the cross-reference ought to read "[22#44]," instead of "[22#144]."

23#326(4): still not seen, but author's name may have to be corrected to read Willard Spiegelmann.

23#368: *Comparative Literature* ought to have been set in italics.

23#369(4): still not seen; however, according to *RMB for 1988* (1989), this review may appear on pages 187-88 rather than on 186-87 as had been stated in last year's checklist.

23#397(4): delete asterisk; the reviewer's full name is Timothy Baker Shutt.

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